

THE COLLECTION OF ANCIENT ORIENTAL SEALS IN THE UNITED STATES NATIONAL MUSEUM

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The collection of oriental seals in the United States National Museum consists of about 90 originals with the flat plaster casts made of them, with upwards of 200 casts of seals which were lent to the Museum by their several owners for the purpose of obtaining casts of them, which were made in the laboratories of the Museum, the owners receiving in return a set of the casts. The selection reproduced and described in this paper is fairly representative of the artistic types and the engraved mythological subjects of the seals in the collection.

INTRODUCTION

FUNCTION OF THE SEAL IN THE ORIENT

The use of seals was of great importance in the everyday life of the ancient world. They served the purpose of our locks and keys to secure property from the attack of thieves.¹ There have been found in Babylonia and Egypt pats of clay with the impression of a seal on them and with the mark of the cord around which it was laid, the cord having evidently been tied about some valuable object; also stoppers of jars, made of bitumen, mixed probably with clay, on which seals have been impressed. But more important was the use of seals to authenticate and validate legal documents, such as sales, leases, loans, contracts, and wills. The seal was a guarantee for the validity of a document on the part of the person or persons who yielded certain rights or who took obligations on themselves.

In addition to this the seal also served as a protection against alterations of or additions to a document. The statement of Herodotus (i, 95) that everyone in Babylonia carried a seal is thus confirmed by the large number of seals found and their impressions on

¹ "Locks and keys are comparatively modern inventions, for the most ancient ones in Egypt are not older than the Roman period." Percy E. Newberry, *Egyptian Antiquities, Scarabs*, 1906, p. 5.

numerous Babylonian inscribed clay tablets. The individual who did not possess a seal made a thumb-nail mark in the soft clay, which was the writing material of Babylonia, alongside of which the scribe usually wrote "thumb-nail mark of NN" and sometimes adding his name.² Even at present the importance attached to the seal in the East is so great that without one no document is regarded as authentic.³

Alongside of their legal function it may be assumed that the seals, engraved with the figures and symbols of gods, also served as amulets to protect against evil spirits. It is even thought by some Assyriologists that this object was the primary and original one.⁴

And lastly, in connection with their more serious purposes, they were also worn as ornaments.

HISTORY AND DEVELOPMENT OF THE SEAL

The art of stone engraving has been practiced in the Valley of Mesopotamia since the archaic period. The ruins of Nippur (modern Niffer), Lagash (modern Telloh), and of other sites have preserved examples on plaques of large dimensions. But it was above all developed on the seals which were in use from the earliest time down to the Persian period. It is estimated that about 10,000 ancient oriental seals are now in museums and private possession, and the seals dated from the dynasty of Akkad (about 2,800 B. C.) exhibit such an artistic excellence and vigor of execution, never reached afterwards, that a long development of the glyptic art in Babylonia must have preceded them.

It is an unsettled question whether the flat or stamp seal or the cylinder was the earliest form of seal in Mesopotamia. The vast majority of original seals and of impressions of them on clay stoppers, and especially on clay tablets, are in the form of cylinders. If the cylinder superseded the more convenient flat seal, the reason might perhaps be that the former offered a larger surface for the engraving of a design. The classical land of the cylinder seal is Babylonia, where it is found from the earliest time, at least from the end of the fourth millennium B. C. down to the fall of the Neo-Babylonian empire (538 B. C.). There the cylinder form of seal

² Compare Albert T. Clay, *Light on the Old Testament from Babel*, 1907, p. 174. The seal-impressing of tablets became customary in the time of the Kings of Akkad (Sargon I and Naram Sin, about 2800 B. C.); it became frequent in the time of the Kings of Ur (about 2400 B. C.), and reached its greatest extension in the Hammurabi period (about 2000 B. C.). Under the Neo-Babylonian empire (605 B. C.) it becomes rare. Otto Weber, *Altorientalische Siegelbilder (Der Alte Orient)*, 1920, p. 4.

³ For the use of seals by the Hebrews in biblical times, see I Kings xxi, 8, and Jeremiah xxxii, 9.

⁴ Compare Otto Weber, *Daemonenbeschwoerung bei den Babyloniern und Assyriern (Der Alte Orient*, 7, 4), 1906, p. 35; Morris Jastrow, *The Religion of Babylonia and Assyria*, 1898, p. 672.

was for many centuries the only one in use, and so deeply rooted that long after the fall of Babylon its heirs, the Persians, continued to use it alongside of the flat seal.

The cylinder seals vary in size from two to three-fifths of an inch in diameter, and from three-quarters of an inch to an inch and a half in length. Some are as much as one and three-quarters or even two inches long, but they are quite exceptional. In some of the early Babylonian cylinder seals the surface on which the device was engraved is more or less concave (pl. 1, No. 1*d*), approaching in shape a hollow spool. The probable reason for this is that the tablet was usually convex on its surface and the cylinder was made concave to fit it. In the later period the cylinder itself became convex or barrel shaped (pl. 1, No. 1*c*). But as a rule the surface of the cylinder seal is parallel to the axis. The cylinders are usually pierced lengthwise through the center, presumably for the purpose of inserting a swivel that would enable them to be rolled over the clay, and also to pass through a thread by which they might be suspended from the neck or wrist.

At the beginning of the first millennium, B. C., appears or reappears, as the case might be, in Assyria the more practical and convenient flat seal and gradually also passed into Babylonia, being used in both countries alongside of the cylinder. It has frequently the form of a truncated cone or pyramid, rounded at the top, with an elliptical and somewhat convex base for receiving the device. Sometimes the section approximates a parallelogram with truncated angles. It was pierced near the top for a string or wire. So that under the last kings of Assyria, and still more during the second Babylonian Empire (605-538 B. C.) and the Achaemenian kings of Persia (538-334 B. C.) both cylinders and cones may have been produced in the same workshop. Later, under the Seleucides (since 312 B. C.) and the Sassanides (since 226 A. D.) the cone or pyramidal seal was flattened more and more into a spheroid and scaraboid until it assumed the shape of a heavy ring, and the cylinder ceased to be used.

Comparatively few tablets, and those of the Persian period, are found sealed with flat seals. In a number of cases the impressions of both the cylinder and the flat seal of an individual are stamped on documents (pl. 1, Nos. 1 and 2).

The oldest seals that have been discovered in Egypt are likewise cylinder seals, ranging in size from half an inch to three and a half inches in length, and from a quarter of an inch to three-quarters of an inch in diameter. The history of the cylinder seal in Egypt goes back to predynastic times, and it was in general use down to the twelfth dynasty (2,000-1,788 B. C.), when it was mostly superseded

by the engraved scarab, though as an archaism it was not wholly discarded there as late as the twenty-second dynasty (945-745 B. C.).⁵

It has been ingeniously suggested that the form of the two great groups of seals was derived from a small scratched pebble and a piece of notched reed, respectively; the first was the original of the stamp seal (cone, scarab, etc.), the second the prototype of the cylinder seal, for nothing would be simpler than to take a short section of a reed and cut on it one's own private mark. This reed then gave shape and design to the permanent stone cylinder seal, pierced like the reed through its axis of length. The step between cutting one's private mark upon a section of reed and replacing such a material with an engraved stone cylinder was a short one.⁶

"The earliest printing press," remarked Doctor Ward, who had made the study and elucidation of oriental seals his special field, "was a seal, and the cylinder seal may be said to have been an archaic rotary press."⁷ And Newberry adds: "From the invention of the simple seal to the complex printing press with its movable types appears a long way to travel, but that we have the germ of this great invention in the simple seal is obvious when we come to think of it. The old Egyptian or Babylonian who first took the impression of his signet on a lump of plastic clay, had discovered the principle of printing, though it took the human mind many hundred years before the next great step was taken, that of smearing some black or colored substance upon a seal and taking a 'print' of it on plaster and in ink on a papyrus."⁸

MATERIAL OF THE SEALS

The material of which seals were made cover a large variety. The earliest seals, prior to the kings of Akkad (about 2,800 B. C.) were of soft material, as the columella of certain shells picked-up on the shores of the Persian Gulf, bone, ivory, alabaster, marble, serpentine, and steatite. Lapis-lazuli was a favorite material from the earliest period. Later, about the middle of the third millennium B. C., harder materials, as rock crystal, jasper, saphirine, and others appear. Hematite was the most common stone used for the seals of the common people. The Assyrian seals, both cylinders and stamps, are largely of fine material, or what is termed semiprecious stones, such as chalcedony, carnelian, and onyx, but also seals of composite mass (false lapis-lazuli) occur.

⁵ Compare P. E. Newberry, *Scarabs*, p. 43, and William Hayes Ward, *The Seal Cylinders of Western Asia*, 1910, p. 1.

⁶ Compare C. W. King, *Handbook of Engraved Gems*, 1885, p. 4; Newberry, *Scarabs*, p. 11; Ward, *The Seal Cylinders of Western Asia*, p. 4; and *Scribner's Magazine*, January, 1887, p. 80.

⁷ W. H. Ward, *Scribner's Magazine*, January, 1887, p. 80.

⁸ P. E. Newberry, *Scarabs*, p. 11.

TOOLS USED FOR ENGRAVING AND PIERCING OF THE SEALS

The early seals were cut with the free hand. The employment of the drill and the wheel can not be established before the middle of the second millennium B. C. Seals in soft material, such as shell, marble, serpentine, etc., could have been engraved with a sharp flint point.⁹ It is difficult to say when the use of metal tools set in. But the hard stones which already in the time of the dynasty of Akkad (2,800 B. C.) were used for seals, as also the piercing of the oldest stone cylinders, is scarcely thinkable without metal tools. The main tool used may have been that named in Jeremiah xvii, 1, a metal stylus, tipped with a diamond splinter.¹⁰ With the discovery of the wheel and drill, the art of gem cutting progressed with the development of the means of expression, as exhibited in the seals of the last Assyrian and Babylonian kings. The tools used were a burr to make small holes, such as dots for stars or the knee and shoulder joints of human figures, a round disk, the edge of which, like a circular saw, would cut a straight line, deeper in the middle, and a round hollow tube, the end of which would make a circle or, if applied at an angle, a semicircle or crescent. The turning of the wheel and drill may at first have been worked by the hand, and in the latest period revolved by the attachment of a wheel which was set in motion with the foot. The piercing of the cylinders was probably done with some metal rod, rolled by the hand or revolved with the aid of the string of a bow. The perforation was worked from both ends, as in some seals a slight projection may be noticed inside in the center. It would seem then that nearly all the work had been done with only two instruments—one for round hollows and other for lines, probably using with the tools some hard friable material as emery or corundum.

The cutting on all ancient seals is in intaglio, which is the earliest form of engraving on hard stone in every country.

The work of seal engraving is mentioned as a distinct occupation in Ecclesiasticus (Sirach) xxxviii, 27.

DESIGNS ENGRAVED ON THE SEALS AND THEIR ARTISTIC FEATURES

The designs engraved on the seals are almost always mythological and religious. Profane subjects are few and belong to a late period. Scenes from industrial life are very rare; husbandry and

⁹ Herodotus, VII, 69, describing the arrows of the Ethiopians in the army of Xerxes, says: "They were tipped with a stone, which was made sharp, and of that sort with which they engrave seals."

¹⁰ "The Mexicans are reported to have managed to cut the hardest rocks and to engrave finely upon the emerald with nothing but bronze tools. * * * The Peruvians also succeeded in piercing emeralds without iron. Their instrument is said to have been the pointed leaf of the wild plantain, used with fine sand and water. With such a tool the one condition of success was time." Georges Perrot and Charles Chipiez, *History of Art in Ancient Egypt*, 1883, vol. 2, p. 288, n. 3.

agriculture are more frequently represented, while scenes from war and the chase are comparatively numerous and are almost exclusively confined to Assyrian and Persian products. From the seals we obtain an insight into the manner in which the peoples of the ancient Near East represented their gods and goddesses. The rich symbolism of the cult also finds illustration in the various designs, and the current myths and popular tales are revealed to us in a most graphic manner. They thus supply an invaluable source of information as to the earliest religious ideas and history of the Babylonians and of the peoples that drew their culture from them. Many of the subjects engraved on seals meet us again on the sculptured walls of the temples and palaces of Babylonia and Assyria, and it may be that the seal impressions suggested the idea of decoration on bas-reliefs; on the other hand, the repertory of the sculptor may not have been without influence on the seal engraver.

A large number of cylinder seals of the earliest periods show a contest with wild beasts—lions, bulls, ibexes, gazelles, antelopes, combining symbolism with realism. No two are exactly alike. These scenes are closely allied with or derived from the episode of the exploits of the great hero, Gilgamesh (formerly called Gishtubar) and his companion, Enkidu (formerly Eabani). Gilgamesh is the central figure of the great Babylonian epic which has been termed the "Nimrod Epic," because the hero has been considered to have been the prototype of Nimrod the "mighty hunter before the Lord" mentioned in Genesis x, 10. He is described in the Epic as being two-thirds god and one-third man, a strong and valiant hero, ready for a fight, while his friend, Enkidu, is depicted with the upper part of a man and the lower of a bull, with a horned headgear, indicating his divine nature. These two heroes frequently appear in combat with wild animals, Gilgamesh usually engaging a wild bull, Enkidu, a lion. This episode of the epic is depicted on the seals in numerous variations. The battle scenes are sometimes merely adjuncts, to fill out space, to a religious or ritual scene, representing a suppliant being led up by a priest or by his tutelary deity to one of the great gods sitting on a throne (pls. 1 and 2).¹¹

Another theme, not found on early Babylonian cylinders, but frequent in the Assyrian period, is the fight between the god Marduk

¹¹ O. Weber, *Daemonenbeschwörung*, p. 35, surmises that the scenes of the conflict of a god or hero with some monster had an amuletic significance, inasmuch as they deal with the overcoming of a hostile power, and so indicating that the patron or tutelary deity was always ready to fight against the attacks of a hostile demon. Also the scenes representing a worshiper led to a god may be those in which a priest leads a sick person to the deity to free him from the demon who caused the disease. And in his *Altorientalische Siegelbilder*, p. 79, he would ascribe to these conflicts a cosmic import; the origin of the world, he says, is conceived by the oriental as a battle between the gods and primitive forces which assume the form of animals, so that the conqueror of the animal represents the triumph of the creator of the world over the chaos.

(Merodach) and the dragon Tiamat, taken from an early cosmogonic story of the conflict between order and disorder at the creation of the world. Tiamat, symbolizing chaos, is usually represented as a griffin or composite monster.¹² Marduk attacks her with a scimitar or crooked sword, a dagger, or with bow and arrow.

Another subject frequently represented in many variations is that of the "Sacred Tree" or "Tree of Life." Like the fight between Marduk and Tiamat, it belongs to the north. It is distinctly Assyrian in type, but it is also found to some extent in Persia and Syria. Sometimes winged genii, holding a cone and a basket or pail, are seen on either side of the tree, or a king accompanied by an eagle-headed winged genius; sometimes a priest of Ea, the god of the deep, clad in fish scales (identifying himself with the god) is in attendance. On some of the seals of this group the standard of the god Ashur, consisting of the winged sun disk with the bust of the god in the center, hovers over the tree. The conventionality is manifested here in a pronounced degree as to give to the tree most fantastic forms. In fact the meaning of this theme is still obscure. The general assumption is that it symbolizes the fertilizing of the date palm (pl. 5¹³).

Of the gods represented on the cylinders Sin, the moon god, and Shamash, the sun god, are the ones most frequently selected. Sin is often indicated by the crescent of the moon over or near his figure. Shamash is represented as a majestic figure, seated on a throne, or stepping over a mountain, or passing through gates, symbolizing sunrise. Frequently also rays or streams are depicted as issuing from his shoulders, symbolizing, respectively, the beneficent warmth of the sun and the fertilizing water, which are within the province of the great orb and which are so essential to life. Next to these great gods, Ishtar, the goddess of love and fecundity, and Adad (Hadad) or Raman ("the thunderer"), the god of storm, often appear on the seals.

On the flat or stamp seals usually a solitary figure, priest or suppliant, stands praying with raised hands before an altar or column which is surmounted by the emblem of some god (pl. 6, No. 5).

Not all events and objects pictured on the seals necessarily have a meaning. The Mesopotamian artists seem to have been affected

¹² Only on two seals extant is Tiamat represented as a serpent, one is in the Metropolitan Museum of Art in New York (a cast of which is on exhibition in the National Museum, see pl. 3, No. 1), the other in the British Museum in London. Doctor Ward, *Seal Cylinders*, p. 202, remarks: "We may conjecture * * * that it was directly from them that the Israelites got the story of the serpent tempter" (pls. 3 and 4).

¹³ Compare Edward R. Tylor in *Proceedings of the Society of Biblical Archaeology*, vol. 12 (1889-90), p. 383, especially p. 388. Another plausible interpretation of this frequent scene on Assyrian sculptures is that the figures are plucking the fruit of the Tree of Life. Compare Benjamin W. Bacon in the *Annual of the American School of Oriental Research*, vol. 5, for 1923-1924, pp. 12 and 18.

by the *horror vacui*, and their art is often exhausted in merely filling the space with the familiar types of deities and emblems without much pains to select them. Moreover, to secure pictorial effect, reality is often sacrificed to symmetry. Gods and animals are very often so arranged as to balance each other, and for this purpose a god or other object is often repeated.

Less than half of the seals have on them inscriptions. They very frequently bear little reference to the figures. In the Kassite period (about 1750-1174 B. C.) the inscription was extended to a short prayer and crowded out the picture, reducing it to a single figure (pls. 20, No. 8, and 14, No. 5).

DESCRIPTION OF THE SPECIMENS FIGURED IN THE PLATES

PLATE 1

1. Original cylinder seals. Natural size.
 - a. Chalcedony. Hillah, Mesopotamia. (Cat. No. 207924, U.S.N.M.)
 - b. Hematite. Engraved in two registers. Hillah, Mesopotamia. (Cat. No. 207938, U.S.N.M.)
 - c. Lapis-lazuli. Barrel-shaped. Hillah, Mesopotamia. (Cat. No. 207941, U.S.N.M.)
 - d. Jasper. Concave. Hillah, Mesopotamia. (Cat. No. 207921, U.S.N.M.)
 - e. Carnelian. Hillah, Mesopotamia. (Cat. No. 207901, U.S.N.M.)
 - f. Hematite. Hillah. (Cat. No. 207960, U.S.N.M.)
2. Original flat or stamp seals. Natural size.
 - a. Spheroid. Chalcedony. Vicinity of Baghdad, Syria. (Cat. No. 158358, U.S.N.M.)
 - b. Scaraboid. Chalcedony. Asia Minor. (Cat. No. 158362, U.S.N.M.)
 - c. Cone. Chalcedony. Hillah, Mesopotamia. (Cat. No. 207942, U.S.N.M.)
 - d. Ringstone. Chalcedony. Asia Minor. (Cat. No. 158370, U.S.N.M.)
 - e. Spheroid. Hematite. Asia Minor. (Cat. No. 158414, U.S.N.M.)
3. Gilgamesh and Enkidu in battle with the divine bull and the lion, respectively. Both heroes are represented *en face*, bearded and nude, wearing the horned tiara, indicating their semidivine character. The lower part of Enkidu is of an animal. One line of inscription. The original of schist, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207907, U. S. N. M.) See above p. 6.)
4. Gilgamesh and Enkidu. The representation of the two heroes is the same as in No. 3. But here the roles are changed. Gilgamesh is attacking the lion and Enkidu the bull, grasping it by the hindlegs with head down. Two lines of inscription. The original of jasper, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207921, U.S.N.M.)

PLATE 2

1. Battle of Gilgamesh and Enkidu with the bull and lion. Enkidu grasps the forelegs of the lion, while Gilgamesh, with his head turned to the right, holds with the left hand one of the forelegs of the bull, with the right he seems to wield a club. At the other end is perhaps a repetition of Gilgamesh attacking another animal (leopard?). In the field, between Enkidu and the lion, is a club or the arrowheaded column (*ashera*) of Marduk. The original of mixed diorite Bagdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300577, U.S.N.M.)
2. Gilgamesh and Enkidu in battle with the lion and bull. The animals are in the center, the heroes at the ends. The original of greenstone from Aintab, Syria, is owned by Dr. Frederick Stearns. (Cat. No. 158432, U.S.N.M.)
3. Contest with fantastic animals. In the field the winged disk symbolizing the god Ashur and the column of the god Marduk. The original of schist from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207928, U.S.N.M.)

4. Gilgamesh is holding the bull by the hind legs and his right foot on the head of the bull, while Enkidu is engaging the lion. In the field, two small figures in antipodal position; four dots—the four winds or four points of the compass (?) —; a crook placed on a tiny dog (the animal of the goddess Gula or Bau), and between Enkidu and the lion, a fish (which may be connected with Nina, a fish goddess, or with Nineveh, in Assyrian, Ninua, the fish city). The original of chalcedony is owned by Mrs. Talcott Williams. (Cat. No. 311263, U.S.N.M.)
5. Contest with monsters. In the main the scene represents a single hero (man or deity) fighting a single animal. The second animal is loosely related to the composition. The original of chalcedony from Bagdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300593, U.S.N.M.)

PLATE 3

1. Marduk fighting Tiamut, the personification of chaos and disorder. Tiamat is here represented as a long serpent with horned head. (See above, p. 7, and note 12.) The god thrusts at the serpent's mouth with a lance or scimitar weapon. There is a kneeling worshipper, perhaps the owner of the seal, and probably an attendant deity or priest. In the field, crescent, the symbol of Sin, the moon god; rhomb or oval, which is perhaps a conventionalizing of the eye, so frequent in Egyptian symbolism,¹⁴ seven dots (one missing), which are interpreted to stand for the seven Igigi, the spirits of heaven, or the pleiades (sun, moon, and the five planets), and two small trees—to fill out space. This seal has had quite a history. The original, probably of serpentine, was bought by the Rev. W. Frederick Williams from an Arab who had come over the river from Layard's diggings near Mosul in 1857. It passed into the hands of Prof. Frederick Wells Williams, from him to Dr. William Hays Ward, and then to the Metropolitan Museum of Art in New York. (Cat. 158319, U.S.N.M.)
2. Tiamat is here represented as human-headed, winged sphinx with body of a lion, on the left side as a male sphinx, on the right as a female sphinx. The doubling is for the sake of symmetry. In the field, a star, the emblem of Ishtar, the goddess of fertility. The original is unknown. (Cat. No. 168976, A, U.S.N.M.)
3. Marduk with bow, quiver, and ax attacks Tiamat, represented with head and forelegs of a lion, hind legs of an eagle, body covered with feathers, wings and short tail. The god stands upon another smaller dragon with scorpion tail, crouching, and shoots his three-pronged arrow of lightning at the monster. In the field, the winged disk of the god Ashur, the crescent of Sin, the moon god, and the star of Ishtar. Below, a fish, two rhombs (for which see No. 1), and a palmette (the sacred tree). The original of greenish serpentine is in the Metropolitan Museum of Art in New York. (Cat. No. 130285, U.S.N.M.)
4. Marduk attacking Tiamut with the scimitar. Behind is the tree of life surmounted by the winged disk of Ashur. In the field on the right, above, lamp, symbol of Nusku, the fire god, below, the rhomb. The original of chalcedony is owned by Prof. H. Hyvernat. (Cat. No. 300605, U.S.N.M.)
5. Marduk with bow and sword pursuing Tiamat, represented as winged dragon with horned head, forelegs of a lion and hind legs of an eagle. Two worshippers, one kneeling under the winged disk of Ashur. In the field, seven dots (see pl. 3, no. 1), and the rhomb. Original of chalcedony is in the Metropolitan Museum of Art in New York. (Cat. No. 130287, U.S.N.M.)

¹⁴ Compare Ward, *The Seal Cylinders of Western Asia*, p. 410.

6. Marduk in low cap, four winged, with left foot raised against Tiamat, who is represented with head of an eagle, wings and feathered body, grasps with the left hand one of the wings of the monster, while his right hand, holding the scimitar or crooked sword, hangs down. Tiamat stands on the hind legs with head turned back. Behind is the tree of life surmounted by the sun wheel. Two lines of inscription. The original of chalcedony from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207937, U.S.N.M.)

PLATE 4

1. Battle of Marduk with Tiamat continued. The latter is represented on one side as a winged, eagle-headed griffin with scorpion tail, on the other as a winged sphinx. Marduk, four winged, seizes them by one of the forelegs. In the field, above, the winged disk of Ashur, below, a dog and the head of a bull, the animal of the storm god, Raman or Adad. The original of quartzite onyx from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207956, U.S.N.M.)
2. The same as the last one, only that in the field below the upper part of the horned dragon, the animal of Marduk, takes the place of the head of a bull. The original of porphyry from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207940, U.S.N.M.)
3. Tiamat is represented as a winged, bearded sphinx. Marduk, four winged, uses as weapon the thunderbolt (?). In the field, the winged disk of Ashur, a fish, and a small tree. The original of jade from Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158433, U.S.N.M.)
4. Probably a hunting scene. A man with bow attacking some quadruped. In the field, above, crescent, sun, or star, and seven dots (pl. 3, No. 1); below, a small tree, to suggest the open country. The original of steatite from Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158439, U.S.N.M.)
5. Hunting scene: Man chasing antelopes. The original of steatite from Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158428, U.S.N.M.)
6. Contest with some animals. The original of black stone from Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158438, U.S.N.M.)

PLATE 5

1. The sacred tree, or tree of life, surmounted by the symbol of the god Ashur, worshipped on one side by a priest, on the other by the man-fish, or god or genius clad in a fish skin, holding a basket (but no fruit). Behind the human worshipper is, for the sake of symmetry, another man-fish with basket. The original of chalcedony from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207924, U.S.N.M.) (See above, p. 7.)
2. The tree of life, surmounted by the emblem of Ashur, between two worshippers. In the field, crescent (moon god), seven dots (pl. 3, No. 1), rhomb, and perhaps the lamp of Nusku, the fire god. Drill work. Original unknown.
3. Lion and hind (?) climbing up a peculiarly shaped tree. Behind the lion is a man (or god) in low round cap and short tunic grasping the lion's head with his left hand, while with the raised right hand he wields some weapon. Perhaps Persian hunting scene. The original of jade from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300598, U.S.N.M.)

4. Two worshippers in long robes, low turbans, with hair looped behind, standing in the attitude of adoration before the tree of life which is surmounted by the winged disk of Ashur. In the field, the star of Ishtar and a fallow deer. The original of chalcedony from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 209957, U.S.N.M.)
5. In the center, the tree of life surmounted by the emblem of Ashur. On the left side a kneeling worshipper in low cap, on the right, an ibex. In the field, crescent (the moon god, Sin), and the star of Ishtar. The original of clouded agate is in the United States National Museum. (Cat. No. 130106, U.S.N.M.)
6. Three divinities. The two at the ends have rays issuing from their shoulders, the one at the right holds a scepter, perhaps Shamash, the sun god; on the left end may be Ishtar, to whom the star over the head may be pointing. The god in the middle may be Nebo (Babylonian, Nabu) or Marduk. Between them is the tree of life. In the field, above, crescent (Sin), the seven Igili or Pleiads and stars; in the middle, rhomb; below, the columns of Marduk and Nebo, respectively. The original of hematite is owned by Mrs. Talcott Williams. (Cat. No. 311262, U.S.N.M.)
7. Marduk standing on his animal, the horned dragon. Before him a worshipper in long robe in the attitude of adoration; behind, the tree of life surmounted by the winged disk of Ashur. In the field, crescent (Sin, the moon god). The original of chalcedony from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300602, U.S.N.M.)

PLATE 6

1. Lion attacking an antelope from behind, both animals standing on their hind legs. On either side of them is a man, or Deity, battling the animals. The antelope is grasped by the forelegs, while the other figure has taken hold of the lion's tail. The figures wear low caps and belts for clothing. The original of lapis-lazuli from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207931, U.S.N.M.)
2. Shamash, the sun god, stepping with the right foot over a mountain, symbolizing sunrise, and holding a scepter; before him a worshipper carrying a kid for a sacrifice, introduced by a priest or another deity. The other scene represents Gilgamesh fighting the lion (see p. 7). The original of hematite from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207935, U.S.N.M.)
3. The same as the preceding, only that here Enkidu takes the place of Gilgamesh and the introducing god or priest is omitted. In the field, above, crescent (Sin, the moon god); below, some small animal climbing up the god from behind; between the lion and Enkidu, a nude small figure which is assumed to represent Zirbanit, the spouse of Marduk. The original of hematite from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207915, U.S.N.M.)
4. Above, the winged disk with the heads of Anu, the Babylonian god of heaven, Bel, the god of the earth, and Ea, the god of the water deep. On the left side, sun (Shamash) or star (Ishtar) in crescent (Sin); on the right, the columns (asheras) of Nebo and Marduk, respectively; in the middle, the Egyptian symbol of life (ankh) reversed (compare W. H. Ward, *The Seal Cylinders of Western Asia*, p. 395). The original, a cone of chalcedony, from Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158416, U.S.N.M.)

5. Worshipper before the column of Marduk, which rests upon an altar. Above, star (Ishtar). The original, a cone of chalcedony, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207931, U.S.N.M.)
6. God, probably Sin, the moon god, as suggested by the crescent above, seated; before him a worshipper in long robe; below them some small animal is creeping into the lap of the god. Behind the worshipper a lion on his hind legs. Three lines of inscription separate the lion from the god. The original of brown hematite from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207906, U.S.N.M.)
7. Ishtar in her character as goddess of war ("Ishtar of Arbela," in contradistinction from "Ishtar of Nineveh," as goddess of love and fertility) in conical headdress, with right foot on her bird, the dove, holding in her right hand the Babylonian caduceus;¹⁵ in the left, the crooked sword or scimitar, common to her and Marduk. From her shoulders rise sheaves of clubs. A small animal—monkey (?)—is climbing up to the goddess. At her right is Raman, the storm god, in low cap and short tunic, holding in his left hand an ax or hammer with the right arm bent against his side. On the other side is a repetition of the figure of Raman with Shala, his spouse, in long flounced robe and conical headdress in the attitude of adoration, with a small figure in short tunic between them. Two lines of inscription separate the two scenes. The original, of porphyry, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207926, U.S.N.M.)
8. Ishtar standing in a circle of rays which terminate in dots (stars). The original, a scaraboid of chalcedony, is owned by Frederick Stearns. (Cat. No. 158362, U.S.N.M.)

PLATE 7

1. Seated divinity in flounced robe. Before him the tree of life and two worshippers. Four lines of inscription. The original of hematite is owned by Mrs. Talcott Williams. (Cat. No. 311264, U.S.N.M.)
2. Seated divinity. Before him worshipper with left arm raised, right close to the body. Between them, below scorpion, the animal of Iskbara, or goddess of the Kassite pantheon of whom very little is known; above, star; behind the god are three small animals, one above the other. The original, of carnelian, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207918, U.S.N.M.)
3. The same as plate 6, No. 6.
4. Two divinities standing. In the field, tree and crescent. The engraving is too much worn for detailed identification. The original is owned by Mrs. Talcott Williams. (Cat. No. 311287, U.S.N.M.)
5. In the center, Shamash, the sun god, stepping over a mountain, symbolizing sunrise; to his right, another god, perhaps Sin, the moon god, as suggested by the crescent above; to his left, a worshipper. One line of inscription. The original of basalt from Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158437, U.S.N.M.)

¹⁵ The Babylonian caduceus consists of two serpents rising from a vertical stem, with imperfect bodies and heads thrown outward. The neck is thickened, like that of the Egyptian asp (sacred uraeus). This caduceus may have been the source of the Greek caduceus, carried by Hermes (Mercury), and was probably originally conceived as a weapon. Compare W. H. Ward, *The Seal Cylinders of Western Asia*, p. 408.

6. Shamash stepping over the mountain, as in the preceding seal. Before him a worshipper introduced by another deity, the former with low cap, the latter with conical headdress, both in long robes. In the field, crescent and three lines of inscription. The original is owned by Mrs. Talcott Williams. (Cat. No. 311274, U.S.N.M.)
7. Shamash stepping over a mountain, as in the preceding, with a worshipper brought up by another god. In the field, stars and crescent. The original is owned by Mrs. Talcott Williams. (Cat. No. 311269, U.S.N.M.)
8. God seated. A priest leads up by the hand a suppliant. The original of limestone from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207914, U.S.N.M.)
9. Two figures in low, round caps and long robes standing with raised left arms before a god in short tunic, perhaps representing Raman, the storm god. In the field, between the figures, some undetermined animals; above, crescent. Two lines of inscription. The original is not known. (Cat. No. 168976I, U.S.N.M.)

PLATE 8

1. God seated, holding staff or scepter, a small animal climbs up his knees. The first figure in long robe, right arm raised, left close to the body, is turned toward the god, perhaps introducing the worshippers. The next two figures, in flounced robes, are facing one another. The last figure is facing front. In the field, above, sun in crescent; the other objects on top are not determined. Below, between the two first figures, is what has been termed "libra," the significance of which is not exactly known (compare W. H. Ward, *The Seal Cylinders of Western Asia*, p. 408); between the two last figures, a small nude figure, perhaps Zirbanit, the consort of Marduk. One line of inscription. The original is not known. (Cat. No. 168976, U.S.N.M.)
2. In the center, Raman, the storm god, in short tunic, facing front, on one side his wife, Shala, in high headdress and flounced robe, with raised arms, turned toward him; on the other, nude figure, facing front, hands akimbo, probably intended for Zirbanit, the spouse of Marduk. The original is owned by Mrs. Talcott Williams. (Cat. No. 311277, U.S.N.M.)
3. God in round cap and short tunic, probably, Raman, holding in his right hand the scimitar, left arm raised. Another god seizes a small figure around the waist. The rest of the engraving is too much worn for identification. Three columns of inscription. The original is owned by Mrs. Talcott Williams. (Cat. No. 311272, U.S.N.M.)
4. Raman, Shala, between them Zirbanit. Three columns of inscription. The original, of carnelian, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207901, U.S.N.M.)
5. God in long robe, right arm raised in blessing, left close to the body, perhaps Sin, as may be indicated by the crescent above. Nude female figure, probably Zirbanit, the spouse of Marduk, and the thunderbolt of Raman, the storm god, resting upon his animal, the bull. In the field, fish (for which see pl. 2, No. 4), some small animal (monkey (?)), and crook. The original is owned by Mrs. Talcott Williams. (Cat. No. 311286, U.S.N.M.)
6. Raman, the storm god, in high pointed headdress and short tunic, with left foot on the bull, his animal, holding in his left hand the thunderbolt, in his raised right a club. Next is Shamash, the sun god, stepping with his right foot over a mountain (sunrise), and two worshippers or

deities. In the field, between the two worshippers, "libra" (for which see pl. 8, No. 1), and the column (ashera) of Marduk. The original is owned by Mrs. Talcott Williams. (Cat. No. 311266, U.S.N.M.)

7. Raman, holding in his left hand the thunderbolt, with his raised right hand wielding a club or scimitar; a half-leaning small figure with raised right arm as if to ward off a blow; between them, some small animal (?). Next, Ishtar in long robe and high headdress, holding in her raised right hand the serpent caduceus (for which see pl. 6, No. 7), in her hanging down left hand, a club or scimitar. Behind, probably Shala, the consort of Raman. The original, of chalcedony, is owned by Mrs. Talcott Williams. (Cat. No. 311270, U.S.N.M.)
8. God, probably Shamash, the sun god, approached by two suppliants, or a suppliant presented by another god or priest. One column of inscription. The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207960, U.S.N.M.)
9. Raman and Shala, separated by three columns of inscription. The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207959, U.S.N.M.)
10. Raman, Shala, and Zirbanit (pl. 8, No. 4). In the field, crescent, "libra," and crook. The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207919, U.S.N.M.)

PLATE 9

1. Probably "Syro-Hittite" seal.¹⁶ Two gods in round caps and short garments, one, in front, raising the right hand in blessing, in the left holding a scepter or club; the other behind, holding a lance, probably both representing Raman. Before them Shala in long flounced robe in the attitude of adoration. In the field, rope pattern (guilloche)¹⁷ between two lion-headed sphinxes. The original is owned by Mrs. Talcott Williams. (Cat. No. 311284, U.S.N.M.)
2. Syro-Hittite seal. Naked goddess—Zirbanit—within an arch, holding what looks like a skipping rope or garland. The arch is framed with branches. God or king in conical headdress, holding scepter or club and scimitar. In the field, rope pattern between ibexes. Below, rhomb (for which see pl. 3, No. 1). The original is owned by Mrs. Talcott Williams. (Cat. No. 311271, U.S.N.M.)
3. Seated god to whom a worshipper is introduced by a priest or another god. In the field, crescent (Sin). Three columns of inscription. The original is owned by Mrs. Talcott Williams. (Cat. No. 311282, U.S.N.M.)
4. Seated god and goddess holding cups. Between them a standing figure also holding a cup. Perhaps a libation scene. One column of inscription. The original is owned by Mrs. Talcott Williams. (Cat. No. 311283, U.S.N.M.)

¹⁶ The Hittite empire at one time or another was spread over all the region from Smyrna to Lake Van and from Nineveh to Sidon in Phenicia. The Hittites in this connection include a succession of peoples of the same general race, besides the Hittites (Khatti) proper, as the Mitani, the people of Naharina, the Lycians (Lukki), the Chlicians (Khalukki), which inhabited different sections from Armenia to the Mediterranean until they were, in the eighth century B. C., swallowed up in the Assyrian empire. Being placed between the two great empires of antiquity, their art and religion were necessarily much influenced by the civilization and religion of Egypt and Babylonia.

¹⁷ The guilloche is specially characteristic of the Syro-Hittite art, being its most favorite ornament. It apparently originated in Egypt and may have been simply an ornament. Compare W. H. Ward, *The Cylinder Seals of Western Asia*, p. 411.

5. Shamash with one foot on a mountain (sunrise). Suppliant introduced by another god or priest. Behind them, a fish and a scorpion (for which see pl. 7, No. 2). Between Shamash and the worshipper, crescent and a human head. Behind Shamash, a small dancing figurine and a tree (?). The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207,902, U. S. N.M.)
6. Syro-Hittite seal. Three divinities standing upon animals as their pedestals; two of them, the one of left end and the middle one, upon antelopes, the third upon a lion. In the field, two small ibexes, libra (for which see pl. 8, No. 1), and some undetermined objects. The original is owned by Mrs. Talcott Williams. (Cat. No. 311276, U.S.N.M.)
7. Turbaned bust between branches. Persian. The original, a spheroid of clouded chalcedony, from Asia Minor, is owned by Frederick Stearns. (Cat. No. 158901, U.S.N.M.)
8. In the center is an altar on which lies a fish, surmounted by the crescent (Sin), and star (Ishtar). To the left, a god in horned headgear and elaborate robe extending the left hand; to the right, worshipper or priest, arms akimbo. In the field, the caduceus (for which see pl. 6, No. 7), which rests on the rhomb or triangle, and over this are curved stems on either side of the shaft, crossed each with three bars. On top, between the serpents, is a vase or the spearhead of Marduk. The original of onyx, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207913, U.S.N.M.)

PLATE 10

1. God, holding staff or scepter, advancing. Behind him procession of four worshippers. Above the latter two birds facing one another. The original is owned by Mrs. Talcott Williams. (Cat. No. 311279, U.S.N.M.)
2. God seated, probably Sin, the moon god. Worshipper introduced by priest or god. In the field, above, crescent and ashera; in the middle, between the god and worshipper, a small dancing figure; between the two standing figures, another small nude figure, perhaps Zirbanit, the spouse of Marduk. Three columns of inscription. The original is owned by Mrs. Talcott Williams. (Cat. No. 311268, U.S.N.M.)
3. Shamash, the sun god, having emerged from the gates of heaven, held by two porters, steps over the eastern mountain, symbolizing sunrise. Between the two porters is another figure, and in the field, next to the right hand gate, is the column (ashera) of Marduk. The original of schist, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207909, U.S.N.M.)
4. Raman, the storm god, holding the bull, his animal, upside down by its hind legs with his foot on the head of the animal. Behind him a worshipper introduced by a god in horned turban. In the field, at right end, in the center the lamp of Nusku, the fire god; above and below, heads. The original, of hematite, from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernât. (Cat. No. 300582, U.S.N.M.)
5. Raman in the center; on either side of him probably Shala, his spouse, doubled for the sake of symmetry. In the field, above, the vase of Nusku and crescent; below, libra (pl. 8, No. 1) and an arrow-shaped object. Three lines of inscription. The original, of composition, is owned by Prof. H. Hyvernât. (Cat. No. 300583, U.S.N.M.)

6. On right end, divinity in long robe with feather bush hanging from his headdress, in front of altar. Over the altar is the column of the god Nebo. Next to it is a herme, that is, a column, surmounted by a human head, protected by a covering. Next, a lion on its hindlegs has the front feet on a column which is topped by a cone. Beneath the lion are two human heads (?). At the extreme left is a figure holding a cone, and libra. The original, of steatite, is owned by Frederick Stearns. (Cat. No. 158429, U.S.N.M.)
7. God standing on horned animal—perhaps Marduk on his horned dragon. There are three other tall figures and one small one. In the field, a reversed arrowhead, some small animal (?), and a crook or erect snake (?). The original is owned by Mrs. Talcott Williams. (Cat. No. 311273, U.S.N.M.)
8. Kassite seal.¹⁸ Worshipper or god and five columns of inscription. In the field, fallow deer (?), rhomb, and "Greek cross," formed of two cross lines in a frame or in an enveloping cross. Dr. W. H. Ward, *Seal Cylinders, etc.*, p. 394, remarks that this included cross also appears in Crete, and surmises that out of this cross was the swastika derived. The original, of agate, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207933, U.S.N.M.)
9. Raman and two goddesses. The latter, who probably represent Shala, the spouse of Raman, doubled, hold between them a staff or scepter, surmounted by a star. Drill work. The original is owned by Mrs. Talcott Williams. (Cat. No. 311275, U.S.N.M.)

PLATE 11

1. Marduk, with scepter, standing on his animal, the horned dragon. Behind him a composite figure, half man and half animal, probably intended for Eukidu (pl. 1, No. 3), in the attitude of adoration. The third figure, also holding a scepter, may be a king. In the field, above, star (Ishtar), the winged disk of Ashur, and seven dots (pl. 3, No. 1); between the figures, the spearheaded column of Marduk, and the column in form of a stylus of Nebo (Nabu), the god of writing. The original, of chalcedony, is owned by Miss M. W. Bruce. (Cat. No. 130272, U.S.N.M.)
2. God seated holding cup. In front, three worshippers; behind, an attendant. Probably libation scene. In the field, the spearheaded column of Marduk and another ashera, probably of Nebo. The original of slate, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207925, U.S.N.M.)
3. Syro-Hittite seal. Raman and Zirbanit. Behind them, an ibex or gazelle crouching attacked by a winged sphinx between guilloches or rope patterns, the characteristic ornament of the Syro-Hittite seals. In the field,

¹⁸ The origin of the Kassites is still involved in doubt. They were a people of mountaineers, north of Babylonia, who, in about 1760, succeeded in conquering Babylonia and maintaining themselves for more than half a millennium. They were a semibarbarous people, but capable of rapidly assimilating the elements of the higher civilization of Babylonia, with which they came in contact. Their cylinder seals are usually long in proportion to their diameter, and notable for their long inscriptions, which may run to seven or eight lines, which are usually composed of prayers to the gods. The space for figures is thus limited, often only a single figure appearing, or two at the most, a god and a worshiper. Of the emblems occurring on Kassite seals the most remarkable is the "Greek cross." Compare Morris Jastrow, *The Civilization of Babylonia and Assyria*, 1915, pp. 153, 155; W. H. Ward, *Seal Cylinders of Western Asia*, p. 184.

- the sun in crescent and the column of Marduk. The original of hematite, from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300580, U.S.N.M.)
4. Ishtar standing in a circle of stars, conventionalized into dots. Before her a worshipper in long robe; behind her, a winged genius. In the field, above, crescent (Sin); below, rhomb (pl. 3, No. 1). The original, of opalescent chalcedony, from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300585, U.S.N.M.)
 5. God stepping over mountain (Shamash and sunrise). Before him two worshippers, one in long garment, the other in short one, in the attitude of adoration. Behind is an attendant. Between the latter and the suppliants are two pairs of small figures in antipodal position. The original is owned by Mrs. Talcott Williams. (Cat. 311280, U.S.N.M.)
 6. Syro-Hittite seal. Two gods or god and worshipper with uplifted arms facing one another, with an altar between them. Behind them is another god in conical headdress. In the field, heraldic vulture, or eagle,¹⁹ above and a sphinx below, with the guilloche between them. The original is owned by Mrs. Talcott Williams. (Cat. No. 311285, U.S.N.M.)

PLATE 12

1. Two kneeling figures adoring the tree of life, which is surmounted by the winged disk, the emblem of Ashur. In the field, star (Ishtar) and eagle (pl. 11, No. 6). The original, of chalcedony, from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300599, U.S.N.M.)
2. Raman and Shala. In the field, the thunderbolt of Raman. The other objects are indefinable. The original, of hematite, from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300584, U.S.N.M.)
3. Three standing figures in long garments. Between them asheras (?), one of which is surmounted by the crescent. The original is unknown. (Cat. No. 168976F, U.S.N.M.)
4. Engraved in two registers. In the upper one, two worshippers before the tree of life, which is stylized into the form of a cypress; in the lower, geese or swans. The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207938, U.S.N.M.)
5. Seated god with worshipper and priest approaching. In the field, above, two dots and crescent; below, fish and ibex (?). The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207929, U.S.N.M.)
6. Animals crossing each other and fighting. Two serpents intertwined. The serpent (Babylonian, siru) is the emblem of Ninlil, the spouse of Enlil, the chief god of Nippur. The original, of limestone, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207930, U.S.N.M.)
7. God seated, holding vase (?), perhaps Shamash, the sun god. A worshipper is introduced by a god in horned turban (?) and flounced robe. In the field, crescent. Three columns of inscription. The original, of hematite, is owned by Mrs. Talcott Williams. (Cat. No. 311259, U.S.N.M.)

¹⁹ The figure of the eagle played a great part in art and early religious symbolism. It was the symbolic animal and the coat of arms of Lagash (modern Tello) and other Babylonian cities.

PLATE 13

1. Raman, the storm god, in short tunic, holding in the right hand a cone, the left arm close to the body, with his spouse, Shala, in conical headdress and long flounced robe, doubled for the sake of symmetry. In the field, above, some insect (?); in the middle, on one side, a fallow deer, on the other, some small horned animal; below, a bird on a mountain. Two columns of inscription. The original, of jasper, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207912, U.S.N.M.)
2. Raman and Shala. Between them a cypress. Three columns of inscription. The original, of lapis-lazuli, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207904, U.S.N.M.)
3. Raman and Shala, separated by two columns of inscription. In the field, star (Ishtar). The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207958, U.S.N.M.)
4. In the center, Raman and Shala. Between them, three dots, the number of Sin, the moon god. Behind Raman is an attendant and next to the latter the small nude figure of Zirbanit, the consort of Marduk. Behind Shala a worshipper holding kid for sacrifice, facing another god. Between them, one dot. The figures are framed between borders of double zigzag triangular lines, with dots in them. The original, barrel shaped of lapis-lazuli, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207941, U.S.N.M.)
5. Two divinities, one in short tunic, the other in long flounced robe, opening the gate (for the sun god to pass (?)). Below the gate is a small nude figure dancing. A column, surmounted by the sun in crescent, separates them from another nude figure, holding a scepter or club, which may represent Shamash, the sun god. The original is owned by Mrs. Talcott Williams. (Cat. No. 311267, U.S.N.M.)
6. Raman and Shala. Two columns of inscription. The original is owned by Mrs. Talcott Williams. (Cat. No. 311278, U.S.N.M.)

PLATE 14

1. Battle with gazelles. The scene is doubled for the sake of symmetry. In the field, a star (Ishtar) and some undefinable objects. The original is owned by Mrs. Talcott Williams. (Cat. No. 311265, U.S.N.M.)
2. Seated figure holding a cup in front of intertwined serpents. Offering a libation to a serpent god (?). The original, pyramidal of limestone, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207949, U.S.N.M.)
3. Two rams couchant facing one another. The original, a spheroid of agate, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207950, U.S.N.M.)
4. Contest with fantastic monstrous animals. The original, of quartzite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207903, U.S.N.M.)
5. Kassite seal. Worshipper in low cap and long garment. In the field, above, the Kassite cross; in the middle, the sun in form of rosette, and a small animal. Seven columns of inscription. (See on Kassite seals, pl. 10, No. 8.) The original, of limestone, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207927, U.S.N.M.)

6. A god or man, nude except for a belt, seizing with one hand the head of a gazelle, which stands on its hindlegs and has turned its head backward, with the other the tail of a scorpion. Between the two animals is a horned serpent, and underneath the scorpion a knot ornament. The original, of limestone, is owned by Mrs. Talcott Williams. (Cat. No. 311261, U.S.N.M.)

PLATE 15

1. Marduk fighting Tiamat, the personification of chaos and cosmic disorder, who is represented as a composite monster with human head, eagle's wings, and body of a lion. The scene is doubled for the sake of symmetry (pl. 3). The object at the bottom of the seal is not determined. The original, of limestone, is owned by Mrs. Talcott Williams. (Cat. No. 311260, U.S.N.M.)
2. Contest with animals (gazelles?). In the field, the winged disk of Ashur and the spearheaded ashera of Marduk reversed. The original, of schist, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207925, U.S.N.M.)
3. God or man between two gazelles, seizing one by the head, the other by the tail. The original, of calcite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207917, U.S.N.M.)
4. Contest with gazelles(?). The original, of white quartzite, is owned by Frederick Stearns. (Cat. No. 158436, U.S.N.M.)

PLATE 16

1. Two naked figures in fight with monsters. A third figure has his right foot on the head of the animal which the other holds by its hind legs upside down. In the field, a fish, crescent, a pointed club with projections in the center, and an indefinable object. The original is owned by Miss M. W. Bruce. (Cat. No. 130274, U.S.N.M.)
2. Three horned animals—fallow deer (?)—disporting themselves in a field, seven dots (pl. 3, No. 1), tree, and an indefinable object. The original, of porcelain, from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300594, U.S.N.M.)
3. Hunting scene: Man with bow aiming at a fleeing deer. In the field, crescent (Sin, the moon god) and rayed sun disk (Shamash), or star (Ishtar). The original, of schist, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207946, U.S.N.M.)
4. In the center Enkidu (pl. 1) fighting a lion, whose forelegs he has grasped. To the right a lion has in its mouth the snake-like head of some animal, and is in turn attacked by a winged monster. The original is owned by Mrs. Talcott Williams. (Cat. No. 311281, U.S.N.M.)
5. Agricultural seal. Seated deity holding a stalk of wheat. Before him a man driving an animal with a curved stick. On the side of the animal are two grain stalks fastened to poles. In the field, crescent; two columns of inscription. The original, of mixed diorite, from Baghdad, Mesopotamia, is owned by H. Hyvernat. (Cat. No. 300592, U.S.N.M.)

PLATE 17

1. Engraved in two registers which are separated by a geometric band of squares and dots. In the upper register are depicted two worship scenes. to the left a god in elaborate dress seated on an ornamented chair, his right hand raised in blessing. Before him a worshipper holding a kid or

gazelle for sacrifice, attended by a priest or another god. To the right is another seated god with two worshippers before him, and next to the seated figure is Raman in his usual low cap and short tunic, with thunderbolt (?) in his right hand, and facing him, perhaps Marduk with his right foot on his animal, the horned dragon. In the field, above, crescent (Sin), star (Ishtar): in the middle, asheras. In the lower register, Gilgamesh and Enkidu fighting the bull and lion, respectively, in various positions; in one of these Gilgamesh kneeling holds the animals in reversed position, head down. Behind this scene is a figure in long garment standing, serving as separator between the scenes. The original, of brownish hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207934, U.S.N.M.)

2. Engraved in two registers, which are separated by a line. Perhaps Syro-Hittite or Persian seal. The upper register may represent a religious procession. In the center, a figure standing driving a chariot. Left of this scene are two nude figures led by god in long dress to the tree of life in form of a cypress. To the right of the chariot is a god, nude, walking behind four small nude figures who carry a god in long dress and conical head dress, holding the thunderbolt—perhaps the Hittite god Teshub-Adad. The mutilated lower register may depict a hunting scene. The original is owned by Mrs. Talcott Williams. (Cat. No. 311258, U.S.N.M.)
3. Persian seal, depicting a military scene. Persian soldier, bearded, with Persian garment and feathered crown, and bow and quiver on his shoulder, grasps a kneeling and appealing captive, who is clad in an elaborate garment and wearing a high helmet, with his left hand, and strikes him with the spear in his right hand. Behind the soldier and in front of a palm tree are four prisoners, their hands tied behind and their necks held by a rope. The original, of bloodstone, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207908, U.S.N.M.)

PLATE 18

1. Geometrical design, consisting of symmetrical curves and lines deeply cut. The original, deeply concave, of salmon-colored marble, is in the Metropolitan Museum of Art, New York. (Cat. No. 130283, U.S.N.M.)
2. Geometrical design, consisting of irregular curved and cruciform lines. The original, of oriental alabaster, from Baghdad, Mesopotamia, is owned by Prof. H. Hyvernat. (Cat. No. 300587, U.S.N.M.)
3. Two horned animals standing back to back, with crescentic decorations. Perhaps Cyprian seal. The original, of chert, is owned by O. C. Marsh. (Cat. No. 130249, U.S.N.M.)
4. Decorative seal: crescents and lines forming triangles and pits. The original, a scaraboid of chalcedony, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207947, U.S.N.M.)
5. Two winged dragons attacking a bull. Between the monsters is the stylized tree of life. The original, of clouded alabaster, is in the Metropolitan Museum of Art, New York. (Cat. No. 130288, U.S.N.M.)
6. Syro-Hittite seal. Ishtar, the goddess of love and fecundity, in single loose garment, which, with her left hand, she draws back, exposing navel and right leg, while in her right hand she holds her bird, the dove with wings extended. Facing her is a god in low cap and short garment. The other half of the seal is taken up with two lions couchants facing one another, and a griffin attacking an ibex, the guilloche, or rope pattern,

- separating the two pairs of animals. The original, of black obsidian, is in the Metropolitan Museum of Art, New York. (Cat. No. 130279, U.S.N.M.)
7. Deer couchant. The original, a spheroid of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207948, U.S.N.M.)
 8. Caparisoned horse. Persian. The original, a ringstone of agate from Asia Minor, is owned by Frederick Stearns. (Cat. No. 158378, U.S.N.M.)
 9. Zebu. Inscription. The original, a spheroid of jasper, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207954, U.S.N.M.)

PLATE 19

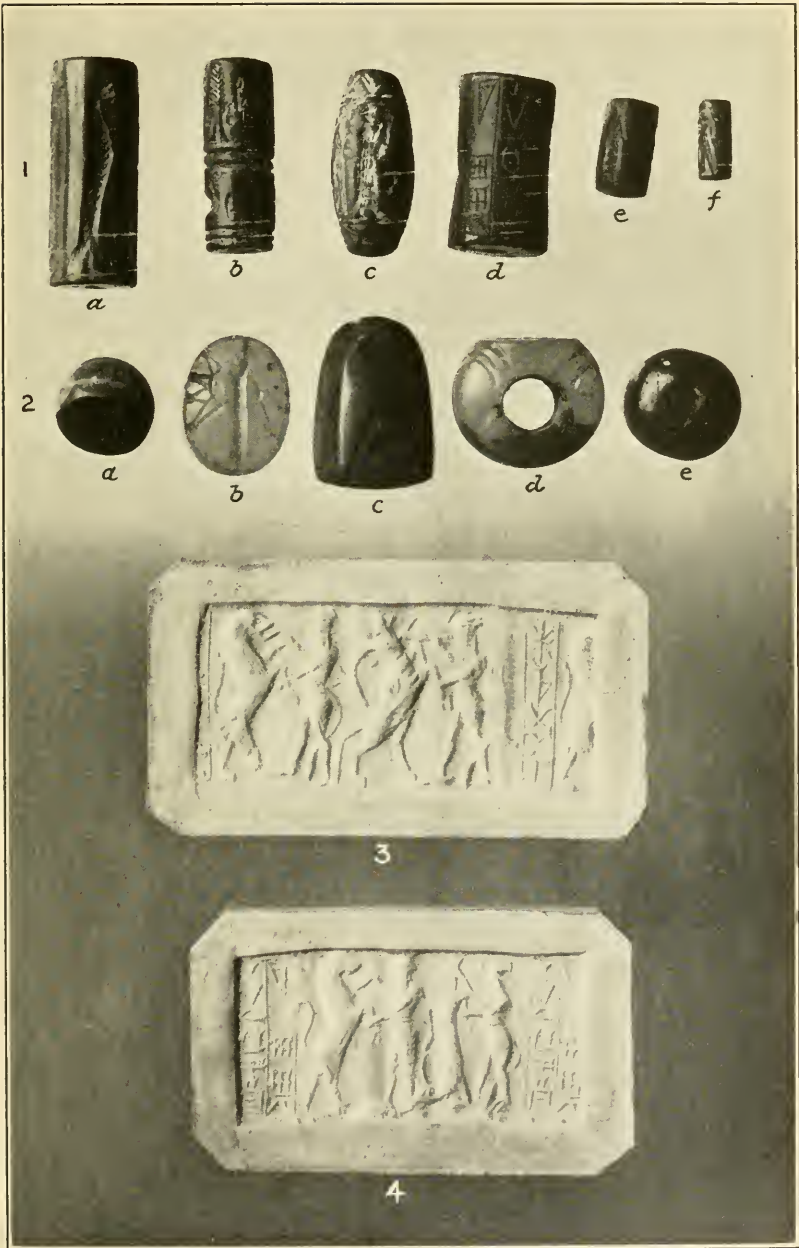
1. God within an arched gate. The original, pyramidal of clouded chalcedony, from the vicinity of Antioch, Syria, is owned by Frederick Stearns. (Cat. No. 158412, U.S.N.M.)
2. Worshipper before sacred columns or asheras. Above, star (Ishtar). The original, a scaraboid of chalcedony, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207943, U.S.N.M.)
3. Worshipper in low round cap and long garment with hair looped in back, between branches. The original, of pottery, from the vicinity of Antioch, Syria, is owned by Frederick Stearns. (Cat. No. 158424, U.S.N.M.)
4. Four horned serpents intertwined. In the field, star and inscription. The original, a spheroid of jasper, from Asia Minor, is owned by Frederick Stearns. (Cat. No. 158415, U.S.N.M.)
5. Scorpion, emblem of the goddess Iskhara (pl. 7, No. 2). The original, a spheroid of chalcedony, from Cappadocia, Asia Minor, is owned by Frederick Stearns. (Cat. No. 158420, U.S.N.M.)
6. Four masks of a lion (?) arranged to form a cross. The original, a spheroid, is owned by Mrs. Talcott Williams. (Cat. No. 311288, U.S.N.M.)
7. Heron (?) with open wings. The original, a spheroid of sard, from Cappadocia, Asia Minor, is owned by Frederick Stearns. (Cat. No. 158418, U.S.N.M.)
8. Winged griffin (?). In the field, star. The original, a spheroid of serpentine, from the valley of the Tigris, Mesopotamia, is owned by Frederick Stearns. (Cat. No. 158423, U.S.N.M.)
9. Engraved in two registers. Above, *Nefr*, the Egyptian sign for good fortune, between two sacred asps (uraei), the Egyptian emblem of sovereignty and majesty; below, sphinx or some mythical animal. Between the two registers is the Egyptian winged sundisk. The original, a ringstone of chalcedony, from Asia Minor, is owned by Frederick Stearns. (Cat. No. 158361, U.S.N.M.)
10. Rude Syro-Hittite seal. Bull, with branch above. The original of steatite from the vicinity of Canchemish, Syria, is owned by Frederick Stearns. (Cat. No. 158398, U.S.N.M.)
11. Deeply notched. The three columns are crudely engraved each with a seated figure with uplifted hands. The original, of hematite, from Hillah, Mesopotamia, is in the United States National Museum. (Cat. No. 207951, U.S.N.M.)

PLATE 20

1. Zebu. Over the body, crescent; between the horns, the sundisk. The original, a ringstone of hematite, is owned by Frederick Stearns. (Cat. No. 158410, U.S.N.M.)

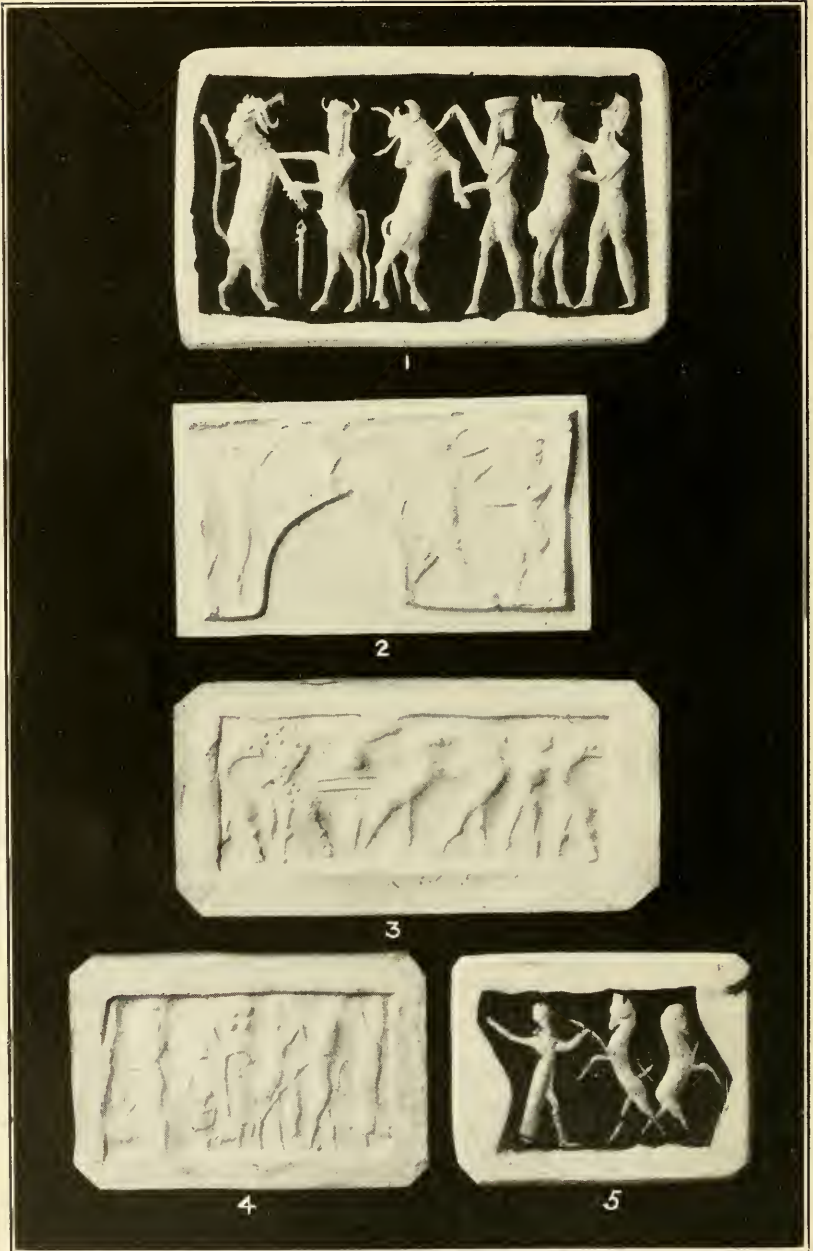
2. Lion rampant. The original, a ringstone of clouded chalcedony, is owned by Frederick Stearns. (Cat. No. 158400, U.S.N.M.)
3. Man on horseback. In the field, star. Probably Persian. The original, a spheroid of chalcedony from the vicinity of Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158375, U.S.N.M.)
4. Figure with helmet in short tunic standing with hands raised in adoration. The original, a ringstone of carnelian, from Asia Minor, is owned by Frederick Stearns. (Cat. No. 158380, U.S.N.M.)
5. Deity in low turban, seated, holding in the left hand a cup. In front, a palm branch; above, behind the head, a crescent. The original, a ringstone of carnelian, from Asia Minor, is owned by Frederick Stearns. (Cat. No. 158379, U.S.N.M.)
6. Two warriors (?). The original, of steatite, from Asia Minor, is owned by Frederick Stearns. (Cat. No. 158394, U.S.N.M.)
7. Rectangular double seal. On one side, sphinx (?) with star (?) above; on the other, geometrical design. The original, of steatite, from the vicinity of Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158363, U.S.N.M.)
8. Spherical double seal. On one side, goat; on the other, winged animal. The original, of steatite, from the vicinity of Aintab, Syria, is owned by Frederick Stearns. (Cat. No. 158426, U.S.N.M.)





ANCIENT ORIENTAL SEALS

FOR EXPLANATION OF PLATE SEE PAGE 9



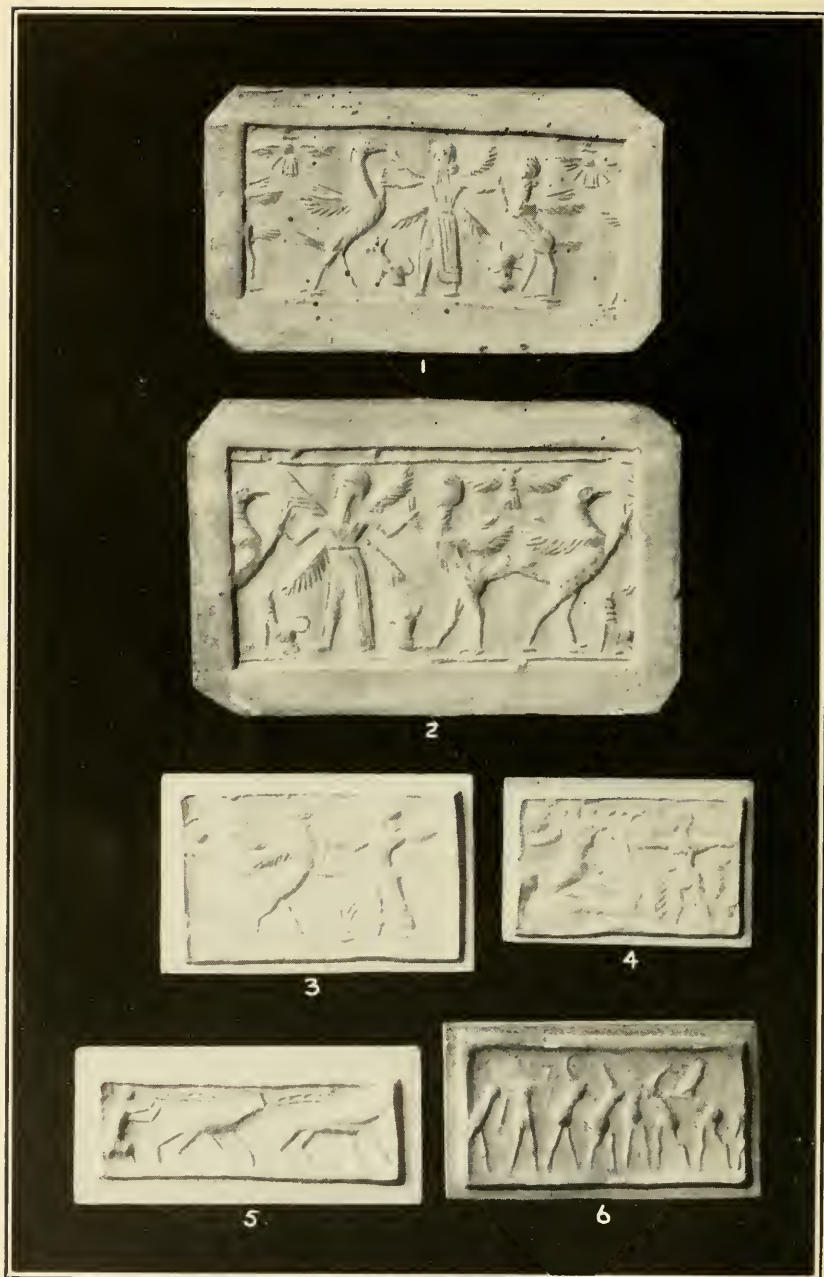
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FOR EXPLANATION OF PLATE SEE PAGES 9 AND 10



ANCIENT ORIENTAL SEALS

FOR EXPLANATION OF PLATE SEE PAGES 10 AND 11



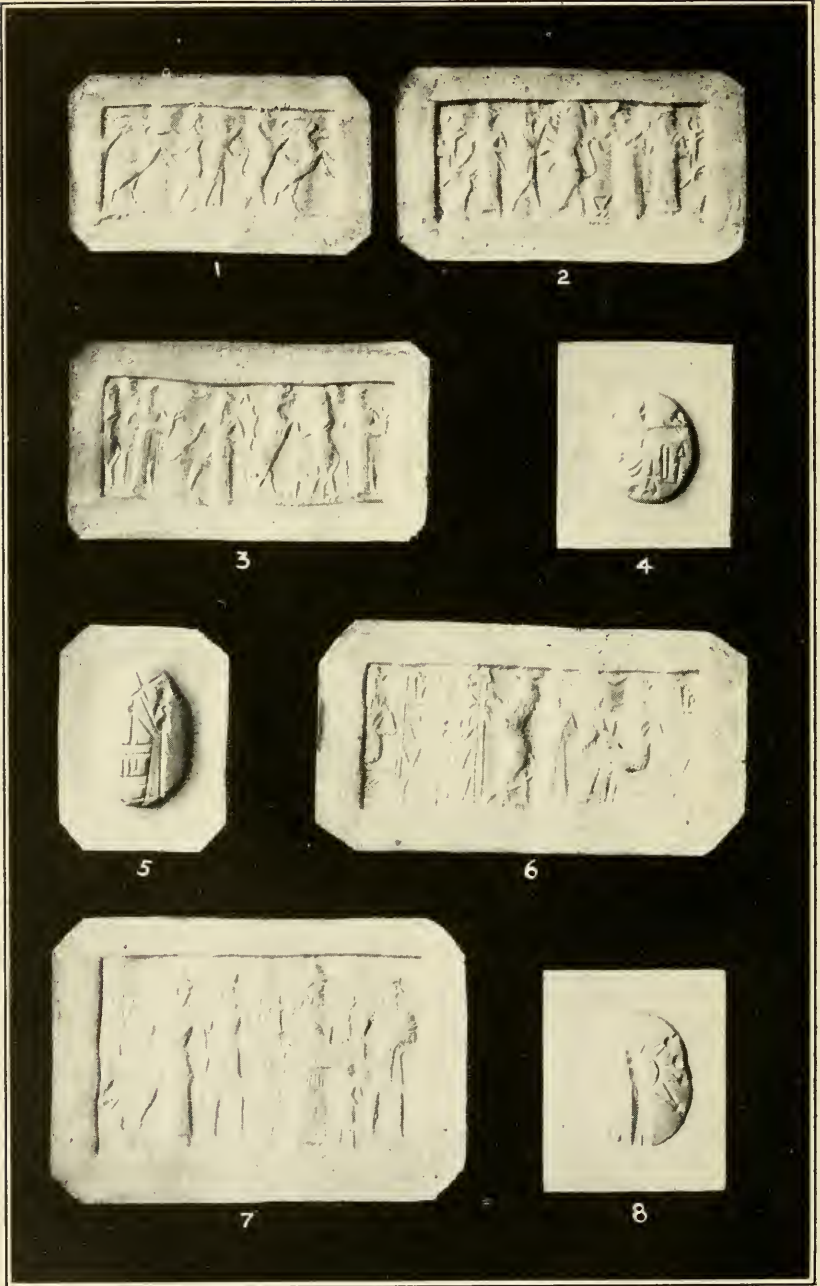
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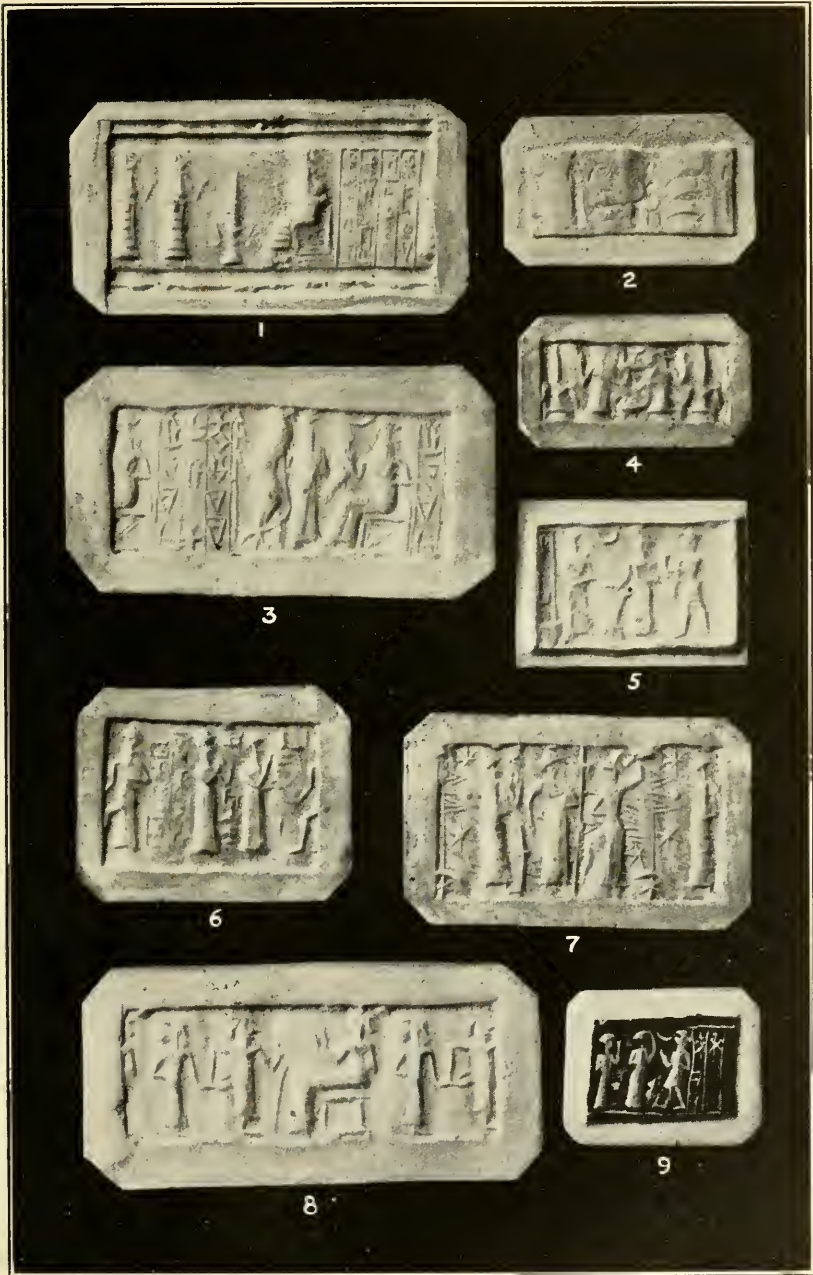
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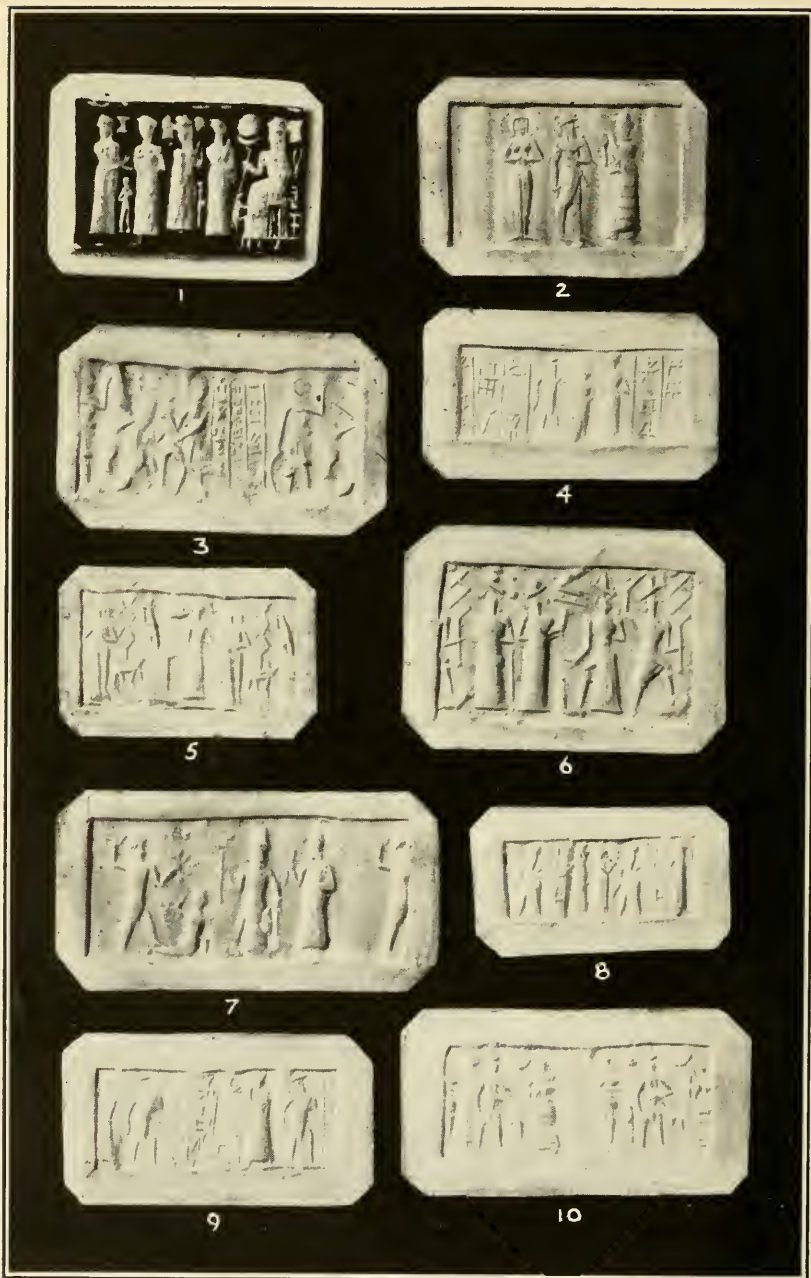
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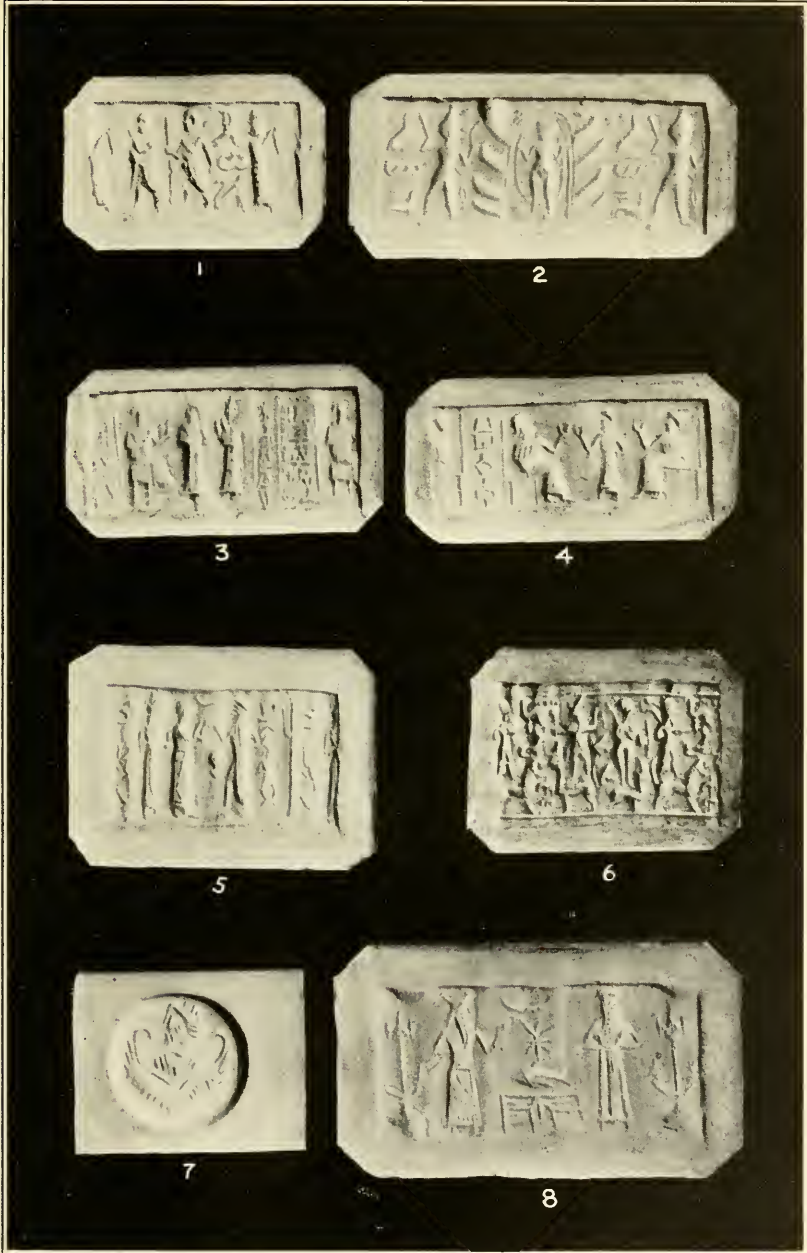
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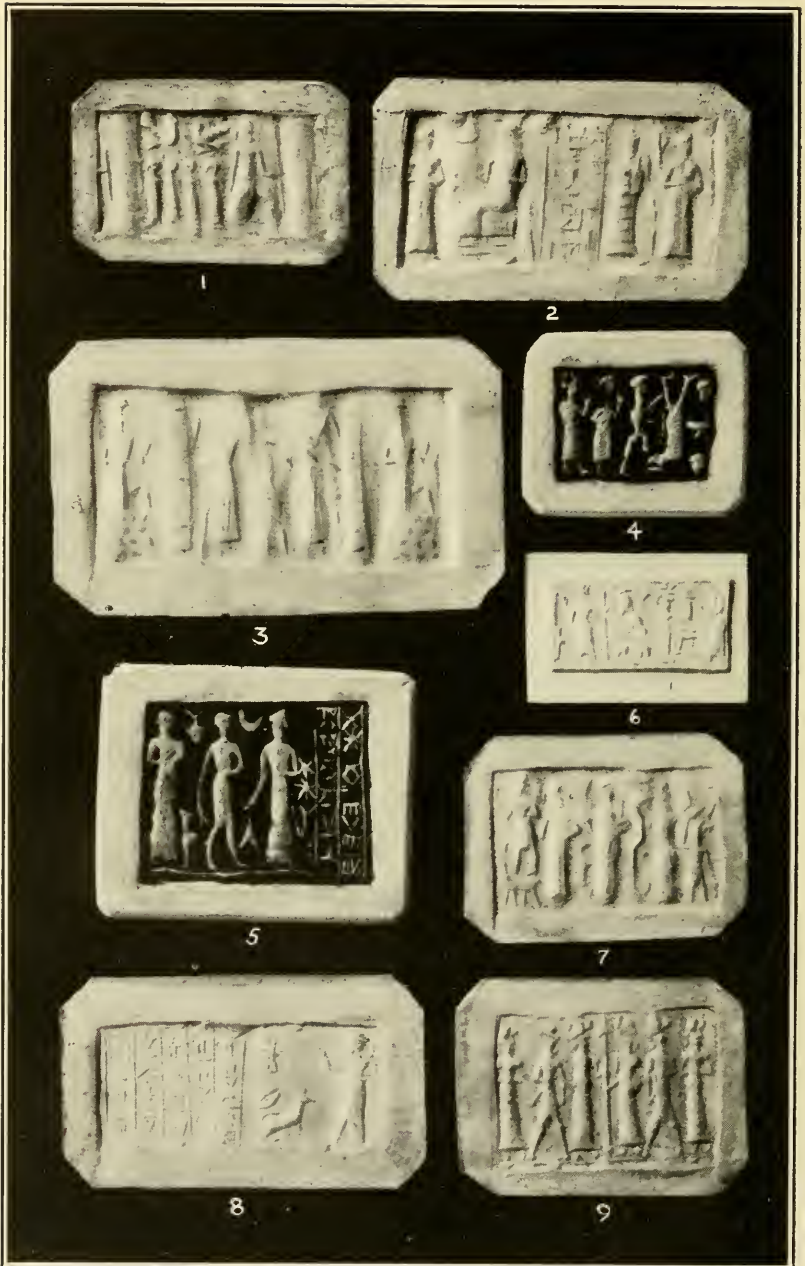
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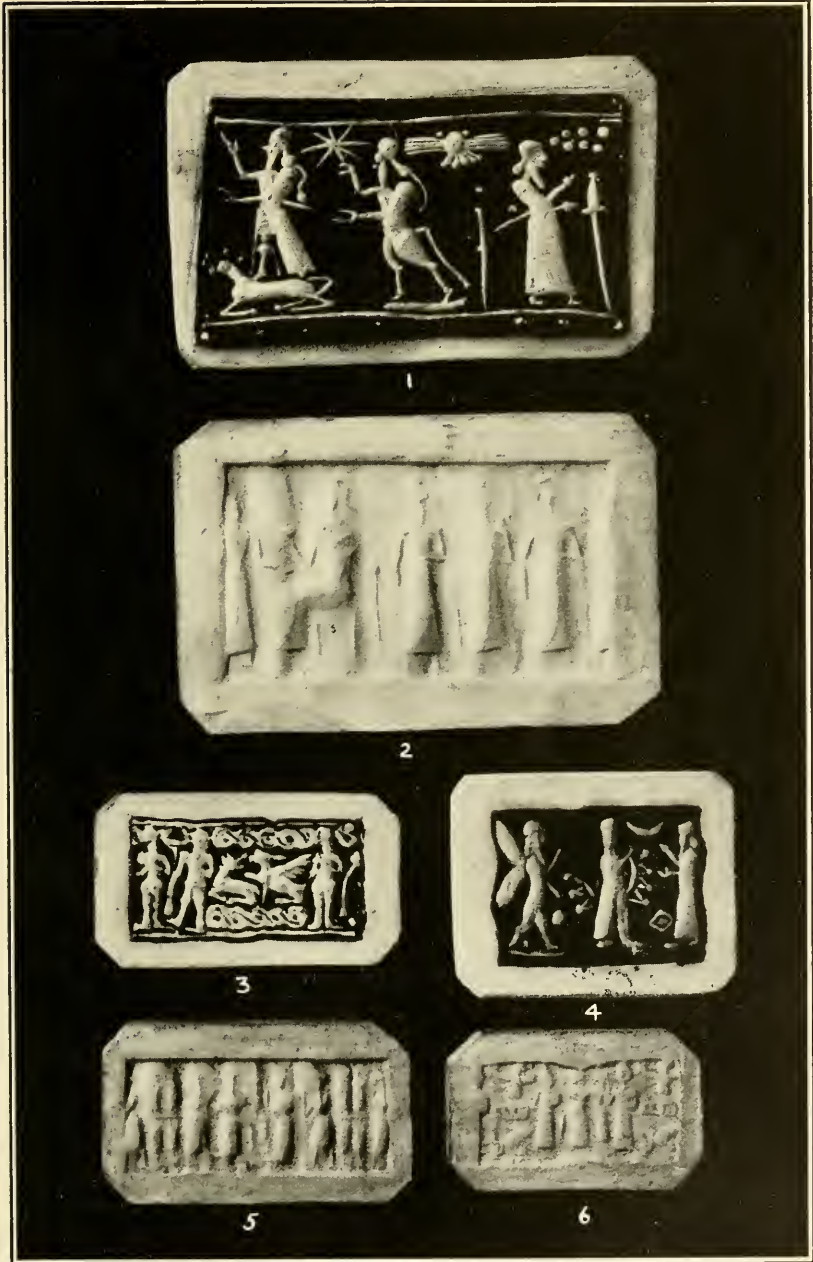
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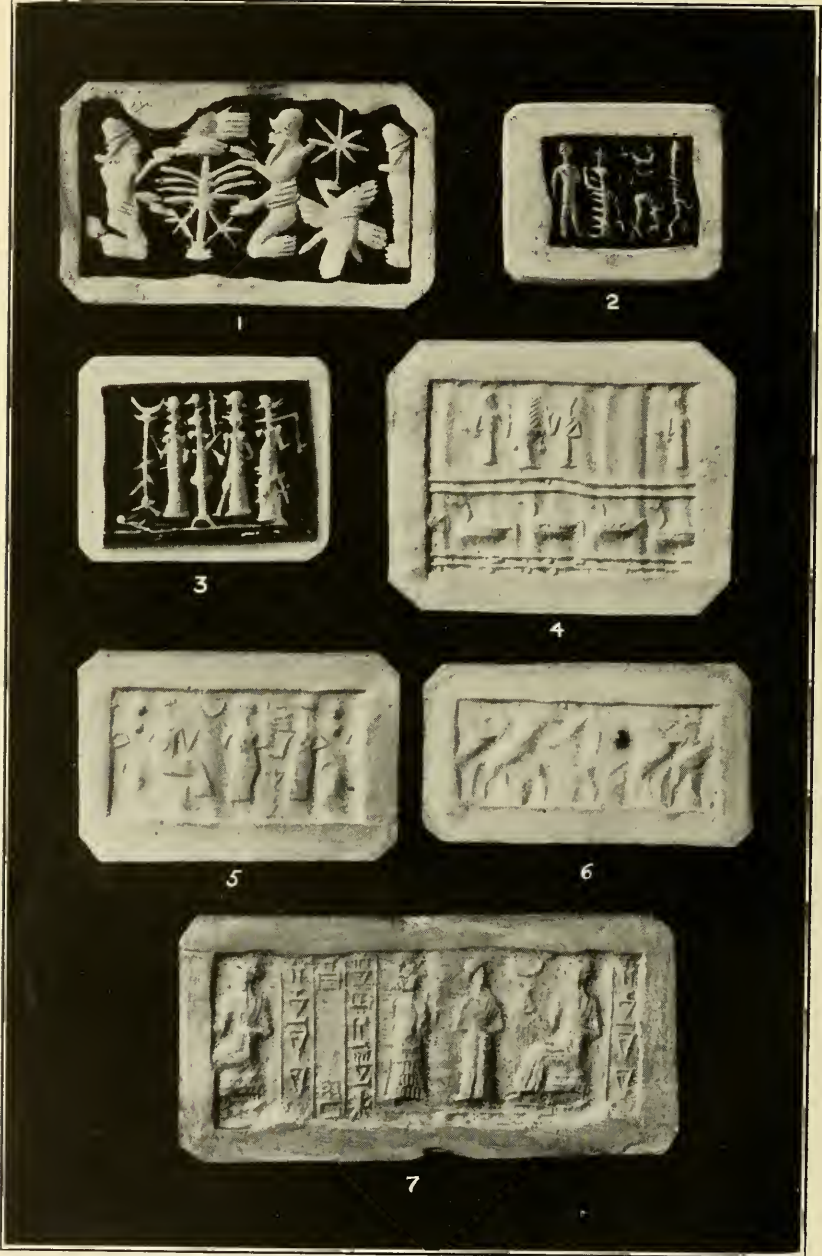
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FOR EXPLANATION OF PLATE SEE PAGES 16 AND 17



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FOR EXPLANATION OF PLATE SEE PAGES 17 AND 18



ANCIENT ORIENTAL SEALS

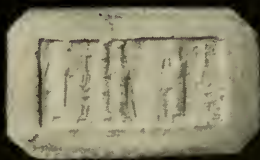
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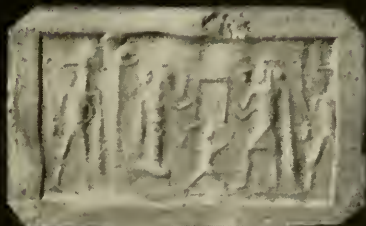
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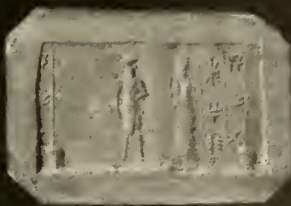
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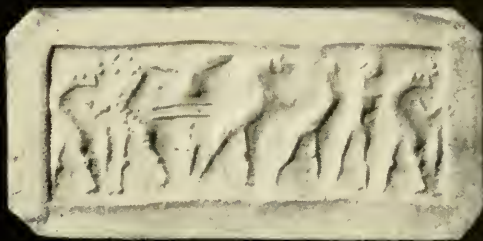


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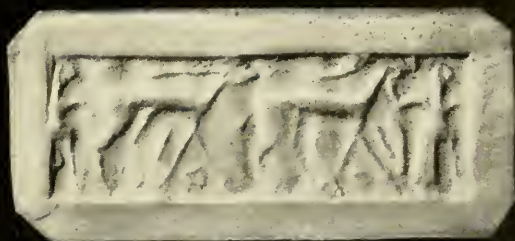
FOR EXPLANATION OF PLATE SEE PAGES 19 AND 20



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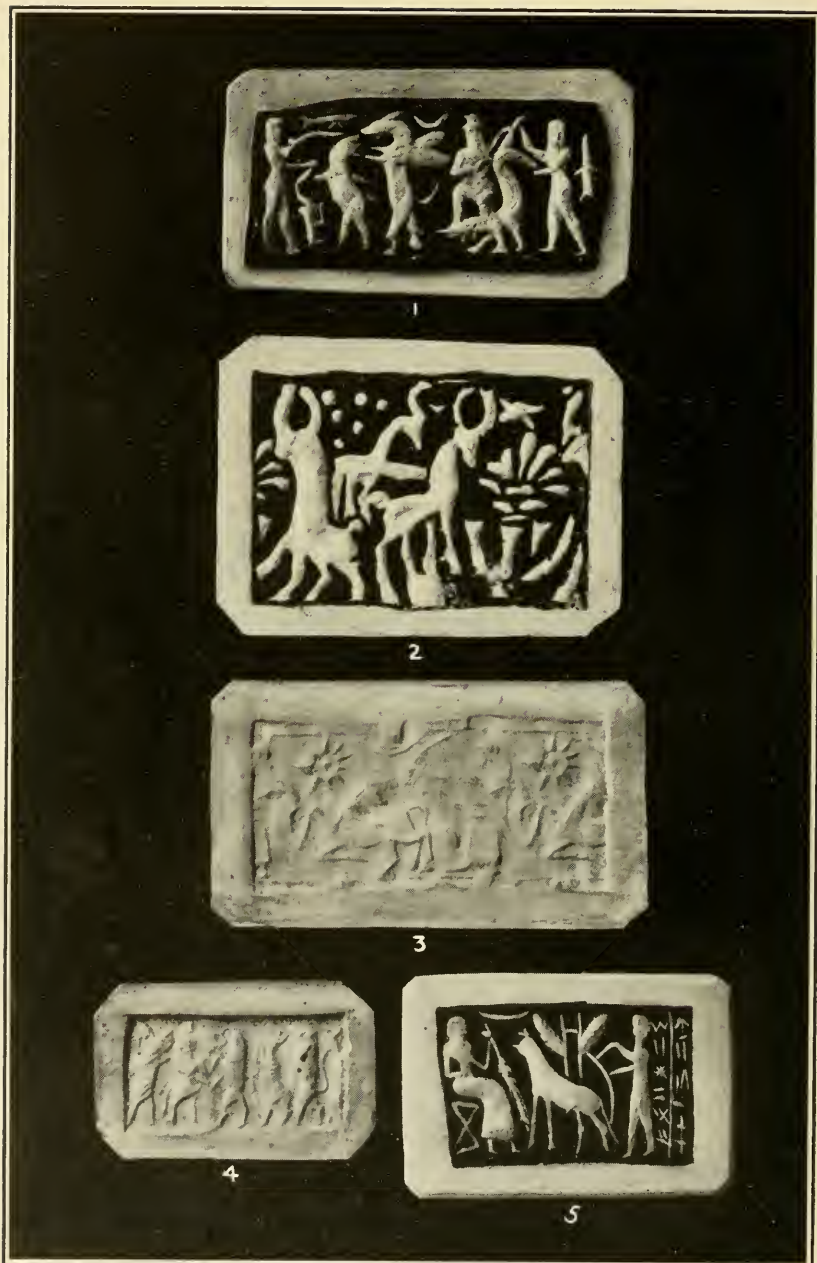
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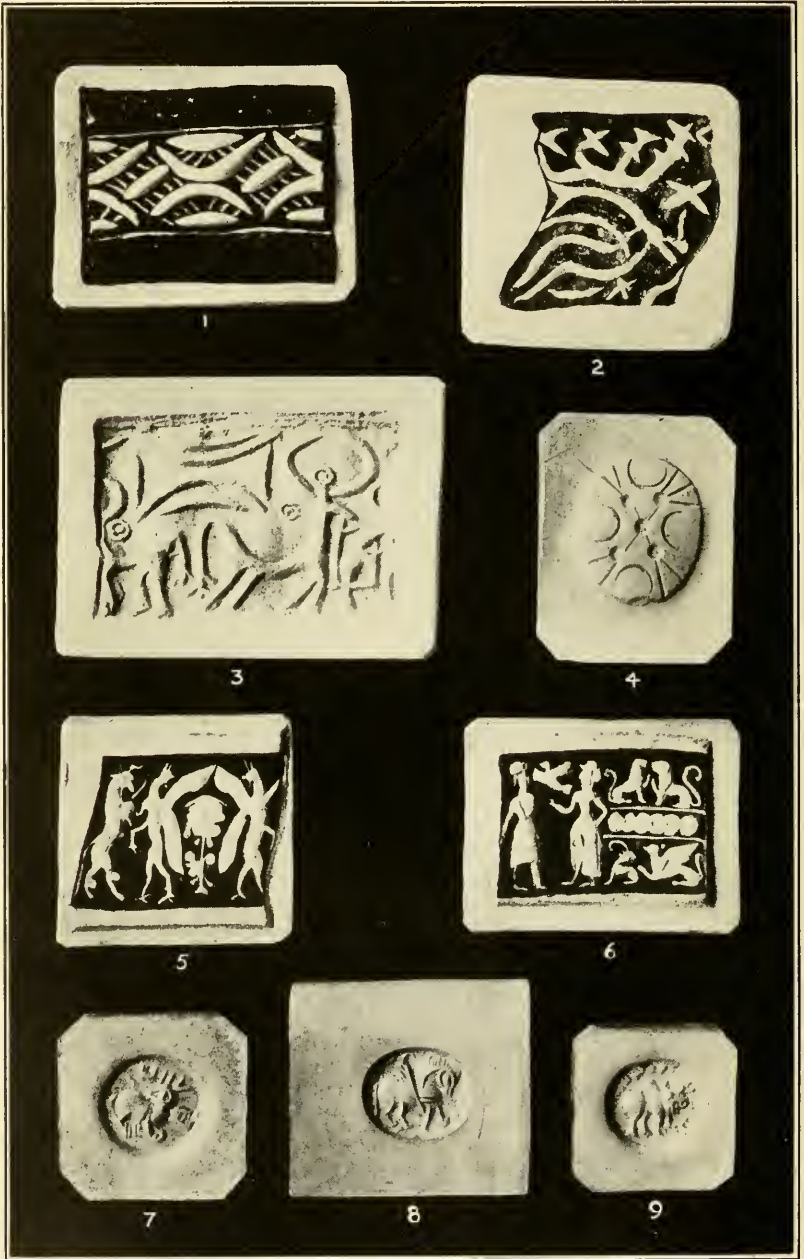
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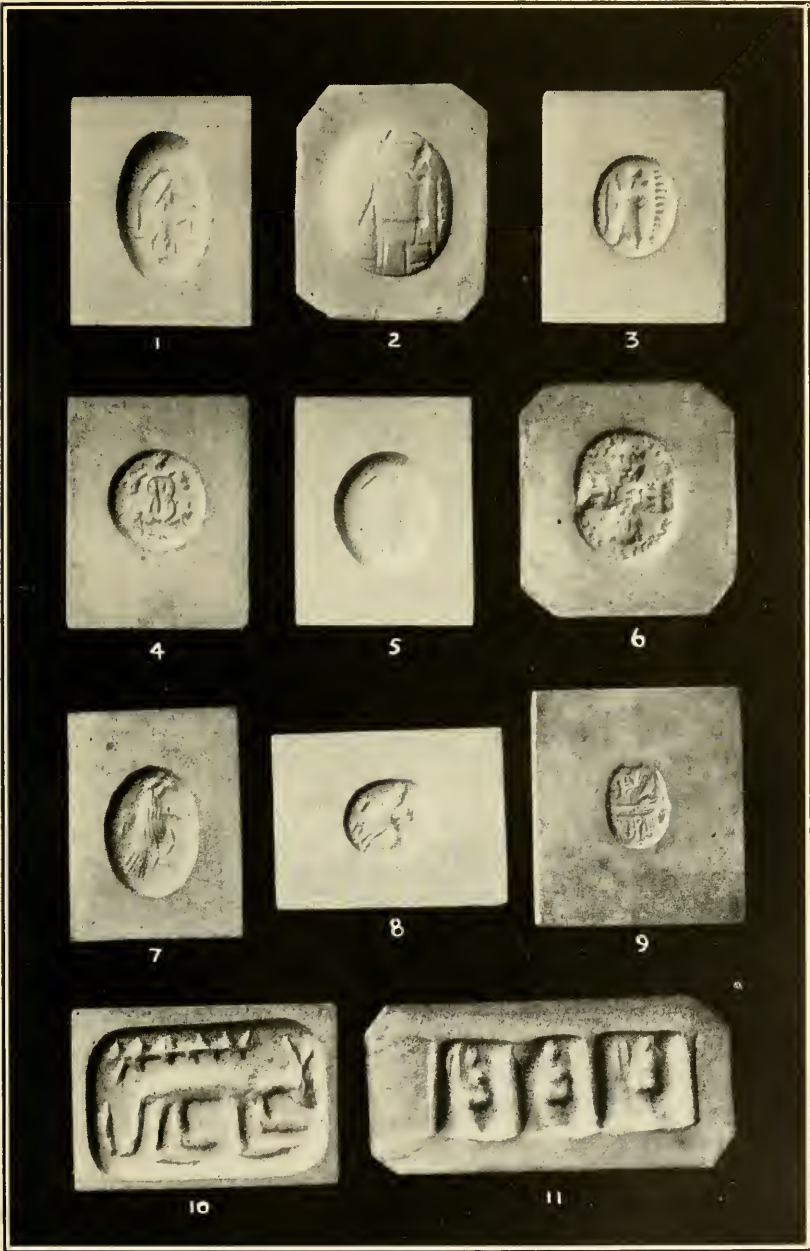
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FOR EXPLANATION OF PLATE SEE PAGES 20 AND 21



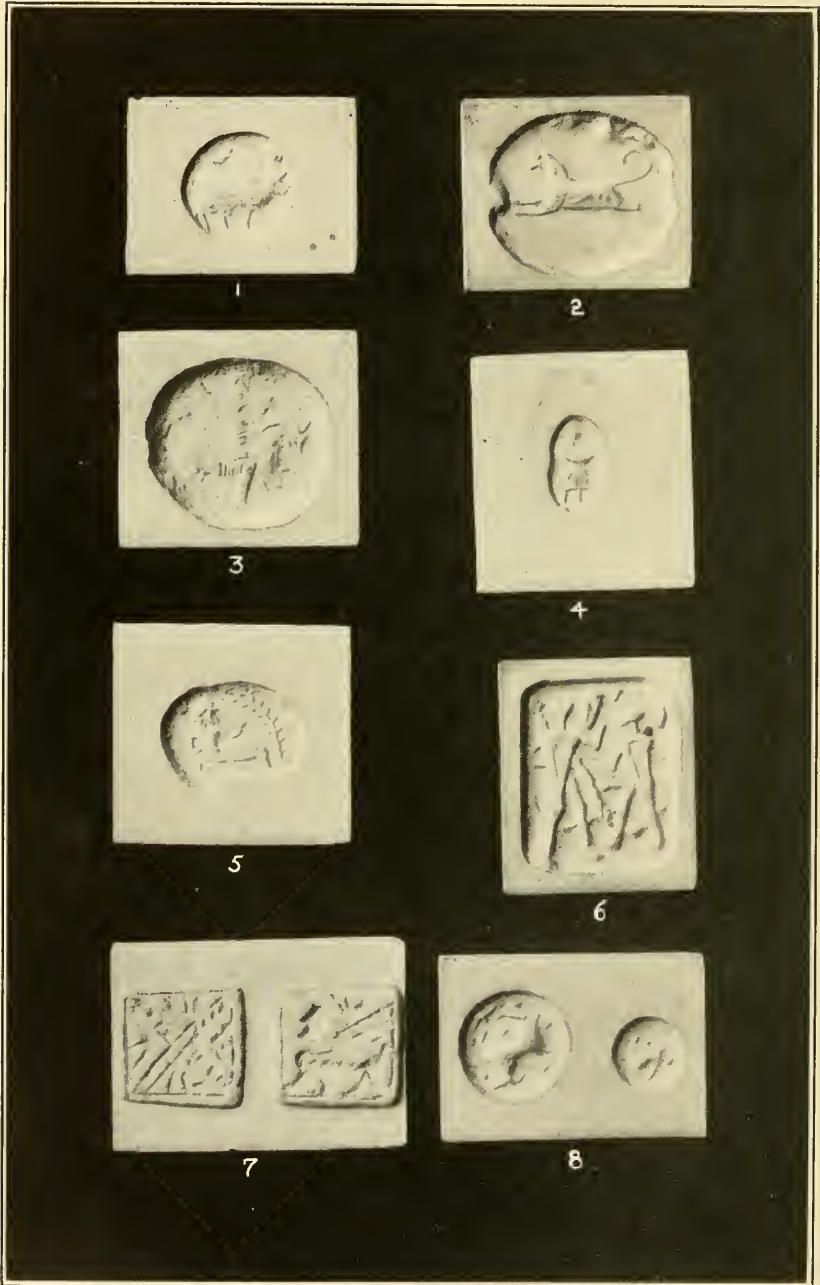
ANCIENT ORIENTAL SEALS

FOR EXPLANATION OF PLATE SEE PAGES 21 AND 22



ANCIENT ORIENTAL SEALS

FOR EXPLANATION OF PLATE SEE PAGE 22



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FOR EXPLANATION OF PLATE SEE PAGES 22 AND 23