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FROM SHALMANESER III TO SENNACHERIB

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ASSYRIAN SCULPTURES

FROM SHALMANESER III TO SENNACHERIB

THE sculptures illustrated by the plates in this volume, continuing the publication commenced with *Assyrian Sculptures. Reign of Ashurnasirpal*, belong to the reigns of Shalmaneser III, Shamshi-Adad V, Adad-nirari III, Tiglathpileser III, Sargon, and Sennacherib. The rectangular pillars with reliefs, called obelisks, have not been included, because a different form of illustration is required by their size and nature. Some other sculptures in this Museum belonging to the period covered have also been omitted, for instance a broken seated figure of Shalmaneser III, and a few broken reliefs, of no importance. Only part of the series of reliefs from Sennacherib's palace could be included in the present volume, the remainder will be illustrated later.

The stones came from Nimrud, Khorsabad, and Quyunjiq, save for one stele from Kurkh. A detailed account of the finding of these slabs, their transport to England, and their connexion with certain sculptures in other museums will be found in C. J. GADD, *The Stones of Assyria*, London, 1936. The official publication, C. J. GADD, *The Assyrian Sculptures*, British Museum, 1934, gives a general account of the themes and the styles employed.

Low relief of the Assyrian type depends upon modelling in minimum depth. No reproductions can adequately render their surfaces; the two different types of lighting used for the plates in this volume, the general lighting from both sides and the spot-light from one side, bring out certain details, but much is inevitably lost. In many cases the surface is in such a condition that reproduction may easily lead to wrong conclusions. These plates will, however, serve, it is hoped, to supply students with more adequate material for the study of the historic development of a great school of sculpture, which was by no means slavishly devoted to traditional forms but experimented in methods of representing complex subjects and even in introducing scenery. From this point of view the friezes of Tiglathpileser III and Sennacherib are of particular interest, and have in the past been much neglected.

The arrangement of the plates was undertaken by Mr. C. J. Gadd, M.A., F.S.A., Assistant Keeper in the Department, and he has also read and corrected the manuscript and proofs of the Description of Plates.

SIDNEY SMITH

DEPARTMENT OF EGYPTIAN AND ASSYRIAN
ANTIQUITIES, BRITISH MUSEUM

December 1937.

Amrit Book B-35-10-0 22-1-39

DESCRIPTION OF PLATES

SHALMANESER III

PLATE I

A round-topped stele, of inferior limestone, much eroded. The king stands before four divine emblems: (1) the winged disk, the symbol of the god Ashur, or, as some hold, of Shamash; (2) the six-pointed star of Ishtar, goddess of the morning and evening star; (3) the crown of the sky-god Anu, in this instance with three horns, in profile; (4) the disk and crescent of the god Sin as the new and the full moon. On his collar the king wears as amulets (1) the fork, the symbol of the weather-god, Adad; (2) a segment of a circle, of uncertain meaning; (3) an eight-pointed star in a disk, here probably the symbol of Shamash, the sun-god; (4) a winged disk, again of the god Ashur. The gesture of the right hand, which may also be seen in Plates II and XXXIV, has been much discussed and variously interpreted, either as the end of the action of throwing a kiss as an act of worship, or as resulting from cracking the fingers with the thumb, as a ritual act which is attributed to the Assyrians by later Greek writers, or as being simply a gesture of authority suitable to the king, with no reference to a particular religious significance.¹ It seems fairly clear that the gesture is described in the phrase *uban damiqti taraṣu*, 'to stretch out a favourable finger', a blessing which corresponds to the reverse action, in which the index finger is not stretched out.² The cuneiform inscription written across the face and base and round the sides and back is published in RAWLINSON, *Cuneiform Inscriptions of Western Asia*, vol. iii, plates 7-8, and translated in LUCKENBILL, *Ancient Records of Assyria and Babylonia*, vol. i, pp. 211-13. For the circumstances of discovery see GADD, *The Stones of Assyria*, p. 129 sub 118883.

Shalmaneser III,
859-824 B.C.

SHAMSHI-ADAD V

PLATE II

A round-topped stele of white limestone. The king stands in the gesture of blessing before five divine emblems: (1) the crown of the sky-god Anu, with three horns; (2) the winged disk; (3) the disk and crescent; (4) the fork; (5) the eight-pointed star of Ishtar. The cross worn as an amulet is found not infrequently on seals of the Kassite

Shamshi-Adad V,
824-810 B.C.

¹ An exhaustive collection of the instances of the gesture with references to previous discussions in G. Furlani, 'Di un supposto gesto precatorio', in *Accademia dei Lincei, Rend. d. Cl. d. Sc. morali*, Ser. 6, vol. iii, pp. 231 ff.

² For amulets with the index finger closed over the thumb, a sign called 'the fig', see A. B. Cook in *Classical Review*, August 1907, vol. xxi, pp. 133-6.

Shamshi-Adad V, 824-810 B.C. period in Babylonia, 1500-1000 B.C., and occurs on Sumerian seals of the early archaic period. On the sides and back of the stele is a cuneiform inscription in archaistic characters, the exact forms not being found elsewhere; it is published in RAWLINSON, *Cuneiform Inscriptions of Western Asia*, vol. i, plates 29-31, and translated in LUCKENBILL, *Ancient Records of Assyria and Babylonia*, vol. i, pp. 253-9. For the circumstances of discovery see GADD, *The Stones of Assyria*, pp. 149-50.

ADAD-NIRARI III

PLATES III AND IV

Adad-nirari III, 805-782 B.C. Two divine figures, of inferior limestone, standing in the attitude of submission, wearing the single-horned crown proper to minor deities. The inscription round the skirts is the same on both figures, and has been published in RAWLINSON, vol. i, Plate 35, no. 2, and translated in LUCKENBILL, *Ancient Records of Assyria and Babylonia*, vol. i, p. 264. The figures were dedicated to Nabu, the god of learning, in the temple of Ezida at Calah by the governor of Calah and other cities, for the life of the king and of his consort Sammuramat (probably the original of the legendary Semiramis), of the donor and of the people under his rule. 'O man coming hereafter, wait on Nabu. Trust no other god.' The unjustified inference has been drawn that these figures represented Nabu, but they clearly represent attendants of the kind found in the prophylactic terra-cotta figurines. For the circumstances of discovery see GADD, *The Stones of Assyria*, pp. 150-1.

TIGLATHPILESER III

The sculptured slabs of this king were originally placed on the walls of Shalmaneser III's palace at Calah (Nimrud), which Tiglathpileser restored. Esarhaddon stripped them from the walls, and the inscriptions upon them are in some cases mutilated; they were found lying loose during the excavations both in the central and in the south-west palace, those in the central palace being stacked ready for removal, while those in the south-west palace were on the walls.

The siege scenes on these slabs must in certain cases be from large pictorial compositions which are forerunners of the large scenes from Sennacherib's palace at Quyunjiq. The period seems to have been one in which experiments were being made in the representation of buildings

(see Plates X, XII, XVI) and in the limited use of the knowledge of perspective for the purposes of design (Plates VII, XXIV). The inscriptions on the slabs are parts of the king's annals, published and edited in ROST, *Keilschrifttexte Tiglat-Pileser III*; the numbering of the lines here given follows that of Rost. The wording has no relevance to the scene in any particular instance.

PLATE V

The attitude of the king in the upper fragment, holding a long staff, should be compared with the figure of Sargon II on Plate XXV. The two fragments join in such a way that 118899 was on the left of 118900, as is shown by the three lines of inscription, *Annals*, ll. 126-8.

Tiglathpileser III,
745-727 B.C.

PLATE VI

This fragment, the head of a bearded man-headed bull, wearing a two-horned *polos*, the top of which is feathers held by a band decorated with concentric squares, is remarkable for the elaborate representation of a bull's ear in profile and for the relation of the line of the forehead to the nose and cheek-bone, which gives a concave effect.

PLATES VII AND VIII

This slab consists of an upper register, the band with inscription, and the lower register. The upper register is noteworthy, because a ritual scene, the anointing of a bare tree, carried out in this case by a man in military dress, on a small scale which can only be explained as showing the action takes place in the distance, is combined with dagger men, archers, and slingers arranged as if in a siege scene. It is possible that the soldiers are marching in a procession, but not probable in view of the action of bowmen and slingers. The absence of any kind of shield is perhaps against the view that the slab formed part of a siege scene. In the lower register, which is much damaged, the king, attended by a servant with a fly-flap, places his right foot on the neck of an enemy doing obeisance, brought in by an Assyrian officer. The mutilation of the king's face may be due to the action of Sargon. The inscription, *Annals*, ll. 32-55, is in two columns, the beginnings of the lines in column I and the ends of the lines in column II being lost.

PLATE IX

In the upper register the city *Astartu*(?) on a mound has been captured and deserted, and the Assyrian troops are driving sheep and men carrying sacks away

Tiglathpileser III, into captivity. In the central band there are two columns of inscription, each of 7 lines, *Annals*, II. 177-90. In the lower register the king in a chariot, under an umbrella, holding a sacred twig or flower, with his driver and a 'third man', advances at the end of a procession of led chariots.

PLATE X

In the upper register a city, depicted in plan and in a series of three elevations, is attacked by the Assyrians. Of the three elevations, the uppermost, at the top of the slab, is now completely effaced. The middle one recedes from the lower on the left-hand side, but coincides on the right, a fact which precludes the interpretation as an upper storey, or even as a middle line of defence. A comparison with Plate XVI suggests that the two walls might, in this kind of representation, be the two walls, of different length, meeting at the corner represented in plan; but this leaves the third wall unexplained. Apparently only women remain in this middle section of the defence, ready to surrender. In the lowest elevation archers are seen in embrasures, fighting behind a parapet which also serves as the outline of the plan of the city. In other embrasures there are round-topped objects which may represent doors, for inside the city plan, in the centre, two Assyrian soldiers, defending their heads with shields, cut through such an object with daggers, while on the left four others carry away the booty already seized, a couch and two sacks of goods. To the right lie enemy dead, and an Assyrian soldier is driving an ox away. The plan is used for yet another type of picture; two auxiliaries, wearing crested helmets and crossed bands, have advanced from behind a palisade to force a breach at the corner of the city wall, and are attacking the brickwork, represented in plan, with their lances, while defending themselves with their shields. The mixture of elevation and plan in this scene, though characteristic, is unusual in Assyrian work by reason of its complexity.

The inscription on the centre band gives 12 lines of one column, the commencement broken, and the beginnings of 11 lines of a second, *Annals*, II. 8-30.

In the lower register a procession of Assyrian soldiers carries away statues of the gods. The drawing published in LAYARD, *Monuments*, i. 66, and in *Nineveh and its Remains*, ii, facing p. 451, depends on a restoration generally correct but not certain in every detail. It is very doubtful whether the head of the first deity was turned full-face, and the head-dress has completely disappeared. The honourable treatment accorded these gods and the types represented show that these were deities recognized by the Assyrians; the first two are forms of Ishtar, the fourth is the weather god, whether his name be Adad or some other form. It is not impossible

that the scenes in both registers depict incidents in the campaign against the Chaldeans to which the text on the centre band refers. Tiglathpileser there says: 'The *erib-bit*i priests of the temples of Esagila, Ezida, and Emeslam brought me the *rihati* of Bel, Nabu, and Nergal. . . . I richly adorned them and they went their way to their own land.' It may be that the lower scene shows statues of Babylonian gods returned to their own cities by the Assyrians.

Tiglathpileser III,
745-727 B.C.

PLATE XI

A city with a double fortification wall has been deserted, and a siege machine is left before it on the ramp used for the attack. The walls are crenellated but have no openings; the gateways are square, not arched, and have double doors. Within the city stands a date-palm, probably to show that the city lies in Babylonia. While a scribe writes to an officer's dictation, bullock carts with eight spoked wheels carry away the captive women and children, and flocks of sheep and goats pass as the spoil is counted.

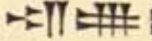
PLATE XII

A system of fortifications has been attacked by the Assyrians, and the last resistance is being overcome. The representation is difficult to interpret. The upper part of the slab shows two independent buildings slightly different in style. That on the left has shooting apertures in the walls of the towers. That on the right has apertures only in the turrets. Against each building is shown the ramp of earth used for the successful attack; that ramps are intended, not a rock foundation, is clear from the drawing and a comparison with Plates XIII-XIV.¹ The right-hand tower of the building on the right is lower than that on the left of the same building, and there is a slight slope in the ground, an unusual feature. As no attack is in progress and no defenders are shown, the buildings must have been taken before the action in the lower scene, and possibly stood outside the main defensive wall. Below, the Assyrians are attacking with ladders and clubbing(?) unarmed defenders, but the arrangement of the fortifications is not clear. The ladder appears to rest against the top of a continuous wall, but below this wall is not continuous and on it stands another tower. It is possible that what appears to be the top of a wall is in fact merely intended for ground; but this explanation does not account for the

¹ A different interpretation may be found in *Archiv für Orientforschung*, vi, S. 109: 'Wir sehen auf (der Platte) eine grosse Festung, die von einer dreifachen Mauer umgeben ist. Der oberste Teil muss, wie das Bergmotiv zeigt, auf einem Felsen gebaut gewesen sein.' The upper buildings do not form a continuous wall, and the method of representing a fortification on a mound is different, see Plate IX.

Tiglathpileser III. truncation of the figures, which are obviously on the wall. The Assyrian soldiers wear a helmet with a large round boss and a simple skirt with cross-straps, on which a small round shield can be hung when not carried; they are auxiliaries, not national troops. The attribution of this slab to Tiglathpileser III's time is based entirely on style, as nothing is known as to its provenance.

PLATES XIII-XIV

These two slabs join, presumably in such a way as to leave a break of a fraction of an inch in the surface, so far as can be judged from the inscription. The Assyrians are attacking a fortification, on the left-hand slab by carrying out an assault and storming the walls from ladders, on the right-hand by the preparatory fire of archers from behind reed palisades, while a siege-engine makes a breach. The defenders on the towers are surrendering, and many wounded and dead have pitched forward on to the earth filling between the fortification and the ramp along which the Assyrians advance. Only the towers are crenellated, with shooting apertures. The city, called , appears to be built on a solid terrace, which has a crenellated battlement. Some prisoners have been impaled outside the walls, on the right, to serve as a warning to the defenders. The rendering of the ramp on the left is noteworthy. The stamped earth is represented as ending in a loose filling against the walls; in order to show both the assault from ladders and the dispatch of wounded enemies, the loose filling is shown at both ends of the ramp. There is here a mixture of front and side view of the ramp comparable with the mixture of plan and elevation in Plate X.

There is a portion of one line on the left-hand slab, and then a new column begins containing 7 lines, *Annals*, ll. 155 ff., the beginning of 6 broken off.

PLATE XV

The Assyrians are attacking a building with projecting battlements, which is still defended by archers. The Assyrian detachment shown consists of auxiliaries, wearing the plain leather(?) cap; they advance behind a palisade, which is pushed forward by a handle, while an archer shoots to cover the approach for a man armed with a dagger. In front of the building is a small lake, of irregular shape, on the banks of which grow date-palms and a cypress(?).

PLATE XVI

An Assyrian assault on a city still being defended. In the open the Assyrians have driven the enemy from the plain and an auxiliary, wearing the crested helmet, short

skirt and cross-straps, spears an archer who has fallen from a palm-tree broken in the fray. The attack is conducted from a siege-machine run up a ramp; the men who move the engine forward have been forced to defend themselves with their bows. The enemy, despite heavy losses shown by the decapitated figures lying along the artificial embankment on which the city stands, are still maintaining the fight in good numbers.

*Tiglathpileser III,
745-727 B.C.*

The slab is peculiarly interesting because the two lower horizontal lines of the building slope upwards in the representation at different angles. This secures a counterbalance to the slope of the ramp, but is not necessarily due to the desire for balance. It seems clear that the three superimposed walls are not stories of a building, nor even three successive walls, for then the middle wall would not need defence at the same moment as the outermost wall. It seems possible that the three walls represent three sides of the whole fortification, with the object of showing that the defence continued active on two sides when the defence of the third side had ceased action. The location of the town in Babylonia seems to be marked by the palm-tree shown inside the lowest wall.

PLATE XVII

A mounted fugitive, wearing a crested helmet of peculiar shape, surrenders to the Assyrian cavalry just as a lance, piercing through the saddle-cloth, causes his horse to rear in agony. This is one of the very few studies of a horse in a pose other than conventional, see also Plate XXXVII. There are a few signs remaining from two lines of the inscription.

PLATE XVIII

Two Assyrian cavalymen, their horses represented in the conventional pose of the gallop, wearing metal corselets and woven skirts with a chequer and disk design, strike at the hind quarters of a fugitive's horse as it stumbles, pitching the rider forward. Behind the horsemen lies a headless corpse from which a vulture carries off the entrails.

PLATE XIX

Two Assyrian cavalymen, at the gallop, strike with their lances the hind quarters of a camel bearing a fugitive Arab as it speeds over the bodies of the fallen. The camel's ribs are shown inside an area defined by a precise marked outline. This convention occurs on a type of painted pottery from Tell Billa of early date, and may have been transferred to sculpture from painting. The articulation of the

Tiglathpileser III, fore-leg and shoulder of the camel shows ignorance of the subject, and the conventional gallop is impossible.
745-727 B.C.

The stone is much weathered on the left side, and some details of the relief are invisible.

PLATE XX

An Assyrian official conducts two files of prisoners, probably into the presence of the king. The treatment of the files in profile by the exact repetition of outline, save for the differentiation of the heads, is that always followed from the archaic Sumerian period onwards.

PLATE XXI

A captive woman, carrying a waterpot with pointed base by the handle, wearing a cloak which covers the head after the fashion of Syrian women, leads a group of camels. The grouping and drawing of the animals makes this the best of the slabs representing camels. It is in very bad condition on the right side, largely owing to the action of salt on a broken surface, so that many details are lost and at the extreme edge the whole surface is ruined.

PLATE XXII

Captured flocks of goats. The relief is much worn, so that details of the shallow modelling are no longer visible; on the right the figure of a man driving the flock has almost entirely disappeared.

PLATE XXIII

Two fragments, with representations of chariots in a procession. The band at the bottom of the upper fragment bears two columns of inscription, 12 ll. + 8 ll., *Annals*, ll. 141-60.

PLATE XXIV

This slab is part of a larger scene shown in the not quite accurate drawing given in LAYARD, *Nineveh and its remains*, vol. ii, p. 395, and described *ibid.*, p. 382. Boats are shown being rowed past an island fortification. In the farther distance there were originally three trees, actually touching the battlements; only one, some kind of cypress(?), remains on the fragment. The bird seems a fantastic creation. The crab was originally balanced by a tortoise in the lower part of the frieze. It is of interest to compare this scene with that of the time of Sargon in which similar boats, with prows in the form of a horse's head and a mast for hoisting sail, are represented

transporting timber down the Euphrates, see BOTTA, *Monument de Ninive*, tome i, planches 32-4. It would seem that the original slab found at Nimrud was left there. The present fragment was purchased in 1908.

SARGON II

The sculptures of this reign were obtained from the French excavations at Khorsabad, by purchase, either directly, from the French Consul, or indirectly, from a Bagdad merchant who collected his antiquities from the site. They belong to the palace, but there is no indication available as to the rooms, &c., in which they were found.

PLATE XXV

The king, facing right and holding a long staff, addresses an Assyrian officer who holds his right hand up while the left is on the pommel of his long dagger. A duplicate of this scene was found in the palace and is now in the Musée du Louvre, Paris.

*Sargon II,
722-705 B.C.*

PLATES XXVI AND XXVII

Two winged bulls from a gateway in the citadel wall, with panels showing a winged divine figure about to anoint with a 'cone'¹ and magical fluid from a bucket. As at present arranged the panels are wrongly placed; they should be behind the bulls, facing the tail, not at the side, facing the bull's front. See GADD, *Stones of Assyria*, p. 110, as to the original position.

PLATE XXVIII

Attendants, from a ritual scene. The objects held in one hand are often described as palm-branches; they may be intended for branched twigs, but the ends seem artificial and there is no reason to associate them specially with the palm. Sumerian figures wearing the flounced robe sometimes hold similar branched twigs, if such are intended. There are several variant forms in the Ashurnasirpal sculptures, see BUDGE, *Assyrian Sculptures. Reign of Ashurnasirpal*, Plates XXVI, XXXVI, XXXVIII, XXXIX, XLVIII.

PLATE XXIX

A royal attendant, perhaps from a procession.

¹ On this 'cone' see GADD, *The Assyrian Sculptures*, pp. 77-8.

PLATE XXX

Sargon II, 722-705 B.C. An archer, wearing a loin-cloth with fringe, clearly not an Assyrian.

A man carrying a wine-skin, in a long fringed cloak, a foreigner. This figure has frequently been commented upon, owing to the clumsy effect of the right arm, which is exaggerated by the conventional drawing of the left shoulder in advance, an impossible position.

These two slabs probably come from the same room.

PLATE XXXI

This hunting scene was part of a continuous frieze, of which another slab is in the Musée du Louvre; see *Encyclopédie photographique de l'Art. Le Musée du Louvre*, tome i (Paris, *n.d.*), 318. It is remarkable for two features. Though the position of the archer as represented is possible, the rendering of the right arm seems unnatural. The variation in the size of the figures and the trees is remarkable in that it cannot be explained as due to a convention; this is not a case where the king is taller than his officers or common soldiers, or the Assyrians than the enemy. The figures of the archer looking for a target on this slab, and of the man with a lance carrying a falcon on the slab in the Louvre, do not represent men inferior in rank to the archers and men carrying dead game. The variation in size is effective from the point of view of design, especially in the case of the trees; but it must depend on the—not uncommon—knowledge of perspective. The small figure in this slab wears an unusual tunic, with a chequer design of concentric squares very different from the normal short skirt of the small figure on the Louvre fragment, who is dressed exactly like the carrier of game in this scene. The stone is broken in many places and discoloured. The portions which show black in the reproduction, in three of the large trees, the bare right arm of the archer and the lower part of the tunic of the small figure, are restorations.

PLATES XXXII AND XXXIII

These fragments may all come from the same frieze. The foreigners represented in Plate XXXII *a* and *b*, and in XXXIII *b* and *c*, are probably Syrians, and the attendant with horses, XXXII *c*, is probably not an Assyrian. Other similar fragments will be found in the list in GADD, *Stones of Assyria*, pp. 161-2.

SENNACHERIB

The sculptures of this king, who recreated Nineveh as the capital of an empire reaching from the confines of Media to the Mediterranean and

from the mountainous southern border of Anatolia to the desert that divides Egypt from Asia, were found in the south-west palace on the site at Quyunjiq. They are all calcined and in some places vitrified by a conflagration, presumably that by which Nineveh was destroyed in the attack by the Medes and Babylonians in 612 B.C. As a result the limestone varies considerably in tone, the modelling has been very adversely affected, and much is lost. Apart from a very limited use of ritual scenes (Plates XXXV-XXXVI) and of processional themes, the subjects of the various series from the palace are large pictorial compositions, which only break up into registers to illustrate different incidents in the actions represented. Pictorial composition as practised in this reign is not found on the earlier Assyrian sculptures in stone, but it was not of recent introduction into the art, for it has been shown that one part of the bronze gates from Balawat,¹ though divided into registers, is in this style; it seems possible to suppose, in view of recent discoveries at Mari (Tell Hariri), that such compositions were originally practised in wall paintings.

PLATE XXXIV

The upper part of a round-topped stele, the inscription on which records the rebuilding of Nineveh and the construction of a 'royal road'. Stelae were placed on either side of this road, which was 52 ells wide and led up to the gate of the royal park. The relief shows the king with his hand raised, almost certainly in the gesture found on other stelae (Plates I and II) worshipping symbols of the gods. The symbols are: (1) the fantastic, horned beast of Marduk, beside (2) the three three-horned caps of Anu, Enlil, and Ea; (3) the full and crescent moons of Sin; (4) the winged disk of Ashur or, as some say, of Shamash; (5) the pot with flames which seems to take the place of the lamp of Nusku, a god of fire; (6) the star of Ishtar, and (7) the seven balls of Sibitti, the god of 'seven', representing both the planets and seven fixed stars.

*Sennacherib,
705-681 B.C.*

PLATE XXXV

It seems that this human figure representing a minor deity with a lance is prophylactic, a guardian of the gate. The evidence for its original position, standing against the forepart of a bull at the principal entrance of a court, is to be found in

¹ E. Unger, 'Die Wiederherstellung des Bronzetors von Balawat', in *Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung*, xxxv (Berlin, 1920), pp. 31 ff.

Sennacherib, LAYARD, *Nineveh and Babylon*, 71. There is a certain breach with tradition in that the face is left in profile, not turned full-face as is the convention for such figures.

PLATE XXXVI

The occurrence of lion-headed men in a scene showing the bringing in of captives and the counting of heads, BUDGE, *Assyrian Sculptures. Reign of Ashurnasirpal*, Plate XVI, 1, suggests that prisoners in this dress were made to carry out a ritual which entailed death. If so, this figure may be from a frieze depicting actions in the ritual of the New Year Festival. Or alternately this may be one of the seven demons depicted on bronze amulets which illustrate ritual carried out for the treatment of the sick. In any case the figure was prophylactic and acted as a guardian of the gate.

PLATE XXXVII

On a tongue of land surrounded by a river, in the midst of high reeds, an unarmed horseman surrenders to an Assyrian foot-soldier who carries a large shield wholly covering his body, and wears a corselet. The horse is in a natural position which is not represented elsewhere. It seems possible that this slab was part of a continuous scene representing a battle in the marshes resembling that to be seen in room XXVIII of the palace, Plates XLIX-LV, fought during a different campaign.

PLATE XXXVIII

Assyrian archers and slingers at a siege, in mountainous country.

PLATE XXXIX

Cavalry waiting, armed with lances and bows, and wearing the same corselet as the infantry.

PLATE XL

A Mediterranean galley being rowed down the Euphrates; shields are suspended on the upper deck. Certain details have not been satisfactorily explained. The alternation of hatching and plain surface suggests that two different materials are intended. The ram is apparently lashed to the hull, if the incisions represent rope. Can the clearly marked line on the hull running below the lower or inner bank of oars be an outrigger? That might explain the practical difficulty in such an arrangement. But there is something wrong with the number of oars, which is odd. By the point of the ram, a bird seems to be carrying off a fish.

PLATE XLI

This curious slab, showing archers and slingers at a siege, in which a row of legs approximately repeats those of the upper figures beneath an uneven line, above the regular central band, has generally been described as a spoilt and rejected piece. It is odd that such a rejected piece should be found in modern excavations in the palace; and the description does not explain how the slab, which has been carefully examined and is unquestionably a single block of stone, came to be carved. There is no obvious reason why the lower set of legs should have been rejected, nor why, once rejected, the mason should not have squared his stone again and started afresh. Whether rejected or not, the sculptor obviously intended the stone to be carved as it is, perhaps as an experiment to represent two points of the attack. The costume of the Assyrian soldiers is that normal in this reign; one curious feature is that the soldier manipulating the reed palisade is without the knee-covering of the others, represented by cross-hatching. This peculiarity is not repeated in the lower set of legs. The reed palisade appears to be bound at the top and bottom with some other material, possibly sacking or the like. On the right of this scene figures were obviously represented moving in the other direction, to the right.

*Sennacherib,
705-681 B.C.*

PLATE XLII

In the lower register Assyrian soldiers and auxiliaries bring the heads of slain prisoners to an officer of the king's guard carrying a long staff and large round shield; they are followed by prisoners handcuffed to the belt, one being executed *en route*, and women with children who, judging from their dress, are of Syrian type. The scene is set between a river plentiful in fish and a row of trees and vines which point to Syria or a western land. The only important western campaign in Sennacherib's reign was the reduction of Palestine in 700 B.C., and to this campaign the subject of the slabs in room XIV (Plates XLII-XLIII, LVI-LXIV) were once assigned, and the city . . . *alammu*, identified as Jerusalem. Since the Lachish sculptures which quite certainly illustrated this campaign were in another room, no confidence can be felt in this attribution. The careful distinctions made in the equipment of the soldiery are interesting. The auxiliaries wearing crested helmets carry round shields which seem to be wicker-work, and long pikes; they wear the knee-covering represented by hatching. One type of bowman is bareheaded, with a decorated fillet, and has no corselet, and the one executing a prisoner has cross-straps to hold the short skirt. The prisoners have over their plain shirts a shorter cloak of some other material, apparently woven.

*Sennacherib,
705-681 B.C.*

In the upper register two scribes are recording, one on a tablet and another on a parchment(?) roll, heads brought by auxiliaries.

PLATE XLIII

These soldiers leading horses, from the same scene as Plates XLII and LVI-LXV, formed part of the train of the Assyrian king, who was probably represented in much the same way as in the Lachish sculptures. Note the decorated and fringed saddle-cloths. The relation of the hair, neck, and shoulder of the left arm, which is pulled backwards, is clumsily rendered.

PLATE XLIV

Two rows of the Assyrian bodyguard carrying heavy metal shields preceding the royal chariot. Immediately before the king march two of his court officials, bare-headed, with simple fillets.

PLATE XLV

The bodyguard following the king's chariot, with led horses. The left shoulder and the transition from the hair-curls is more skilfully handled than in Plate XLIII. The rim of the chariot wheel, which the first soldier is helping to revolve, is exceptionally thick, and there appears to be some effort to indicate its construction by marking elements joined together.

PLATE XLVI

This slab followed on that in Plate XLV. The last man, carrying a whip and without weapons, is presumably the king's groom; he wears no fillet on his bare head.

PLATES XLVII-XLVIII

Assyrian soldiers are bringing in heads, prisoners, and captive women for the counting of the spoil by two scribes, obviously differing in race as in language, who are recording on tablet and parchment(?) the booty taken. This is the best preserved of the scenes showing Assyrian and Aramaean scribes at work. Both the stylus for the tablet and the pen for the roll are held between the index finger, stretched along the length, and the thumb, the other three fingers closing round. The line up the middle of the tablet cannot be certainly explained; perhaps it represents a stick supporting the back of the tablet. In front of the scribes stands a low couch, on which are represented, in rows, daggers, bows, spears, and metal utensils. The form of the dagger-hilts is noteworthy, as this shape, as against the

usual grip, is illustrated by bronzes from the Elburz and Caspian areas, see *British Museum Quarterly*, vol. xi, Plate XXI, no. 6, and vol. xii, Plate XII. It is interesting to note the differences in the severed heads, as opposed to the apparent monotony of the soldiery. The prisoners wear typical Babylonian dress, and as the scene is set among palms bearing dates, probably Chaldaeans are intended. Serving women captured carry sacks and utensils, but three ladies ride in a bullock cart. The wheel has only four spokes and a simple rim, but the cart has no body; the artist has simply omitted it to show the palm trunk. The river which flows above, or rather on the far side of, the procession of prisoners may be the Tigris.

PLATES XLIX-LV

The battle in the marshes depicted in these slabs was almost certainly an incident in the Assyrian campaign of 700-699 B.C. against the Chaldaean tribes in Southern Babylonia. The Chaldaeans have taken refuge, with their women, in the reed thickets, in reed canoes of a shape and construction still in use in Southern Iraq. The Assyrians have taken to the water after them, and the picture on the right develops into the usual two registers showing the procession of captives. This picture of the scene in the marshes is the most complex and ambitious design of all the great pictorial series of the reign.

PLATES LVI-LIX

This procession of the Assyrian army with the auxiliaries forms part of the frieze illustrating a war in the west and belongs to the same series as Plates XLII-XLIII and LX-LXIV.

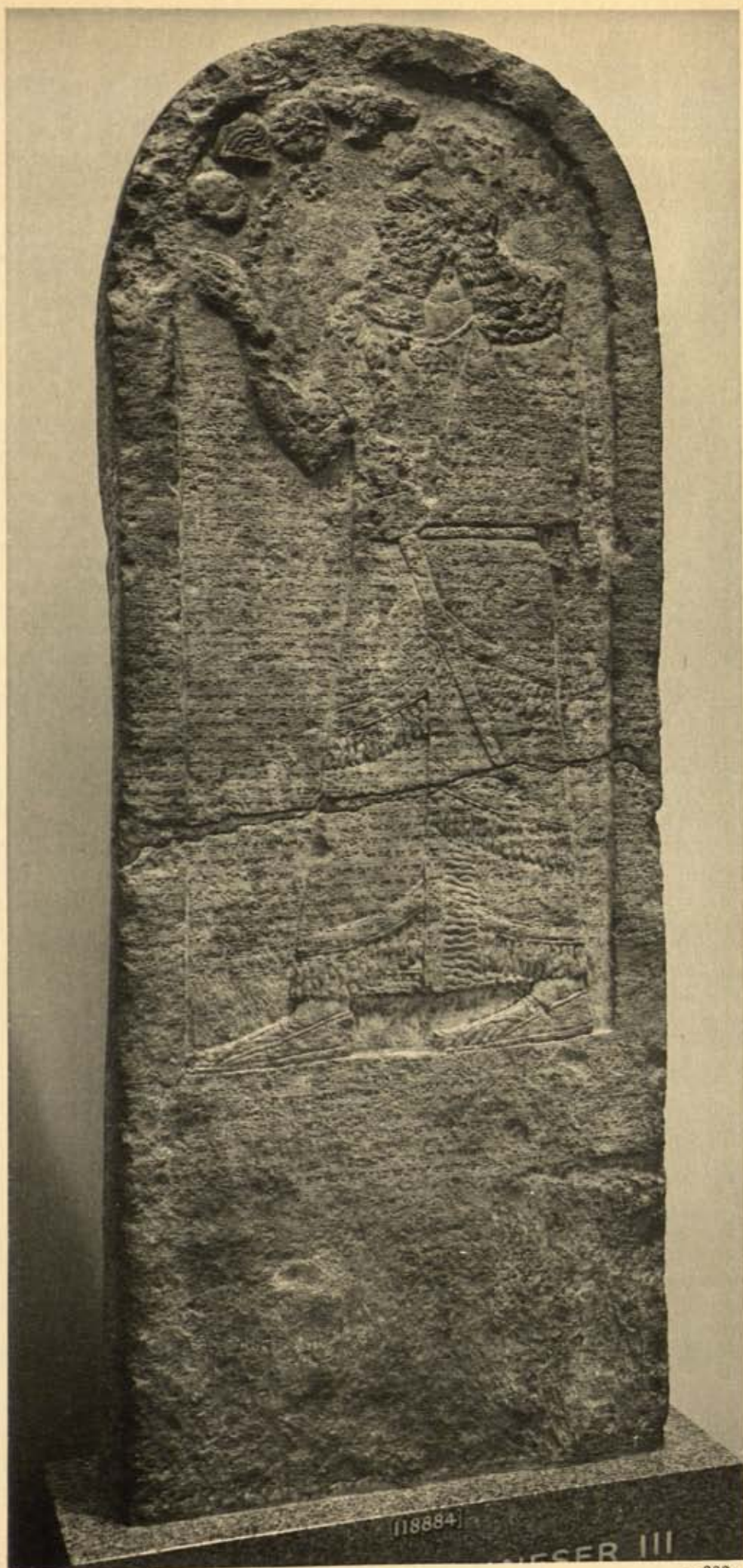
PLATES LX-LXIV

The system of fortifications of the city . . . *alammu*, built on an artificial (?) mound, depended on independent towers surrounding the mound, and an acropolis with a double wall. A strong gateway guarded the main approach up the incline. The Assyrians have already captured the towers, but have not yet developed the assault on the acropolis, and the outer wall is still being defended, though some of the garrison appear to be surrendering. The towers are of two forms, one simple, the other stepped in such a way that an upper 'storey' is entered from the roof of a projecting extension of the lower room.

PLATES LXV-LXIX

The arrangement of these slabs has been elucidated in GADD, *Stones of Assyria*, pp. 168-70.

12763



Height: 2.20 m.

The king, with divine emblems.
Shalmaneser III; from Kurkh.

118884.



Height: 2.18 m.

The king, with divine emblems.
Shamsi-Adad V; Nabu temple, Nimrud.

118892.



Height: 1.77 m.

118889.

A divine attendant.
Adad-nirari III; Nabu temple, Nimrud.



Height: 1.77 m.

118888.

A divine attendant.
Adad-nirari III; Nabu temple, Nimrud.



The king.

An attendant.

Height: 1.10 m.

118900.

Height: 1.05 m.

118899.

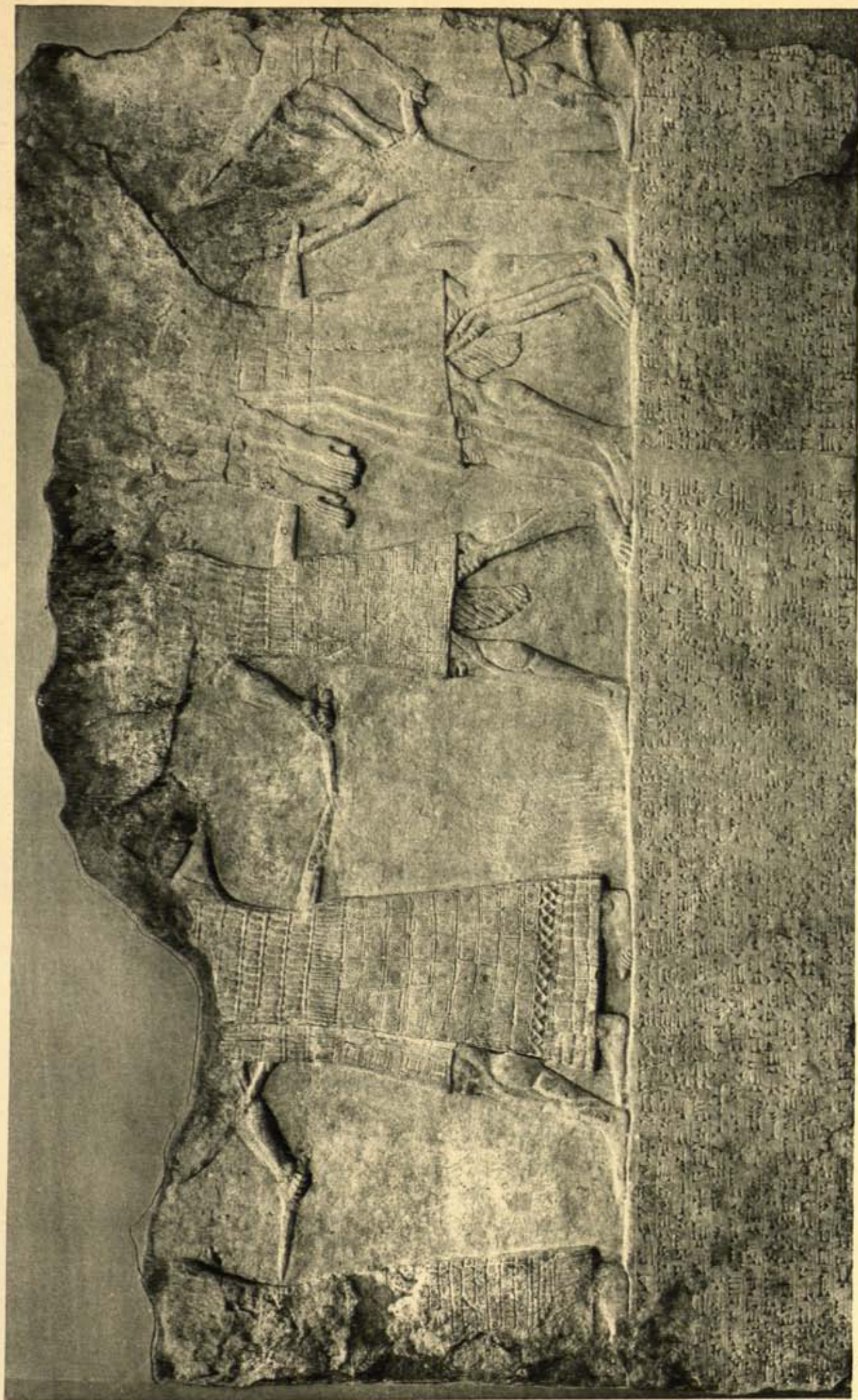
Tiglathpileser III; central palace, Nimrud.



Height: 1.11 m.

Head of a man-headed bull.
Tiglathpileser III; central palace, Nimrud.

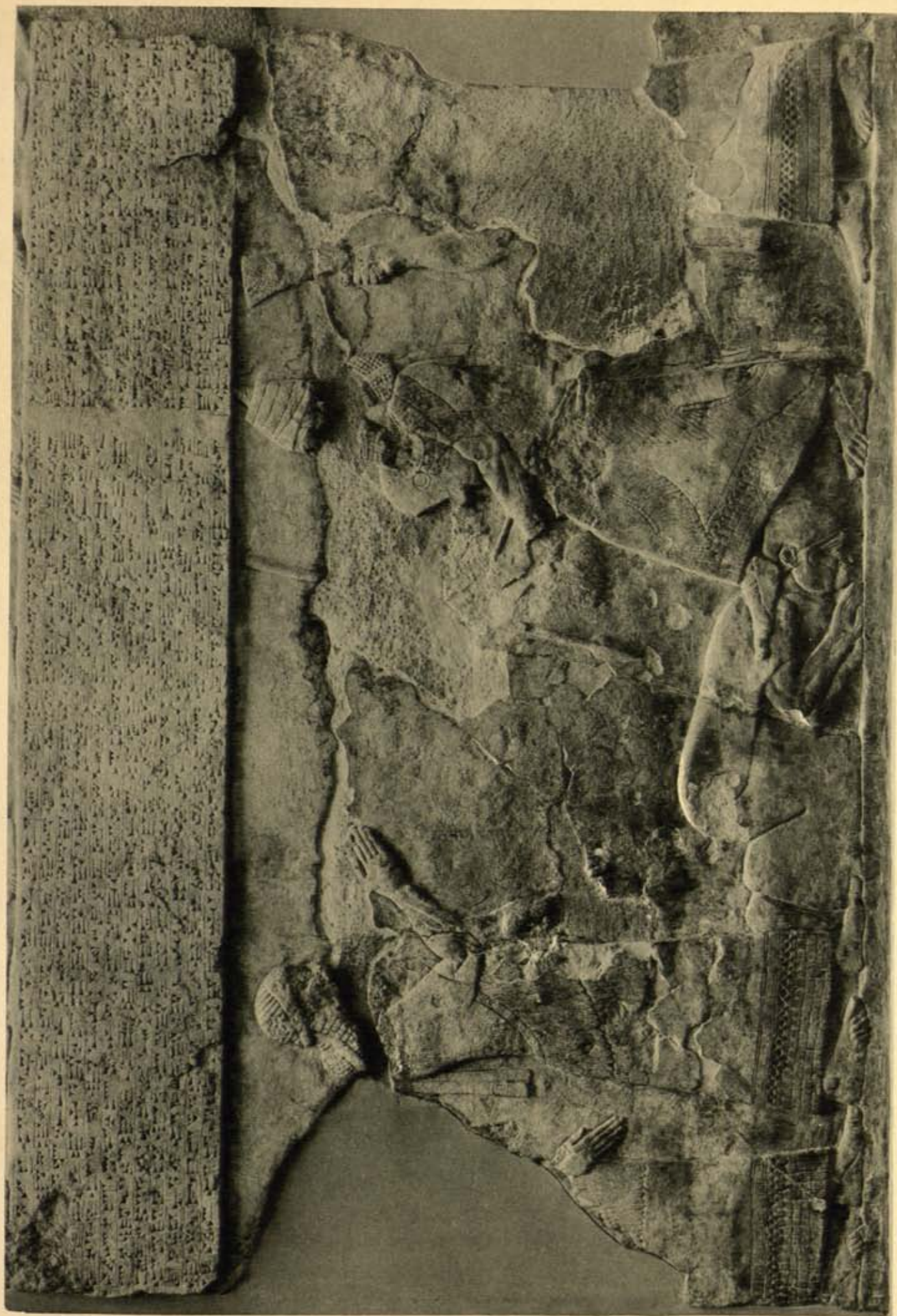
118879.



Length: 2.41 m.

*Upper register. Procession of soldiers, and anointing a tree.
Tiglathpileser III; south-west palace, Nimrud.*

118933.



Length: 2.41 m.

Lower register. The triumph of the king over his enemies.
Tiglathpileser III; south-west palace, Nimrud.

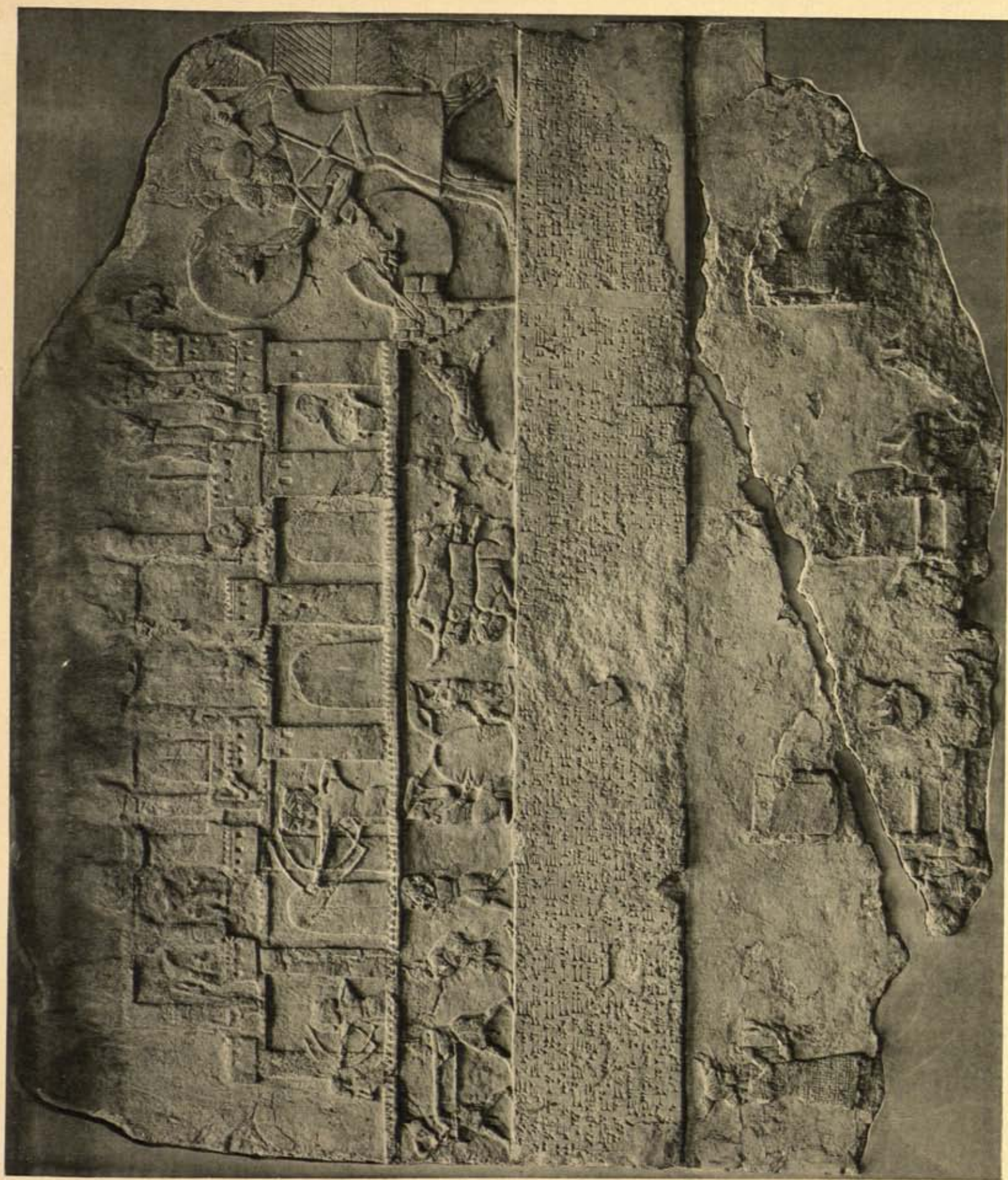
118933.



Height: 2.6 m.

118908.

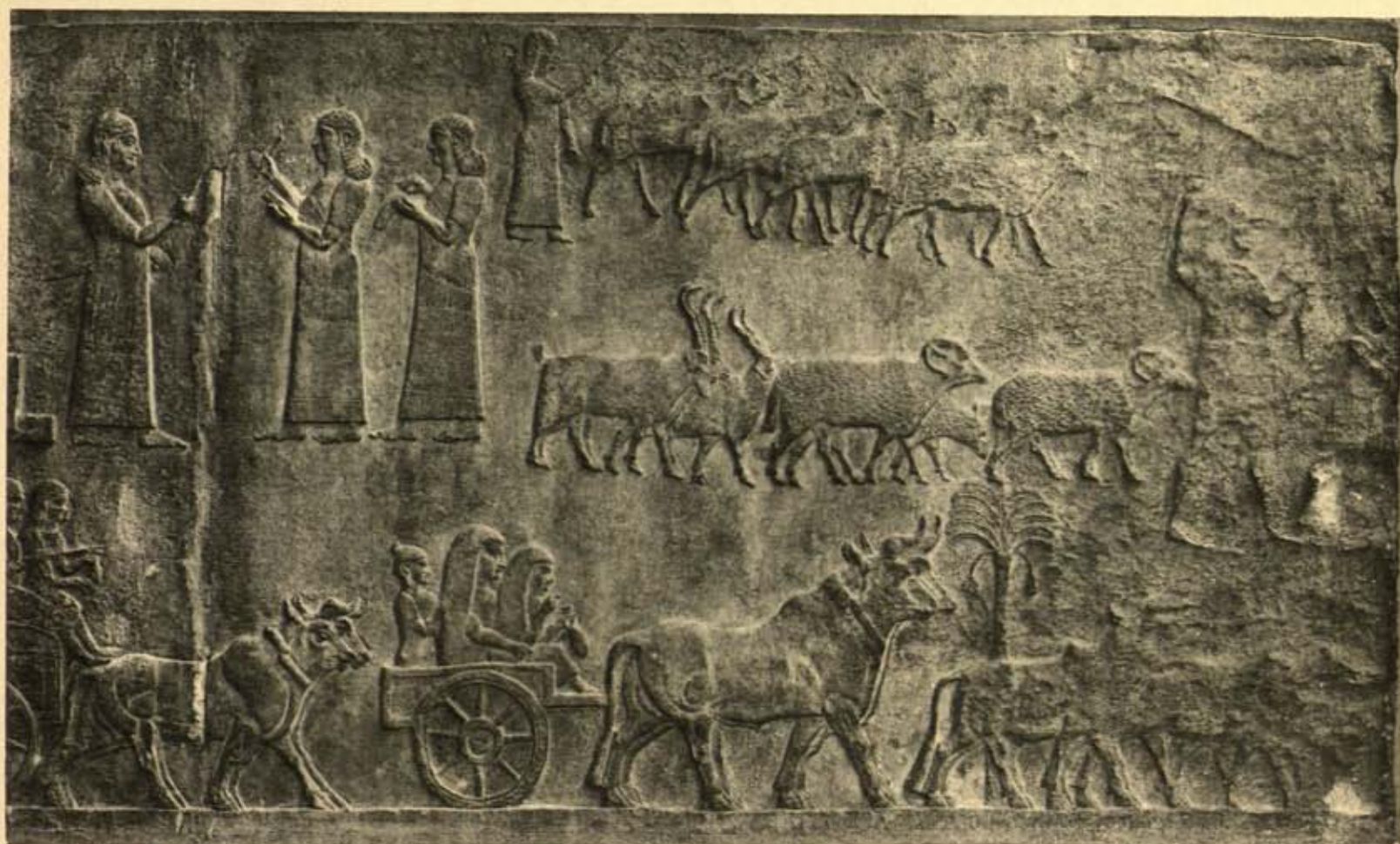
*Upper register. A captured city. Lower register. A royal procession.
Tiglathpileser III; south-west palace, Nimrud.*



Length: 2.54 m.

*Upper register. Attack on a city. Lower register. Procession of divine statues captured.
Tiglathpileser III; south-west palace, Nimrud.*

118934



Length: 2.90 m.

*Detail above. Attack on a city. Detail below. Counting the spoil.
Tiglathpileser III; central palace, Nimrud.*

118882.



Height: 0.95 m.

Siege of a city.

Tiglathpileser III; provenance unknown.

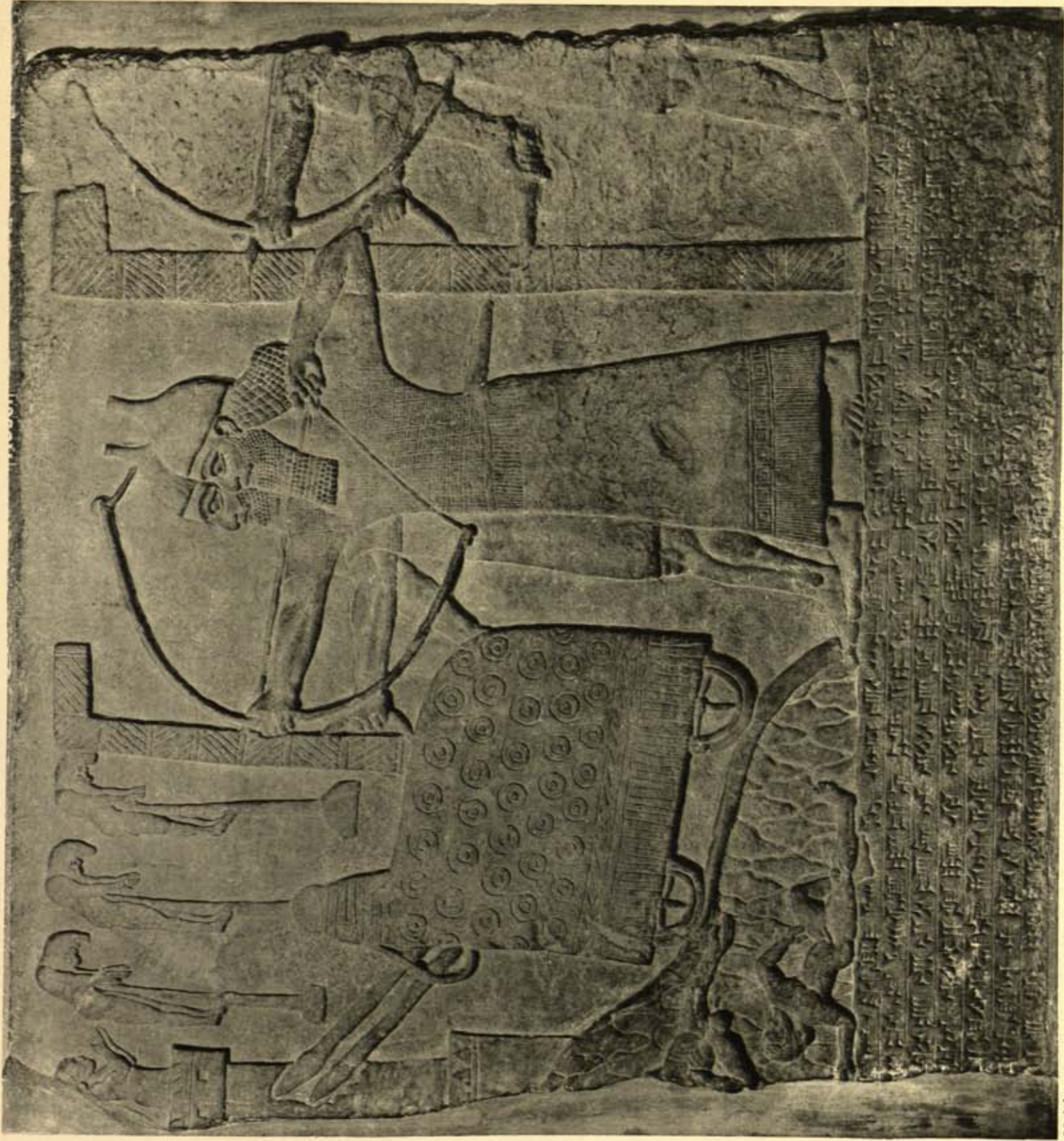
119402.



Height: 0.91 m.

Attacking a city.
Tiglathpileser III; central palace, Nimrud.

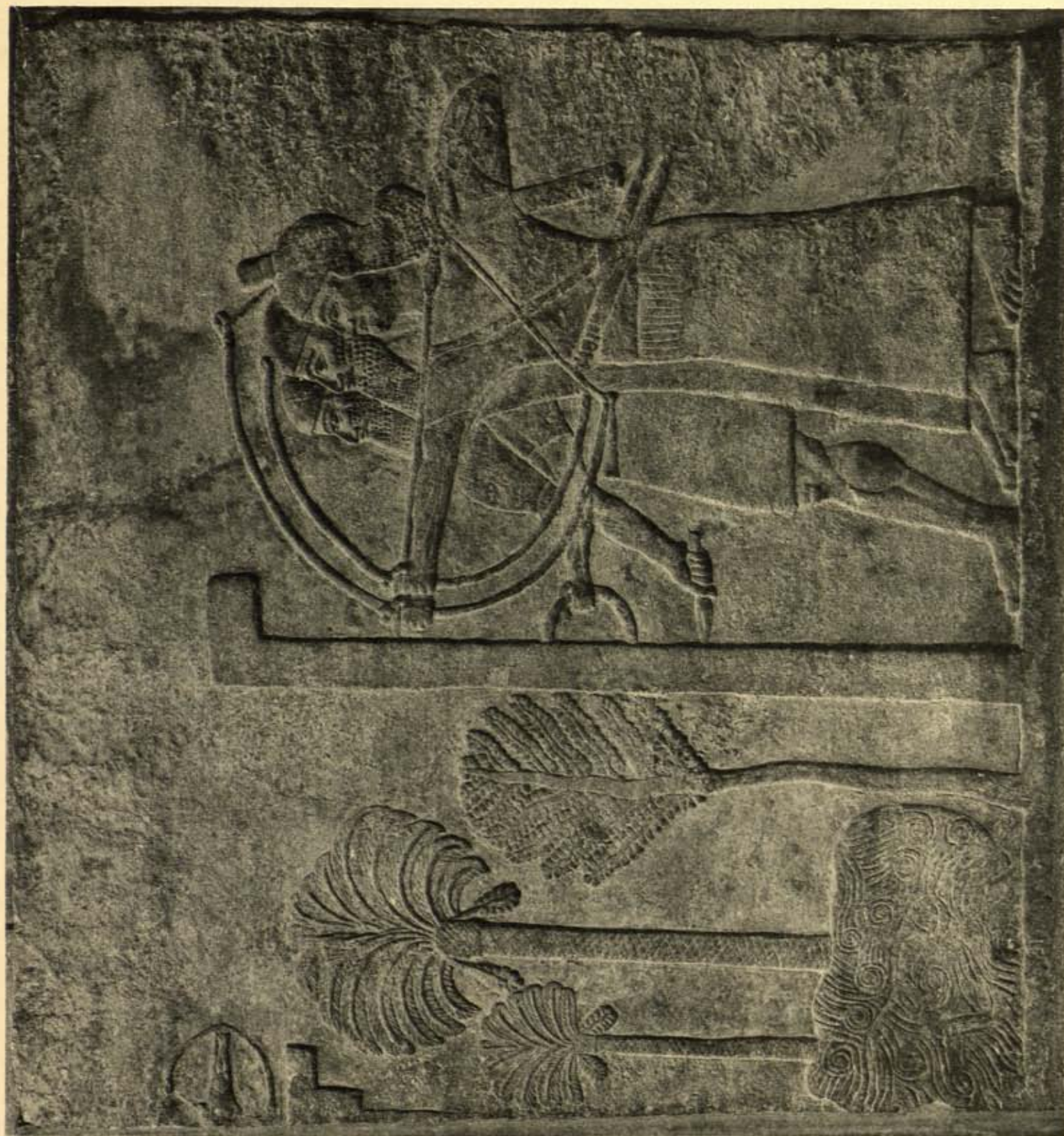
115634



118903.

Height: 1.09 m.

Archers at a siege, and enemies impaled.
Tiglathpileser III; central palace, Nimrud.

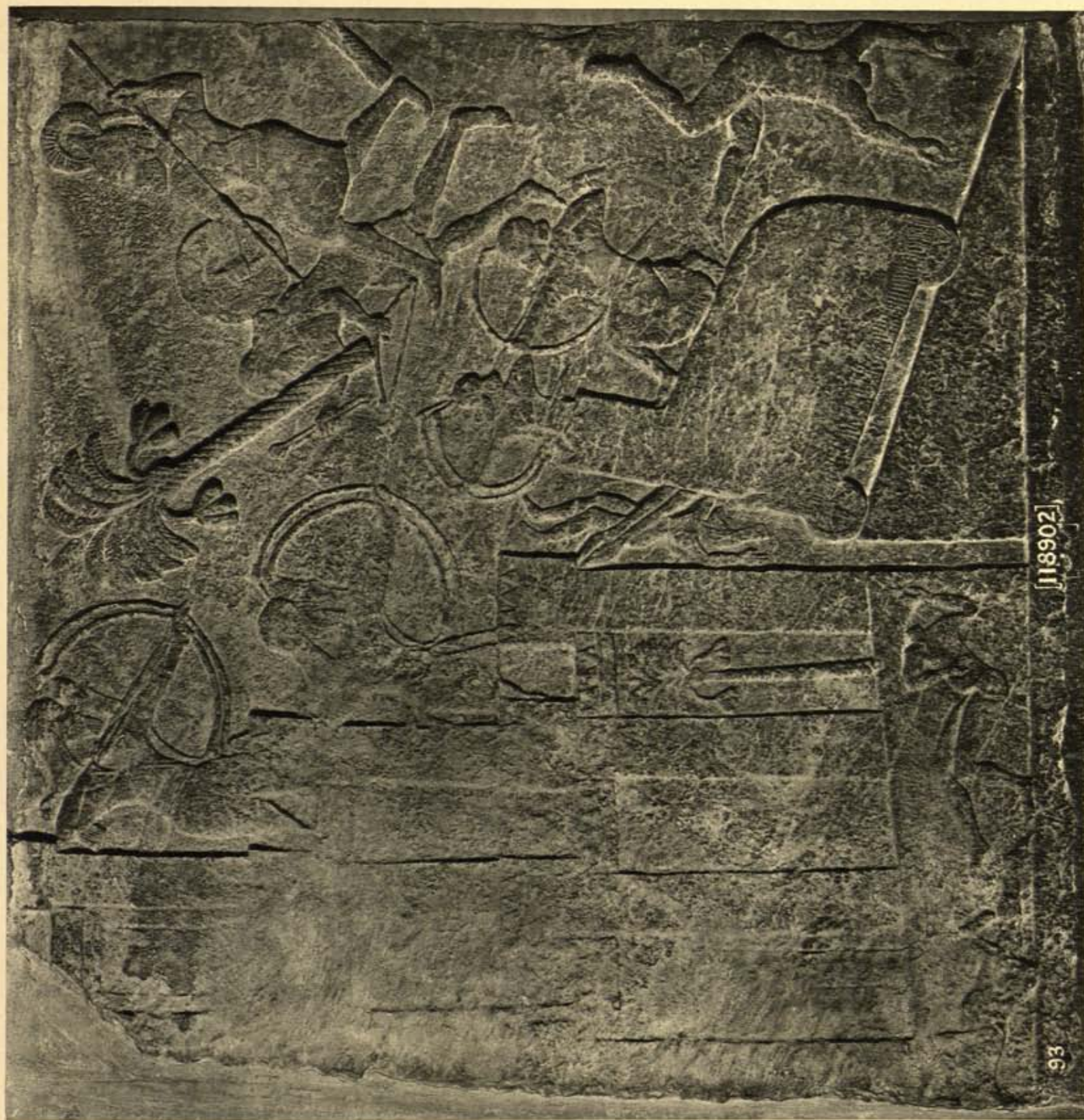


Height: 1.03 m.

Archers at a siege.

Tiglathpileser III; central palace, Nimrud.

118904.



Height: 0.98 m.

[118902]

118902.

Siege of a city.
Tiglathpileser III; central palace, Nimrud.



Height: 1.27 m.

A fugitive surrenders when hit.
Tiglathpileser III; south-west palace, Nimrud.

118905.



Height: 1.29 m.

Cavalry in pursuit, and a bird of prey.
Tiglathpileser III; south-west palace, Nimrud.

118907.



Height: 1.18 m.

Flight of an Arab.

Tiglathpileser III, central palace, Nimrud.

11878.



Height: 0.99 m.

[118980]

Prisoners.
Tiglathpileser III; central palace, Nimrud.

118880.



Length: 1.62 m.

[118901]

118901.

Captive woman and camels.
Tiglathpileser III; central palace, Nimrud.



Height: 0.96 m.

Captured flocks.

Tiglathpileser III, central palace, Nimrud.

118881.



Lengths: upper, 2.31 m.; lower, 2.33 m.

Two fragments. Chariots.
Tiglathpileser III; south-west palace, Nimrud.

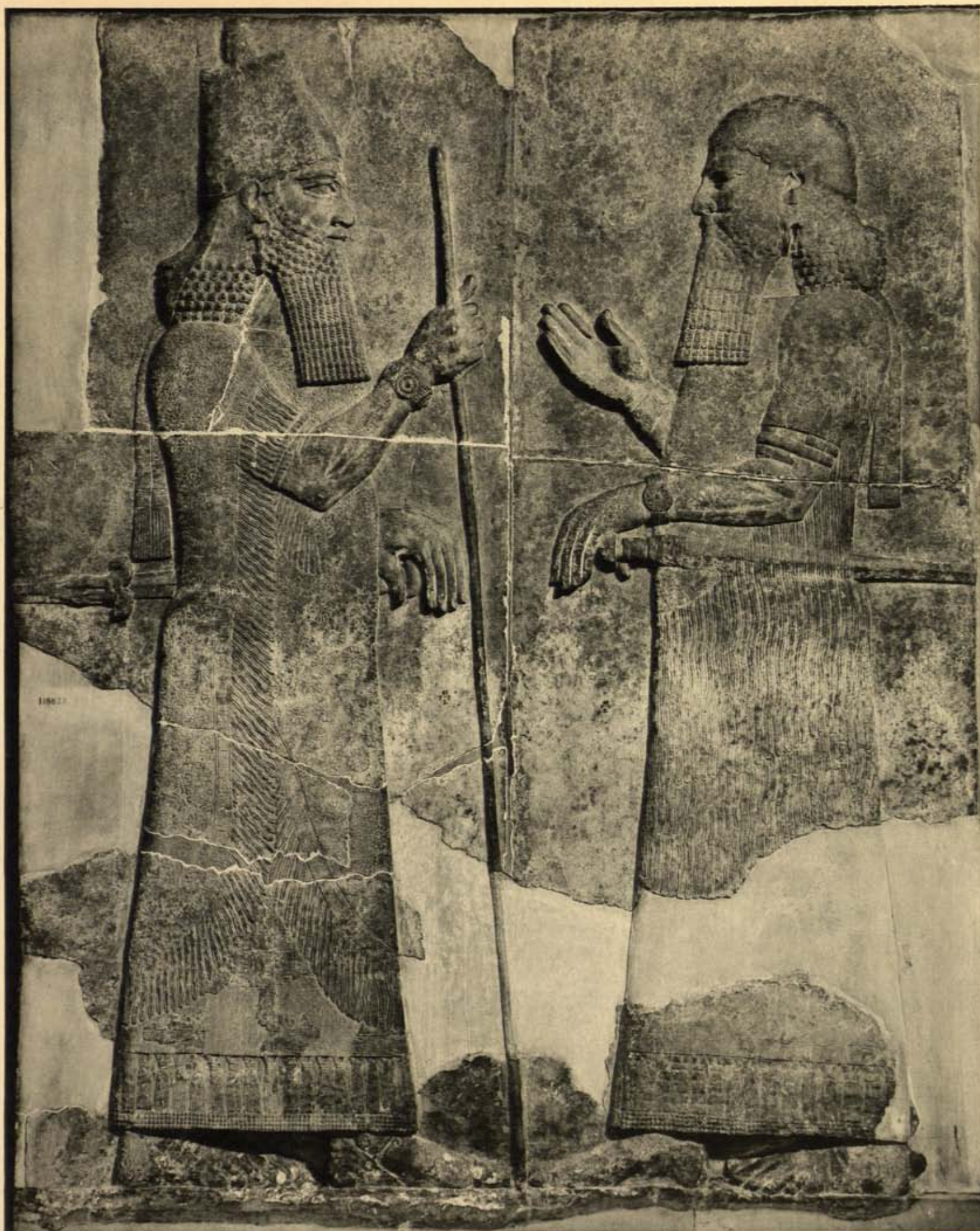
124961.



Height: 0.46 m.

Phoenician galley.
Tiglathpileser III; central palace, Nimrud.

102981.



Height: 2.90 m.

The king with an officer.
Sargon; Khorsabad.

118822.



Length: 4.86 m.

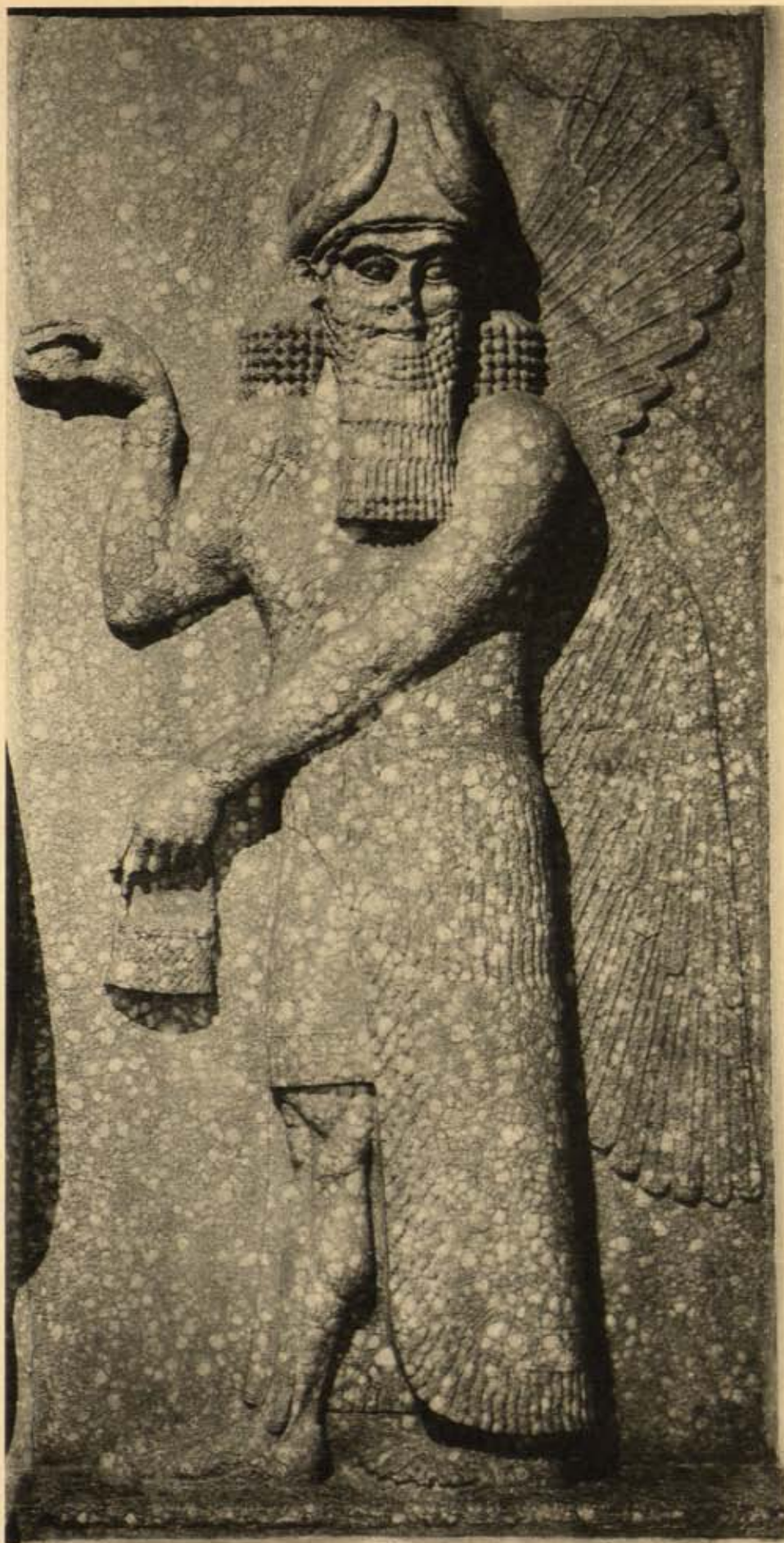
Winged, man-headed bull.
Sargon; Khorsabad.

118808.



Height, 4.09 m.

Winged bull.



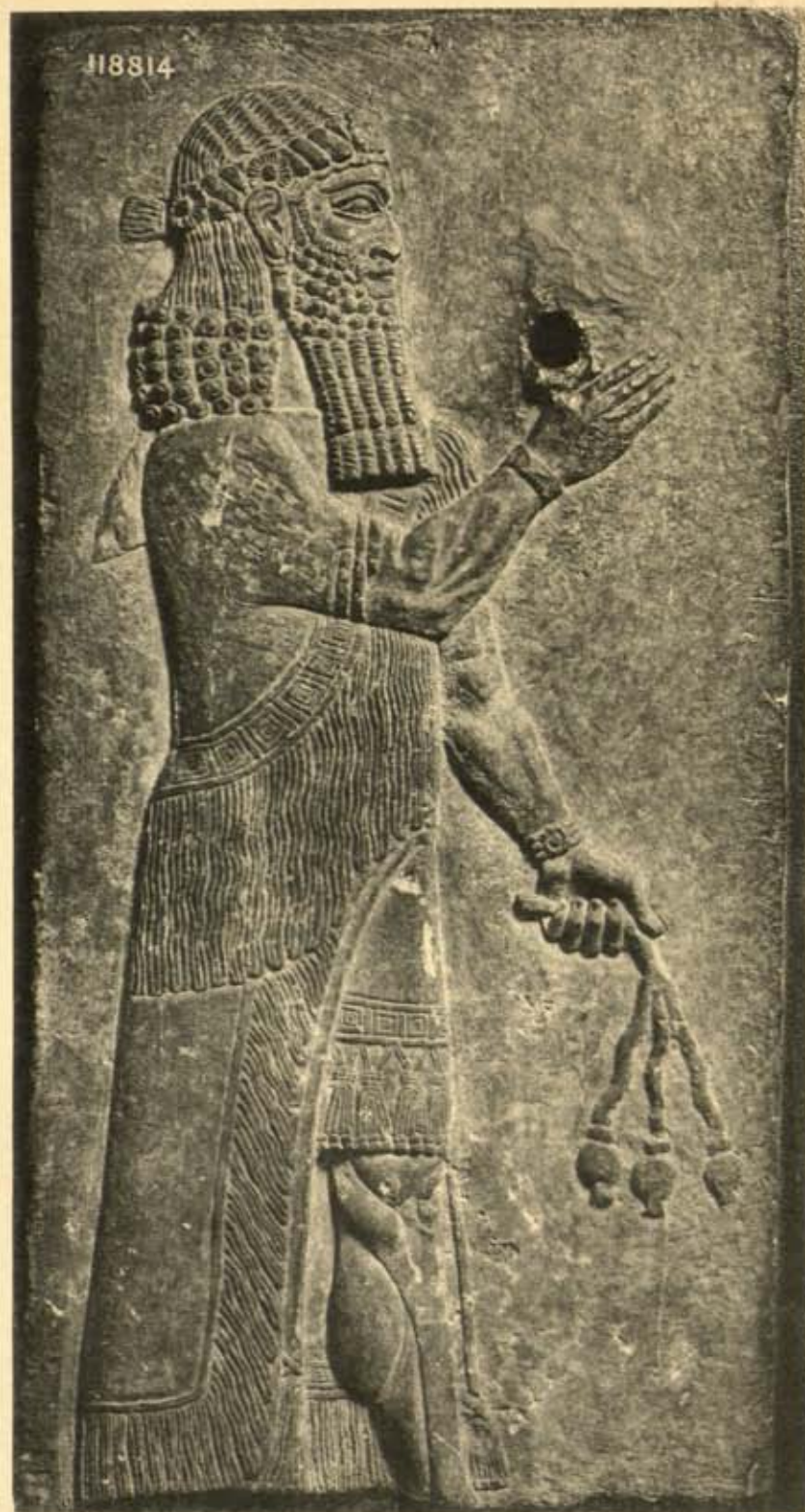
Height: 4.01 m.

Priest as divine figure, anointing.
Sargon; Khorsabad.

118809.



Height: 1.08 m.



118814.

118813. Height: 0.91 m.

Attendants, from a ritual scene.
Sargon; Khorsabad.



Height: 2.77 m.

118823.

Royal attendant.
Sargon; Khorsabad.



Height: 1.24 m.

Archer.

118835.

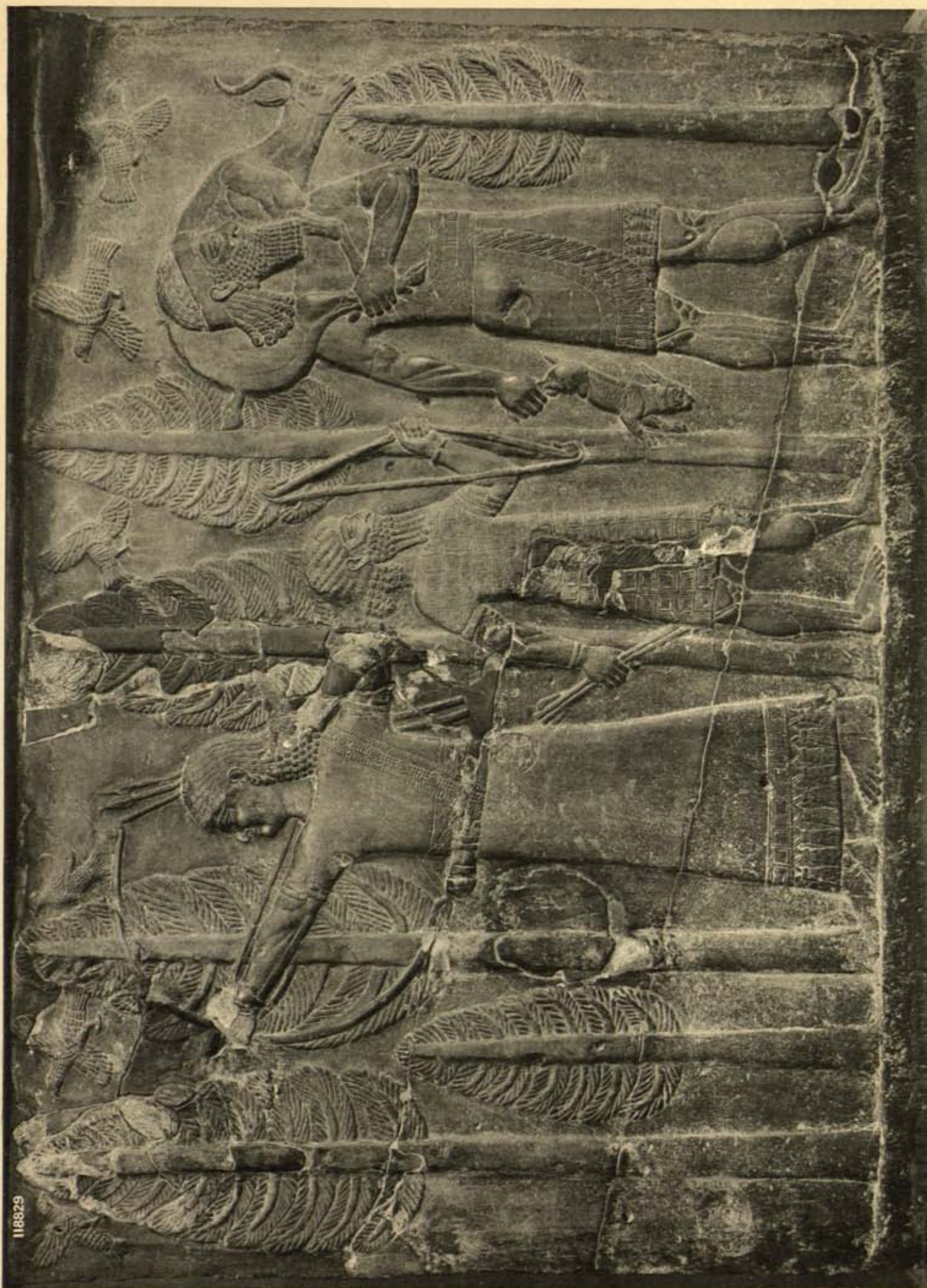


Height: 1.29 m.

Foreign tributary.

118836.

Sargon; Khorsabad.



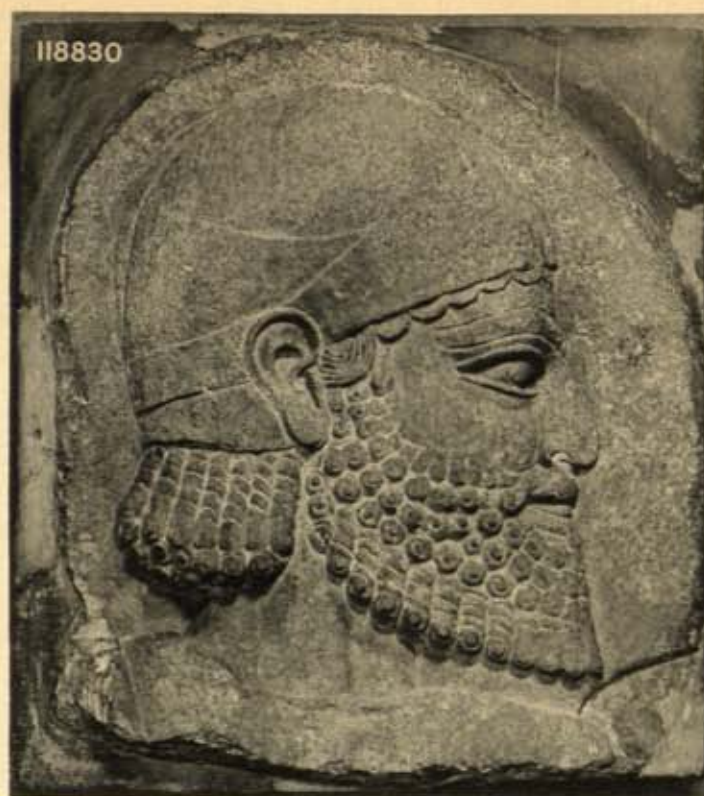
118829.

Hunting scene.
Sargon; Khorsabad.

Length: 1.78 m.



(a)



(b)



(c)

(a) and (b). Heads of foreigners. (c). Attendant with horses.

Sargon; Khorsabad.

Heights: (a) 0.61 m., (b) 0.63 m., (c) 1.22 m.



(a)



(b)



(c)



(d)

(a) and (d). Heads of Assyrian attendants. (b) and (c). Heads of foreigners.

Sargon ; Khorsabad.

Heights: (a) 0.58 m., (b) 0.71 m., (c) 0.56 m., (d) 0.53 m.



124800.

Width: 0.62 m.

The king, with divine emblems.
Sennacherib; Quyunjiq, loose.



Height: 1.39 m.

124792.

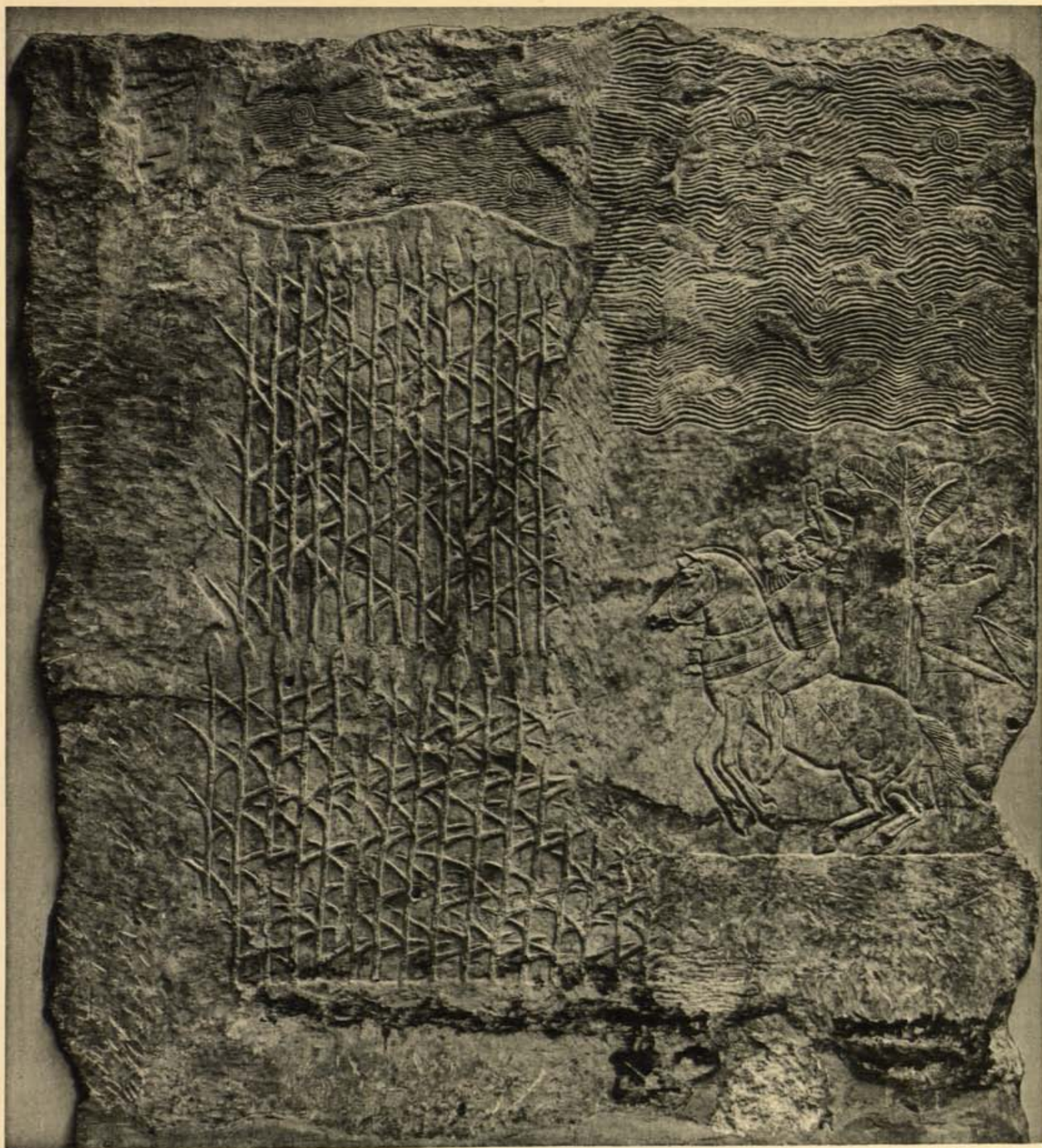
Figure with lance, from a ritual scene.
Sennacherib; south-west palace, Quyunjig, court VI, entrance.



Height: 1.83 m.

A dagger-bearer, wearing the lion-mask.
Sennacherib; south-west palace, Qiyunjiq, long gallery.

124826.



Height: 1.45 m.

Pursuit in a marsh.

Sennacherib; south-west palace, Quyunjiq, court VI.

124773.



Above. Slingers.

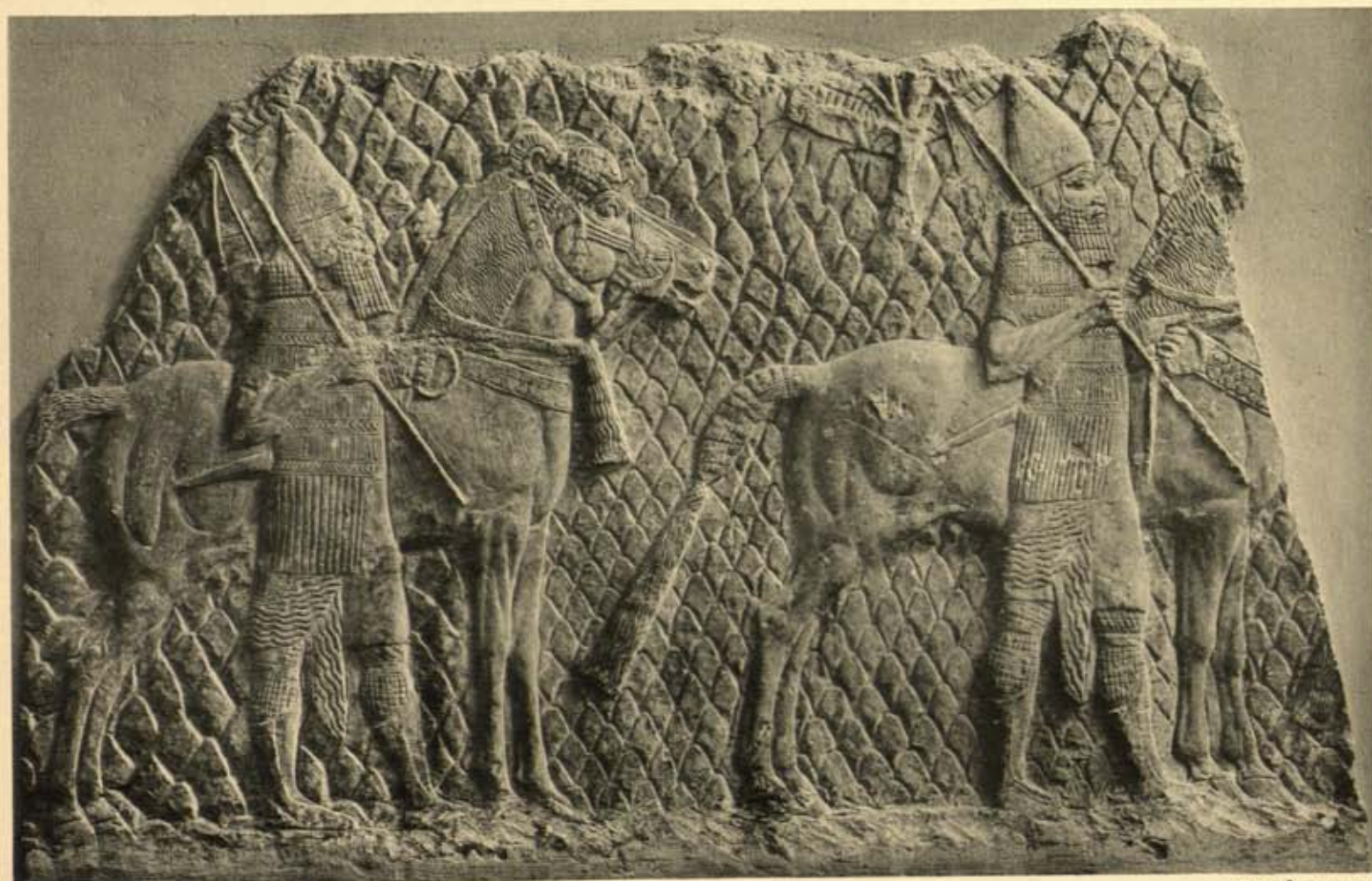
Length: 0.99 m. 124775.



Below. Archers behind shields.

Length: 1.04 m. 124776.

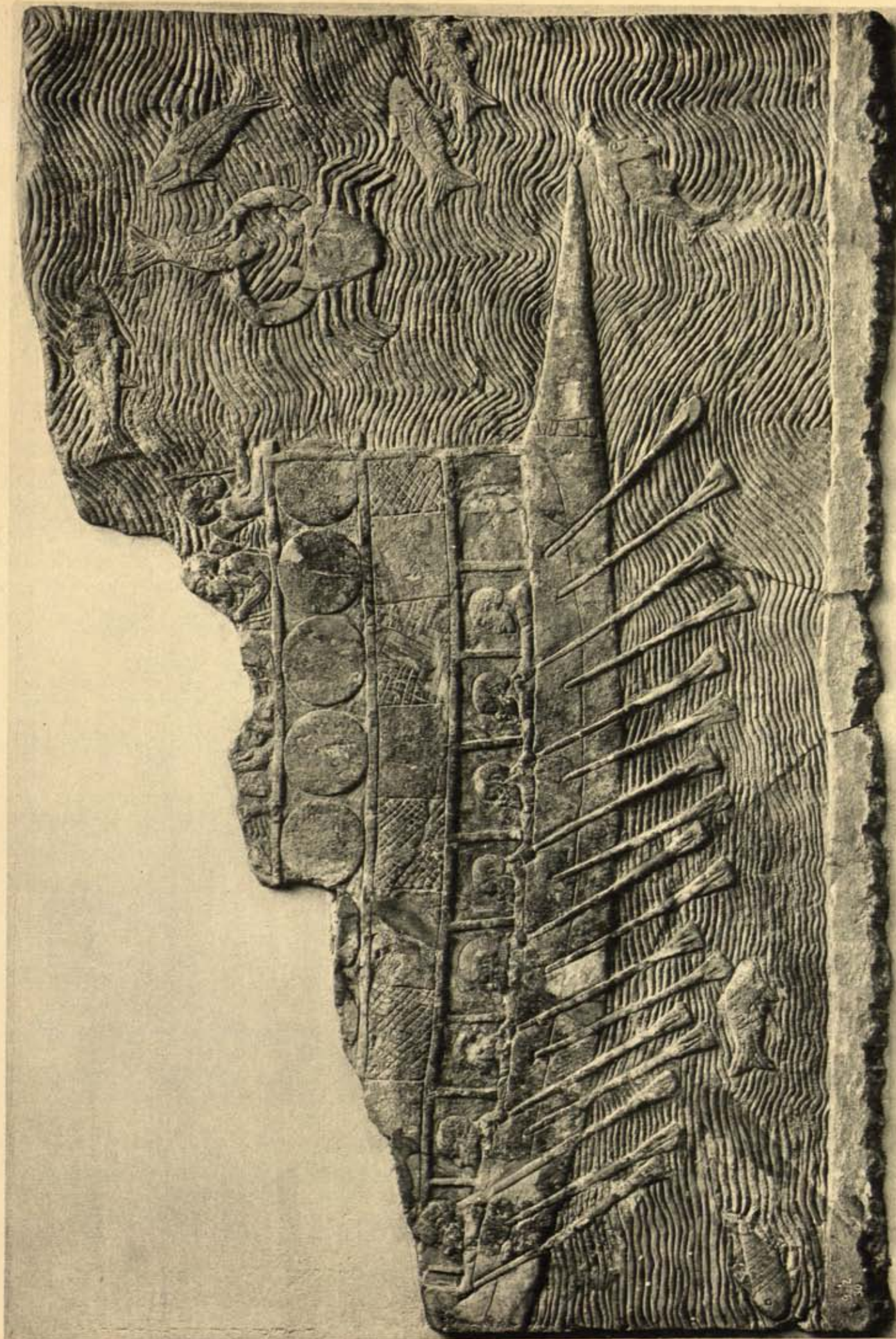
Sennacherib; provenance unknown.



Lengths: above, 1.09 m., below, 1.04 m.

124778, 124777.

The mounted bodyguard, waiting.
Sennacherib; south-west palace, Quyunjiq, room XLV.



Length: 0.99 m.

A Phoenician war-galley.

Sennacherib; south-west palace, Quyunjiq, room VIII.

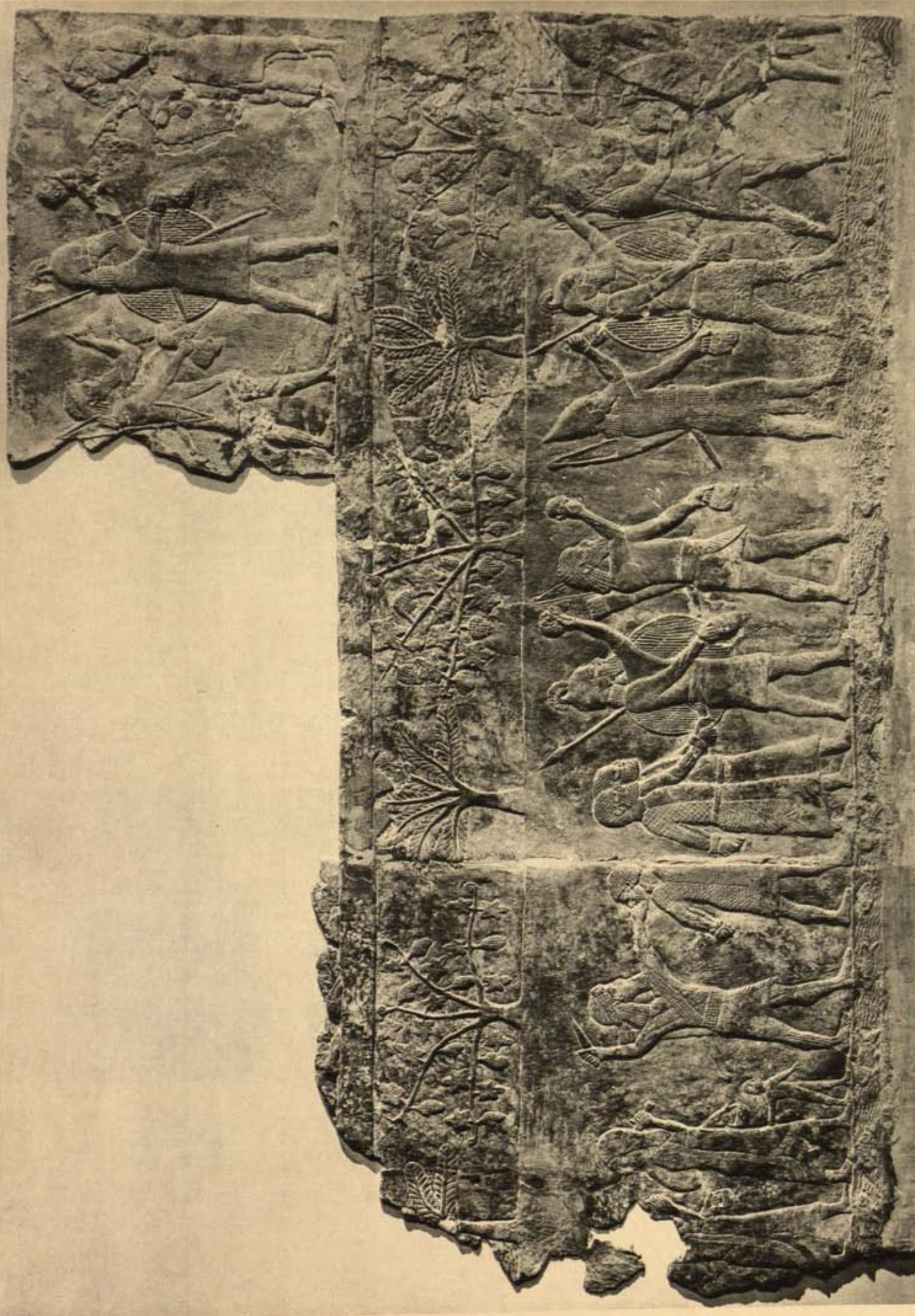
124772.



Length: 0.74 m.

Archers and slingers at a siege.
Sennacherib; south-west palace, Qyynunjiq.

124789.



Length: 2.52 m.

Counting heads, and bringing in prisoners.
Sennacherib; south-west palace, Qyynjiq, room XIV.

124786.

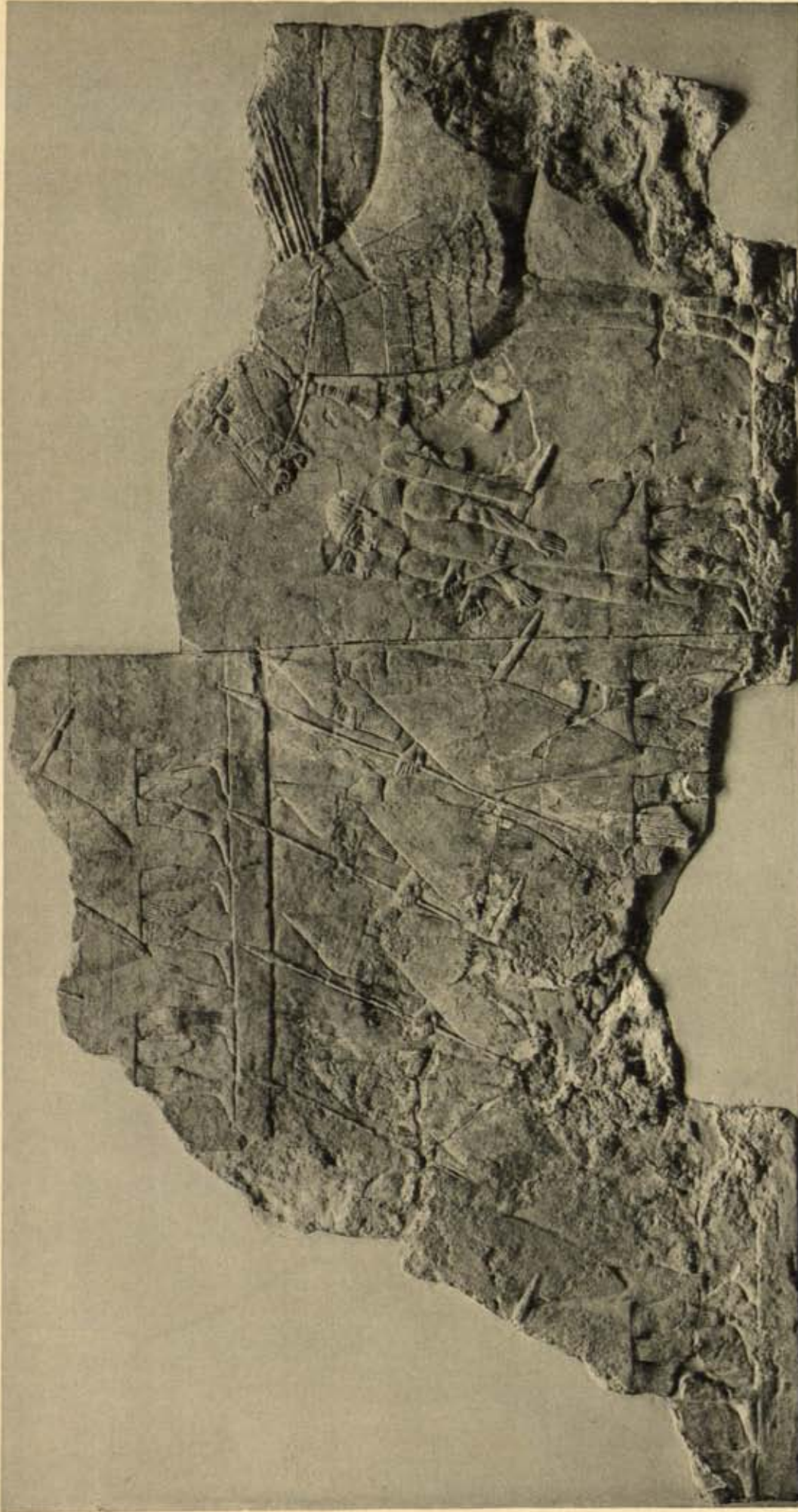


Length: 1.48 m.

Led horses.

Sennacherib; south-west palace, Quyunjiq, room XIV.

124787.



Length: 2.08 m.

Guard marching before the royal chariot.
Sennacherib; south-west palace, Quyunjiq, room XII.

124783.



Length: 1.40 m.

The king's followers.

Sennacherib; south-west palace, Qyynsiq, room XII.

124779.



Length: 1.37 m.

Led horses.

Sennacherib; south-west palace, Quyunjiq, room XII.

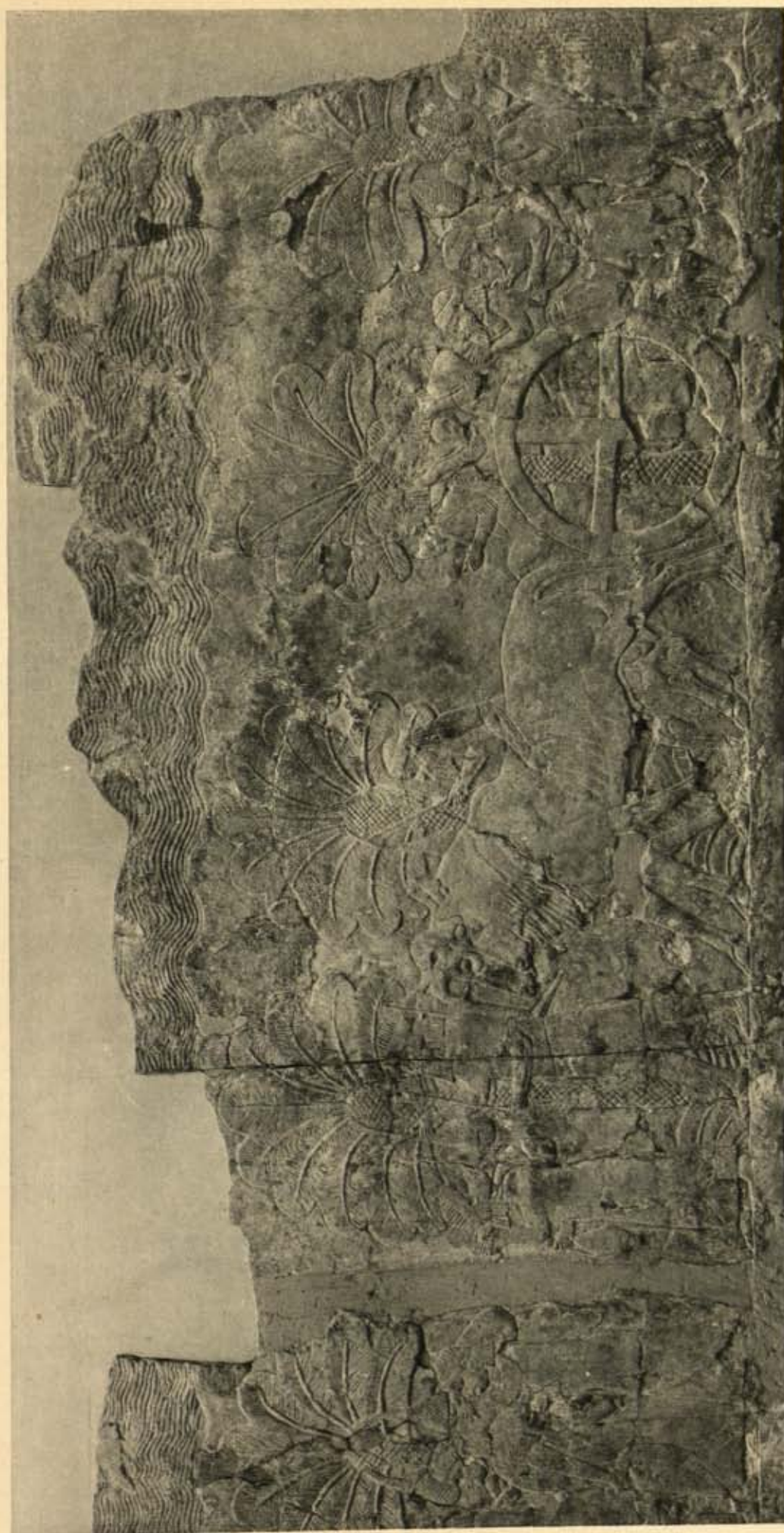
124780.



Height: 0.91 m.

*Detail. Counting the booty, the heads, and the prisoners.
Sennacherib; south-west palace, Quyunjiq, court XIX.*

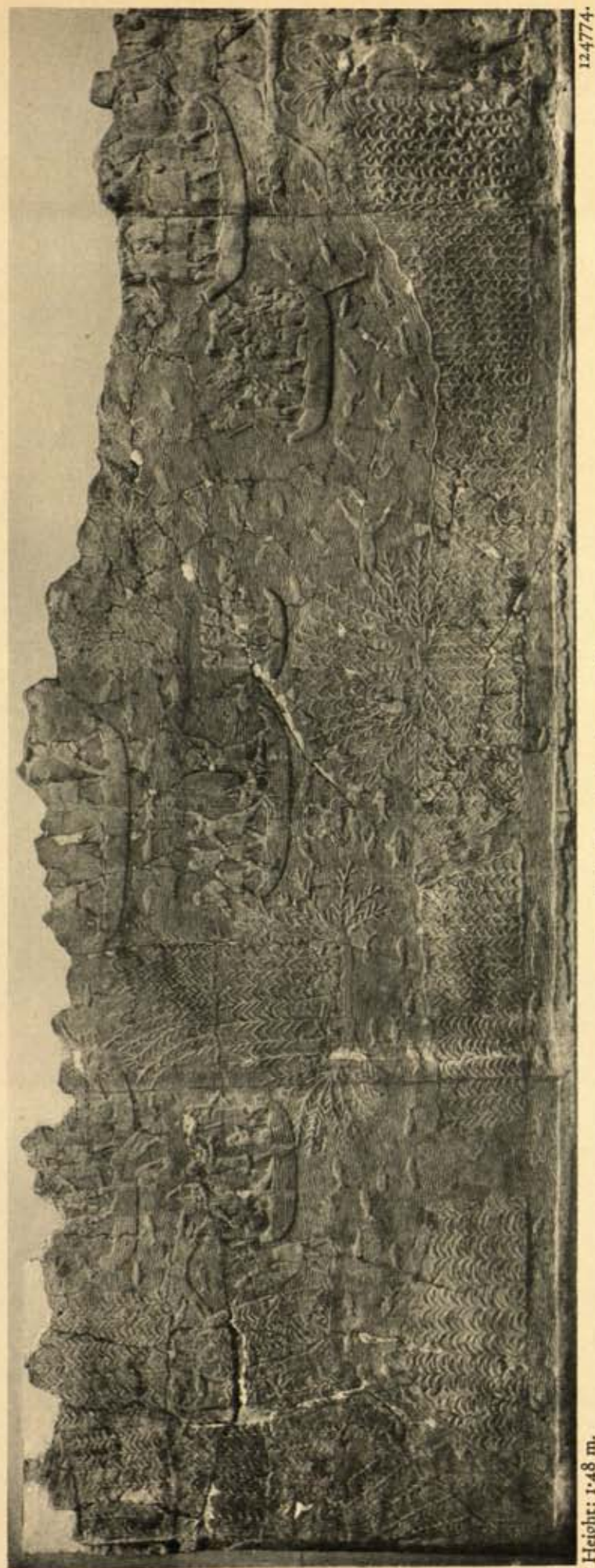
124782.



Height: 0.99 m.

*Detail. Prisoners.
Sennacherib; south-west palace, Qyynsiq, court XIX.*

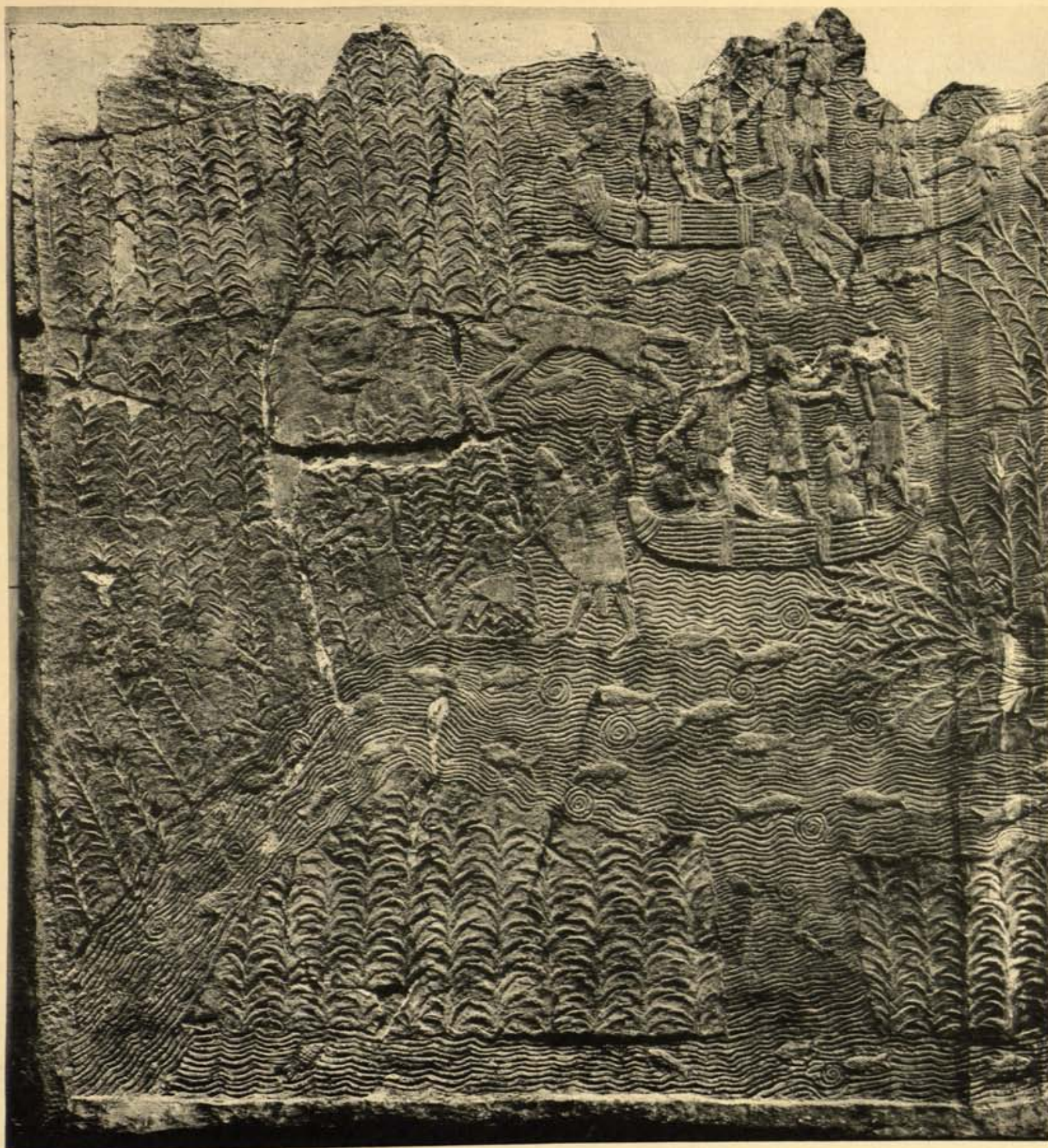
12.4782.



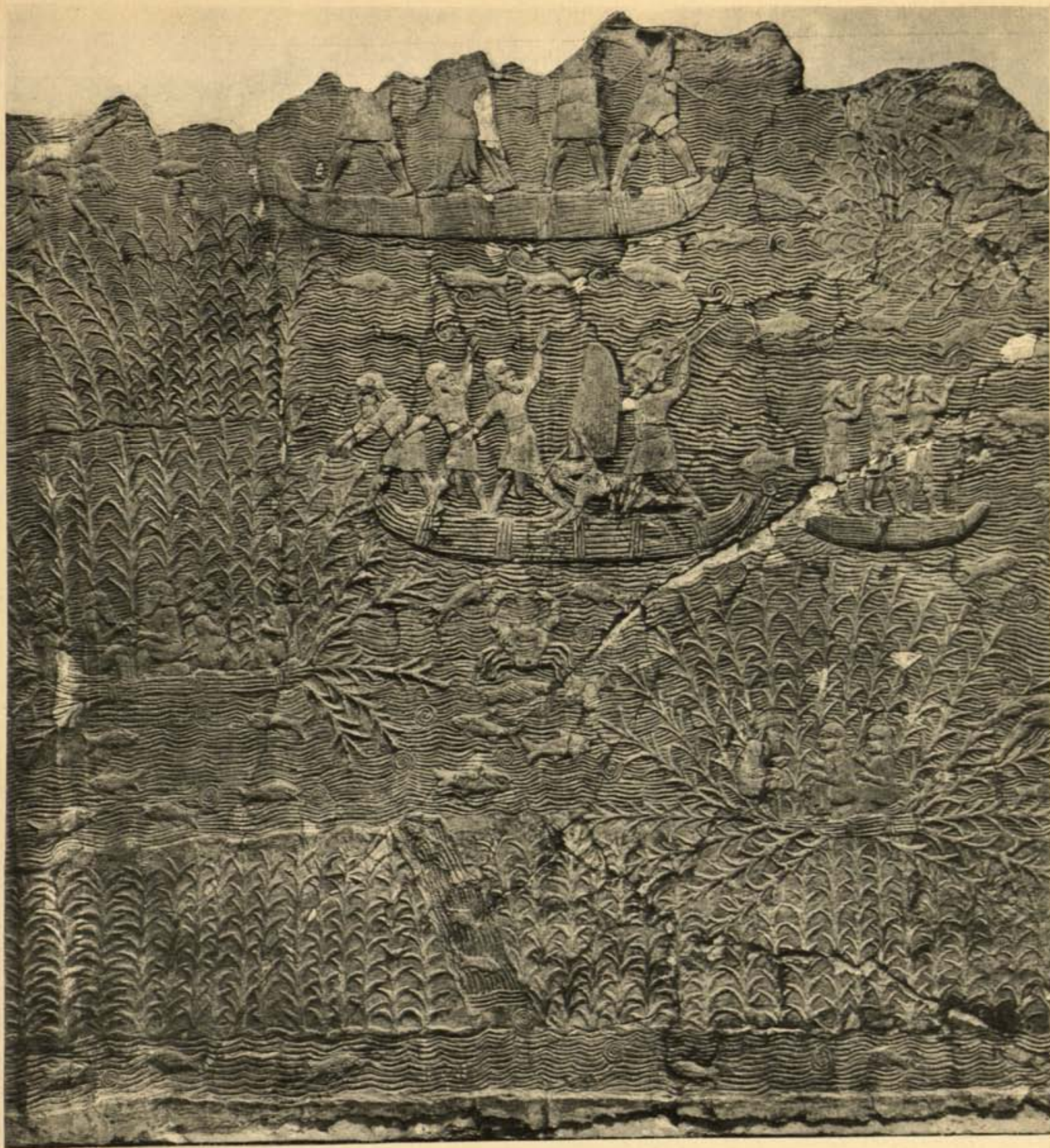
Height: 1.48 m.

Key. The battle in the marshes.
Sennacherib; south-west palace, Qyrunjiq, room XXVIII.

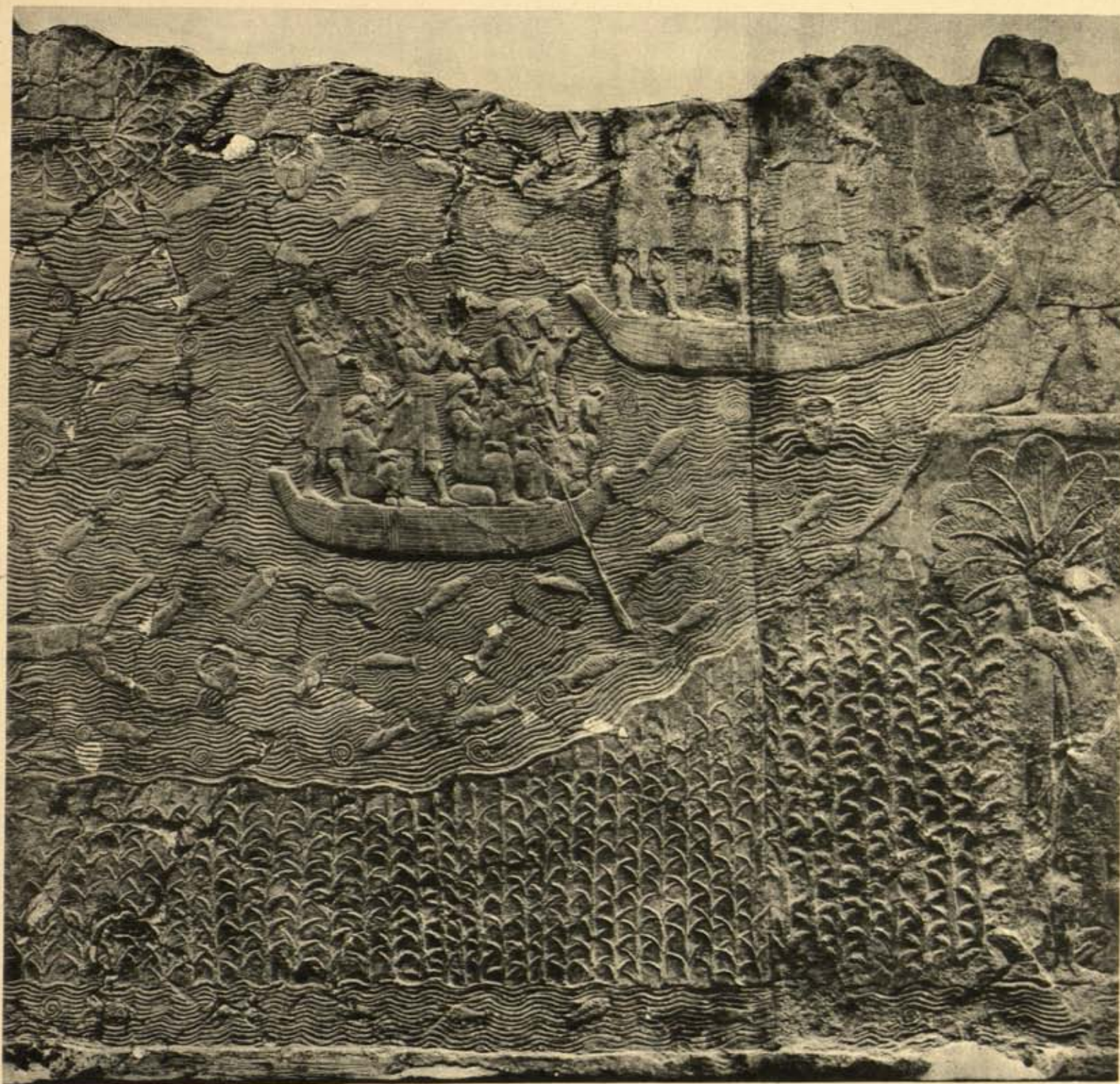
124774.



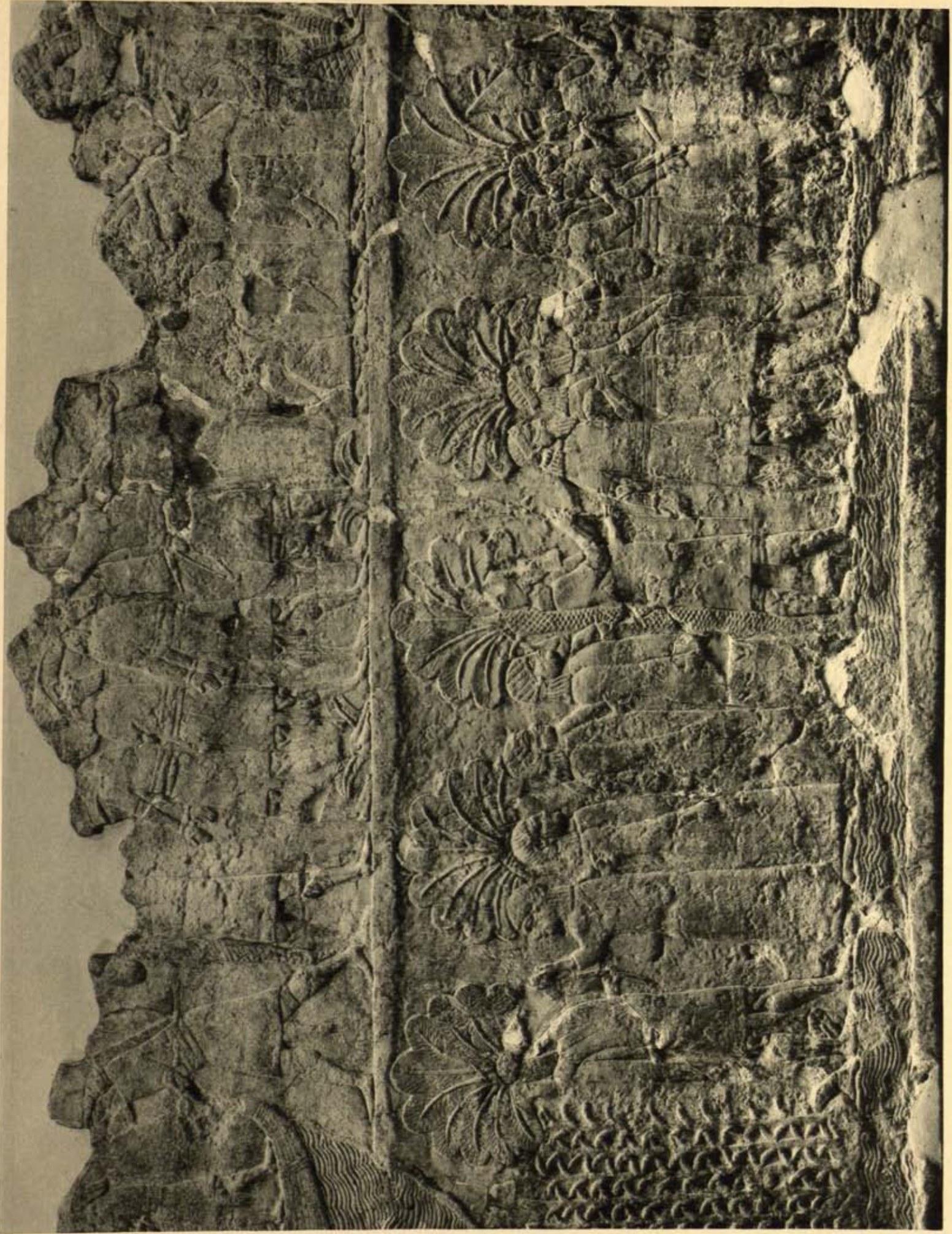
Detail. The battle in the marshes.



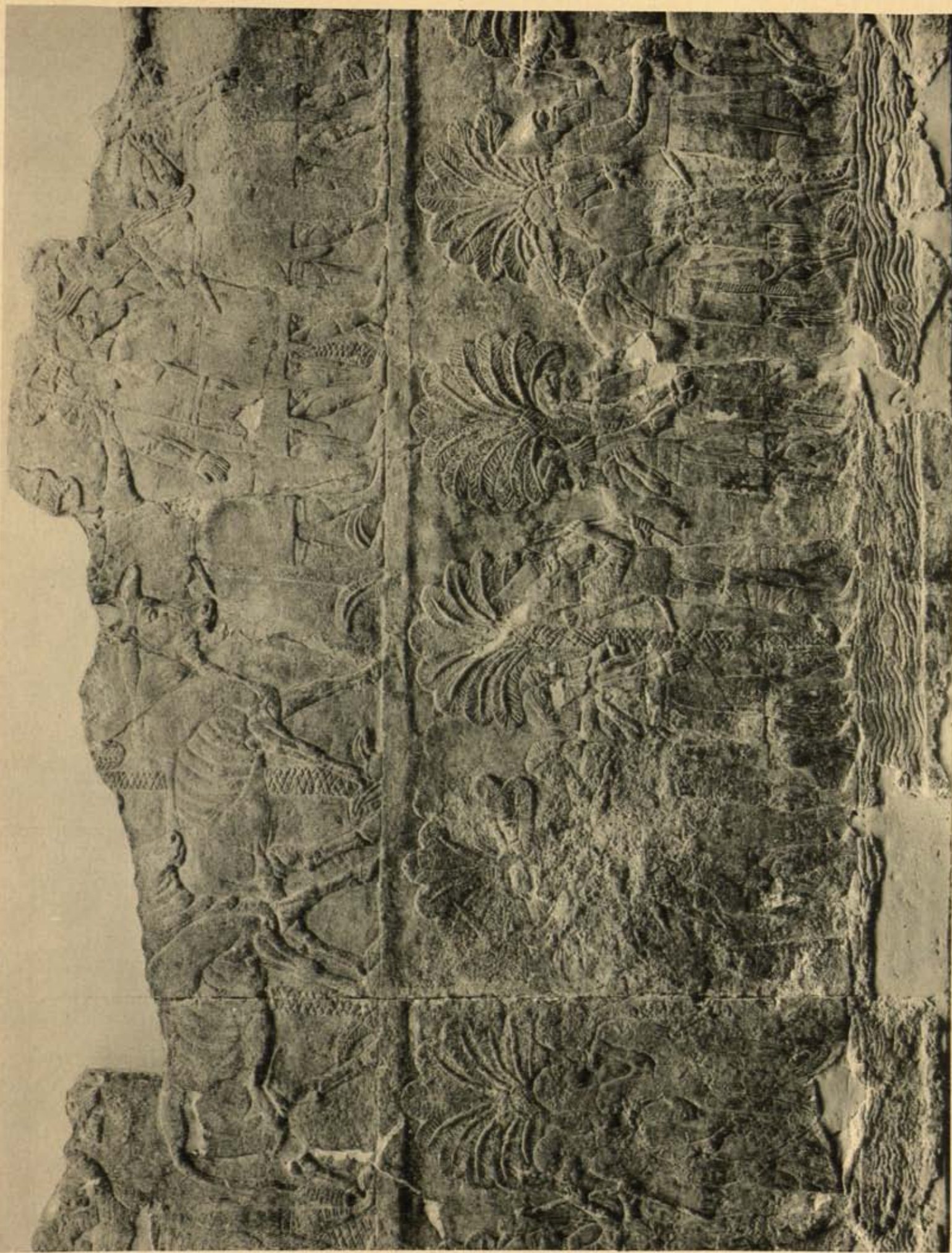
Detail. The battle in the marshes.



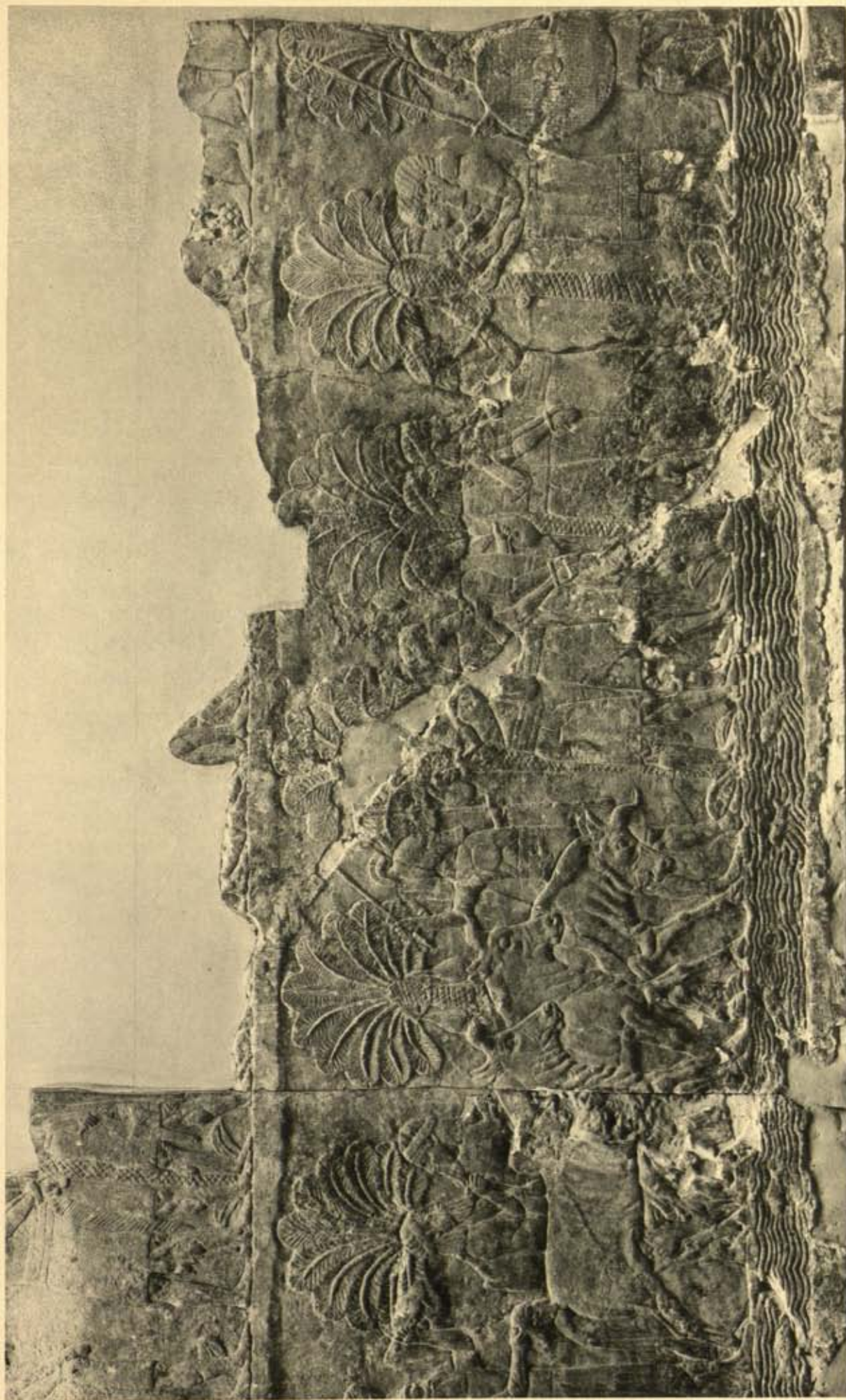
Detail. The battle in the marshes.



Detail. Prisoners taken in the marshes.



Detail. Prisoners taken in the marshes.



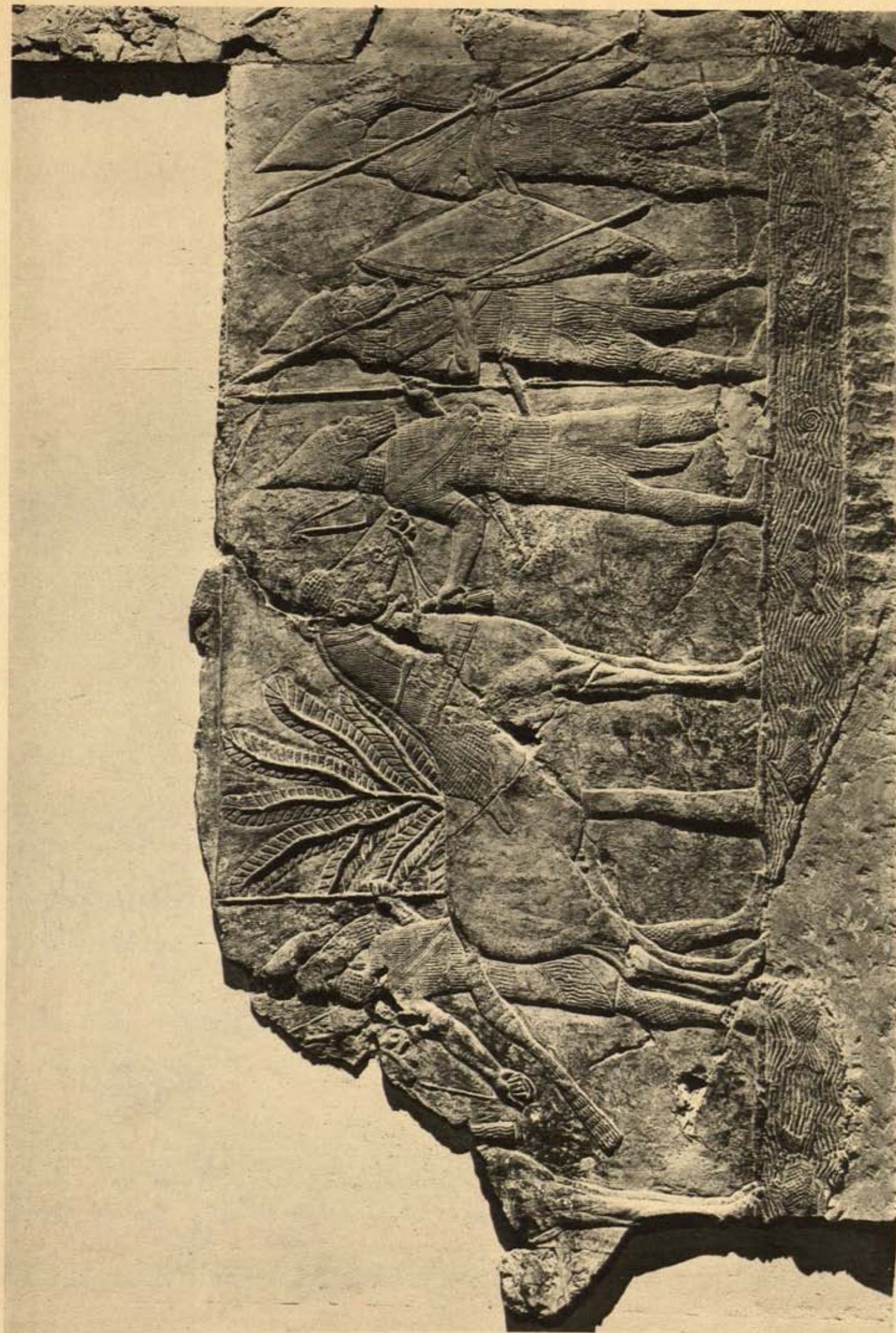
Detail. Counting the spoil.



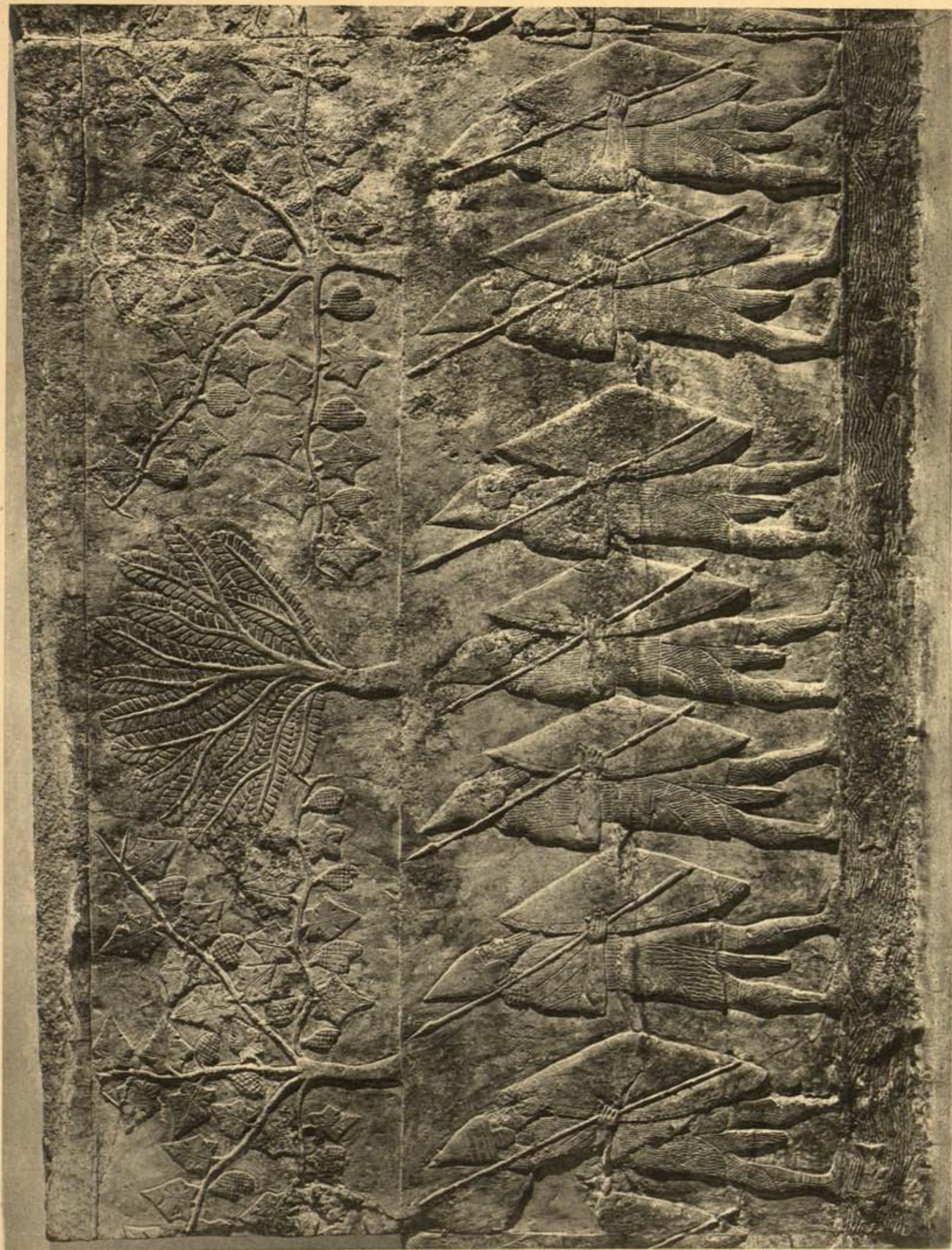
Length: 4.77 m.

*Key. The Assyrian army advancing to the attack.
Sennacherib; south-west palace, Qusyunjiq, room XIV.*

124784.



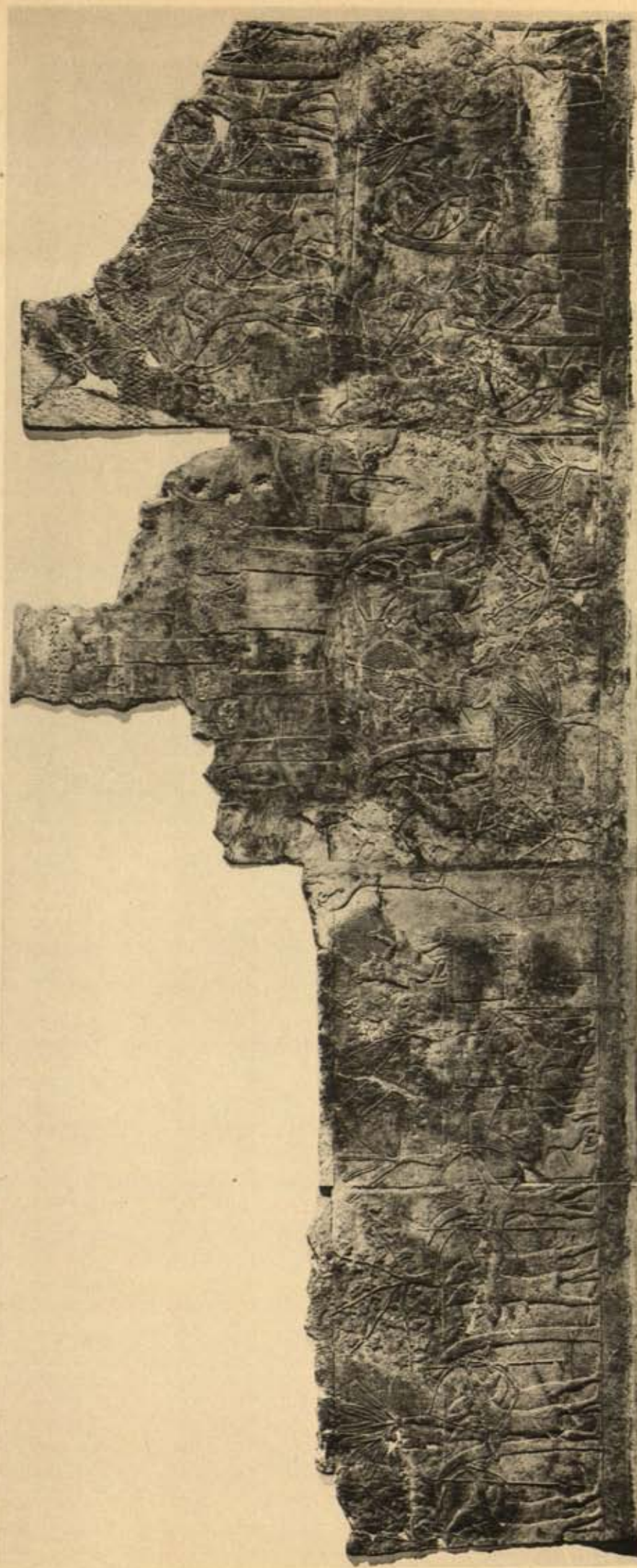
Detail. Advance to the attack.



Detail. Advance to the attack.



Detail. Advance to the attack.



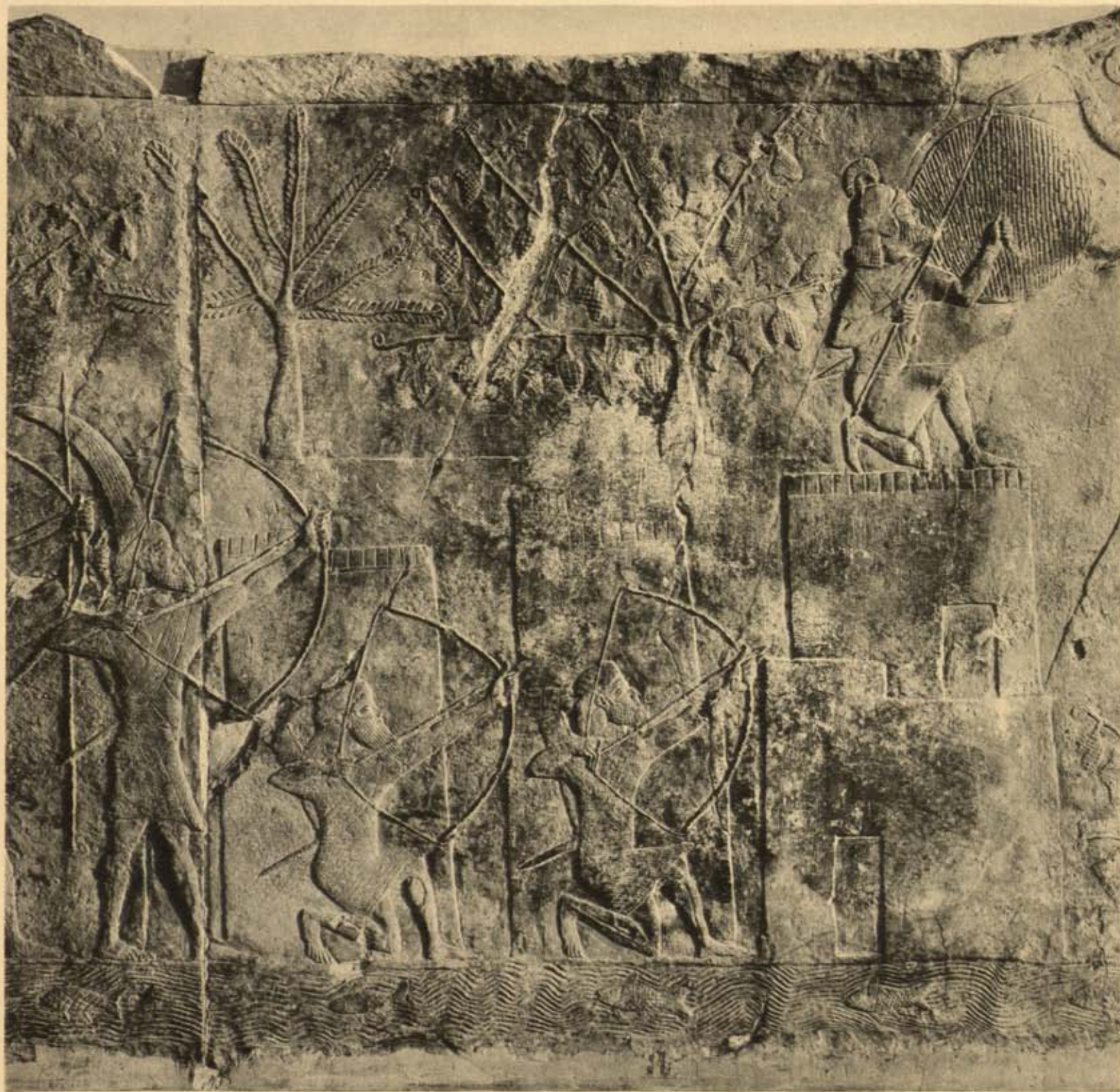
Length: 5.84 m.

Key. The siege of . . . alammu.
Sennacherib; south-west palace, Quyunjiq, room XIV.

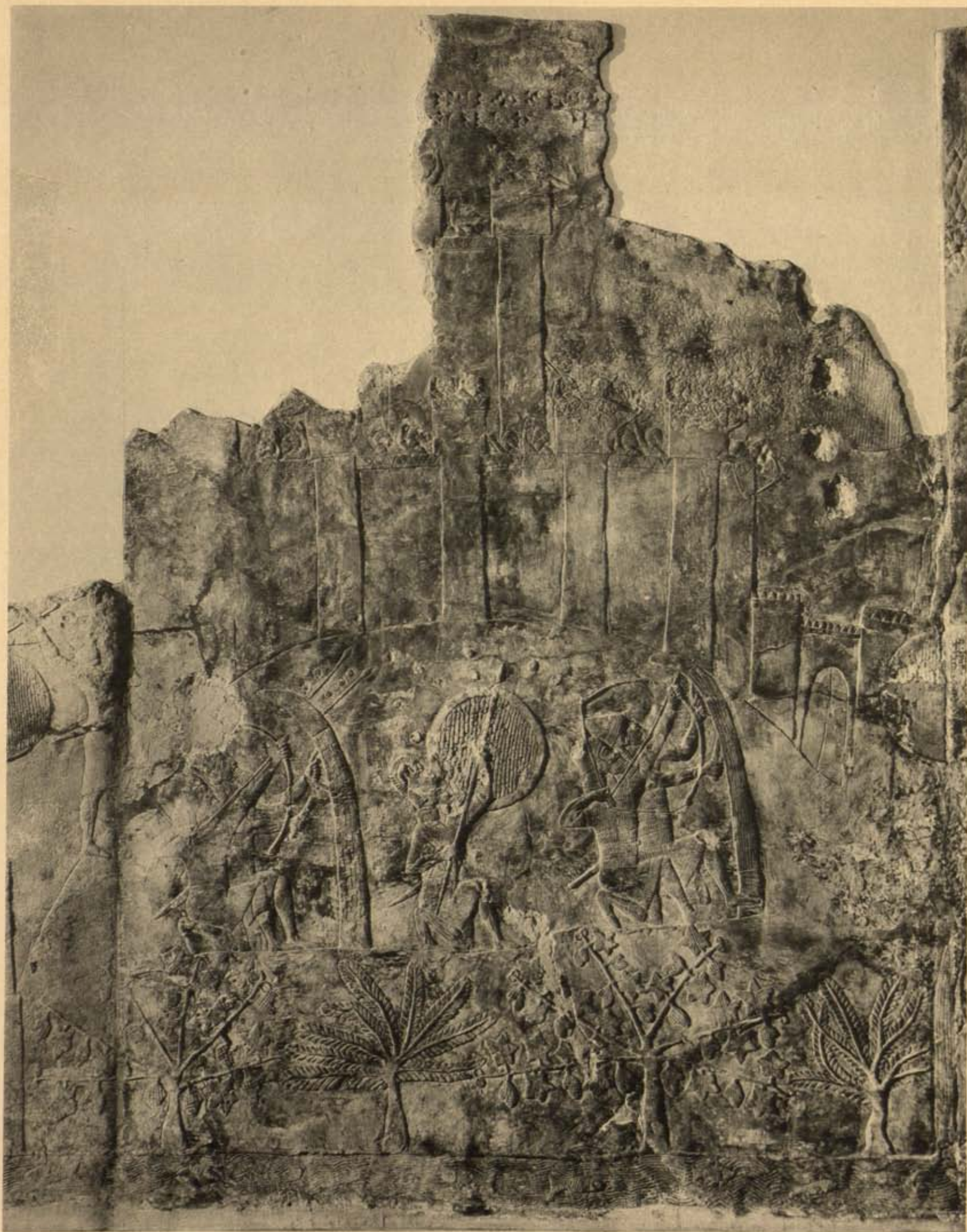
124785.



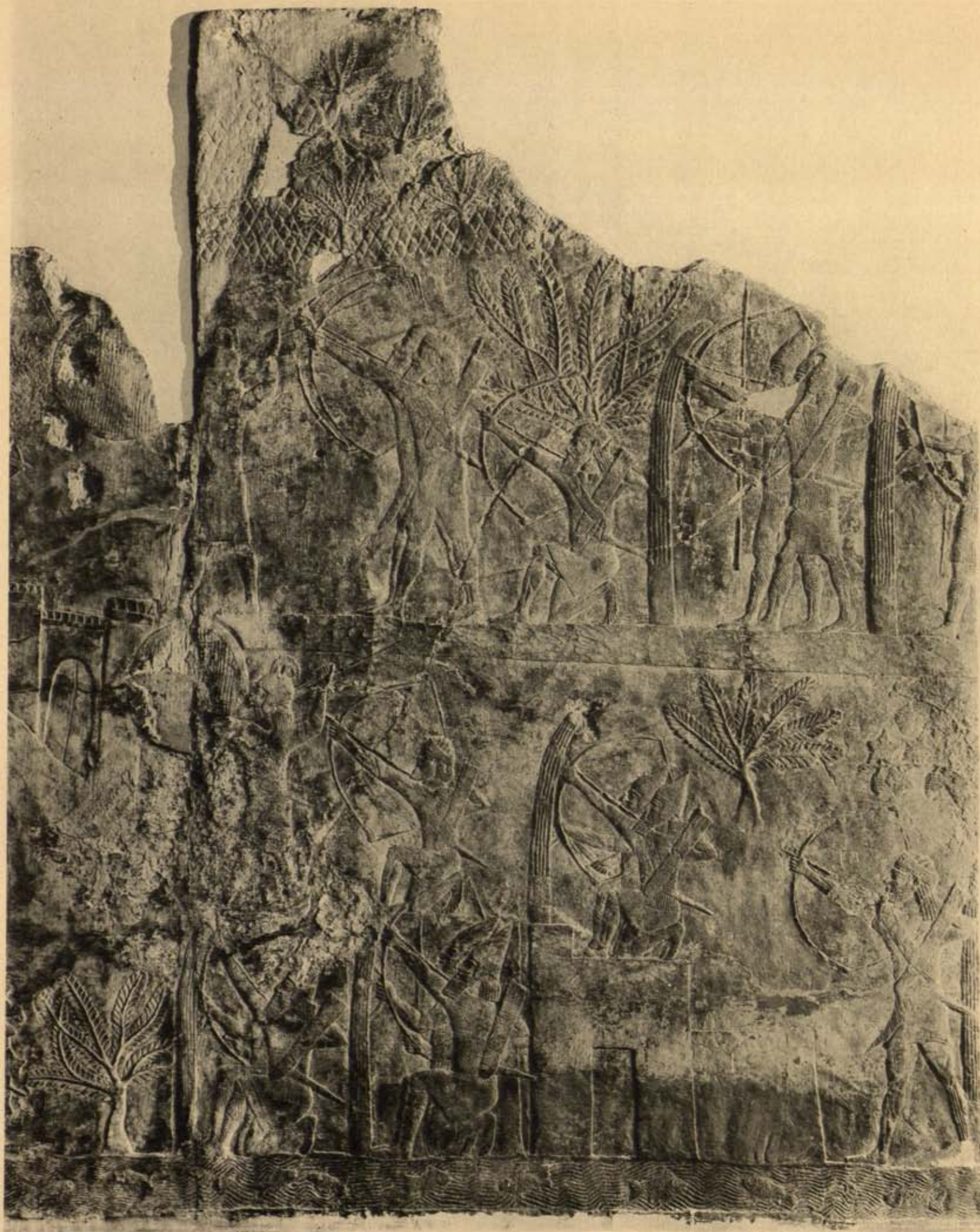
Detail. The siege of . . . alammu.



Detail. The siege of . . . alammu.



Detail. The siege of . . . alammu.



Detail. The siege of . . . alammu.



Length : 2.63 m.

Led horses.

Sennacherib; south-west palace, Qunyunijiq, passage II.

124795.



Length: 3.26 m.

Led horses.

Sennacherib; south-west palace, Quyunjiq, passage II.

124796.



Height: 1.71 m.

Officer.

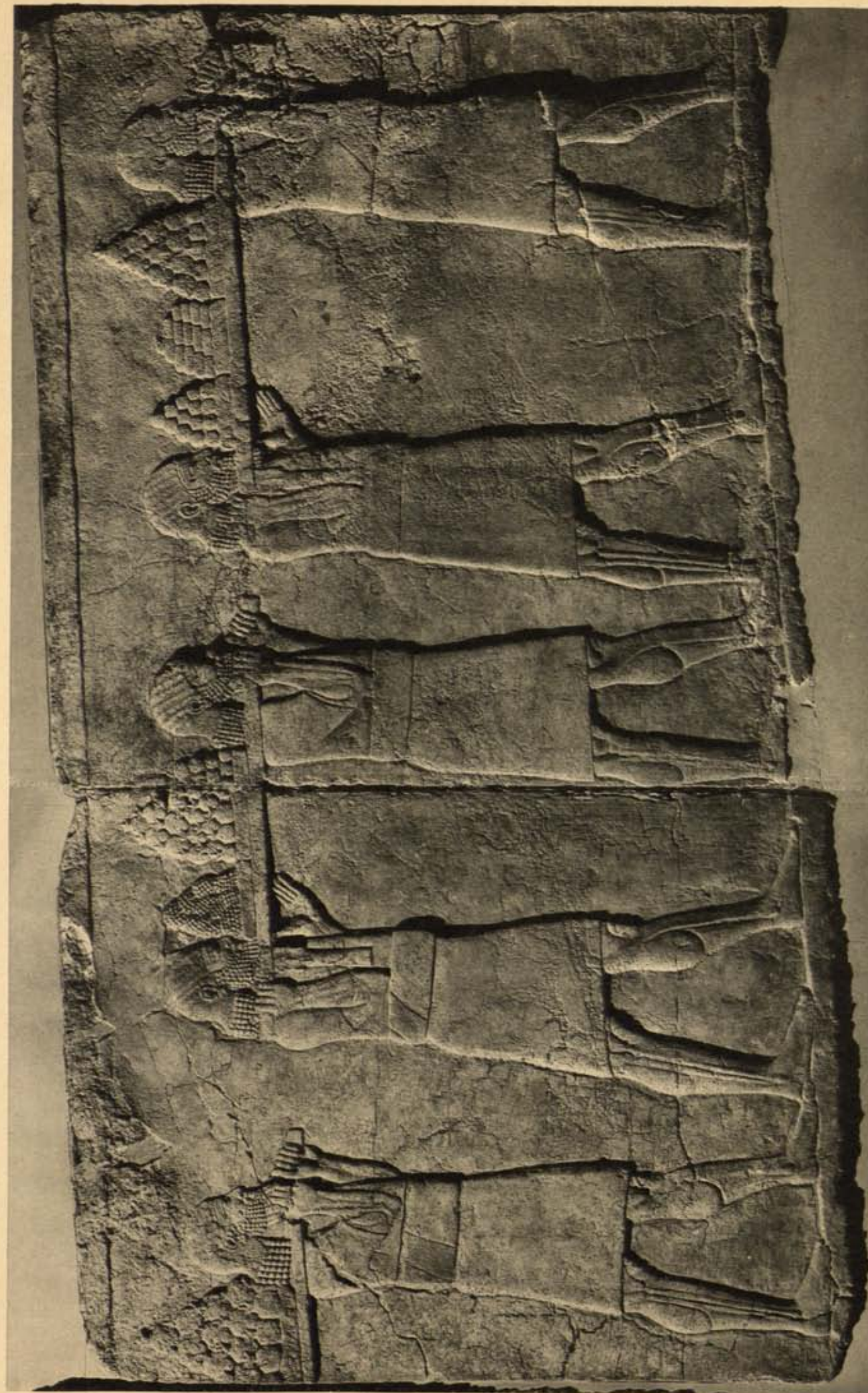


Length: 1.84 m.

Led horse.

Sennacherib; south-west palace, Qyynjiq, passage II.

124797.



Length: 2.69 m.

124799.

Bearing a tribute of fruit.
Sennacherib; south-west palace, Quyunjik, passage II.



Length: 1.62 m.

Bearing a tribute of hares, sand-grouse, and locusts.
Sennacherib; south-west palace, Quyunjiq, passage II.

124798.



Assyrian Sculptures
Sculpture - Assyria

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