

Wings in Mesopotamia, The significance and purpose

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Wings are attested in Mesopotamian art, appearing in every major category (human, bull, lion, etc.), except for the fish and the snake. Simple addition of wings to an otherwise land-bound creature radically enhances its mobility (adding flight or at least speed), without further physical modification. Dog, ibex, and scorpion-based hybrid always have wings. Humans, bulls, and lions do not always have wings may be because they are capable or powerful enough without them. Four wings are at least optional in some cases as on the Human-Figured Ūmu-apkallu, Bird-of-Prey-Headed, Winged Apkallu, Human Headed Bovine, and Demon. Thus, all can possess the flight capability of four wings also have human elements, to varying degrees of dominance. ⁽¹⁾The addition of wings to anthropomorphic figures begins later and gains ground slowly until the second half of the second millennium, when it becomes a common practice. ⁽²⁾

The oldest winged human body we can trace ,is The depiction of a goddess represents a winged **nude goddess** it is very ancient may dates to the prehistory It have been found on a number of plaques, from Lagash, Adab, Kish, Ur, Eshnunna, Mari⁽³⁾The first example from Ashtar temple at Mari fig 1A ,her identity is obscure⁽⁴⁾ also a vase from Larsa (Louvre, AO 1700.) (fig.1B) and more plaques Van Buren shows three examples (AV Bab828-AV Bab34348-AO 6501) (fig,1E,G,H) ⁽⁵⁾, Barrelet shows six such representations ⁽⁶⁾and Collon adds another plaque to them. ⁽⁷⁾In all instances it shows in a frontal view (except for the upper part of the goddess' body on the Nippur plaque) fig.1F, nudity⁽⁸⁾, wings and the horned crown are features that occur together, thus these images are ichnographically linked in their representation of a particular goddess⁽⁹⁾

But the most famous naked goddess known as Burney relief or the Queen of the Night in the BM with

n. 2003, 0718.1. (fig 1.i) is a Mesopotamian terracotta plaque high relief of Old-Babylonian period, depicting a winged, nude, goddess-like figure with bird's talons, flanked by owls, and perched upon supine lions.

Frankfort believed that the relief to be the only extant depiction of a Sumerian female demon called lilith and thus to define his interpretation on the presence of wings, the birds' feet and the representation of owls He cites the Bab Epic of Gilgamesh as a source that such "creatures are inhabitants of the land of the dead" In that text Enkidu's appearance is partially changed to that of a feathered being, and he is led to the nether world where creatures dwell that are "birdlike, wearing a feather garment" .This passage reflects the Sumerians' belief in the nether world, and Frankfort cites evidence that Nergal, the ruler of the underworld, is depicted with bird's feet and wrapped in a feathered gown. ⁽¹⁰⁾

But Jacobsen identified her with Ištar, in particular because she is standing on two couchant lions, Ištar's attendant animals ⁽¹¹⁾The talons on her feet, on the other hand, might suggest a demonic character. Accordingly, some scholars regarded her as Lilith, the night demon. Most recently Collon, calling the deity the "Queen of the Night," made the suggestion that the female could be identified with Ereškigal, queen of the netherworld ⁽¹²⁾

Porada, the first to propose this identification, associates hanging wings with demons and then states: "If the suggested provenience of the Burney relief at Nippur proves to be correct, the imposing demonic figure depicted on it may have to be identified with the female ruler of the dead or with some other major figure of the Old Babylonian pantheon which was occasionally associated with death."⁽¹³⁾ No further supporting evidence was given by Porada, but another analysis published in 2002 comes to the same conclusion. E. von der Osten-Sacken describes evidence for a weakly developed but nevertheless existing cult for Ereškigal; she cites aspects of similarity between

the goddesses Ishtar and Ereškigal from textual sources — for example they are called "sisters" in the myth of "Inanna's descent into the nether world" and she finally explains the unique doubled rod-and-ring symbol in the following way: "Ereškigal would be shown here at the peak of her power, when she had taken the divine symbols from her sister and perhaps also her identifying lions"⁽¹⁴⁾

A fourteenth century Assyrian version of the frontal goddess type occurs on some cylinder seals found in the Queens' Tombs in Nimrud from tomb I, IV representing the winged nude female two from tomb I ,one from tomb IV and another two from the North- West Palace, excavated by the Department of Antiquities in the 1990, particularly from the vaulted chambers below Rooms 74–75 and Well 4, she stands with hands stretched downwards. The decorated garment hanging behind her consists of crisscross lines and centre dots, her head is in profile and her hair is done in Assyrian style. All the representations of the nude females show their hands held stretched downwards, with one exception where the hands are held upwards .On one seal from Tomb IV, the nude female is not solitary but shares the seal with a horse which is suckling its foal .Although the figure is usually portrayed bare headed, a cylinder seal from Well 4 shows her wearing a crown; on this seal a second winged female is also depicted, but only the lower part is visible (fig2).⁽¹⁵⁾

Also three Neo-Assyrian carvings. The first one is an ivory fragment from Nimrud (fig3)⁽¹⁶⁾ To judge from the remaining part of the head, the female does not seem to be wearing a horned headdress. Her features are very similar to the second carving, one of the decorations attached to the hem of the robe of a genius carved on a Neo- Assyrian wall relief (fig4)⁽¹⁷⁾ This female does not wear a horned headdress either.⁽¹⁸⁾ The third one, a fragmentary chip, also comes from Nimrud (fig 5)⁽¹⁹⁾. The horned headdress she wears indicates that she is a goddess. Though one cannot

deny the possibility that these three four-winged females represent the winged Ištar, it would be safer to withhold final conclusion⁽²⁰⁾. In the glyptic art of the Late Assyrian period, the frontally posed winged and naked goddess seems to have enjoyed some popularity, Winter, provide us with four cylinder seal examples. (fig 6)⁽²¹⁾

Gods:

*** Ninurta /Ningirsu**

The only known large-scale depiction of a major winged deity in Neo-Assyrian reliefs is that of Ninurta, found at the entrance of shrine in the temple of Ninurta at Nimrud(fig7), he is shown chasing the Anzu bird, represented by the bird tailed, horned lion-dragon that stole the tablet of destinies from Enlil,⁽²²⁾ This unique monumental portrayal of a major deity is also exceptional

In representing the god as a winged figure. Generally, only minor protective divinities are depicted winged in Assyrian art, while prominent gods and goddesses, continuing earlier Mesopotamian iconography, are shown wingless. Nonetheless, the divine wings on a relief from the temple of Ninurta do not signify a protective and lesser divinity; the figure carries in each hand a lightning bolt, which is not held by minor protective divinities. Also on a cylinder seal attributed to Nimrud this further supports the identification of the winged image on the relief under discussion with Ninurta. The two representations of Ninurta-on wall relief and on the small glyptic item-complement each other.⁽²³⁾ This depiction is a part from Anzû Epic or Ninurta and Anzû come together in combat they are potentially equivalent but Ea's gives advice to Ninurta (his son) so he defeat his enemy and cuts Anzû's throat and let his wings carried by the wind as "good news" as a punishment for his crime and theft of the Tablet of Destinies⁽²⁴⁾

***Aššur or Shamash** represent in human-shape rising from or standing within a winged disc (fig8) (see below the

winged disc). Following the theme first attested on the Broken Obelisk of Assur-Bel-kala and later on a glazed tile of Tukulti-Ninurta II⁽²⁵⁾.

The human-shaped that god appears on ninth-century reliefs of Ashurnasirpal in the North-West Palace at Nimrud. In these representations the deity fused with the non-anthropomorphic emblem of the winged disc is shown hovering above the figure of the king⁽²⁶⁾. The most conspicuous depiction of him in this form is on the upper part of slab 23, above the tree flanked by the double figure of the king, where the god is shown raising both hands in a blessing gesture. As this slab was located on the focal wall, in front of the royal throne, (BM1849, 1222.4-5). A similar portrayal of that god, this time holding a bow in his left hand and raising his closed right fist, is shown within a similar composition depicted on slab 13 of the long southern wall, overlooking one of the main entrances leading to the throne room⁽²⁷⁾.

Lambert's suggestion regarding the double meaning of the winged disc In Assyrian art we can distinguish between them in the light of the accompanying scene, we may explain the representation of the winged disc in the combination with a tree on Assyrian scene signifying Aššur, while its appearance without the tree but together with other symbols, in particular the star, the moon-crescent may be Shmsh also with scorpion-man *girtbullû* and bull man *kusarikku*, such creatures associated with Shmsh.⁽²⁸⁾

* **Ištar**, or Inanna in Sumerian, was the most prominent female deity through the ages in Ancient Mesopotamia. Although she, represented by the star of Venus, is widely known as the goddess of "love and war," her divine functions are not a large number of literary works such as myths, hymns, and prayers show, the goddess has many other, occasionally contradictory, functional aspects relating to the cosmos, the netherworld, fecundity, violence, diseases, magic, oaths, oracles, and so on.⁽²⁹⁾

But we only concerned here with her iconographical features as a winged goddess appears in throughout the ages, even if she is not always identified with Ištar. In this respect Ištar is conspicuously unusual, because Mesopotamian iconography does not know any other case in which such a prominent deity is portrayed as winged. It is rather subordinate divine beings such as genii or demons that are represented as winged figures.

We know so far three Akkadian cylinder seals on which Ištar is depicted with a pair of outstretched wings. One of them shows a scene with five deities The winged Ištar as the morning star is sinking down into the top of a mountain, whereas in the center of the picture, the sun god Shamash, with a saw in his hand, can be seen rising from between *māšu* “the twin mountains The other three gods are the heroic god Ninurta with a bow, Ea as the god of sweet water, and Usum, Ea’s vizier (fig9).⁽³⁰⁾

On the other two seals, the winged Ištar is characterized as the goddess of war: she carries the weapons on her back as well as in her hand, and on one she has her bare foot upon a couchant lion, her attendant animal (fig 10)⁽³¹⁾ and on the other upon the back of a fleeing male deity (fig11).⁽³²⁾ Although this kind of figure of Ištar must have continued further into the Old Babylonian period, but we find only a few iconographical sources depicting the winged Ištar from Mesopotamia. The rest of material comes from Syria⁽³³⁾.

***Winged male figures** the **bird man** Enmešarra (lord of all me) .in Green article⁽³⁴⁾ he describe the bird man as "A figure human above the waist and with the hindquarters ,tail and talons of a bird "with no mention to the wings but Amiet In his article on the Bird-Man,⁽³⁵⁾ gives examples of ED II “Bird-Men” that do not conform to the regular Bird-Man,(fig12) who is rarely winged⁽³⁶⁾ ,and completely avian below the waist in the ED period (the legs become human in the Akkad period). The aberrant “Bird-Men,” or rather winged heroes, master animals on the two seals

cited, and are the forerunners of the Akkadian examples mastering human beings.⁽³⁷⁾

Any way some scholars identify him with Anzu but this identification is incorrect (38) the bird part of the bird man is not that of an eagle, but that of an aquatic bird, and also his activity don't fit the mythology of Anzu, and the most important thing that he doesn't play a part in the iconography of Laagaš. Which Anzu should do. he was an important mythological figure in sumarian texts(39).he disappears after the Akkadian period⁽⁴⁰⁾

the bird gods in stele of Gudea, ruler of Lagash, show shaven-headed priests carrying standards surmounted by the figure of a bearded god 'wearing' the head and splayed wings of a bird of prey as if they were an elaborate head-dress. It has been suggested that since Ningirsu was symbolized by the lion-headed bird Imdugud, this deity associate with a natural-headed eagle might rather be identifiable as Ninurta. However, Ningirsu seems to have been nothing more than the local form of Ninurta at this time. Perhaps the distinction is between the god Ningirsu/Ninurta himself and his Familiar animal the Imdugud bird. In some ninth-century BC Assyrian representations of the god in the winged disc, a bird-tail is shown beneath the disc as if it were one with the body of the god above. According to one idea, this is a bird god who can, again, be identified as Ninurta. The winged disc, however, appears to be a symbol of the sun-god Samaš (Utu)⁽⁴¹⁾ in relief (BM124571) showing the monster Anzu facing The god Ninurta, he pursues the monster Anzu. The panel is inscribed with cuneiform script⁽⁴²⁾

***The Apkallu:** is the most famed winged figurine in Mesopotamia iconography apkallu were seven mythical sages. The ritual texts describe three groups of seven apkallu "sages" just two of them get wings the birdman hybrids and the Anthropomorphic figures these two types are adopted by Assyrian iconography from a foreign source and also named "sages" and the Assyrian art

invented a number of further iconographic types more or less similar to those *apkallu*.⁽⁴³⁾ As for the name *Apkallu* and its meaning, In third-millennium-BC texts, the Sumerian expression AB.GAL denotes the profession of a priest or an exorcist.⁽⁴⁴⁾ The Akkadian term for such a sage or cultic expert is *apkallu* loanword from the Sumerian AB.GAL⁽⁴⁵⁾ The word *apkallu* mean the wise man or expert, (a mythical) sage, a type of priest or exorcist, or a diviner.⁽⁴⁶⁾ Usage of *apkallu* applies not only to mythical beings and humans, but also to gods. Ea, Damkina, Gula, Enlil, Adad, Marduk, Nabu, and Gerra.⁽⁴⁷⁾

A Sumerian temple hymn states that the seven *apkallu* came from Eridu the city of Ea/Enki, whose domain was the watery Apsu iconography involving water and fish is to be expected for the sages.⁽⁴⁸⁾ In the Babylonian epic of Gilgamesh, the Seven Sages are also said to have built the walls of Uru. According to late Assyrian and Babylonian texts, legendary kings were credited early on with having sages.⁽⁴⁹⁾

The Assyrian text mention ‘the seven *apkallu* of Eridu.’” the Late Babylonian text ‘the seven *apkallu* of the *Apsu*.⁽⁵⁰⁾

representations of the *apkallu* appear to be a first millennium-BC development. Such depictions are most frequently found on palace reliefs or in glyptic art. the, representations of *apkallu* were prominently associated with the king in NB palaces particularly that of Ashurnasirpal II in his throne room at Nimrud. Here *apkallu* figures were positioned in strategic locations at entrances to palace rooms and on wall reliefs. The royal throne was situated in front of a relief portraying antithetical *apkallu* flanking a tree of life.⁽⁵¹⁾

Ataç interprets these palace depictions as evoking the ideal model of kingship that was believed to exist during the antediluvian age, when royal power was supported by unmediated access to powerful and wise supernatural *apkallu*⁽⁵²⁾

The term *ūmu-apkallu* pointed to the human-figured *apkallu*,⁽⁵³⁾ and if that's correct it will mean that he is the only *apkallu* that has his own distinguishing term. In Mesopotamian literature, the *ūmu-apkallu* whose cities were Ur, Nippur, Eridu, Kullab, Kesh, Lagash and Shuruppak,⁽⁵⁴⁾

The human-figured *Apkallu* is always shown in profile, and bearded. He often wears a headband decorated with rosettes, or a horned crown with one, two, or three pairs of horns; he wears light sandals or is barefoot.⁽⁵⁵⁾ (fig13)

During the reign of Ashurnasirpal II, examples of the *ūmuapkallu* usually appear to have only two wings. Those dating to the time of Sargon II possess either two or four wings, while those from Sennacherib's reign have four wings.⁽⁵⁶⁾

The human male *apkallu* is rarely associated with particular deity and is seldom seen with other non-*apkallu* composite beings. He is rather than grasping an *e'ru*-stick, the *ūmu-apkallu* could hold a *banduddû* bucket.⁽⁵⁷⁾

Another two-winged beardless **apkallu**, perhaps female form found on the Northwest Palace at Nimrud, in the first relief, the two beardless genies flank and face a stylized tree - the so-called sacred tree. Both winged and their divine aspect is indicated by the two-horned headdress worn by each figure.⁽⁵⁸⁾ A third beardless genie (BM 124578) (fig 14) to the left is four-winged and carved across the body is the standard inscription of Ashurnasirpal. This *apkallu* is similar to (BM 124581) In the present work several differences may be noted, in addition to the two pairs of wings⁽⁵⁹⁾.

Bird-headed, winged *Apkallu*

The hybrid bird sage or winged *apkallu* is also referred to in the scholarly literature as a griffin-demon, the god Nisroch, or a genie.⁽⁶⁰⁾ This *apkallu* having the body of a human, hind legs and tail of a lion and the head

and foreparts of a bird, usually an eagle it usually appears with one or two pair of wings(fig15)⁽⁶¹⁾

The iconographic form first appears on seals during the Middle Assyrian period and became a popular motif by the Neo- Assyrian period. The bird creature declined into rarity after the seventh century BC and apparently became extinct following the Seleucid period.⁽⁶²⁾ The bird *apkallu* is also found with the human figured *apkallu*, or with the hero⁽⁶³⁾.

* **Genius** or “genie,” is a supernatural being in human form with two or four powerful wings. Found in Assyrian monumental and minor art several different types of genii are attested in art. The genius does not seem to have a unique name, they falls under Akkadian term *aladlammû*,⁽⁶⁴⁾

Scholars employ the terms “genie” to several figures. The genie is defined as a supernatural winged being in human form, not including the human-*apkallu*,. The physical of the genie, and *ūmu apkallu*: Both are anthropomorphic and winged, with two or four wings. Wiggermann distinguish between them on the basis of their different functions, as indicated by their respective postures⁽⁶⁵⁾

The *ūmu-apkallu* is always depicted in profile and engaged in service activity that could be ritual. He generally has one hand raised and the other lowered, with the upraised hand holding a cone or sprig and in the lowered hand a bucket. Sometimes he carries an offering, such as a lamb. By contrast, the genie is generally in a frontal orientation, in a contest scene.

It could be easier to say that an *apkallu* is an *apkallu* because of his functions, whether he looks like an ordinary a human with wings, or a head like that of a bird-of-prey. A genie is a genie because of his profession, whether he is a lesser god or less than a god, and winged. If he can be called an *aladlammû*, along with human headed bulls and lions, it is because he shares their *aladlammû* function.⁽⁶⁶⁾

***The four winds:**

From Ur III onwards the storm god can be accompanied by a group of winged genii. The group consists of three males and one female⁽⁶⁷⁾. According to the Adapa legend (MB, of older origin) the South wind is feminine (referred to with -ki and -ša), while the other three winds are her brothers, and masculine.⁽⁶⁸⁾ In his legend Adapa breaks a wing of the south wind after it doesn't blow for seven days⁽⁶⁹⁾

Mason, mention her as (maskim) or underworld demon connected with the desert, the heat of the sun and the drought which brings death to human and animals, diseases and destruction, she assumes many forms among her shapes, an anthropomorphic figure with long hair and two pairs of wings⁽⁷⁰⁾.

The North (ištānu), East (šadû), and West (amurru) winds are formally masculine, while the South wind (šūtu) is formally feminine (fig 16)⁽⁷¹⁾.

Since in the Middle Bronze Age there is but one uncertain example of a North or East wind independent of the group, it can be concluded that even then they had little personality by themselves.⁽⁷²⁾

The earliest representation is on an Ur III seal owned by a scribe in the service of the governor⁽⁷³⁾ and they also attested on OB seals from Sippar⁽⁷⁴⁾. on the basis of their distribution the figures are generally believed to have originated in the north.⁽⁷⁵⁾ After the fall of the Mittanian state they become rare, but still exist in the NB and Elamite periods⁽⁷⁶⁾ in the Iron Age there must have been other representations of the winds is indicated by Neo-Assyrian texts attesting to their presence in a cultic context. The South wind still more common one, She is recognizable as a wind genii in the Late Bronze Age, but after that time loses her wings, and probably part of her previous identity. The presence of the essential wings makes the addition of further avian features to these bird-like creatures understandable, Such monsters (representing

violent weather phenomena) are in fact attested in Akkadian art ,and their successors in later art presumably retained (part of) their symbolic value. The Late Bronze Age witnesses the creation of a new monster of that type,⁽⁷⁷⁾

Demons:

***The winged demon Pazuzu:** Pazuzu, one of the most popular of Mesopotamian demons, emerges fully in the eighth century BC .Pazuzu was a prominent demonic figure during both the NA and NB periods. He have the dog head of the monstrous creature is rectangular in shape In addition to his dog features, he has horns, possibly of a gazelle,⁽⁷⁸⁾ and human ears and a beard. The shoulders and arms are either human or dog. He has human or animal (mainly bird) thighs and legs, and talons of an avian raptor. Always male,. He also possesses a scorpion's tail and two pairs of powerful wings.(fig17)⁽⁷⁹⁾

Several different explanations have been put forward for his sudden ,ichnographically fully developed appearance in the first millennium B.C While there seems to be an iconographic connection to foreign god representations⁽⁸⁰⁾ a possible Mesopot -amian origin cannot be excluded⁽⁸¹⁾

The earliest securely datable Pazuzu representations stem from the royal tombs in Nimrud .which can be dated to the end of the 8th century B.C while the earliest reference to Pazuzu in text is found in a letter dated to around 670 B.C .Most of the heads, amulets, and statuettes can be attributed to the 7th and 6th century, B.C and the latest were found in Seleucid contexts.⁽⁸²⁾

The identification of Pazuzu in iconography is based on NB figures inscribed with the incantation "I am Pazuzu." Texts that mention Pazuzu include incantations as well as letters and omens. No texts that mention Pazuzu date earlier than the 7th century BC.⁽⁸³⁾

Pazuzu has a special connection to the Mesopotamian demoness Lamaštu this much feared

demoness who responsible for the death of infants and attacking pregnant women. Pazuzu sometimes depicted right beside her on amulets he was somehow away to expel her.⁽⁸⁴⁾

***Lilith:**

The earliest mention of a she-demon whose name is similar to that of Lilith is found in the Sumerian king list which dates from around 2400 B.C. It states that the father of the great hero Gilgamesh was a Lillu-demon. The Lillu was one of four demons belonging to a vampire or incubi-succubae class. The other three were Lilitu (Lilith), a she-demon; Ardat Lili (or Lilith's handmaid), who visited men by night and bore them ghostly children; and Irdu Lili, who must have been her male counterpart and used to visit women and beget children by them.⁽⁸⁵⁾

Originally these were storm-demons, but, because of a mistaken etymology, they came to be regarded as night-demons.⁽⁸⁶⁾

Lilith's epithet was "the beautiful maiden, She was unable to bear children and had no milk in her breasts."⁽⁸⁷⁾

According to the Sumerian epic Gilgamesh and the Huluppu Tree (dating from around 2000 B.C.) Lilith built her house in the midst of the Huluppu (willow) tree which had been planted on the bank of the Euphrates in the days of creation. A dragon set up its nest at the base of the tree, and the Zu-bird placed his young in its crown. Gilgamesh slays the dragon with his huge bronze axe, whereupon the Zu-bird flees with his young to the mountain, and Lilith, terror-stricken, tears down her house and escapes to the desert⁽⁸⁸⁾. A Babylonian terracotta Burney relief, shows in what form Lilith was believed to appear to human eyes. She is slender, well shaped, beautiful, and nude, with wings and owl-feet. She stands erect on two reclining lions which are turned away from each other and are flanked by

owls. On her head she wears a cap embellished by several pairs of horns. In her hand she holds a ring-and-rod combination.⁽⁸⁹⁾

Winged monsters are attested in Mesopotamia from the proto-literate periods onwards such as

***The winged bull** Hybrid monster which attested in art from the OB period onwards, and they occur with increasing frequency during the Kassite and subsequent Neo-Assyrian periods and According to inscription in Ashurnasirpal II's palace, the beings which guarded the gates originated in distant parts of the empire. In the text Ashurnasirpal states that they were "creatures of the mountains and the seas, which I fashioned out of white limestone and alabaster, [which] I had set up in its gates"⁽⁹⁰⁾

The terms "Aladlammu "Lamassu""Shedu "and "Apsasu "have been used to designate this creature (fig 18).⁽⁹¹⁾

The most important features of this creature the body of a bull ;and the head of bull or the head of a bearded man ;huge wings with rows of long feathers on the back of the body ;feathers down the chest; curled hair down the middle of the chest⁽⁹²⁾ it always have a human face, sometimes they have "fish scales on the lower abdomen, continuing to the breast," and "the head and ears also give an impression of a fish" as on the pair of winged human-headed bulls from facade, the main entrance, of the throne room of Ashurnasirpal II's Northwest Palace ,and in the relief sculpture from Sargon's Courtyard at Khorsabad⁽⁹³⁾ According to Annus⁽⁹⁴⁾ , the gateway guardian figures can be identified with the *kusarikku* which was defeated by the god Ninurta, and that they symbolically represent all the enemies vanquished by this god and by the king. In their defeat they are bound in service as guardians of the gateways⁽⁹⁵⁾They strike fear into approaching enemies.. Also the walls were decorated with relief sculpture in the Annals of Sargon II,⁽⁹⁶⁾

*The sphinxes

Were also guardians appearing with lion body and human head and both the male and female human headed lion are referred to in modern literature as sphinx) . The sphinx appeared as early as the Early Dynastic period. From that time on, depictions of leonine composite beings continue through all periods down to Achaemenid times.

Apparently the Babylonians preferred the more complex type of winged lion with a human head. On a smaller scale art a women headed lion or lioness is also seen specially on ivories from Nimrod ⁽⁹⁷⁾ and also on
- Assyrian cylinder seal from Walters's art museum n.42, 739

- Neo Assyrian shell in Metropolitan museum, n.60145,9

-A number of winged lions appear also on Kassite period boundary stones (*kudurrus*).⁽⁹⁸⁾ (fig19)

***Bird griffin**⁽⁹⁹⁾ A composite animal, typically having the body (winged or wingless), hind-legs and tail of a lion and the head and foreparts of a bird, usually an eagle (fig20) . Probably originating in Syria in the second millennium BC, the griffin was known throughout the Near East, including Mesopotamia, and in Greece by the fourteenth century BC.

It is often paired with the sphinx (see bulls and lions with human head). In Assyrian art it is sometimes depicted together with the griffin-demon. Apparently the creature had some religious significance, being shown in the Near East among other beasts of the gods and in the West in funerary art. It may have been magically protective, but its precise associations and functions are unknown ⁽¹⁰⁰⁾ . Rankin suggests that the scenes in which the lion Griffin in conflict with human beings can be found in Babylonian Assyrian literature, where this creature is a symbol of God Nergal, the god of the underworld so it may represent the assault of his creatures on mankind⁽¹⁰¹⁾

Some scholars have tentatively identified the monster with the Akkadian term *kurību* and/or they have

identified *kurību* with the biblical Hebrew *kerûb*, “cherub”⁽¹⁰²⁾ but this linkage is not solidly established. Scholarly terminology is not consistent with reference to this creature. The bird-griffin was a popular iconographic motif during the Neo-Babylonian period, frequently rendered in glyptic art.⁽¹⁰³⁾

***Lion-Dragon** The lion-dragon has the head, torso, and front legs of a lion and the hind-legs, talons, wings, and usually tail of a bird (fig21). The lion-dragon enters the Mesopotamia iconographic during the Akkadian period and continues through the Neo-Babylonian period. Like the scorpion-bird-man, the lion-dragon has otherwise been portrayed on its own, as a secondary element in the glyptic composition, or as a foe in a combat scene⁽¹⁰⁴⁾

Since the Akkadian period the hybrid has become known as the "roaring storm beast" (*umu nā'iru*) and is shown as the mount of the storm god Ishkur. With the disappearance of the lion-headed eagle, Anzu, the rival of Ninurta, at the end of the third millennium, and with the introduction of Adad, the storm god mounted on a bull in the Old Babylonian period, the lion dragon became the hybrid that represented Anzu.⁽¹⁰⁵⁾

Its association with Anzu explains its gaping jaws, feathered tail and claw-like hind feet. On the Maltese rock reliefs, the hybrid, albeit with closed jaws, is portrayed as the mount of Sin and of Adad. The related hybrid, depicted as a lion-dragon with a scorpion tail-identified, as noted, with *abiibu-was* also associated with Ninurta⁽¹⁰⁶⁾

***Winged Ibex**

We have lack in Sumerian and Akkadian names identifying winged ibex beings, but their appearance in scenes on seals with divine symbols reinforces their supernatural nature (fig.22). Such creature seems to be under the protection of one of the gods .and we got many seals example to the ibex dating to the Babylonian period which may point out that the ibex appears and developed through this period⁽¹⁰⁷⁾

The ibex usually appear in a common motif among the seals conveying Symbolization occurs on a Late-Babylonian cylinder seal a rare rendering of a worshipper gesturing toward a symbolic group, consisting of two crossed beasts. The two-winged ibexes -stand back to back on their rear legs, their fore-body slanting forward. The depiction of two crossed beasts has been known in Mesopotamia since the third millennium, when it occurs mainly in combat scenes of Early Dynastic glyptic art, continuing into the Akkadian period. Later periods witnessed a decline in such representations, although the motif did appear occasionally on Old Babylonian and Middle Assyrian seals , it then reemerged in the first millennium. ⁽¹⁰⁸⁾

***The eagle-headed lion Anzû** Probably Imdugud is the correct reading to the Sumerian name of the monstrous bird that is called Anzû in Akkadian , Anzû The monster Anzû” One form of Anzû was a bird with a lion’s head. The second form of Anzû is the winged horse, probably resulting from imperfect homophony with Sumerian anš u or anše, “donkey.” **Anzud** might be originally distinct from the Imdugud-bird (**dim-dugudmušen**). The flapping of its wings could cause winds and sandstorm, and so it maybe personification as atmospheric force its name is used to write a word meaning fog-mist. (fig23)⁽¹⁰⁹⁾

In fact *Anzû's* occurred all over Sumer until the Ur III period: `white Anzu is the name of a temple of Sara in Umma and UrNammu supplied the gates of the Ekur in Nippur with *Anzû's*⁽¹¹⁰⁾. A number of Sumerian myths reveal the character, function, and power of the *anzû*. The birth of the bird on Mt. Sharshar was accompanied by dust storms, high winds, and gushing water (*Anzû* I:36-39).⁽¹¹¹⁾ Several myths portray the *anzû* bird in a positive light. In “Ninurta and the Turtle,” " *anzû*” leads Ninurta to the Apsu, where Enki dwells.

However, the *anzû* also had a dark side. Early on, he was associated with Enki (Ea) who commissioned him to

guard his temple and the Tablets of Destiny Anzû was beneficent in Sumerian mythology,. But in the Akkadian and OB texts it came to be viewed as malevolent, myth of Anzu' the great bird coveted and stole the tablet of destinies. Ningirsu (Ninurta) was dispatched to retrieve the stolen items. He defeated Anzu and recovered the tablets.⁽¹¹²⁾

The god later became so closely identified with him as to be able to stand as a symbol for the divine presence as in Gudea dreams that Ningirsu appears before him commanding the rebuilding: instead of appearing in human form, the god appears as the lion-headed Imdugud (Anzu) bird . Since in the older versions of the Akkadian 'Anzû' poem, it is Ningirsu who defeats the Anzu when the bird has stolen from Enlil (while the later versions have Ninurta as the divine avenger).⁽¹¹³⁾

Scorpion – man:

The scorpion man (Akk.*girtablullû*) the composition of the word out of the elements gir-tab , "scorpion", and lû -ûlu, "untamed man", reveals the being denoted as partly man and partly scorpion.⁽¹¹⁴⁾

The scorpion-bird-man shown as a winged, bearded human-headed and human-bodied creature, but with hind-Pair of Scorpion- scorpion -men with Lion-legs, quarters and talons of a bird, a snake-headed penis and a scorpion's tail. Or the scorpion-bird-man or scorpion -scorpion-man, with a more bird-like or in the scorpion-like body standing on bird or lion feet. It commonly appears in Late Babylonian glyptic art on its own, facing another hybrid or an emblem, or in a composition of two identical creatures, back to back or facing each other with an offering table between them (fig 24).⁽¹¹⁵⁾

The scorpion-man appears in Mesopotamian iconography as early as the Early Dynastic Ur III period, where he is found in the inlay plaque from a sounding box found in the Royal Cemetery at Ur ⁽¹¹⁶⁾ The hybrid is occasionally found in the subsequent Akkadian on a

cylinder seal of the Akkadian period ⁽¹¹⁷⁾ and. However, he is not a common iconographic element until the late Neo-Assyrian and Neo-Babylonian periods. ⁽¹¹⁸⁾It become popular in Assyria, they have been found in a number of contexts: as molded figures on opposing sides of a pottery bowl, in the round as monoliths and foundation figurines, or as copper or bronze furniture fittings, and even in embroidery on garments⁽¹¹⁹⁾. They appear in mythological, religious and ritual scenes in the company other mythological creatures god-symbols or the gods and goddesses themselves (e.g. moon-crescent, (winged) sun-disc, spade, eight-pointed star, and Sun-god, God-boat, Ishtar, Marduk.) They can be seen participating in fights (assisting Shamash in his fight against mountain-demons), they are sometimes attacked by an archer, or attacking themselves (e.g. a winged lion, a griffin, a nude male), or simply standing in a defensive position aiming their bow and arrow at a possible enemy. Scorpion-men were also, by the Neo-Assyrian Period, powerful protectors against demons.⁽¹²⁰⁾

*** Centaur.**

A composite creature with the body and legs of horse and above the waist a human figure and a powerful wings sometimes he has the tail of scorpion. The human part is often shown armed with a bow or club, hunting (fig25).⁽¹²¹⁾ The creature seen on *kudurrus* as on the boundary stone of Nebuchadrezzar I. It occurs also on the stone of Meli-Shipak .The human part ends with the belt, below which is the body and the tail of a scorpion, with the feet of a lion. To this symbol corresponds a centaur drawing a bow on two other stones, In one case he has a double head, one human, the other that of a dragon. He is also provided with wings and a double tail, the lower of a horse, the upper of a scorpion, and under his fore feet is a scorpion. In the second case the wings are left off and there is but one tail⁽¹²²⁾. Also on seal cylinders of Assyria,⁽¹²³⁾ interpreted as centaurs, The fantastic fig 633

Ward calls a centaur, Fig. 632 is called by Ward an archer-centaur shooting a lion-headed winged horse. He is winged, and seems to have one human and one equine foreleg. He wears a head-dress of reeds, a beard, and a quiver on his back. The figures move from R to L Fig. 631 is also called an archer-centaur pursuing a dragon to r. In this as well as in the preceding figure the scorpion is also represented in the field. One foreleg is human, but there seems to be two others ending in a scorpion's claws, Even less claim has the "archer centaur" on fig. 629, where a bull is being pursued by a winged monster spanning a bow. Here neither the body nor the legs are equine. Ward considers it "very probable that the Greek Centaur came from this Eastern source."⁽¹²⁴⁾ In the Hellenistic Period the creature represents the god Pabilsag⁽¹²⁵⁾

Winged horse:

Winged horses first appear in Middle Assyrian Seals from the 13th century BC.⁽¹²⁶⁾ The winged horse showed fighting lions, hybrids or heroes. The few previously known representations have been concentrated so far all on seals from the art trade. As the following examples show the motif but also on the middle Assyrian seal occupied from Assur. (fig27)

The horse in the Middle Assyrian Glyptic gets more into the Focus of attention and thus more in the center of attention Image action. The first evidence of horse shows can be found the seal impression on Middle Assyrian documents from Assur from the Time of Shalmanassar I. the motif is in the reign of Tukulti Ninurtas I.⁽¹²⁷⁾

***Winged Gate:**

In the most primitive period of Chaldean art a gate represented on cylinder seal, together with figures of seated deities. The gate has wings in most of them. And there are cases in which the winged gate becomes the central object in the composition, with a seated goddess on one side, and on the other either a second seated god or a

kneeling worshiper, while in front of the gate or under the gate is a bull crouched on its bent knees. And a stream
In most of the seals this elements repeated (gate- seated goddess or god – bull-stream)(fig28)

For the goddess it appears to be in every case. In⁽¹²⁸⁾, a number of proper names are collected beginning with *Ishtar-bab*, meaning *Ishtar gate* or *Ishtar of the gate*; and he suggests that *Ishtar-bab* may be a special designation of *Bau*, for whose name we have a by-form, *Babu* or *Gate*. Until other evidence is presented we can presume that we have in this goddess seated before a gate, a representative of *Bau*, who was regularly represented as a seated deity. This also recalls the fact that the beardless deity whom we have seen seated on the archaic cylinders, at times accompanied by a gate, and in one case by a winged gate, is very likely *Bau*, who is one of the oldest of the Chaldean deities. The winged gate here is a *Shamash* represents the approach of morning; it is the gate of the East, which is often referred to in the hymns as well as pictured on the cylinders which give us the standing *Shamash*. Here the gate may have a similar meaning, but connected with *Ishtar of the Gate*, that is, the morning star. In that case the wings may be compared with "the wings of the morning", and may represent the spreading of the morning light in the clouds that lie in level lines about the eastern horizon and are colored by the early light.⁽¹²⁹⁾

***Winged sun disc**

The winged disk appears to have originated in Egypt, as the symbol of *Ra*, . It appears there as early as the fifth dynasty it has been further suggested that such symbol was charged in addition to its divine symbolism ,with royal connotation ,as suggested by the use of the winged disc as represent- ting *Ra* the sun god of Heliopolis of whom the kings were regarded as a sons⁽¹³⁰⁾. It probably does not appear in Assyrian art until after the invasion of the eighteenth dynasty, but may be earlier in Syria and Phenicia. The Egyptian rulers who came into Syria

brought the pure Egyptian winged disk, it entered into the art of the country and passed eastward into Assyria, it was greatly modified. It kept the disk as the predominant and essential emblem of the sun, but it lost the Egyptian uraeus serpents and the goat's horns. The wings were retained and to them was added a tail, which was absent in the Egyptian symbol. There was also added, at times, a long streamer on each side, like a cord or rib and, which might end in a tassel or handle, and which was meant to be grasped by the worshiper, as if to give him tactual connection with the supreme deity.⁽¹³¹⁾

The first occurrence of the winged disc in monumental Assyrian art is probably on the broken obelisk which was found in Nineveh⁽¹³²⁾ and the modification of the symbol already apparent here as we can see the divine arms presenting a bow and arrows to the king a later version of the winged disc depicted on glazed tile of Tukulti-Ninurta II ,in which a shooting feather-tailed deity is placed in the center of the emblem⁽¹³³⁾

many illustrations of the winged disk as it appears on the cylinders have been shown on the Assyrian cylinders. The variations of form are countless (fig .29) It is a question which is open to doubt whether the winged disk, as it is here seen, is wholly derived from the Egyptian solar disk, or whether it have derived parts from another Egyptian emblem, The fact that it is more Arnithomorphic than the Egyptian disk, in that it has the tail, makes this possible. The depressed protecting wings are much in the style of the bird so often seen in Egyptian art. It seems almost indifferent in Egyptian art whether it should be this bird (vulture or hawk) or the solar disk with its uraei, but with the wings omitted, that should protect the king.⁽¹³⁴⁾

Among the Assyrians the disk with wings certainly designates the supreme deity Ashur; but we have at least several cases in which it stands in the place of the Sun-

god, with the crescent of Sin and the star of Ishtar. See also the stele of Bel-Harran-Beluzur,⁽¹³⁵⁾ the stele of Sargon from Larnaka, and Sennacherib's Bavian and Judi Dagh rock reliefs⁽¹³⁶⁾. Doubtless Ashur himself was identified with the Sun-god Shamash as the supreme deity. When in later Assyrian period a single human figure took the place of the disk between the wings, it was then Ashur, and when two additional human figures were represented as rising one from each wing, we may suppose that the chief trinity of gods, Anu, Bel, and Ea, was intended, but that Anu was identified with Ashur, and equally with the Sun-god. From a seal probably of one of the outlying districts of Assyria, the wings are omitted, but the sun is distinctly represented. In Assyrian period the wings were short, and the entire figure was very simple, merely the circle with the wings and tail. Then followed, as an Assyrian development, the cords connecting the worshiper with his deity; much as in the very early Babylonian designs we see the kneeling worshiper grasping what looks like a stream from under the wings of a gate. In this Assyrian period we begin to see the deity represented in human forms a warrior with a bow, even; and, finally the divine triad. The proper place for the winged disk, whether of Aššur, was over the king or owner of the seal; or it might be placed over the tree of life, where it represented the same idea of protection, since the tree itself was the emblem of life and all the bounties of fortune, supplying these in the form of fruit to the owner of the seal.⁽¹³⁷⁾

Lambert concludes that when the winged disk depicted on monumental art as a sole emblem with the king, usually represented Assur, and when it appears in combination with other symbols, mainly on rock reliefs and on steles, it stood for the sun deity Shamash.⁽¹³⁸⁾

Bird wings and death

According to one suggestion, the presence of bird wings as part of the combination of various Mesopotamian

demons and monsters suggests an association with death and the underworld. Some Babylonian poems Describe the dead as clothed with bird-like plumage. Like the Akkadian text of the Descent of Ishtar:

To the netherworld, land of (no return) .Ishtar, daughter of sin ,was (determined) to go.....they see no light but dwell in darkness They clothed like birds (MUŠEN) in feather garments (Šubat kappi)⁽¹³⁹⁾

We get the same idea from the later Babylonian Epic of Gilgamesh in Enkidu's second dream⁽¹⁴⁰⁾

Also from the Assyrian period, a poetic account of a dream of an Assyrian prince, possibly the later King Assurbanipal. In the dream, the prince descends to the underworld, which is peopled by a horde of unpleasant demons, described in graphic detail. In almost all cases these hellish demons are said to have been winged as birds. The content of this poem, however, is unique as the first known description of the 'medieval' image of a hell peopled by demonic figures. While this may represent a new and powerful element in theological thinking, in descriptive terms it takes over elements already familiar in Assyrian iconography. Even in the Assyrian Period these iconographic elements were not confined to underworld denizens, since they are shared by beneficent and magically protective figures. Moreover, the suggestion of an association of wings with creatures of the underworld cannot be applied to the art of earlier periods.⁽¹⁴¹⁾

Conclusion:

The only pattern that can be clearly noticed that in the earlier periods (till OB) wings belong to beings related to air or Iškor/Adad and weather .the logical conclusion, that they needed their wings to fly and do their work in the skies but the idea turns later to be an artistic tradition⁽¹⁴²⁾

After the OB period wings are add to a variety of supernatural beings originally not winged .a striking example with no meaning to such wings on a seal found on thebes that shown an OB introduction scene with a worshipper secondarily supplied with wings the scene with no meaning but it my back to an iconographic

development that took a place at this time. Only later in Assyrian and imperial Babylonia the traditional canon was restored but in an extended form.

Footnotes

- 1 -Gane,C Composite Beings in Neo-Babylonian Art 2012, Berkeley, p264
- 2-Wiggermann Mischwesen A, *RIA* 81994, p239
- 3-Barrelet , , "A Propos d'une Plaquette Trouvée a Mari". Syria: Revue d'Art Oriental et d'Archéologie (in French). Paris: Librairie Orientaliste Paul Greuthner. XXIX: 1952, p285
- 4- Amiet, ,P Problèmes d'iconographie mésopotamienne (II) Revue d'Assyriologie et d'archéologie orientale Vol. 48, No. 1 (1954), p 32-36
- 5-Van Buren, Douglas.E "A further note on the terra-cotta relief" . Archiv für Orientforschung. **11** (1936). p354-57 he add s two examples hard to believe that they belong to the same nude goddess, Yale Babylonian collection New Haven n.10,006.fig2 ;Hematite figurine in collection of Frau Frida Hahn fig.6
- 6 -Barrelet , A Propos d'une Plaquette ,figs1-10
- 7 -Collon , D, The Queen of the Night, London, BMP, 2005 fig 5b.
- 8-for nudity and naked goddess see J. Asher-Greve and D. Sweeney, "On Nakedness, Nudity, and Gender in Egyptian and Mesopotamian Art," in: S. Schroer (ed.) Images and Gender: Contributions to the Hermeneutics of Reading Ancient Art (OBO 220), Fribourg/Göttingen, 2006, 125-176.& Wiggermann, F.A.M. Nackte Göttin A, *RIA* 9,1998: p46-53; Seidl, U, "Nacktheit. B. In der Bildkunst", in: *RLA* 9, 1998, p66-68 ;. Alexander, P. , "The Use of Nude Female Figurines", in: Parpola Whiting 2002: p537-545 .; Ch. Uehlinger, Nackte Göttin B, *RIA* 9,1998:p 53-64
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- 10 -Frankfort, H, The Burney Relief, Archiv für Orientforschung, Graz, Ernest Weidner, 1937 ,p128-136
- 11 - Jacobsen,T "Pictures and Pictorial Language (The Burney Relief)," in M. Mindlin et al., eds., Figurative Language in the Ancient Near East: School of Oriental and African Studies, 1987,p 1-11
- 12 -Collon, The Queen,p 39 ff.

- 13 - Porada ,E “The Iconography of Death in Mesopotamia in the Early Second Millennium B.C.”, in: B. Alster (ed.), *Death in Mesopotamia. Papers read at the XXVIe Rencontre Assyriologique Internationale (Mesopotamia 8)*, Copenhagen, Akademisk Forlag, 1980,p260
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- 15 -al-Gailani .L. W Nimrud seals in Curtis J.E., McCall H. D. Collon *New Light on Nimrud* , *Proceedings of the Nimrud Conference* ,BMP 2008,p 155-156 fig19a-e).
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- 19-Orthmann, *Der Alte Orient (Propyläen Kunstgeschichte 14)*; Berlin: Propyläen Verlag, 1975 Abb263a
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- 21-Winter. *Frau und Göttin*, figs. 171-175.
- 22 -Layard, *The monuments of Nineveh, from drawings made on the spot*, London, John Murray, 1849, pl. 5.
- 23 -Ornan,T,(A) *The Triumph of the Symbol, Pictorial Representation of Deities in Mesopotamia and the Biblical Image Ban (OBO 213)*, Fribourg 2005,p87-88
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- 25 -Andrae W.. *Coloured Ceramics from Ashur and Earlier Ancient Assyrian Wall-Paintings*. London.1925,27, pl. 8; Frankfort .cylinder seals, London,p211.
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- 30-see Boehmer, *Die Entwicklung der Glyptik während der Akkad-Zeit* (Berlin1965 , fig. 377
- 31 -Pritchard, *The Ancient Near East in Pictures Relating to the Old Testament* (Princeton.1969),fig. 526.
- 32- Boehmer, *Die Entwicklung der Glyptik* fig. 379 , The last two examples are mentioned by Winter as the unknown winged goddesses (Winter, *Frau und Göttin*, Abb 182-183)
- 33 -Tsukimoto,A "In the Shadow of Thy Wings": A Review of the Winged Goddess in Ancient Near Eastern Iconography in *Transformation of a Goddess: Ishtar -Astarte – Aphrodite*, Fribourg 2014 ,p15-18.
- 34-Green, *Mischwesen RIA* (1994) § 3.2p249 -
- 35 -Amiet, .: *L’Homme-oiseau dans l’art mésopotamien*, in: *Or* 21 (1952) 153 Figs. 1 -2
- 36 -Amiet, .: *L’Homme-oiseau*,p164 Fig. 6
- 37 -5.3, 5.4 both cited by Amiet, *L’Homme-oiseau*., Figs. 14, 15
- 38 -cf *Lambert, W G. "Ancient Near Eastern seals in Birmingham collections" Iraq* 28.,1966.p69
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- 45 - Wiggermann, , Mesopotamian Protective Spirits , p76
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- 53 -Wiggermann ,Mesopotamian Protective Spirits, 187-188, no. 14.
- 54 -Wiggermann, Mesopotamian Protective Spirits, p75
- 55 -Dally, “Apkallu,” *IDD*,3
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- 60 -Wiggermann, Mischwesen A, *RIA* 8.243; Dalley, “Apkallu,” *IDD*, 3
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that these texts were before Pazuzu began to play a role with Lamaštu for such discussion see Heeßl, Pazuzu, p74 and Wiggermann, Pazuzu, RIA 10/5-6 (2004) ,p376

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99 -The word *griffin* usually refers to a creature that has the head and wings of an eagle and the body of a lion. However, because a griffin may at times have the head of a lion instead of a bird head, more specific terms are sometimes employed to differentiate these creatures from each other by use of the terms *bird-griffin* or *lion-griffin*. Examples of this type of Differentiation are found in the British Museum Data Base (e.g., “Cylinder Seal,” BM, n.p. Online: http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objetid=282831&partid=1&IdNum=119328&orig=%2fresearch%2fsearch_the_collection_database%2f

[musemnumber_search.aspx](#)), as well as by scholars such as Mehmet-Ali Ataç (e.g., “‘Time and Eternity’ in the Northwest Palace of Ashurnasirpal II at Nimrud ,” in *Assyrian Reliefs From the Palace of Ashurnasirpal II: A Cultural Biography* [ed. Ada Cohen and Steven E. Kangas; Hanover, N. H.: University Press of New England, 2010, p166 (Gan., Composite Beings,p186,note13)

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113 - Black&Green, Gods and demons ,p138

114 Wiggerman, protctive spirit ,p180

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- 126 -The pictorial reproduction of horses is on seals or Seal impression At first were rare compared to other motives. That is possibly explained that the horse in Mesopotamia only relatively acquired late importance. In the middle of the 2nd millennium BC Then changes, however the picture. Especially in the glyptic of the Middle Assyrian period, of a horse, however, so far only few Examples till now . Originally the horse was not resident in Mesopotamia. Is natural habitat in nearby mountainous neighboring countries such as Zagros in Iran, Anatolia or northern Syria the horse was introduced. about the middle of the 2nd mill (Feller, B," Schneller als der Wind“ – Pferdedarstellungen auf mittelassyrischen Siegelabroll- ungen aus Assur, Edith Porada: zum 100. Geburtstag ,2014 ,p 106-107)
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(A) AO18962



(B) Louvre, AO17000



(C) BM 103226



(D) Collon, The Queen 2005



(E) AO 6501



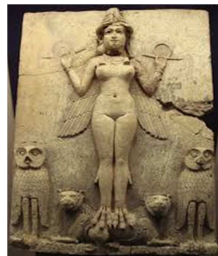
(F) Opificius, Das altbabil



(G) VA Bab828



(H) VA Bab3434
Van Buren, "A further note" fig3-4-5



(I) Collon, , The Queen 2005

Fig1 , nude goddess



(Fig2) Al-Gailani, Nimrud seals,p 155-156 fig19 a-e



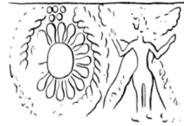
Mallowan Ivories, no. 170
Fig3



Ravn, Die Reliefs Abb. 25- 26
fig4



Orthmann, Der Alte Orient, 263a
fig5



(Fig6) Winter. Frau und Göttin, figs. 171-175



(Fig7) BM12457



(fig 8) BM1849,1222.4-5



(Fig 9)Boehmer,
Entwicklung



(fig10) Pritchard, The
Ancient near



(fig11) Boehmer,
Entwicklung



(Fig12)Amiet, L'Homme-oiseau,figs 1,2,3,4,6,7



BM 124560

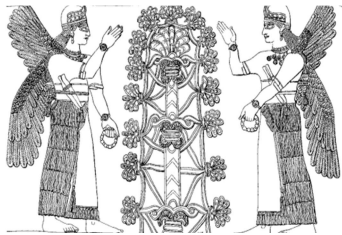


Brooklyn Museum, 55.153



Metropolitan Museum 32.143.3.

Fig13



(fig14) BM 124578



Morgan Seal 0607



Metro Mus. 31.72.3



louvre AO 1984

Fig15



BM 89145



Ward, The seal cylinders



Morgan Seal 747

Fig16



BM 134773 , Buchanan
a snake, pl 1e

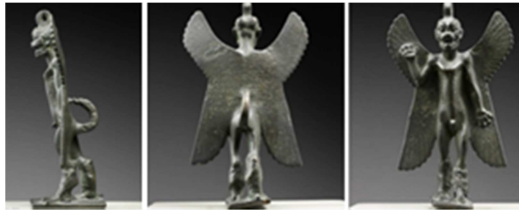


Buchanan, a snake, pl 2



Buchanan, a snake, pl1

Fig 17



Louvre MNB 467

Fig18



Van dijk, The motif

AO 30228

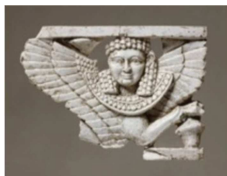


BM89318



Walters museum 42.733

Fig19



, AO11478



;BM134322



Morgan seal no. 757

Fig20



Albenda. Of Gods, Men, fig 3



Morgan Seal 0608



Metro,mus 1999.325.222

Fig21



AO 12451



Morgan Seal no. 598



Morgan Seal no, 0607



Morgan Seal no. 220

Fig22



BM 89776



BM 89625



Teissier, 1984 fig 296

Fig23



Morgan Seal no. 267



Louvre AO2783



BM 114308

Fig24



BM1841, 0726.182.



Brooklyn Mus.,77.52.2



Walters museum 42.807



Metro muse 41.160.320



Louvre, AO 198502

Fig25



Padgett Horse Men: Centaurs



AO2235



Hinke 1907,p98,fig 32 ,



BM 90829



Morgan Seal 0749

Fig26



VA 04244



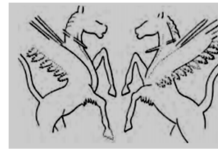
BM123199



BM 129572



VAT 18031



VAT 11116 und VAT 20060

Feller, 2014,Abb 6,7

Fig27



BM 8939



BM120545

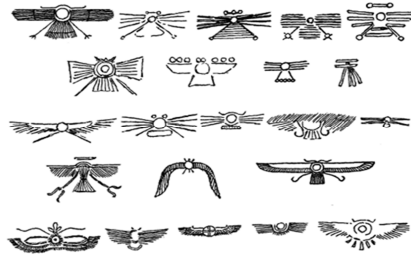


Delaporte, Catalogue,pl72,4-5



Ornan, The Bull,p6 fig4

Fig28



Von der Osten, Ancient Oriental Seals

Fig29