

Stone Sculpture Fragments

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This article makes more accessible three fragments of stone sculptures produced in antiquity. The fragmentary stones are a primary source of art historical study, and their carved subjects provide additional resource material for the discussion of ancient Near Eastern art. The three sculptured fragments were recovered from Near Eastern sites many years ago and are presently in museum collections. Claudius James Rich (d. 1821) obtained two of the fragments as surface finds or as acquired items, during his journeys to various sites in Mesopotamia (figs. 1, 3).¹ The objects were eventually deposited in the British Museum. The third fragment is the lower portion of a small stele decorated on the obverse and reverse sides (figs. 5, 6). It was discovered during the 1929–1931 French excavations at Til Barsip, northern Syria, and included among the objects transferred from the site to the Musée du Louvre.

Descriptions

Object 1 (Fig. 1)

Dark brown sedimentary rock. British Museum accession number WA R61

Dimensions: H. 6.3 × W. 5.8 × D. 3 cm. Unpublished.

Bibliography: Y. Safadi and J. Reade, *Claudius James Rich. Diplomat. Archaeologist and Collector*. British Library Exhibition Notes. London: British Library and British Museum, 1986, p. 4, item 13.

A shallow chip, broken away from a large stone object (pedestal, stele, or orthostat), is decorated with a regular pattern of horizontal and vertical bands in relief. The subject depicted is a multi-leveled architectural structure, of which the chip illustrates a portion. The preserved façade shows two levels, and on each level the decoration is elaborate. Still visible on the lower level of the façade are

Less familiar abbreviations cited in this article are:

AAAS = Les Annales Archéologiques Arabes Syriennes

ADOG = Abhandlungen der Deutschen Orient-Gesellschaft

BaF = Baghdader Forschungen

BaM = Baghdader Mitteilungen

MAOS = Mitteilungen aus den Orientalischen Sammlungen

WVDOG = Wissenschaftliche Veröffentlichungen der Deutschen Orient-Gesellschaft

1. Julian E. Reade encouraged the publication of the two fragments. I am grateful to the Trustees of the British Museum and the Musée du Louvre for permission to study and publish the sculptured stones discussed in the article.



Fig. 1. British Museum WA R61. Small fragment decorated with horizontal and vertical bands in relief. Photograph courtesy of the British Museum.

four long-length, triple-step niches; the outermost setbacks show convex-shape lintels.² On the upper level of the wall are contiguous half-columns. The arrangement of the plain columns is either a group of six or seven, forming a rabbeted panel, or a continuous row.³ At the top, above the wall, an architectural element is indicated. It may be a merlon (rectangular or stepped) or a façade belonging to the same or different structure. At the left side of the decorated stone surface, a broad vertical band is slightly raised from the background, suggesting a projection beyond the line of wall. Engaged half-columns of large dimension cover the upper and lower(?) levels of this projecting wall. Near the right side of the decorated surface, a raised vertical band extends across the two levels of wall.

2. Compare the similar renderings of stepped niches on podia illustrated on the kudurru of the Babylonian king, Marduk-apla-idinna II (c. 721–710 B.C.); note further that above each lintel is an abbreviated rabbeted panel. E. Strommenger, *5000 Years of the Art of Mesopotamia*, trans. C. Haglund (New York, 1964), 457, pl. 274.

3. For a rabbeted panel above the portal of a temple façade depicted on a clay plaque, see R. Opifius, *Das Altbabylonische Terracottareliefe*, *Untersuchungen zu Assyriologie und vorderasiatischen Archäologie* 2 (1961), 116–17, pl. 11: no. 398.

Discussion. In Mesopotamia, half-columns attached to wall surfaces seem to have occurred on religious structures only. These architectural decorations, with or without the addition of single or stepped niches, can be traced to the start of the 3rd millennium B.C., and their use continued into the first millennium. A survey of excavated sites where half-column ornamentations were discovered is given below.⁴

In the Eanna Sanctuary at Uruk (Uruk V period), the long walls of the court were faced with contiguous mud half-columns that had a mosaic covering of different colored cones.⁵ Spiral half-column ornamentation was used for courtyard I of the É BABBAR temple at Larsa (late third or early second millennium).⁶ The two temples at Leilan (Levels II, III; third–second millennia) provide four different types of mudbrick half-columns: a column sculpted with diamond-shaped fronds to resemble the trunk of a palm tree (Level III), a variant of the palm tree trunk (Level II), a column of mudbrick spirals which was set up in a deep niche, a plain-faced column either twisted (braided) or straight.⁷ The straight type was arranged in a panel of three-half columns.⁸ Two-step rectangular niches also decorated a section of the façade in the temple of Level II.

The Early Assyrian period temple at Tell al Rimah had elaborate half-column decoration on the outside façades that flanked the north and south gates, and the decoration on the east façade which was the front of the temple was even more grandiose.⁹ The courtyard of the same temple was likewise ornamented with half-columns. Plain half-columns were arranged in different ways: a single half-column set in a rabbeted niche, a panel of three half-columns, or a panel of seven half-columns. At the same site, the first stage of the ziggurat was ornamented on one façade with a series of panels each containing seven half-columns and, on another façade, with rectangular pilasters alternating with half-columns set in rabbeted niches.¹⁰ At Tell Brak an external facade of a building—probably a temple façade of the Old Babylonian period—was ornamented at irregular intervals with panels of three plain-faced half-columns.¹¹ The Mitanni temple (ca. 16th century B.C.) uncovered at the same site was decorated on two façades with inset panels of three engaged half-columns. Moreover, the single door led to a cella and on the wall

4. For the occurrence of free-standing columns and pillars in Mesopotamian architecture, see D. Collon, "Mesopotamian Columns," *JANES* 2/1 (1969), 1–18.

5. A. Moortgat, *The Art of Ancient Mesopotamia* (New York, 1969), 2–3, pls. 1, 2.

6. L. Bachelot, "Les travaux de la Mission archéologique française (1933–1981)," *AfO* 28 (1981/82), 167–70, figs. 1, 2.

7. H. Weiss, "Tell Leilan in the Third and Second Millennia B.C.," *AAAS* 33 (1983), 53–58, pls. 1, 2; idem, "Tell Leilan in the Habur Plains of Syria," *BA* 48 (1985), 6–13.

8. Contiguous half-columns decorated the forecourt of the 18th century B.C. Assur temple at Ashur; see W. Andrae, *Das Wiedererstandene Assur*, 2nd ed. rev. by H. Hrouda (München, 1977), 121–22, fig. 101.

9. D. Oates, "Excavations at Tell al Rimah, 1965," *Iraq* 28 (1966), 127, 131–32, pls. 31a, 32, 33, 36, 37; idem, "Excavations at Tell al Rimah, 1966," *Iraq* 29 (1967), 78–80, 84, 88–90, pls. 30, 33, 36, 38, 40.

10. Oates, "Excavations 1965," 133–34, pls. 33, 34.

11. D. Oates, "Excavations at Tell Brak, 1983–84," *Iraq* 47 (1985), 166–67, pl. 22a, b; idem, "Excavations at Tell Brak, 1985–86," *Iraq* 49 (1987), 181.

opposite the entrance was a stepped dais that led to a shallow niche flanked by two pairs of engaged half-columns.¹²

In the first millennium B.C., a system of plain half-column and niche ("reed and niche") decoration was used for the Assyrian temples at Nimrud (Kalḫu) and Khorsabad (Dūr-Sharrukīn), all dated to the reign of Sargon II (721–705 B.C.). At the former site it was applied to the façades flanking the twin entrances to the twin sanctuaries NTS 1 and 2, which comprised part of the Ezida temple.¹³ At the latter site each wall flanking the portals of the Sin and Ningal temples had a group of seven contiguous half-columns framed by a double-step niche.¹⁴ Evidence suggests that the plain half-columns terminated abruptly at the top. A platform ("tableau") faced with glazed bricks was set in front of each flanking wall of the two temples and upon each platform, in an area nearest the portal, stood a tall wooden shaft. The shaft was made of cedar and, originally, had embossed bronze bands or else was encased in bronze.¹⁵

The plain-faced half-column and niche decorations were elaborately applied to the façades of the Late Babylonian edifices excavated at Borsippa, dated to the reign of Nebuchadnezzar II (Nabû-kudurri-ûsur, 605–562 B.C.). The exterior façades of the Babylonian ziggurat and temples are almost entirely of plain half-columns and recessed niches.¹⁶ A notable façade is the excavated northwest side of the Ezida, temple of Nabu. This wall consisted of stepped projections, each of which was faced with a group of five contiguous half-columns or two or more niches. In court A of the same temple, the northeast side had two rabbeted panels composed of seven half-columns, and these panels flanked a projecting wall that was faced, at the front, with five triple-step niches.¹⁷

The stone chip illustrated in figure 1 shows a wall entirely faced with plain half-column ornamentations on the upper level, as well as on the two levels of the projecting wall (gate tower?), and three-step niche ornamentations on the lower level. In addition, the narrow vertical band may represent a flagstaff or standard (*šurinnu*); in the pictorial arts the standard was one of a pair flanking a temple door (on this see further, below).

Thus the façade carved in relief on the stone chip is the extant portion of an elaborately ornamented religious edifice. Figure 2 illustrates a partial reconstruction of that façade. Moreover, the representation of the religious edifice discloses

12. Oates, "Excavations 1985–86," 186–87, pl. 37b, figs. 4, 7.

13. M. E. Mallowan, *Nimrud and Its Remains*. 2nd ed. (London, 1975), 232–34, figs. 194, 197.

14. G. Loud and C. B. Altman, *Khorsabad II. The Citadel and the Town*, OIP 40 (1938), 37–39, pls. 21:D–E, 79, 80, 83.

15. *Ibid.*, 40–45.

16. R. Koldewey, *Die Tempel von Babylon und Borsippa*, WVD OG 15 (1911), 50–54.

17. *Ibid.*, pls. 12, 15, 16, figs. 87–92. The Nabu temple was first excavated in 1879 by Hormuzd Rassam. A plan of his excavations includes a drawing of a panel of wall from court B, showing a sevenfold decoration of engaged columns on two levels. On the upper level is a rosette above the three central columns. See J. E. Reade, "Rassam's Excavations at Borsippa and Kutha, 1879–82," *Iraq* 48 (1986), 113, pls. 13, 14a, fig. 1. Compare the architectural decorations utilized at Ashur; see C. Preusser, *Die Wohnhäuser in Assur*, WVD OG 64 (1954), fig. 22.

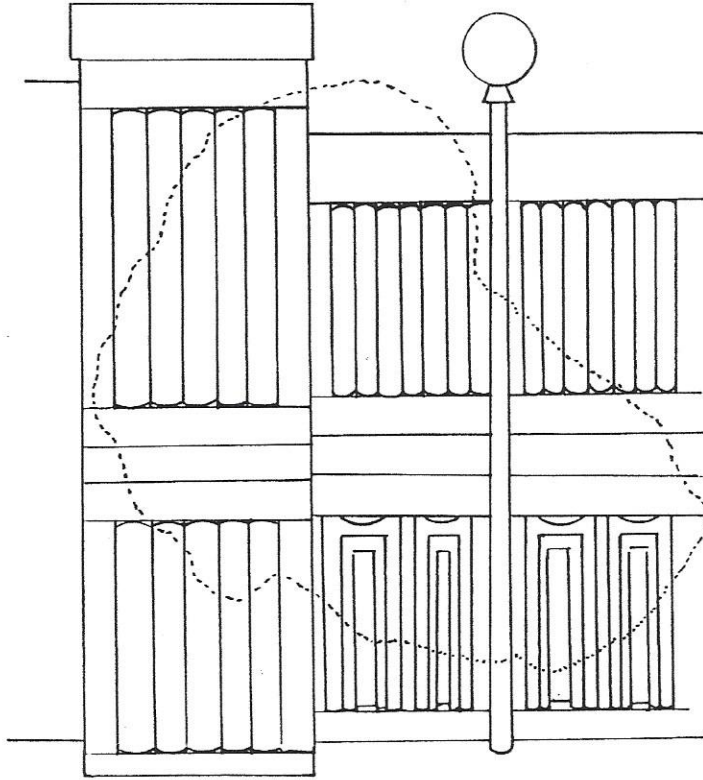


Fig. 2. Proposed reconstruction of the religious edifice, showing an expanded version of the stone chip design (dotted line). Note: merlons are not restored, since the evidence is unclear.

a fully developed application of half-column panel and three-step niche decorations for the enhancement of the façade. Comparison with the archaeological data, cited earlier, indicates that the carved relief depicts a religious edifice of the Late Babylonian period. Rich visited Babylon and Borsippa, and he gives a description of the latter place (Birs Nimrud) as follows: “whole of mound a ruin and strewn with the usual fragments and with pieces of black stone, sand stone, and marble.”¹⁸ From among those stone fragments and others that were readily available to him, Rich may have taken away the chip, discussed above, because of its unusual relief design.

18. C. J. Rich, *Memoirs in the Ruins of Babylon. Resident for the East India Company at the Court of the Pasha at Bagdad*, 3rd ed. (London, 1818), 35–37. Among Rich’s collection of found objects included Babylonian stelae, cylinder seals, and cuneiform texts on bricks; idem, *Second Memoir in Babylon: Containing an Inquiry into the Correspondence Between the Ancient Descriptions of Babylon and the Remains Still Visible on the Site* (London, 1818), appendix (illustrated).



Fig. 3 British Museum WA R62. Small fragment from a statue in the round. Photograph courtesy of the British Museum.

Object 2 (Fig. 3)

Limestone. British Museum accession number WA R62. Dimensions: H. 5.8 × W. 6.3 × D. 2.7 cm. Unpublished.

Bibliography: Y. Safadi and J. Reade, *Claudius James Rich. Diplomat, Archaeologist and Collector*. British Library and Exhibition Notes. London: British Museum, 1986, p. 4, item 14.

A shallow chip, broken away from the back right side of a statue in the round, depicts coiffured hair. The hairstyle consists of two rows of striations above five horizontal rows of thick curls carved in relief. The swirls of the curls turn clockwise. Six vertical rows of the same curls are preserved; three rows at the left side curve to the back. The start of the shoulder is visible below the three ver-



Fig. 4. British Museum WA 124894. Detail showing hairstyle of an Assyrian attendant. Period of Ashurbanipal.

tical rows of curls at the right side. At the extreme right side of the stone chip, additional curls are indistinguishable due to surface damage. The fragment gives no evidence of a headdress.

Discussion. Based upon stylistic criteria, the sculpture fragment is of Assyrian workmanship. The treatment of hair on the limestone chip is similar to the hairstyle of king Ashurbanipal (668–627 B.C.) and court attendants depicted on the wall reliefs in the North Palace at Nineveh (fig. 4).¹⁹ The fragment must have belonged to a statue, probably standing, that was about 80 cm in height (excluding base). It may have depicted the figure of an Assyrian king; unfortunately, no complete

19. R. D. Barnett, *Sculptures from the North Palace of Ashurbanipal at Nineveh (668–627 B.C.)* (London, 1976), pls. 8, 40, 41, 42.

statue of a 7th-century B.C. ruler survives to support this identification.²⁰ Preserved, however, is a left shoulder fragment with an inscription, belonging to a huge statue of Ashurbanipal.²¹ On the other hand, Neo-Assyrian stone statues of royal and high-ranking personages of 9th century B.C. date are extant. They include the bareheaded figures of the Assyrian kings Ashurnasirpal II (883–859 B.C.)²² and Shalmaneser III (858–824 B.C.),²³ and to this group may be added the statue of Hadad-yis'i (Adad-id'i), governor of Sikan.²⁴ A second statue of Shalmaneser III wears the royal headdress.²⁵ At present, no 8th century B.C. statue of a royal person is extant.²⁶

Another possibility is that the fragment belonged to a statue of a royal lady. A limestone statue from Ashur, of a high-ranking woman with hands clasped at the waist, attests to the production of this sculpture-type in the 7th century B.C.²⁷ It is also possible that the fragment depicting coiffured hair belongs to the statue of either a minor deity or a prominent deity of the Assyrian pantheon.²⁸

20. According to the Succession Treaty of Esarhaddon (680–669 B.C.), that king had statues (*šalmu*) made of himself and his two sons, Ashurbanipal and Shamash-shumu-ukin. Elsewhere in the treaty is a reference to the efficacy of a statue—or its image—and the power of the person who installs that statue (in this instance the statue of a deity); S. Parpola and K. Watanabe, *Neo-Assyrian Treaties and Loyalty Oaths*, State Archives of Assyria 2 (1988), 35, 45–46. Images of Esarhaddon and his two sons appear on the same stelae discovered at Til Barsip and Zincirli, respectively; see Thureau-Dangin and Dunand, *Til Barsip*, pls. 12 (stela A), 13 (stela B); F. von Luschan, *Ausgrabungen in Sendschirli I*, MAOS 11 (1893), 11–29, pls. 1, 3. Statues or statuette of kings were also placed in foundation deposits. Such an action is described in a text of the Neo-Babylonian king Nabopolassar (625–605 B.C.); F. N. H. Al-Rawi, "Nabopolassar's Restoration Work in the Wall *Imgur-Enlil* at Babylon," *Iraq* 27 (1985), 6. For a discussion of Assyrian bronze statuettes, see J. Börker-Klähn, "Verkannte neuassyrische Bronze-Statuetten," *BaM* 6 (1973), 41–64.

21. J. E. Reade and C. B. F. Walker, "Some Neo-Assyrian Royal Inscriptions," *AfO* 28 (1981/82), 119–20.

22. E. Strommenger, *Die Neuassyrische Rundskulptur*, ADOG 15 (1970), pl. 1.

23. For the Nimrud statue, see Mallowan, *Nimrud and Its Remains*, 384, pl. 310. For the Ashur statue, see W. Andrae, *Die jüngeren Ishtar-tempel in Assur*, WDOG 58 (1935), 37–38, pl. 34. A photograph of the statue after restoration appears in Strommenger, *Neuassyrische Rundskulptur*, pl. 6.

24. P. Bordreuil, A. R. Millard, A. Abou Assaf, "La statue de Tell Fekheriyé: la première inscription bilingue Assyro-Araméenne," *Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres* (Paris, 1981), figs. 1, 2; A. Abou Assaf, "Hadad-yisi, King of Sikan," *AAAS* 32 (1982), 38–41, pls. 1, 2, 3 (Arabic section).

25. Mallowan, *Nimrud and Its Remains*, 86, pl. 38 (restored from fragments).

26. Eighth century B.C. kings of Assyria record the setting up of their royal images in conquered distant lands and places, and some of those official portraits may have been statues, as well as stelae and rock monuments; D. D. Luckenbill, *Ancient Records of Assyria and Babylonia* (Chicago, 1927; reprint 1968), 1: nos. 719 (Shamshi-Adad V); 736 (Adad-Nirari III); 765, 795, 813, 814, 815, 819 (Tiglath-pileser III).

27. Strommenger, *Neuassyrische Rundskulptur*, 28–29, pl. 19, fig. 15. Compare the statuette with representations of the queen and her maid-servants on a bas-relief of Ashurbanipal; Barnett, *Sculptures of Ashurbanipal*, pls. 64, 65.

28. Strommenger, *Neuassyrische Rundskulptur*, pls. 8–14. The large statue of a seated figure, excavated at Ashur and dated to the reign of Shalmaneser III, is now identified as that of a deity; see J. Reade, "Not Shalmaneser but Kidudu," *BaM* 17 (1986), 299–300, pl. 45. Representations of statues

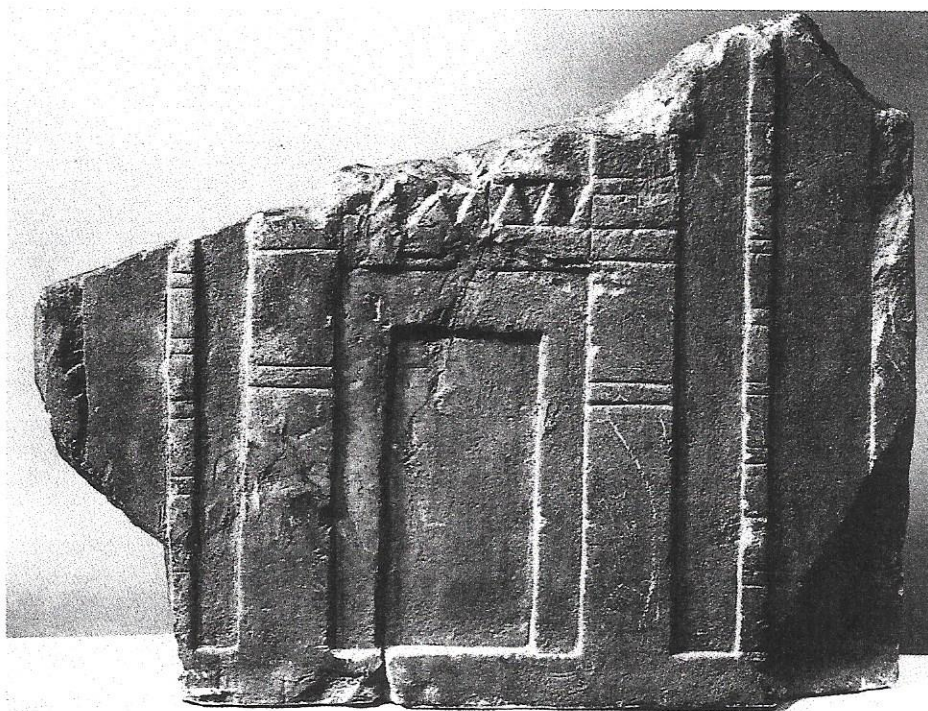


Fig. 5. Musée du Louvre AO 26555. Fragmentary stele from Til Barsip. Obverse: temple façade. Photograph by permission of the Musée du Louvre.

Object 3 (Figs. 5, 6)

White Stone. Musée du Louvre accession number AO 26555. Dimensions: H. 30 × W. 39 × D. 7 cm.

Bibliography: F. Thureau-Dangin and M. Dunand, *Til Barsib*. Bibliothèque Archéologique et Historique 23. Paris: Geuthner, 1936, p. 159, pl. 5 a, b.

The fragmentary lower portion of a stele, severely damaged in several places, was discovered on the tell at Til Barsip, several meters above the wall of the Assyrian palace. Carved designs appear on both sides. The decorated surfaces on the fragmentary stele have suffered from additional breakage and scarring, since the slab was first discovered between the years 1929–31.

of deities do occur in the monumental arts. For example, a large statue (stone?) of a foreign male deity is carried away by Assyrian soldiers; see R. D. Barnett and M. Falkner, *The Sculptures of Aššur-naṣir-apli II (883–859 B.C.), Tiglath-pileser III (745–727 B.C.), Esarhaddon (681–669 B.C.) from the Central and South-West Palace at Nimrud* (London, 1962), 17, pl. 7; E. Bleibtreu, *Die Flora der neuassyrischen Reliefs* (Wien, 1980), pl. 4 a. For the statue of a foreign female deity holding a mirror and three rods, likewise carried away by an Assyrian soldier, see M. Falkner, "Die Reliefs der assyrischen Könige," *AfO* 16 (1952–53), fig. 2.

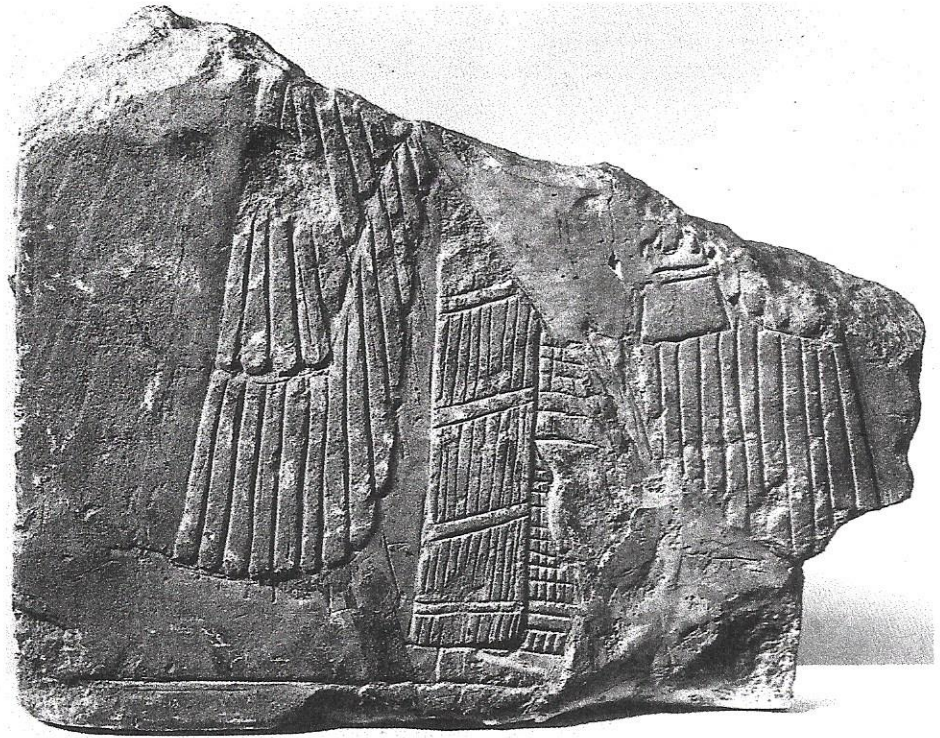


Fig. 6. Musée du Louvre AO 26555. Fragmentary stela from Til Barsip. Reverse: four-winged creature. Photograph by permission of the Musée du Louvre.

Obverse: the front façade of a free-standing edifice is depicted. In the center of the wall is a plain rectangular doorway, and at the top is a revetment of triangular merlons enclosed by a horizontal band. Framing the wall at the left and right sides, respectively, is a massive tower that rises above the height of the main structure. Flanking the edifice are two slender standards (*šurinnu*); however, their tops are lost. These two objects rise from ground level and their tall height is confirmed by the example at the right side. Paired horizontal lines are drawn at regular intervals on the two shafts, indicating decorated bands of some kind, and similar linear renderings appear on the towers of the edifice. A spatial environment is created by the carving of three depth planes, as follows: the near plane, level with the stone surface, contains the bordered edges at the sides and on the bottom, the shafts of the standards, and the upper part of the edifice and the two towers of the same structure; the middle plane contains the wall of the edifice; the far plane contains the area defined by the door (see-through view) and the empty space surrounding the shafts of the standards.

Reverse: the lower portion of a four-winged genie turned to the viewer's right is depicted. It holds in its left hand—now lost—a handled bucket. Moreover, measurement marks for the features are visible below the genie's right wing, as well as

below the left wing (now destroyed, but see *Til Barsip*, pl. 5a). Nonetheless, the individual features of both wings are irregular. Patterns of horizontal, vertical, and cross-hatch striations decorate the genie's costume. Despite the careless drawing of the subject-matter, artistic ability and knowledge are evident.

Discussion. The Til Barsip stele belongs to the general category of cult monuments—stone, clay, painted—discovered in various places.²⁹ It is unusual for having decorations on the obverse and reverse sides. A parallel is the small stone displaying the double image of King Ashurnasirpal II.³⁰ The Til Barsip stele is also exceptional for the subjects that are represented on its two sides: an edifice flanked by tall standards and a four-winged genie.

Objects that depict similar architectural structures include a fragmentary stele of unknown provenance, showing a deity standing between temple(?) towers and crescent-topped standards,³¹ and terracotta plaques on which temple façades flanked by disk-topped standards appear.³² On a wall relief from the North Palace at Nineveh, King Ashurbanipal performs a ritual ceremony before a large temple which has, at the front, a pair of disk-topped standards.³³ Archaeological evidence for the setting up of standards at temple entrances comes from Tell al Rimah. There, two pairs of stone base supports for wooden shafts, each shaped into a lion head and tapering blade of a dagger which protrudes from the mouth, were discovered in the Neo-Assyrian temple.³⁴ One pair was found *in situ* on either side of the doorway leading to the cella, and the other pair was discovered out of context but, originally, may have been set up outside the main entrance. Actual remains of the wooden shafts of standards were found *in situ*, in association with several temples at Khorsabad, and fragments of decorated bronze bands that once embellished those shafts were likewise recovered.³⁵

From the pictorial and excavated records, it is likely that the edifice carved in relief on the Til Barsip stele represents a religious shrine or temple. Furthermore the paired horizontal lines depicted on the two shafts may represent ornamental bands of metal, similar to those discovered at Khorsabad.

Two- and four-winged genies occur in 9th and 8th century B.C. Assyrian art and are of two types: bird-headed (eagle) and human-headed. However bird-headed genies with four wings are unknown in the monumental arts, although clay figurine

29. See J. Börker-Klähn, *Alt Vorderasiatische Bildstelen und Vergleichbare Felsreliefs*, BaF 4 (1982).

30. J. M. Munn-Rankin, "Two Reliefs of an Assyrian King with Bowl," *Iraq* 36 (1974), 169–71, pl. 23 a–b. Contrary to Munn-Rankin, my examination of the small sculptured stone indicates that the obverse side depicts the king turned to the right, while the reverse depicts the king turned to the left. In the former instance, the human figure is carved in relief and modeled; in the latter instance, the figure is mainly outlined and partially modeled.

31. Börker-Klähn, *Alt Vorderasiatische Bildstelen*, 222, no. 240.

32. See W. Andrae, *Die jüngeren Ishtar-tempel*, 22–23, fig. 7; Opficius, *Altbabylonische Terracottareliefs*, 116–17, pl. 11: no. 399.

33. Barnett, *Sculptures from the North Palace*, 14–15, pls. 25–26. For further discussion of the bas-relief, see P. Albenda, "An Unpublished Drawing of Louvre AO 19914 in the British Museum," *JANES* 12 (1980), 1–8.

34. D. Oates, "The Excavations at Tell al Rimah, 1967," *Iraq* 30 (1968), 124–25, pls. 32, 33, 37.

35. See n. 15 above.

versions (*apkallē*) do occur.³⁶ Human-headed genies with four wings appear in the period of Ashurnasirpal II. Several representations of that type are associated with the deities Adad and Ishtar, respectively.³⁷ A four-winged genie holding a cone and bucket also occurs during the same period.³⁸ The last genie type, its head turned frontally or to the side, recurs on the palace wall reliefs of Sargon II.³⁹ In all probability, the genie on the Til Barsip stele was of the human-headed type.

Stylistically the carving of the edifice on the Til Barsip stele is similar to the method used for the depictions of architectural structures on the palace wall reliefs of the Assyrian king, Tiglath-pileser III (745–727 B.C.).⁴⁰ The Til Barsip stele may date to that king's reign. If this assumption is correct, then the human-headed(?) genie with four wings is, at present, the only known example belonging to the period of Tiglath-pileser III. The incised line drawing of the winged genie may derive from painted versions, such as those from Til Barsip⁴¹ and Khorsabad.⁴²

The two artistic techniques (relief and incised) found on the Til Barsip stele deserve comment. Possibly the stele served as an artist's model, or was a trial piece. Another possibility is that the intended placement of the stele was adjacent to a wall, with the obverse side facing out. Thus, if the four-winged genie was meant to be hidden from general view, this would explain its sketchy style.

Concluding Remarks

Three stones fragments of ancient Near Eastern art works have been studied here. Despite the smallness of the two chips and the incompleteness of the Til Barsip stele, the carved designs on those stones do add to our knowledge of specific subjects pertaining to the art and architecture of the ancient Near East. Comparison with extant art works and the data derived from archaeological exploration enable us to posit for each stone fragment an artistic style and date of manufacture, as follows: chip from a stone relief = Late Babylonian, 7th or 6th century B.C.; chip from a statue = Neo-Assyrian, early or mid-7th century B.C.; Til Barsip stele = Neo-Assyrian, mid-8th century B.C.

36. Mallowan, *Nimrud and Its Remains*, 226, fig. 191. For discussion, see A. Green, "Neo-Assyrian Apotropaic Figures," *Iraq* 45 (1983), 88–89, 94, pl. 9 b.

37. D. Kolbe, *Die Reliefprogramme religiös-mythologischen Charakters in neuassyrischen Palästen* (Frankfurt-am-Main, 1981), 55, 63–64, pls. 7 (fig. 3), 8 (fig. 4).

38. E. Weidner, *Die Reliefs der Assyrischen Könige*. *AfO Beiheft* 4 (1939; repr. 1967), 130–33, fig. 97.

39. P. Albenda, *The Palace of Sargon, King of Assyria* (Paris, 1986), 53–55, pls. 16, 37, 38, 39, figs. 3, 4, 9, 10, 11, 14.

40. Barnett and Falkner, *Sculptures of Tiglath-pileser III*, pls. 4, 37, 70.

41. For the Til Barsip painting reproduced in color, see A. Parrot, *The Arts of Assyria*, trans. S. Gilbert and J. Emmons (New York, 1961), pl. XV, fig. 109.

42. V. Place, *Ninive et l'Assyrie* (Paris, 1867–70), 3: pl. 14.