Acknowledgements

The Organising Committee of the 61st RAI wishes to express its gratitude to all the people and institutions who made this event possible.

Our thanks, for their generous contributions, go to:

- the Swiss National Science Foundation (SNSF),
- the Universities of Bern and Geneva,
- the Société Académique of Geneva,
- the Musée d’art et d’histoire de Genève,
- the City of Geneva,
- the Fondation Ernst et Lucie Schmidheiny,
- the Swiss Society for Ancient Near Eastern Studies (SGOA),
- the Swiss Academy of Humanities and Social Sciences,
- the Burgergemeinde Bern,
- the Fondation Johanna Dürmüller-Bol,
- the Kommision Forschungs- und Nachwuchsförderung der Universität Bern,
- the Federal Office for Civil Protection,
- the Federal Office of Culture

For their support we wish to thank:

Bern Tourismus, Genève Tourisme & Congrès, Nedjma-Trio, Samir Mokrani, Bistro UNIess ZFV, Eventmakers AG, Le Barocco, novae Restauration SA, Küng Druck AG.

Thank you Merci Danke Grazie Engraziël!

Special thanks go to all the voluntary students who supported this event through their time and commitment!
Welcome – Bienvenue – Willkommen – Benvenuti – Bainvegni!

The Département des sciences de l’Antiquité of the University of Geneva and the Abteilung für Vorderasiatische Archäologie of the University of Bern have the pleasure of inviting you to convene for the 61st Rencontre in Switzerland.

Our theme, Text and Image, endeavors to stimulate a renewed dialogue between those of us who study the written legacy and those who study the material legacy of the Ancient Near East.

You will find all relevant information in the conference programme and abstract-booklet.

We hope that you will enjoy the conference – Welcome to Switzerland!

Organising Committee:

Alexander Ahrens (University of Bern), Pascal Attinger (University of Bern), Antoine Cavigneaux (University of Geneva), Emmert Clevenstine (University of Geneva), Sabine Ecklin (University of Bern), Margaret Jaques (University of Zurich), Patrick Michel (University of Geneva), Catherine Mittermayer (University of Bern), Grégoire Nicolet (University of Geneva), Mirko Novák (University of Bern), Susanne Rutishauser (University of Bern), Claudia Suter (University of Bern), Johanna Tudeau (University of Bern)

Honorary Committee:

Esther Alder (Mayor of Geneva), Ruth Dreifuss (former member of the Swiss Federal Council), M. Jean-Yves Marin (Director of the Musée d’art et d’histoire), Reto Nause (Member of the City Council), Virginia Richter (Dean of the Faculty of Humanities, University of Bern), Martin Täuber (Rector, University of Bern), Jean-Dominique Vassalli (Rector, University of Geneva), Nicolas Zufferey (Dean of the Faculty of Humanities, University of Geneva)
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General Information

Please, have your Congress ID with you while attending all RAI61 functions.

In Geneva, the conference desk will be located in Uni Mail in front of room R160. In Bern, you will find it in UniS in front of room A003.

A free Wi-Fi internet service is available to all RAI61 participants within the premises of the Universities of Geneva and Bern.

Geneva: The Wi-Fi network, guest-unige‘ allows an unsecured internet network access. No encryption method is used, so there is no guarantee that your privacy can be assured.

Bern: In order to have access to the wireless access Points, you need your userID and password (received at the conference desk). With those login credentials you have to authenticate yourself when starting the network connection (network public-unibe).

Bookstalls for Publishers are located in Geneva at Uni Mail (Room R030, R040), in Bern at the ground floor corridor (UniS).

Poster Presentations will be located in Geneva in the corridor between Rooms R60/70 and R80 in Bern in Room A027.

Private parking is not possible in the immediate vicinity of the venues, but see www.parking-bern.ch and ch.parkopedia.com for official car parks and parking spots.

Social Events (Admission with Congress ID):
Opening Reception in Geneva (Tuesday, June 23, 19 – 22, Musée d’art et d’histoire)
Reception in Bern (Wednesday, June 25, 20 –23, Rathaus)
VLIP (Very and Less Important People) Party (Thursday, June 26, 20 – Kornhauskel- ler)

Public Events
Welcome Session in Geneva (Monday, June 22, 9.30 – 11.00)
Welcome Session in Bern (Wednesday, June 24, 18.00 – 19.30)
Extraordinary Session: Strategies for Restoration and Reconstruction: Museums, Heritage Sites and Archaeological Parks in Post-War Countries
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The Levantine production of luxurious objects made of ivory reached a peak in the early Iron Age: one can speak of a veritable Ivory Age. The vast majority of this production was carried off by Assyrian emperors in the course of their successive incorporation of the Levantine states into their realm. Smaller assemblages and scattered finds stretch over an area from Iran in the west to Spain in the east. The circumstance that these ivory carvings have generally not been found where they were made has had an impact on scholarship: for a century, research has focused on their stylistic classification with the aim of locating and dating their place of origin. However, in spite of all scholarly effort no generally accepted classification has been attained.

This workshop provides a platform for a discussion of whether it makes sense to continue dedicating research to stylistic classification or whether other avenues may yield better insights into the production and consumption of these luxurious objects. Is it possible to posit modes of production or workshop models and if so, what modes or models? Can object types and/or carving and fixing techniques contribute to a differentiation of workshops, regions or time frames? Is stylistic analysis helpful at all and if so, what can kind of stories can it tell us? What interest did the Assyrian emperors have in amassing prestige objects of their defeated enemies? How did Levantine prestige objects reach such a wide dispersal from Iran to Spain?
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Mesopotamian Incantation Literature

Frank Simons (University of Birmingham), Elyze Zomer (Universität Leipzig)

The main goal of this workshop is to provide an overview of recent research on Mesopotamian Incantation Literature from the third to the first millennium BCE in all cuneiform languages, although chiefly focused on the Sumerian and Akkadian traditions. In addition, the present workshop will offer new perspectives on both individual incantations and whole series, as well as new connections between various incantations.
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<td>15.30 – 16.00</td>
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<td>Frank Simons</td>
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<td>Daniel Schwemer</td>
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International Relations Theory and Ancient Near Eastern History

Selim F. Adalı (Social Sciences University of Ankara)
Lucas G. Freire (University of Exeter)

The aim of this workshop is to illustrate different approaches in understanding the ancient Near East political and military relations and concepts through theories of International Relations.

Ancient Near Eastern civilizations and cultures have yielded a great amount of evidence which have several implications in other fields of the humanities and the social sciences. This new initiative is a first step with the aim of increased dialogue among experts of the Ancient Near East and these fields. The workshop also provides a platform for the exploration of interdisciplinary endeavours and questions.

The first step as part of this initiative has been to explore questions raised with International Relations theory. The province of International Relations tends to be the modern era, though there are also several studies about the Ancient Near East. The participants seek to explore different theories of International Relations within the framework of Ancient Near Eastern history.
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<td>The Balance of Power and Geopolitics in the Hittite-Egypt-Mitanni System</td>
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<td>09.30</td>
<td>Lucas G. Freire</td>
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<td>Emanuel Pfoh</td>
<td>Reconsidering International Relations in the Levant during the Late Bronze Age</td>
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<td>11.30</td>
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<tr>
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<td>Peter Machinist</td>
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Increased access to online textual and visual digital collections have enabled scholars to explore cuneiform corpora using tools and methods not available a mere few decades ago. Drawing on one of the largest bodies of historical documentation known, the application of digital tools to studies of the material and intangible aspects of social life of the Ancient Near East holds the potential to radically transform the way in which we approach and think of topics such as demography, quantity, social relations and the flow of things and ideas.

The aim of this workshop is to bring together approaches to the cuneiform corpus integrating analyses of large, digitized datasets with philological, archaeological, and social research. We invite studies intent on recontextualising the expansive body of cuneiform documentation within analytical frameworks such as spatial mapping, social network analysis and modeling, scale and quantification, artifact reconstruction and related perspectives. Contributions may focus on material as well as social, qualitative as well as quantitative aspects of any part of the cuneiform record. We further welcome approaches traversing disciplinary boundaries.
Workshop W4

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<td>Contextualizing Umma: The Social and Physical Geography of the Umma Province of the Ur III State (2112–2004 BC)</td>
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<td>09.30 – 10.00</td>
<td>Rune <strong>Rattenborg</strong></td>
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<td>Scaling the Early State: Interdisciplinary Perspectives on the Scale and Extent of Middle Bronze Age Institutional Households</td>
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<td>10.00 – 10.30</td>
<td>Eva <strong>Cancik-Kirschbaum</strong>, Christian W. <strong>Hess</strong></td>
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<td>Texts, Tells, and Semantic Mapping: Perspectives on the Historical Geography of Upper Mesopotamia</td>
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<td>11.00 – 11.30</td>
<td><strong>Social networks</strong></td>
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<td>Adam <strong>Anderson</strong></td>
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<td>Scalable Contextuality for Cuneiform Tablets: Macro and Micro narratives from Aššur-nādā to Šišahšušar</td>
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<td>Portable X-Ray Fluorescence (pXRF) Analysis as an Augmentation of Literacy Studies and Social Network Analysis in the Old Assyrian Trade</td>
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**Workshop W4**

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<td>15.00 – 15.30</td>
<td>Giulia Torri</td>
<td>Hittite Inventory Texts (CTH 241-250): A Reassessment</td>
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**Digitization**

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<td>15.30 – 16.00</td>
<td>Michele Cammarosano, Gerfrid G.W. Müller</td>
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<td>16.30 – 17.00</td>
<td>Jacob Dahl, Hendrik Hameeuw, Klaus Wagensonner</td>
<td>Looking both Forward and Back: Imaging Cuneiform</td>
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<td>17.00 – 17.30</td>
<td>Ilya Khait</td>
<td>Cuneiform Labs: Annotating Akkadian Corpora</td>
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This session will explore the ways in which the heavens are portrayed both in text and image in Mesopotamian culture. Astrological and astronomical texts describe both phenomena and objects in the sky, including planets, stars, and constellations. Depending on the genre, different degrees of specificity were necessary. In text, celestial objects might be described generally or given discrete details useful for astronomical calculation. Likewise in visual imagery, the same objects might be depicted as an icon of the celestial body or aspects could be drawn according to measurements in order to provide a useful schematic representation of the celestial object. Celestial objects also played important roles in royal rhetoric both in image and text. The two types of depictions influenced each other and at times even occupied the same physical space on tablets or reliefs. In addition, depictions of astral bodies show a long continuity beyond the traditional borders of Mesopotamia both in time and space.
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<td>Karen Sonik</td>
<td>‘The Stars, Like Dust’: Envisioning Celestial Bodies and Imag(in)ing Constellations</td>
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<td>John Wee</td>
<td>Houses of Secret and the Meanings of Planetary Exaltations</td>
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<tr>
<td>10.00 – 10.30</td>
<td>John Steele</td>
<td>Drawing Images in Astronomical Texts</td>
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<tr>
<td>11.00 – 11.30</td>
<td>M. Willis Monroe</td>
<td>Paradigm and Model in Astral Thinking</td>
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<td>Mathieu Ossendrijver</td>
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Room: Geneva, Uni Mail R070
Chair: W. Monroe
Tuesday, 23rd June
Iconography: Erwin Panofsky and Othmar Keel in Dialogue

Hans Ulrich Steymans (University of Fribourg)

Erwin Panofsky defined iconography as research into the subject matter or meaning of objects of art. Iconography describes and classifies images. In order to identify the topic of the image, it is dependent on cultural knowledge and literary sources. Iconography only functions when we know from texts or general background what message the image is intended to transmit. However, we often do not have such knowledge when dealing with ancient Near Eastern images. There are not many texts that can be identified as explaining motifs of images. Therefore, Othmar Keel, the founder of the Bible+Orient collections at Fribourg, adapted Panofsky’s methods for interpreting ancient Near Eastern images by stressing the necessity to view the image as a source of knowledge in its own right. Nevertheless, the relationship between texts and images remains a problem as well as the question how to corroborate the interpretations of images without external information about the message that the artists wanted to encode by their work. This workshop will compare Panofsky’s and Keel’s approaches and address the means by which one can interpret motifs and scenes in ancient Near Eastern images as well as identify their cultural setting through iconology.
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<td>Raffaele Argenziano</td>
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<td>Charles Clermont-Ganneau: A Methodology of Iconology Before Panofsky</td>
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<td>15.30 – 16.00</td>
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<td>16.30 – 17.00</td>
<td>Partick Wyssmann</td>
<td>Teaching Iconographic Analysis and Iconology according to the Fribourg School at Bern and Zurich</td>
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<td>17.00 – 17.30</td>
<td>Pavel Zupan, Hans Ulrich Steymans</td>
<td>An Archer Aiming at a Dragon or Ninurta's Fight Against Anzu: Constellations Perceived as a Link Between Image Text</td>
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Emotions and senses are depicted in many different ways in the ancient Near East. They are, however, not always explicit, and their function in text and image is highly debated in research. The aim of this workshop is to discuss some examples of emotion and senses in order to define their cultural character in the ancient Near East.

This workshop consists of two panels:

- **The Visualization of Emotions in the Ancient Near East / Die Darstellung von Emotionen im Alten Orient** (Organizer: Sara Kipfer, Universität Bern)

- **Representing the Senses in the Ancient Near East: Between Text and Image** (Organizers: Ainsley Hawthorn, Yale University and Anne-Caroline Rendu Loisel, Geneva University)
### Workshop W7a

**Room:** Bern, UniS A022  
**Chair:** S. Kipfer  
**Thursday, 25th June**

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<td>Dominik Bonatz</td>
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<td>Florian Lippke</td>
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<td>10.15 – 10.30</td>
<td>Phillip M. Lasater</td>
<td>The Snark Hunt for “Emotions”</td>
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<td>Chair: W. Monroe</td>
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<tr>
<td>11.00 – 11.30</td>
<td>Izak Cornelius</td>
<td>“The Smile on your Face...There’s a Truth in your Eyes”: The Iconography of Emotions in the Ancient Near East</td>
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<tr>
<td>11.30 – 12.00</td>
<td>Silvia Schroer</td>
<td>Response</td>
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<tr>
<td>12.00 – 12.30</td>
<td>Panel discussion with</td>
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<tr>
<td></td>
<td>Margaret Jaques, Andreas Wagner,</td>
<td></td>
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<tr>
<td></td>
<td>Wolfgang Zwickel</td>
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www.rai.unibe.ch
The sound of the drum, the light of the sun, the scent of the sacrifice. The ancient world was rich with sensation. Over the past two decades, the field of sensory studies has garnered increasing attention from scholars in the humanities. Sensory studies prioritize the human experience of sensation and examine how people have understood the senses differently from one culture to another and in various historical periods. This workshop will highlight the Assyriological research that is currently being conducted in this emerging field.

We invite participants to explore how the cultures of the Ancient Near East represented sensory phenomena, not only in languages and literature, but also in art and iconography. Drawing on the evidence from textual and artistic sources, we will consider questions like: How did the people of the Ancient Near East understand their senses to operate? What types of sensory phenomena are represented in the sources and why? Can representations of the senses in art shed light on the literary evidence, or vice versa?

We seek to present a variety of approaches to this topic and welcome proposals that: take philological, literary, art historical, or other perspectives; that address the means of sense perception (e.g. vision, hearing, touch) or the objects of perception (e.g. light, noise, texture); and that examine the senses within religious, political, or social contexts.
<table>
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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>14.30 – 15.00</td>
<td>Kiersten Neumann</td>
<td>Sensing the Sacred in the Neo-Assyrian Temple: the Sights, Smells,</td>
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<td></td>
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<td>and Sounds of the Divine Meal</td>
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<tr>
<td>15.00 – 15.30</td>
<td>Ludovico Portuese</td>
<td>The Throne Room of Ashurnasirpal II: A Multisensory Experience</td>
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<tr>
<td>15.30 – 16.00</td>
<td>Diana Stein</td>
<td>Architecture and Acoustical Resonances: The 'Tholoi' at Arpachiyah</td>
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<td></td>
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<td>Reconsidered within a Wider Context</td>
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<tr>
<td>16.00 – 16.30</td>
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<td>Coffee break</td>
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<tr>
<td>16.30 – 17.00</td>
<td>Elke Friedrich</td>
<td>Semantic Examination of Akkadian Verbs of Perception</td>
</tr>
<tr>
<td>17.00 – 17.30</td>
<td>Sara Manasterska</td>
<td>Looking and Seeing in the Neo-Assyrian Letters</td>
</tr>
<tr>
<td>17.30 – 18.00</td>
<td>Shiyanthi Thavapalan</td>
<td>The Missing Shade of Blue</td>
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</table>
In line with the theme of the RAI 61 (Geneva and Bern), namely ‘Text and Image’, the Descriptivism and Probative Metaphor workshop will look at the contrast between metaphor and descriptive language in the technical disciplines. This emphasis is particularly clear and theoretically interesting in descriptions of internal anatomy, which often licenses metaphorical language or one kind or another, and also in descriptions of plants and stones, for example, in the šammu šikinšu and abnu šikinšu lists. These lists develop a formulaic linguistic repertoire for the description of natural objects, and this descriptivism operates in a quite different way from the metaphor-driven phenomena that we find in discussions of internal anatomy.

For those elements of human anatomy that are not easily available for visual inspection, metaphors can often act as a probe or heuristic device, allowing for the conceptualization of functional or correlational relationships of one kind or another. Alongside a classification of descriptive practices, therefore, the panel will also seek to define those parts of human anatomy that require the use of probative metaphors. Conceptual metaphor theory offers one clear paradigm for these questions, but we also hope in the context of the workshop to investigate how metaphor-driven approaches can be compared or contrasted with descriptive paradigms.

This panel is the third BabMed workshop panel and like previous BabMed panels it will strive to include talks dealing with commensurable materials from post-cuneiform Mesopotamia and the broader history of technical literatures. The first of these panels was held in 2013 at the American Oriental Society (Portland, Oregon) and focused on technical compendia, while the second, at the RAI in Warsaw last year, focused on patients, patronage and performative identities. The proceedings of the first panel are currently in press at De Gruyter, while the second volume from RAI Warsaw is currently in preparation and will likely appear as an RAI Workshop volume with Eisenbrauns.
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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>09.00 – 09.30</td>
<td>Mark Geller</td>
<td>The Image of Babylonian Medicine within Medical History</td>
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<tr>
<td>09.30 – 10.00</td>
<td>Annie Attia</td>
<td>Eye Anatomy and Symptoms: Images and Realities</td>
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<tr>
<td>10.00 – 10.30</td>
<td>Henry Stadhouders</td>
<td>“How much is that Doggie in the Window, Woof Woof?”—Retrieving the Pedigree of an Orphaned Figurine</td>
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<tr>
<td>10.30 – 11.00</td>
<td>Coffee break</td>
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<tr>
<td>11.00 – 11.30</td>
<td>Strahil V. Panayotov</td>
<td>Healing in Images and Text: The Sickbed Scene</td>
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<tr>
<td>11.30 – 12.00</td>
<td>Maddalena Rumor</td>
<td>Purging Pollution: <em>sikillu</em> in Mesopotamian and Graeco-Roman Purification Rituals</td>
</tr>
<tr>
<td>12.00 – 12.30</td>
<td>Eric Schmidtchen</td>
<td>Depicting Demons Activity Through Symptom Descriptions</td>
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</table>
Narration appears to be some kind of anthropological constant comprehensible in different cultures, modern and ancient. Narratives, both visual and textual, appear to have been used to create and legitimize royal authority. Aiming for an inclusive definition of narrative, we apply the following inclusive definition proposed by Landa and Onega: ‘A narrative is the semiotic representation of a series of events meaningfully connected in a temporal and causal way. … Narratives can therefore be constructed using an ample variety of semiotic media: written or spoken language, visual images, gestures and acting, as well as combination of these.’ In this respect, narratives focus on a story line implying ‘significant transformations’ with substantial meaning for both the audience and the characters of the tale in question. Corresponding to these definitions, narratives may take the form of both texts and images. These media constantly apply in the legitimating strategies of ancient Near Eastern kingship. Thus, the workshop aims to determine which narrative topoi have once been selected to legitimize kingship, which media have been chosen to transmit these narratives, and what kind of narrative strategies were applied.

To consider both, texts and images, in the same margin, the workshop is based on a dual approach: referring to selected narrative themes both philological and archaeological material will be presented. Those themes selected by the organizers allow a consistent approach and a mutual discussion of legitimizing narration. Every session – apart from the first one which includes an opening paper by the organizers – consists of two talks engaging an either philological or archaeological/'iconographical approach as well as a respondent paper discussing both approaches, methods and the potential amount of new information we can acquire via this approach. The session topics encompass the following: 1) The righteous guided king: Tales of the wise, the pious and the lawful one. 2) Tell me how to live: Narrating royal building activities in the ancient Near East 3) Warrior tales: the royal hero in the ancient Near East.

‘Pious Shepherd’ and ‘Guardian of Truth’ - In Search for the Narrative Visualization of the Kings’ Piety and Righteousness

Elisabeth Wagner-Durand and Julia Linke (Albert-Ludwigs-Universität, Freiburg)
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<tr>
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<tr>
<td>08.50</td>
<td>Chair: N. May</td>
<td>Introduction</td>
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<tr>
<td>09.00</td>
<td>Elisabeth Wagner-Durand</td>
<td>The Righteous Guided King: Tales of the Wise, the Pious and the Lawful One in the Ancient Near East</td>
</tr>
<tr>
<td>09.30</td>
<td>Nicole Brisch</td>
<td>'Pious Shepherd' and 'Guardian of Truth' - In Search for the Narrative Visualization of the Kings’ Piety and Righteousness</td>
</tr>
<tr>
<td>10.00</td>
<td>Frauke Weiershäuser</td>
<td>The Wise King?</td>
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<td>10.30</td>
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<td>Coffee break</td>
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<tr>
<td>11.00</td>
<td>Julia Linke</td>
<td>Tell Me How to Live: Narrating Royal Building Activities in the Ancient Near East</td>
</tr>
<tr>
<td>11.30</td>
<td>Claus Ambos</td>
<td>Building, Arts, and Politics: “Hidden” Narration in Early Dynastic Votive Plaques</td>
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<tr>
<td>12.00</td>
<td>Marlies Heinz</td>
<td>Narratives of Building Activities as an Element of Royal Legitimation</td>
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<tr>
<td>12.30</td>
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<td>Response paper plus discussion</td>
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<td>12.30</td>
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<td>Lunch break</td>
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Room: Bern, UniS A201
Chair: D. Nadali

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<tr>
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<tr>
<td>14.00 – 14.30</td>
<td>Barbara Couturaud</td>
<td>The Image of the King by the End of the Early Bronze Age: Changes in the Figurative Representation of the Fighting Hero</td>
</tr>
<tr>
<td>14.30 – 15.00</td>
<td>Carlos Langa Morales</td>
<td>Der Feldzugsbericht in Šu-Sîns Königsschriften im Vergleich mit Verwaltungsurkunden</td>
</tr>
<tr>
<td>15.00 – 15.30</td>
<td>Dominik Bonatz</td>
<td>Response paper plus discussion</td>
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<tr>
<td>15.30 – 16.00</td>
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**Round Table**
Chair: J. Linke and E. Wagner-Durand

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<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>16.30 – 17.00</td>
<td>Discussion</td>
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</table>
This workshop is dedicated to the memory of Aizik Abramovich Vaiman (1922-2013)

The workshop „Math & Realia“ aims at presenting researches developed in connection to the SAW project (Mathematical Sciences in the Ancient World, see http://sawerc.hypotheses.org/). Case studies that show how mathematical knowledge was produced, transmitted or used in specific sectors of activity, such as administration, trade, or education, will be developed. More precisely, in the line of the RAI 61, the workshop will focus on the relationship between the texts and their physical environment or mental representations. The topics addressed include the following:

- **Fields and lands**: different ways to quantify surfaces, mental representations, arrangement of surface units, diagrams.
- **Canals, bricks and walls**: different ways of quantifying spatial extensions, quantifying labor and organizing work.
- **Measures and standards**: relationships between units of capacity and standard vessels, units of weight and standard stone weights, textual traces and archaeological traces.
- **Trade and exchanges**: the mathematical tools to „make equivalent“ different kinds of goods, market rates, theoretical rates and bureaucratic rates, regular and non-regular numbers, approximations.
- **The walls of schools**: textual data and archaeological data.
- **Cuneiform signs as images**: notations of integers, fractions, and measurement units; arithmo-grams, metrograms and arithmometrograms.
**Room:** Bern, UniS A022  
**Chair:** M. Ossendrijver

### Exchanges and conversions

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<thead>
<tr>
<th>Time</th>
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<th>Title</th>
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<tbody>
<tr>
<td>09.00 – 09.30</td>
<td>Cécile Michel</td>
<td>Weighing Units, Standards and Weight Artefacts During the Old Assyrian Period</td>
</tr>
<tr>
<td>09.30 – 10.00</td>
<td>Hagan Brunke</td>
<td>Equivalencies: The Neo-Sumerian Administrative Evidence</td>
</tr>
<tr>
<td>10.00 – 10.30</td>
<td>Carlos Gonçalves</td>
<td>The Size of the Things: Metrological Practices in the Old Babylonian Diyala</td>
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<tr>
<td>10.30 – 11.00</td>
<td>Coffee break</td>
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### Estimating volumes and surfaces in administrative contexts

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<tbody>
<tr>
<td>11.00 – 11.30</td>
<td>Camille Lecompte</td>
<td>Procedures for Estimating the Fields’ and Gardens’ Surfaces in Pre-Sargonic Documents from Girsu</td>
</tr>
<tr>
<td>11.30 – 12.00</td>
<td>Stephanie Rost</td>
<td>The Administration of Irrigation Systems in the Umma Province of the Ur III state (2112–2004 BC)</td>
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<tr>
<td>12.30 – 14.00</td>
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<tr>
<td>Time</td>
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<tr>
<td>14.00 – 14.30</td>
<td>Pierre Chaigneau</td>
<td>A Procedure Text on Volume Calculations: BM 85196</td>
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<tr>
<td>14.30 – 15.00</td>
<td>Laurent Colonna d'Istria</td>
<td>The Fractions 1/3 and 2/3 in the Šakkanakku Period and their Genesis</td>
</tr>
<tr>
<td>15.00 – 15.30</td>
<td>Grégoire Nicolet</td>
<td>A Mathematical Class at Chantier K’ in Mari</td>
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<td>15.30 – 16.00</td>
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<td>Coffee break</td>
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<tr>
<td>16.00 – 16.30</td>
<td>Natalie N. May</td>
<td>Text and Architecture: YBC 5022 and BM 15285 as “Manuals of an Architect”</td>
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<td>16.30 – 17.00</td>
<td>Christine Proust</td>
<td>Making Equivalent Volume, Brackage and Capacity in Old Babylonian Mathematical Texts</td>
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<tr>
<td>17.00 – 17.30</td>
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<td>Discussion</td>
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Die politische Lage in den Kernländern der Altorientalistik und der Vorderasiatischen Archäologie verhindert Ausgrabungen, Reisen, Kontakte mit Kollegen, Studenten- und Wissenschaftleraustausch, Museumsarbeit, Tourismus. Dies bedeutet nicht nur eine gravierende Einschränkung unserer Forschungsmöglichkeit, sondern dürfte mittelfristig zur Folge haben, daß das Interesse für die Kulturen des Alten Orients sinkt und damit langfristig die Unterstützung von wissenschaftlichen Projekten.

In dem Workshop sollen sowohl die Ursachen für die Vernachlässigung des Alten Orients untersucht, wie auch Möglichkeiten diskutiert werden, was gemeinsam und von Einzelperson dagegen unternommen werden kann.
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<tr>
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<td>14.00 – 14.10</td>
<td>Eva von Dassow</td>
<td>Destroyers of Civilization: Daesh and the 21st Century University</td>
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<td>14.10 – 14.20</td>
<td>Ann Guinan, Judy Bjorkman</td>
<td>Why Mesopotamia Matters</td>
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<td>14.20 – 14.30</td>
<td>Hans Neumann</td>
<td>Der Alte Orient in der Schule – Erfahrungen und Perspektiven beim Verfassen von Geschichtslehrbüchern</td>
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<tr>
<td>14.40 – 14.50</td>
<td>Jon Taylor</td>
<td>Wedge-Shaped Bridges: A Museum Perspective on Communicating Assyriology</td>
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<td>14.50 – 15.00</td>
<td>Ariane Thomas</td>
<td>Repenser la présentation des Antiquités orientales au Musée du Louvre</td>
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<td>15.00 – 15.30</td>
<td>Discussion</td>
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<td>15.30 – 16.00</td>
<td>Coffee break</td>
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<tr>
<td>16.00 – 16.10</td>
<td>Eleanor Robson</td>
<td>The Ancient Middle East Online</td>
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<tr>
<td>16.10 – 16.20</td>
<td>Andrew Jamieson</td>
<td>Community Engagement and Near Eastern Archaeology</td>
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<tr>
<td>16.20 – 16.30</td>
<td>Selena Wisnom</td>
<td>Bringing Assyria to the Stage</td>
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<tr>
<td>16.40 – 16.50</td>
<td>Lanah Haddad</td>
<td>The Assyrian Empire: A Board Game in Arabic and Kurdish</td>
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<tr>
<td>16.50 – 17.00</td>
<td>Gösta Gabriel</td>
<td>Design Thinking and the Ancient Near East</td>
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<tr>
<td>17.00 – 17.30</td>
<td>Discussion</td>
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Strategies for Restoration and Reconstruction: Museums, Heritage Sites and Archaeological Parks in Post-War Countries

**shirîn**

**shirîn** (Syrian Heritage in Danger: an International Research Initiative and Network) and the Institute for Archaeological Sciences (IAW) of the University of Bern invite you to a workshop on *Strategies for Restoration and Reconstruction: Museums, Heritage Sites and Archaeological Parks in Post-War Countries*, which will focus on the situation in Syria and Northern Iraq. The workshop will take place within the framework of the 61st Rencontre Assyriologique Internationale taking place in Geneva and Bern. In connection with this, the statutory meeting of shirîn is scheduled.

Vast destructions resulting from the civil wars in Syria and Iraq affect both museums and archaeological sites, either as collateral effects of fighting or through lootings and conscious damages. Many governmental institutions and non-governmental organisations started initiatives to protect heritage sites, to register destructions and lootings, and to prevent trade of stolen artefacts on the international art market. Less developed are the initiatives to train experts and specialists that will be required in both countries after the war is over. Museums have to be reconstructed and recreated, artefacts restored, archaeological sites cleaned from mines and other traces of the war, heritage sites relaunched and prepared for visitors.

The aim of the workshop is to collect information on requirements, develop ideas on strategies, and figure out possibilities for the scientific community to support these activities.
### Room: Bern, UniS A003

**Thursday, 25th June**

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<tr>
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<th>Speaker(s)</th>
<th>Title/Topic</th>
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<tr>
<td>11.30 – 11.45</td>
<td>Cynthia <strong>Dunning</strong>, Denis <strong>Genequand</strong>, Mohamad <strong>Fakhro</strong>, Mirko <strong>Novák</strong></td>
<td>Introduction</td>
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<tr>
<td>11.45 – 12.00</td>
<td>Jean-Bernard <strong>Münch</strong> (President of the Swiss UNESCO commission)</td>
<td>Welcome address</td>
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**Part I: Status of the Iraqi and Syrian Heritage**

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<tr>
<td>12.00 – 12.20</td>
<td>Maamoun <strong>Abdulkarim</strong>, Lina <strong>Qutifan</strong> (DGAM Damascus)</td>
<td>Protecting Heritage Sites in Syria: Tasks and Perspectives</td>
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<td>12.20 – 12.40</td>
<td>Ahmad <strong>Deeb</strong> (DGAM Damascus)</td>
<td>The Status of Syrian Museums</td>
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<tr>
<td>14.00 – 14.20</td>
<td>Qais Hussein <strong>Rashid</strong> (SBOA Baghdad)</td>
<td>The Status of Archaeological Sites in Iraq under ISIS Occupation</td>
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<td>14.40 – 15.00</td>
<td>Marc-André <strong>Renold</strong> (UNESCO Chair, University of Geneva)</td>
<td>Illicit Art Object Trade</td>
</tr>
<tr>
<td>15.00 – 15.30</td>
<td>Karin <strong>Pütt</strong>, Diana <strong>Miznazi</strong> (Syrian Heritage Archive Project)</td>
<td>In Preparation for Post-Conflict Syria: Archiving, Damage Mapping and Engaging in the Local Community</td>
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<td>15.30 – 16.00</td>
<td>Coffee break</td>
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Room: Bern, UniS A003

Thursday, 25th June

**Part II: Strategies for Recreation and Restoration**

16.00 – 16.10 Cheikhmous **Ali** (APSAProtect SYR)
Alep d’hier et d’aujourd’hui: quelle stratégie pour la reconstruction

16.10 – 16.30 Michel **Al-Maqdissi** (University St-Joseph, Beirut)
Site Recreation and Management Strategies: Requirements and Resources

16.30 – 17.00 Lutz **Martin** (Vice Director Vorderasiatisches Museum Berlin)
Vorderasiatische Museum Berlin and the Tell Halaf Museum: Reconstructions After World War II Damages

17.00 – 17.20 Hiba **al-Bassir** (Freelancer Restaurator and Conservator, Damascus/Berlin)
Museum Object Restoration

17.20 – 17.40 Marc **Lebeau** (European Centre for Upper Mesopotamian Studies)
The sh i r i n Initiative: Science vs. Darkness. A utopian view?

17.40 – 18.00 Carine **Simoes** (Federal Office of Culture)
La restitution de biens culturels illégalement sortis du pays

18.00 – 19.30 Cynthia **Dunning**, Denis **Genequand**, Mohamad **Fakhro**, Mirko **Novák**
Creating Strategies: How, Who and Where?
Ashurbanipal, once a great and wise ruler, bleeds his kingdom dry, intent on defeating his brother in war. The future of Assyria and Babylon is written in the obscure language of the stars, but whose reading is the true one? And who can the king trust?

This original play by Assyriologist Selena Wisnom pieces together cuneiform sources to tell the story of Assyria’s last famous king. Inspired by texts such as royal inscriptions, letters from scholars, and omen reports - glued together with a healthy dose of poetic license - this epic tragedy immerses us in Ashurbanipal’s world of court intrigue, warfare among kinsmen, and questions of fate.
Automated Comparison of Cuneiform Signs
Introducing SIFT (Scale Invariant Feature Transform)

Selim F. Adalı (Social Sciences University of Ankara), M. Fatih Demirci and A. Murat Özbayoğlu (TOBB, University of Economics and Technology)

Scale Invariant Feature Transform (SIFT) stores an image as feature vectors. Different images of the same object will have very similar vectors even when they vary in scales, locations, angles, a certain level of lighting, and are with minor changes in image shape and structure. SIFT detects these vectors after a predefined number of iterations. SIFT can establish the dissimilarity matrix between images. The higher the numerical value, less similar the images. This means one can establish the relative similarity of images. We propose to apply SIFT in the field of cuneiform studies. Our work is at a preliminary stage. SIFT can be used as a 2-D digital image processing technique to study the photos of ancient texts.

For example, see below the two attestations of the signs mì and še in this Urartian inscription housed at the Museum of Anatolian Civilizations, Ankara. The photos of each sign vary in minor details due to the rock surface with minor chips, etc. SIFT supplies their dissimilarity matrix and quantifies that the images of še are more similar to each other than the two images of mì. In turn, the latter two are both less similar to the two images of the sign še. Potentially, comparison of signs will help the automatic detection of similarity of complete signs with fragmented signs with collation problems. We are currently working on such an application of SIFT and we will announce the results as soon as possible.
What is Policy Impact? Questioning Narratives of Political Events in the Last Century of the Assyrian Empire

Selim F. Adali (Social Sciences University of Ankara)

Four problems in the writing of ancient Near Eastern political history are of interest to the present paper. One is the scarcity of sources for certain periods. Another is that different types of sources, i.e. textual, archaeological and art-historical exist. How should one tackle these diverse sources? Should they be merged together or treated under different specializations? A third problem is that histories often seek to describe events in a narrative. Competing narratives may emerge. Finally, there is the multiplicity of factors in political developments. Even with a great amount of data, there is still the problem of selecting the appropriate factors and relations of causality. Methodological choices are made at every step. This paper seeks to use a combination of International Relations theories and concepts to address these four problems; gaps of information, source diversity, the problem of narrative, and the multiplicity of factors. The Assyrian Empire is taken as a test case and the events that led to its demise are traced. The source problems raised are discussed in relation to concepts such as “system” and “foreign policy” as known in International Relations theory. As the hegemonic power, the policies undertaken by the Assyrian Empire led to certain policy impacts. International Relations theories help define and formulate aspects of political developments known from the sources and at points have implications as to how one can conceive and question narratives of political events in the last century of the Assyrian Empire.
The most modest artifacts can provide interesting information about the past. Modest materials are a challenge for archaeologists who feel in need to develop new approaches and new methods of study to unlock the secrets of those artifacts, thus reaching new results in previously unexpected areas of research. By contrast, luxury artifacts provide information of a different nature: typological, iconographical and stylistic studies can produce results. Precious objects may be considered pieces of art rather than archaeological artifacts. This may be the case for ivories. The first studies on ancient Near Eastern ivories centered on iconography and style, disregarding technological features. Their approach became standard. Technological features have come into focus only in the last years in studies by G. Hermann, A. Caubet and F. Poplin. The French-Italian team who undertook a new study of ivories from Arslan Tash has developed a protocol to reapproach these objects as if they had never been studied before. It will publish new data that will give scholars a chance to study this material from different points of view.
International systems, international societies and world societies have been the focus of analyses of the English School (ES) par excellence. Within this research tradition, the emphasis has been to consider the Greek city-state culture as constitutive of a ‘nascent international society’ based on common Pan-Hellenic institutions and a common language. Hedley Bull and Adam Watson (1984) have further developed this theme of the expansion of European international society from the 16th century onwards. Leaning on cross-disciplinary literature, this paper takes as its premise a deeper world historical approach outside of the European experience. A central claim of the essay is to show that in the Near East dating back to the third and second millennium, we encounter a region-wide international arena where it is possible to find an interdependent and multicultural pre-modern state environment – indeed, the first great international era in world history. Balance of power strategies, sovereignty, treaty-making between equals and vassals were the key features of this interaction. Power balancing, in particular, is interesting because it remains to be considered – within the International Relations scholarship – as a classical construct of the European statecraft. Although there was no theorizing on the concept in the ancient Near East, this does not preclude the existence of the phenomenon itself. Set against a careful comparative analysis between eastern and western Mediterranean worlds, this paper suggests, then, that the Near Eastern case better meets the criteria for a pre-modern international society in its cosmopolitanism and in chronological terms than has been thus far recognized in the ES tradition as well as in the field of International Relations.
Sin-iddinam’s “Canal Inscription” (E4.2.9.2) describes how the king was commissioned by the gods to bring fresh water from the Tigris to Larsa. At present, this inscription is attested on perhaps as many as 20 exemplars. With but one exception, these exemplars all take the same shape: a hollow barrel-shaped cylinder approximately 10-15 cm high with a single hole at one end of the object. Moreover, this shape is, at least for Old Babylonian royal inscriptions, unique to this one particular inscription. This paper will investigate more closely the function of this shape, particularly in regards to the Sin-iddinam inscription with which it is associated.
Narratives of Building Activities as an Element of Royal Legitimation

Claus Ambos (University of Göttingen)

The paper will deal with the issue of how narratives of royal building activities served to legitimate the ruler. Starting point of my considerations will be the royal inscriptions of Mesopotamia. Thus, there is a very large amount of primary sources at our disposal, since royal inscriptions are, as a rule, building inscriptions. I will discuss how the builder represents himself and his building activities, refers to previous building works of his predecessors and addresses the future builder.

Narratology has seen an ever increasing number of publications during the last decades.

Theoretical frameworks have been developed. The usefulness of these theories, however, has also been contested. Already in 1990, Brooke-Rose discussed the “initial excitement and fairly rapid disappointments of narratology”. Nevertheless, it is hoped that this paper dealing with narratives in Mesopotamian royal inscriptions will yield interesting results.
Living in Kaneš and separated 1,000 km from her husband in Aššur, Aššur-nādā’s second wife Šišahšušar presents us with a short narrative, which is as intriguing as it is allusive. In a quantitative SNA study of 2,000 Old Assyrian (OA) letters, we direct our attention to a dozen textual references of this one individual, and in doing so, we are thrust into the challenging world of venture capitalism in the Bronze Age (ca. 1850 BCE) from the perspective of this lesser-known female. Then, expanding from her immediate social network outward, we will learn about Šišahšušar’s position and membership in the OA trade colony, and see the crucial role that women in Anatolia played for the numerous business ventures in the colony. Lastly, we then expand our view once again in order to briefly discuss the overall role that the local Anatolians play and the greater context which these cuneiform tablets convey.
L'iconologie de Panofsky entre la continuité et les changements

Raffaele Argenziano (Università di Siena)

Les cultes et les dévotions se manifestant aussi par le figuratif, c'est-à-dire par la production artistique et l'iconographie aujourd'hui nous permettent d'analyser, de comprendre et de clarifier le sens et la fonction de ces images. En effet, les images des plus simples aux plus élaborées et complexes réalisent un système de communication qui se réalise par un langage spécifique fait de formes que l'on peut reconduire à travers les siècles aux différentes façons d'être de la civilisation humaine. En effet, certaines civilisations, en particulier lorsque la preuve d'autres formes de communication, littéraire, musicale ou scientifique, sont rares ou peu accessibles, comme le cas de l'égyptien et l'étrusque, dans la conscience commune, sont identifiées par les témoignages figuratifs qu'elles ont produits.

C'est précisément aujourd'hui, où tout est prévu dans le présent et dans le visuel et où l'impulsion au figuratif est irrépressible, que la connaissance du temps passé est largement mise en œuvre par la connaissance de la production figurative, qui reflète et réalise dans son propre style l'histoire de l'homme, même si de cette production on ne peut étudier que des fragments, compte tenu des pertes et de la destruction subies au fil du temps. L'étude de ces « fragments » doit tenir compte que la qualité des travaux, en étudiant philologiquement les relations entre elles à travers le temps et l'espace, en essayant de reconstituer l'histoire de cette langue, de sa grammaire, de sa syntaxe, de sa signification en termes de l'histoire des formes, mais elle doit envisager aussi l'histoire de la représentation de sujets, de l'iconographie en bref, qui est aussi l'histoire des messages, des raisons, des idées et des idéologies plus ou moins explicites dans la représentation, c'est-à-dire dans l'iconologie. Dans cette contribution, on essayera d'exposer certains des aspects les plus significatifs de la méthode d'Erwin Panofsky, en soulignant les caractéristiques et les « déviations » qui résultent de son approche iconographique-iconologique.
Bestial, ungodly and unhuman – these traits still belong to common images of the enemy. It is quite comprehensible that the Gutians and other uncultivated nomads from remote and unfriendly mountainous areas who made regular raids on Mesopotamian territory are described that way in Sumerian and in later Akkadian literature. It is more disconcerting, however, when the kings of neighbouring Babylonia, disloyal members of royal family or adversaries of the supplicant belonging to the same community are depicted in similar terms in Neo-Assyrian royal inscriptions and individual lament psalms in the Old Testament, respectively. Together with the accusation of falsehood and treachery, which becomes the more important the closer the opponents were to the speaker once. This paper is an attempt to see verbal enemy images recurrently used in Mesopotamian literature and in the Old Testament (and often acquiring mythological features) as manifold manifestations of one and the same strategy of dehumanization, whose ultimate (even if not always obvious) aim is to legitimate cruelty towards opponents.
On the reliefs of the south wall of the throne room of Ashurnasirpal II at Nimrud there appears a big bird in the upper fields of some of the battle scenes, comparable in size and position to the winged disk, with which it seems in irregular alternation. Even though the bird is thought of as a bird of prey, one also gets the impression that it is an active participant in battle. While the winged disk is always in proximity with the king, this bird rather appears close to other components of the Assyrian army, although it does occur once in direct association with the king himself. The bird is too prominently and consistently depicted to be just a bird of prey of the battlefield, and its iconographic role in the reliefs deserves further scrutiny. This paper juxtaposes two possible approaches to understanding the bird, one textual ("text and image"), the other semiotic ("image and image"), presenting them as not mutually exclusive. In pursuing the former track, I rely on the inscriptions of Ashurnasirpal II. As for the latter track, it draws on cross-cultural visual evidence from the Late Bronze Age and Iron Age Eastern Mediterranean and Near East.
Eye Anatomy and Symptoms: Images and Realities

Annie Attia

Dans cet exposé ou plutôt ce diaporama je vais montrer les images qui correspondent aux propositions de traduction des termes anatomiques et des maladies oculaires. Une expression métaphorique est souvent utilisée pour leur dénominations ce qui rend leur identification difficile. Quelques images de la réalité anatomique ou pathologique pourraient permettre de savoir si nos traductions sont vraisemblables.

In this talk, or rather this slideshow, I will show images that correspond to the suggested translations of anatomical terms and eye diseases. A metaphorical expression is often used for their denomination and this makes their identification difficult. Some images of the anatomical or pathological reality could reveal whether our translations are plausible.
The present paper reconsiders the Neo-Babylonian tablet BM 68840+ (CT 20 pl. 50), which bears a brick-by-brick plan of a temple, together with captions in cuneiform that label individual rooms and supply their dimensions. This unique artefact is significant not only for its remarkable contents, but also because it contributes to our knowledge of the processes involved in designing and planning monumental buildings at this period. The only detailed study of the tablet to date is that of Heinrich and Seidl, published in 1967. However, their reconstruction of the temple plan can be shown to be incorrect: it does not take into account the information given in the cuneiform captions, and in certain crucial respects it does not conform to the principles of Neo-Babylonian temple layout. Thanks to recent advances in our understanding of the Babylonian terminology, the cuneiform captions provide vital clues as to the building’s layout. Thus the paper proposes a new reconstruction of the temple plan, based on close study of both text and image and with reference to contemporary Neo-Babylonian temple architecture.
In many of the royal inscriptions of Esarhaddon of Assyria a positive divine response to the king’s inquiry is reported, and in several of them, it is accompanied by a sentence in direct speech, as if it were a verbal quotation of the divine message. This paper seeks the setting of these cases, asking whether the sentences presented are quotations from the writings of the diviners consulted by the king, or whether they are the product of the scribes’ free composition. This question is approached internally as well as externally. First, the patterns in which positive divine responses are reported within the history of the royal inscriptions and their development are studied, and then, the possible link of these reports and divination literature, specifically extispicy reports, is examined. It emerges that the study of patterns of reporting divine response sheds further light on related topics, such as reporting ‘historical’ prayers and the use made of primary documents by the authors of the royal inscriptions on the one hand, and the changing status of extispicy among other divination methods in the court of Esarhaddon and Assurbanipal, on the other.
Composite Creatures on Seal Impressions of Nuzi

Benedetta Bellucci (University of Pavia)

Seal impressions on the Nuzi tablets show a great number of different images. Among those, the representations of composite creatures – “monsters” and “demons” – are numerous. This group of impressions is particularly interesting because of peculiarities in the iconography of well-known creatures (e.g. the griffin, here often represented with a crested bird-head), as well as in the formation of unique Mischwesen (e.g. griffin-demons or bull-men with fish tails). Moreover, the roles of composite creatures in scenes depicted on Nuzi seals require a further investigation, with attention to those (rare) representations that seem to have had a narrative intent.

In this paper, I present the material and its main characteristics. Hints and problems connected to the alleged aim of this kind of representations (e.g. their possible relation with known tales or myths in written sources) will be briefly discussed.
Akchakhan-kala is a royal city dating from around the late third century BCE to the second century CE. It is a massive fortified site with monumental mud brick and *pakhsa* architecture and has become particularly well known for its remarkable wall paintings. In 2014, cleaning of a large section of wall paintings from the hypostyle hall in the main building of the ‘ceremonial complex’ revealed a human figure six metres in height, with a mural crown, carrying a Median/Achaemenid dagger (akinakes) in a scabbard suspended from his belt. His costume is highly ornamented with Zoroastrian themed images. This figure, and in particular the Zoroastrian ornamentation, is of remarkable significance for the history of one of the world’s great religions. The paper will present the first findings of the project team in studying this painting.
The link between Akkadian and general Semitic terms for “image” and “shadow” is either considered as problematic or unproven. This paper will suggest some arguments from iconography, philology and the history of art to bridge the gap between the two. We will first analyze a relief and an inscription from the stone tablet of Shamash in Sippar found in a clay coffer. The 9th century BCE tablet contains a relief as well as an inscription of the Babylonian king Nabû-apla-iddina, describing how he found a clay relief on the bank of the Euphrates allowing him to rebuild the divine image of Shamash. The argument for the link between image and shadow will be threefold: 1) The probable use of the technique called “l’ombre portée” or “transposed shadow” which scholars suggest was used for the elaboration of reliefs in Egypt, Assyria and also found among Greek black pottery figures; 2) The etymology of the Semitic root șl/ẓl “dark, shadow” and the connection with șlm / ẓlm “image.” 3) The exploration of the probable presence of the so-called “Babylonian or Analogical Hermeneutics” between the Sumerograms for image and shadow through Akkadian șalmu and șalāmu providing the connecting link. Some implications will be drawn for the meaning of the Assyrian proverbial expression of the king being the image of the god Bēl (șalam dBēl-ma, SAA X 228:18-19); the king as the image of the god Shamash (șa-almu șa dUTU; LAS 143); and the king being the perfect likeness/replica of god ([k] al muššuli ša ili) while a man (amēlu) is the shadow of god (șil ili amēlu) (SAA X 207:10′-13′; CAD M/2, p. 282 muššulu a gloss for ṣillu?). It will also be seen whether this iconographic and philological background might have some bearing on the Hebrew expression of humans being created “in the image of god” (beṣelem’ elohîm) in Gen 1:26-27?
Der stumme Schrei: Kritische Überlegungen zu Emotionen als ein Untersuchungsfeld der altorientalischen Bildwissenschaft

Dominik Bonatz (Freie Universität Berlin)

Forscht man in der Bildwelt des Alten Orients nach Darstellungen von Emotionen, so fällt das Ergebnis überwiegend negativ aus. Es hat den Anschein, als seien menschliche Gefühlsregungen über weite Zeiträume kein Thema der Bildkunst gewesen. Der Vortrag geht das Problem daher zunächst von einer kategorischen Warte aus an und erörtert die ikonographischen Konventionen, die das Repertoire der bildlichen Ausdrucksformen bestimmt und eingeschränkt haben. So weit erkennbar, fallen dabei Kategorien, die dem weiten Feld der Emotionen zuzuordnen sind wie Freude, Glück, Trauer und Schmerz, grundsätzlich aus dem Spektrum des ikonographisch Darstellbaren und formalästhetisch Wahrnehmbaren. Handelt es sich hierbei um ein ursächliches Prinzip der gestalterischen Intention oder vielleicht doch ein Problem der modernen Rezeption?

Die Intentionen der Bildauftraggeber führen zu einer in diesem Vortrag diskutierten Ausnahme. In den narrativen Reliefdarstellungen der Assyrer (9. bis 7. Jh. v. Chr.) werden emotionale Gesten zu einem wichtigen Element der Bildrhetorik. Sie werden allein auf Seiten der Besiegten sichtbar gemacht und stehen mit Emotionen in Verbindung, die vor allem als Ohnmacht und Verzweiflung gedeutet werden können. Warum werden hier Emotionen der Unterlegenen artikuliert, was sagen sie über die Gefühle der Überlegenen aus? Welche bildsprachlichen Mittel werden eingesetzt, um diese Emotionen erkennbar zu machen? Wie weit gehen sie in der Darstellung dessen, was den Menschen in der konkreten Situation erfasst haben muss, nämlich Furcht und Angst? Verhilft dieses Beispiel dazu, einen Ansatz zu formulieren, der für die Emotionsforschung im Rahmen einer altorientalischen Bildwissenschaft fruchtbar ist?
La célèbre Stèle de Ba’al au foudre d’Ougarit (Musée du Louvre AO.15.775), représentant le dieu de l’orage en action, a été mainte fois commentée. On a reconnu dans le personnage central un dieu combattant, un garant de la fertilité de son royaume et un protecteur de la dynastie royale. Les divers éléments figurés laissent la place, à la hauteur de la taille, à un personnage de beaucoup plus petite dimension, il s’agit là du souverain d’Ougarit, bien instillé sur un socle et de façon ostentatoire.

Ce document figuratif (et d’autres) peut être examiné ici dans le contexte d’une lettre de Mari (FM VII, 17) adressée au roi Zimri-Lim. Car la lettre fait justement état de l’installation de statues à l’intérieur du temple du dieu de l’orage à Alep. On s’interroge à savoir quelle place il faut accorder à la statue de Zimri-Lim alors que les places sont déjà prises. L’examen croisé des deux documents (Stèle d’Ougarit et lettre de Mari) permet de mettre en évidence plusieurs aspects de la position symbolique (et hiérarchique) des souverains dans l’espace du temple.

Quelle place reste-t-il pour Zimri-Lim à l’ombre du dieu de l’orage ?

Daniel Bonneterre (UQTR)

Monday, 15.00 – 15.30
Bevor in jüngerer Neuzeit menschliche Eingriffe das natürliche Ökosystem des heutigen Südiraks durch systematische Trockenlegung weiter Landstriche oder die Errichtung von Staudämmen einschneidend veränderten, prägten ausgedehnte Sumpflandschaften aus meterhohem Schilfrohr und dazwischenliegenden lichten Wasserflächen (arab. Ḫōr) nicht nur das Landschaftsbild dieser Region, sondern auch die Erzählungen westlicher Reisender.

Diese Schilderungen berücksichtigten oftmals nicht oder nur in einem geringen Maße die Heterogenität und Dynamik der südmesopotamischen Feuchtgebiete. Diese konnten je nach ihren topo- und hydrografischen Voraussetzungen ganzjährig oder nur saisonal bestehen und entsprechend in ihren Ausmaßen und ihrem Erscheinungsbild stark variieren.

Ausgehend von den Orthostatenreliefs der Könige Sanḥerib und Assurbanipal, die sowohl ihre Feldzüge nach Südbabylonien als auch in die Susiana durch landschaftliche Szenerien illustrierten, und unter Hinzunahme zeitgenössischer Textquellen stelle ich in meinem Vortrag eine Reevaluation des geografischen und topografischen Aussagegehalts dieser Reliefs vor, um aufzuzeigen, dass am assyrischen Königshof eine differenzierte Wahrnehmung und Darstellung dieser Feuchtgebiete bestand.
Tales of kings and kingship abound throughout Mesopotamian history. Such narratives were constructed in order to represent a king’s legitimacy and preparedness to govern. In ancient Mesopotamia, the king’s relationship to the gods is a key aspect in the legitimation of a ruler, yet ‘wisdom’ and a just rule are similarly emphasized in royal inscriptions and hymns. Yet, to what extent do these ideals in writing reflect the sphere of the (assumed) authors or the intended audience? This contribution will argue that there is a need to distinguish between different strategies of royal legitimation chronologically: ways of legitimation changed throughout time periods. At the same time, there is a greater need to distinguish between genres and the material objects, on which such tales were written. Is it possible to find different (and differing) voices in texts (and in monuments)? Did “charismatic” kings that history remembers as innovators (or usurpers) construct new narratives of kingship or did they rely on the traditional motives?
The mathematical concept of making entities of different categories comparable by relating them to a common reference entity reflects vastly in the neo-Sumerian (Ur III period, 21st century BC) administrative record. There are value equivalences relating several kinds of goods to their primary products, workload equivalencies relating labour to time, and prices in shape of silver value equivalents. Whereas the latter vary over time, the former are time-independent constants, some of which—in the case of workloads—can also be found in the Old-Babylonian coefficient lists. We also find chains of subsequent such conversions, and in one case even „sexagesimally convenient“ approximations for the awkward fraction resulting this way.
Modern 3D imaging techniques enable accurate digitization of artifacts and archaeological sites and open up new perspectives of research in ancient cultures. In the case of cuneiform texts, the possibility of exploiting computer aided methods to reconstruct fragmented tablets and investigate palaeographical features on large data sets by means of data mining and dedicated algorithms is of particular interest. The paper aims at illustrating a novel approach for the computer aided philological study of cuneiform tablets, as developed in the frame of the joint project 3D-Joins und Schriftmetrologie (Würzburg — Dortmund — Mainz, see www.cuneiform.de). The focus will be on computer-assisted collation, join identification and manuscript reconstruction, analysis of script and scribal hands, and investigation of writing techniques. Along with methods and results, CuneiformAnalyser will be presented, a graphic tool for the analysis of 3D scanned cuneiform tablets, which will be made available to the scientific community in 2016. By discussing state of the art and new perspectives, the paper also aims at stimulating further exploration of computer aided approaches and interdisciplinary research in the field of cuneiform studies.
Since 2011, research groups at the CNRS Paris, the Ludwig-Maximilians-Universität München and the Freie Universität Berlin, in cooperation with the Johannes Gutenberg-Universität Mainz and the Université de Bourgogne, have been conducting a cooperative research project on the historical geography of Upper Mesopotamia. The goal of the project is to integrate textual and archaeological data with semantic and geo-spatial information systems in order to provide a better model of developments in the 2nd millennium BC. The paper will provide an introduction to the scope, aims, and research framework of the project as well as present some results of the first phase, focusing on the Middle Assyrian/Late Bronze Age geography of the Syrian Jazira.

Bemerkungen zur Funktion der fürbittenden Gottheit

Manuel Ceccarelli (Universität Bern)
A Procedure Text on Volume Calculations: BM 85196

Pierre Chaigneau (Université Paris Diderot)

The text of the tablet BM 85196, dated to the Old-Babylonian period, contains 18 mathematical procedures, most of them being related to the calculation of volume. This text was edited successively by François Thureau-Dangin and Otto Neugebauer during the second half of the 1930s. Apart from two problems, the text has not been studied again since then. However, much remains to be said about the related mathematical practices, especially when one takes into account the current knowledge of the relationship between this kind of text and the metrological tables. What is at stake in the different kind of signs used to express numbers and quantities? How this text testifies for the relationship between its procedures and mental representation of volumes? What about the diagrams found in two procedures?
From za₃-mi₂ to šir₃:
images concealed in Lexical Lists and musical compositions

Noemi Colombo

At the real beginning, it was all sounds and shapes. Before words and signs were created, people expressed themselves by the mean of sounds in a kind of musical speech. Words and signs were intimately connected and the shape of the signs reproduced the objects they stand for.

This conceptual and linguistic structure is clearly traceable in Lexical Lists where the words were enumerated according to semantic criteria and increasing rate of complexity: more detailed functions and attributes were, more elaborated and composite signs became. New words reflected linguistic needs and marked culture transformation as we see at the beginning of II Millennium when a consistent number of exclamations and interrogative pronouns were introduced in written language.

ZAMI, za₃-mi₂, is a speaking sign since it incorporates and immediately shows its meaning through its pictorial representation, understandable and unmistakable; so ŠIR, šir₃, that plausibly alludes to the specific space in which songs were sung.

Distinct form of musical composition contained different rhythm and formulas played by distinct instruments.
The Fractions 1/3 and 2/3 in the Šakkanakku Period and their Genesis

Laurent Colonna d'Istria (University of Liège)

This paper will present new graphemes for the fractions 1/3 and 2/3 attested in texts dated to the end of the Šakkanakku period. These graphemes find no parallel in contemporary Mesopotamian traditions. Were these graphemes an innovation or a legacy from an older tradition? As the graphic tradition of the end of the šakkanakku period has many archaic features, our purpose is to examine the graphemes for these fractions in the earlier traditions of the third millennium (Early Dynastic and Old Akkadian Periods) from northern and southern Mesopotamia.
Beschriftete Hundestatuetten

Nicolas A. Corfù (Universität Basel),
Joachim Oelsner (Friedrich-Schiller-Universität Jena)


Es wird ein Überblick über die bekannten Artefakte gegeben, die Aufschriften werden im Zusammenhang mit den entsprechenden Passagen der Tontafeln diskutiert. Da die Zahl der beschrifteten Exemplare im Verhältnis zu den insgesamt gefundenen relativ gering ist, waren die Aufschriften möglicherweise häufig aufgemalt und sind deshalb nicht erhalten. Dies kann besonders für die Exemplare aus Ton vermutet werden. Weniger wahrscheinlich ist dies allerdings bei Metallobjekten.

Für ein bekanntes Exemplar wird eine verbesserte Lesung der Aufschrift angeboten, ein weiteres bisher unbekanntes wird erstmals vorgelegt.
Emotions form part of our everyday life as was the case in the Ancient World. But were emotions represented in visual form (iconography)? Is this also true of emotions as facial expressions (e.g. a smiling face, happy eyes)? Scholars (e.g. Zwickel and Nunn) are of the opinion that there were emotions, but that facial expressions do not show happiness, sadness or awe. What might be represented are not facial emotions, but emotions in the form of gestures. It is argued that there is more in the iconographical record with regard to facial expressions with regard to the eyes and the mouth. A central problem is that what looks like an emotion might only be an artistic style, for example, the way the eyes are depicted. Thus the whole method of iconography and reading images should be included.

A summary of emotions expressed by gestures of joy, mourning, despair, love in material from Egypt and Western Asia will be presented. Then the possibility that the face could still express some emotions will be revisited. Examples from Egypt and Western Asia pertaining to distress, awe, and happiness will be discussed. It is argued that some faces might show some sort of emotion.
At the end of the Early Bronze Age, the king’s image tends to change. The rise of the Akkadian Dynasty around 2300 BC will indeed lead to an ideological shift that highlights the image of the powerful ruler and warrior in the center of a coercive system. This image obviously culminates with the famous stele of Naram-Sin, which shows for the first time the image of the sovereign replacing the one of the gods. But it is also the figurative language that adapts to the new ideology. Besides media that disappear in favor of objects of larger dimensions, more able to serve the king’s image, it is above all the creation of new visual codes that develop, as well as the use of the old ones that tend to change. Thus, the organization by registers, the insertion of text, the representation of accessories and the introduction of features meant to evoke a geographical and environmental context. These features serve a discourse which becomes more and more narrative and not only evocative, thus creating a profound change in the representation of the king.
Envisioning the Soul at Zincirli: Image, Text, and Personhood on the Katumuwa Stele in the Context of Syro-Anatolian Visual Culture

Cory Crawford (University of Tübingen / Ohio University)

In this paper, I investigate the ontology of the *nbš* (*soul*) in the inscription on the Katumuwa stele from Zincirli by attending to the visuality of the whole composition (including text) in the context of Syro-Anatolian artistic practice. Some hold that the inscription reveals a long history of Anatolian belief in the transmutability of the soul after death. Others counter that the Luwian context constrains the term *nbš* and means simply the stele itself or its imagery. I argue here that it is crucial to attend to the visual dimensions of the stele as a whole, including the frame and the textual imagery in addition to the text content.

The relationship between image, text-image, and text-content suggests an ancient emphasis on the visual quality of the stele as a locus of personhood and agency, and that the soul here is neither the Western pneuma nor a mere portrait. The total image is rather a distribution of the person Katumuwa independent of his being alive or dead, capable of active participation in the funerary rites incumbent on his descendants.
Looking both Forward and Back: Imaging Cuneiform
Jacob Dahl, Hendrik Hameeuw, Klaus Wagensoonner (Oxford University and KU Leuven)

Imaging the three-dimensional cuneiform characters, written in clay, metal and on stone, has been a challenge since Carsten Niebuhr, Henry Rawlinson and Julius Oppert published the first of these inscriptions in the 19th century. Since then, hundreds of thousands of these inscriptions have been drawn, photographed, scanned, vectorized, hologramed. They have been included and assembled in printed publications, online databases and annotated media. Today, the importance of imaging these inscriptions is highlighted by the rapid destruction of this shared world heritage in the Near East, and an understanding that all inscribed objects from the ancient Near East are fragile. In our talk we want to ask what do specialists need, what are the requirements that both Assyriologists and colleagues from related fields expect from the visual documentation of ancient inscribed artifacts? In recent years, interactive 2D+ and 3D models of ancient inscriptions have been produced that conceal metric data which surpass the pure imaging purpose. But reliance on such cutting edge technologies comes at a great increase in cost (equipment, capture and processing time), potentially limiting access to the data. Producing images of ancient inscribed artifacts, and making them available with searchable metadata allows research to ask both traditional research questions as well as entirely new ones, in fact, we may not always know what questions researchers will ask of the data. In this paper, we will draw on our expertise in cultural heritage imaging built up over the past two decades in Leuven (portable dome project) and Oxford-Los Angeles-Berlin (CDLI), and suggest a sustainable path towards imaging any and all cuneiform documents.
Images of Love and Loss: Dumuzi and Inana in Myth and Ritual

Paul Delnero (The Johns Hopkins University)

The deities Dumuzi and Inana figure prominently in Mesopotamian myths and rituals during the third and early second millennia BCE as embodiments of love and loss. While Dumuzi and Inana are equally present in myths and rituals from this period, most studies of the two deities have tended to focus on either the mythological or the ritual dimensions of their relationship, but only rarely on both together. One consequence of separating the two sources of evidence in this way is that the myths are typically seen as passive reflections of the relationship between Dumuzi and Inana, while the rituals are viewed as symbolic expressions of their relationship. However, myths are almost never static and rituals are just as rarely purely symbolic, and when combined myth and ritual can be used performatively to actively create, reconfigure, or transform some aspect of social reality. In this paper, the performative function of the Dumuzi and Inana tradition will be considered by examining the use of ritual language and imagery in a group of Sumerian cultic laments about the two deities.
The circumstances in which the first millennium BC Levantine ivories were discovered has had a significant impact on scholarship. Since the first excavations carried out by H.A. Layard and W.K. Loftus at Nimrud, this material has been studied and classified on stylistic grounds. After one and a half centuries, “we have reached a deadlock” as observed by the organizer of this workshop. What else can be done? Recent scholarship has greatly expanded our knowledge of ivory carving. The close examination of finished objects, along with the publication of carving debris from Bronze Age and Classical sites, have allowed scholars to bring voice to those issues on which the ancients remained largely silent, namely, ivory trade, modes of production, techniques of carving and so-called workshop practices. What can we surmise about these aspects from earlier publications of Levantine ivories? What can this unique material still tell us?
In 2001, Christopher Walker and I published the critical edition of Mīs Pî in "The Induction of the Cult Image in Ancient Mesopotamia" (State Archives of Assyria Literary Texts I). That edition received countless thoughtful and detailed reviews, none more so than that of Rykle Borger. These reviews pointed out improved readings, based on duplicate texts; corrections to typographical or factual errors; new textual sources that had not originally been included. Several Assyriologists have emailed new texts to Christopher Walker even in his retirement. I had typed the original camera-ready copy in Microsoft Word using a non-Unicode proprietarily encoded font. In 2010, I had the book files professionally converted to Unicode. I have carefully vetted these and where warranted (95% of the time) included these in the original Word files (now Word 2010). It is no longer fiscally feasible or optimal to print a second edition. The best venue would be a web-page publication that scholars could dynamically update. Consequently, I am working with Steve Tinney at Oracc at the University of Pennsylvania. This paper will go over the processes required for this conversion and ask for your contributions and suggestions. For example, in many cases I need your help in securing photographs that were not included in the original 2001 book. I shall also show conversion work on Incantation Tablet 5 of Mīs Pî (pp. 192–207 of the original book). I assume this project epitomizes the theme of this year’s Rencontre “Text and Image.” Although Christopher Walker has retired from this project, its subsequent digital progression would not have been possible without his groundbreaking work.
The excavations at Üçtepe, which is located near Bismil District of Diyarbakır Province, were carried out between 1988 and 1992 for the total of five seasons. These excavations, which is known as the site where the Kurkh Monoliths were found, uncovered a series of settlements from Roman Imperial Period to Early Bronze Age. The excavation at the site, one of the largest mounds in the South of Tigris, commenced in twelve trenches. Especially the monumental architecture and the fragments of wall-paintings dated to the Neo-Assyrian Period characterizes the presence of the Assyrian Empire in the settlement. In the days when the localization of Tushan, the important provincial center of Assyran Empire, is discussed, the discoveries from Üctepe become all the more important.


Şevket Dönmez (Istanbul University)
The Inscription of Tiglath-Pileser III at Mila Mergi Revisited

Alexander Edmonds (University of Tübingen)

The rock relief and inscription of Tiglath-Pileser III at Mila Mergi, near Do- huk, Iraqi Kurdistan, is a vital case study for Neo-Assyrian expansion, describing the annexation of the land of Ulluba on the Assyrian periphery during a period of protracted competition between Assyria and Urartu over the buffer states and ‘Habhu lands’ of northern Iraq and south-eastern Anatolia.

First published by J. N. Postgate in 1973, it has since remained inaccessible due to various political factors, following studies hence basing themselves upon Postgate’s explicitly preliminary documentation of the relief. Revisited by the author in the summer of 2014 as a part of the Eastern Habur Archaeological Survey of the University of Tübingen to Iraqi Kurdistan, the relief has now been further documented despite its now unfortunately highly damaged state.

This presentation reports upon the state of preservation of the relief and uses the new fieldwork in order to re-examine the relief both philologically and iconographically. A large portion of its surface was recently destroyed by looters; the author’s reconstruction of the recovered fragments, now in the Dohuk Museum, is also briefly touched upon.
The “Writing on the Wall” Reconsidered: Daniel 5:25 in the Light of Mesopotamian Omen Literature

Réka Esztári (Pázmány Péter Catholic University, Budapest), Adám Vér (Eötvös Loránd University, Budapest)

Our poster concerns the reception of the motif and the text of the famous “writing on the wall”, the story of which constitutes the fifth chapter of the Book of Daniel.

This story is actually the earliest example of a new method of communication with the divine recorded in the Bible, which was virtually nonexistent before the exile: the interpretation of a written text – originating from God. The four enigmatic words (menē’ menē’ teqēl ûparsîn, according to the Masoretic text) were deciphered by Daniel with the aid of paronomasia, a popular exegetic tool applied already by the Mesopotamian commentaries of the first millennium BCE, by means of which the Aramaic text gains a new shade of meaning. However, during the last one and a half century, several scholars suggested that the original meaning of this four words differed from the one offered by Daniel in the course of the story. Since the writing has long been considered as one of the numerous motifs of the Book which have a general Mesopotamian background or origin, several attempts were made to find the concrete antitype of its actual text, however, this could not been convincingly defined thus far within the Mesopotamian textual tradition. The present poster, upon applying further Mesopotamian exegetical tools, even such learned interpretative methods are based on and dependent upon the essential characteristics of the cuneiform writing system, intends to define such an antitype, offering at once a new possible solution to this age-old riddle.
Studies on Levantine ivories have overwhelmingly focused on questions relating to their production, in particular attempting to locate specific centers and/or workshops. These studies remain contested and inconclusive.

In this paper, I would like to shift attention to the other side of the equation, away from production and onto questions of use and consumption. Some of these questions can be explored through an examination of the ivory objects’ forms themselves, whether the ivories were discovered in the Levant or elsewhere – most notably in Assyrian storehouses. For example, the types of furnishings, containers and utensils most frequently represented among the assemblages can inform on social practices such as display or feasting at the elite level. Other questions can be investigated through a close examination of a few select instances in which the ivories remained in primary Levantine contexts, for example at Hama and Tell Halaf. Although the evidence is fragmentary, shifting attention to questions of consumption reinserts these ivories into their original Levantine social, political, economic, and cultic contexts of use and appreciation.
Die Koexistenz von chinesischen und westlichen visuellen Kulturen in zeitgenössischen Infografiken

Ulrike Felsing (Haute École d’art et de design, Genève)

Den Ausgangspunkt der Forschung bildet die Bild-Enzyklopädie Sancai Tuhui (1609), eine Sammlung von Grafiken zum gesamten damaligen Wissen Chinas. Die Leitfrage unserer Forschungsgruppe ist: Wie können wir Zugang schaffen zu Wissensquellen anderer Kulturen und Zeiten?


Images Painted with Words: 
The Imagery of Legal Texts from Emar and Ekalte

Lena Fijalkowska (University of Lodz)

Images may be created in many different ways, such as painting, drawing, carving; they can also be evoked with words. And although legal texts are not exactly known for their vivid depiction of the world, some of them are less rigid than others. This is particularly the case with documents originating from peripheral regions, such as Syrian cities of Emar and Ekalte.

The aim of the paper is to analyze the imagery of these texts, found in the presentation of the facts of the case as well as in legal clauses. Documents concerning family law are of particular interest; frequently it seems as if the scribes simply noted what the parties dictated, hence lively if sad stories of famine, poverty, distress. The same is true for legal clauses, sometimes elaborate enough to make us wonder whether to understand them literally or figuratively, and to what degree. Those verbal images allow for a rare glimpse “behind the scenes”, showing real people hidden under the names from legal formulas, their problems and their feelings, otherwise rarely mirrored in documents of this kind.
A search of the Nuzi texts for tablets referring to apprenticeships has produced four tablets. The professions concerned are the “profession of a weaver” (išparūtu, JEN 572), the “trade of a barber” (gallabūtu, EN 9/3, 87), the “trade of a smith” (nappaḫūtu, HSS XIX 59), and the trade about which a “silver smith” (nappaḫu ša KÙ.BABBAR, EN 9/1, 257) would have instructed his apprentice. These four contracts will be examined and compared with the Neo- and Late Babylonian apprenticeship contracts.
Scholarship on the international relations of the second millennium BCE Near East has stressed the dynamics of power politics. For International Relations (IR) theory, this would seem to confirm the alleged perennial problem of anarchy between polities, similar to a Hobbesian state of nature. The standard IR theory postulates for such a situation is that stability is kept through a balance-of-power mechanism.

In this paper, however, it is argued that the Near Eastern polities in the second millennium formed not only a state system, but a society of polities of multiple tiers. Order was maintained by institutions such as alliances, international law, diplomacy, war and the ‘Club of Great Kings.’ Key goals of such institutions were to control violence, to reassure that promises would be kept and to clarify and preserve the rights of jurisdiction and spheres of influence. The conscious pursuit of these goals via institutionalised practices led to stability and order. Because of anarchy, these goals were only imperfectly attained. Because of sociability, the fact that they were attained to some extent presents a challenge to traditional power-politics narratives.
Semantic Examination of Akkadian Verbs of Perception

Elke Friedrich (The Hebrew University of Jerusalem)

Whoever is engaged in the field of senses and sensory perception since antiquity until modern times might realize instantly that a hierarchic ranking of senses appears to be the most competent means of providing an overview of the psychology of perception. This paper stems from my PhD thesis in progress and aims to study the Ancient Near Eastern hierarchy of senses or sensory order and the ranking accorded to smell, sight, sound, taste and touch based on the semantic examination of Akkadian verbs of sensual perception. The examined verbs, dating from 1900–1000 BCE are mainly taken from epistolary texts, since the use of everyday language in communication survived to some noteworthy degree in this form. In addition, literary sources were considered. This analysis first provides a definition of “verbs of perception”, and consequently sets forth to list the Akkadian verbs of single sense modalities. Having done that, a comprehensive examination and an initial semantic study of these verbs results in dividing them according to their respective activity, experience and copulative components. In a consecutive step, verbs found in epistolary texts and the effect of the enclitic particle “-ma” on their semantic change is determined, and consequent-ly semantic extensions to other sense modalities are ascertained, e.g. the word šemû may extend to sight. In addition, an examination of Akkadian adjectives which refer to any primary sensory experience: touch, taste, smell or sound is followed by a generalization on semantic change in Akkadian synesthetic adjectives.
Design Thinking and the Ancient Near East

Gösta Gabriel (Georg-August-Universität Göttingen)

Worldwide there are just a few people who deal with the Ancient Near East. So they only have little resources both concerning time and money. Furthermore, Ancient Mesopotamia does not have impressive pyramids or pittoresque archaeological sites made of white marble. Today when people hear of the Near East they first think of war and terror. Concerning these problems how is it possible to fascinate the society and decision makers for the beauty and importance of Ancient Mesopotamia? This challenge is a so called ‘wicked problem’. Design Thinking is an approach of innovation management that deals especially with these ‘wicked problems’. The paper will present an idea how design thinkers might help to find a solution.
The idea of fate determined by the gods is central to the Ancient Near Eastern world view. This paper will show recent results of the author’s research and map the underlying structure of the Akkadian concept of fate. The latter consists of the more general model of šīmtu and the more specific approach of naming and names. Both have an oral and a literal side.

Based on John Searle’s speech act theory, šīmtu can be understood as a declarative, unilateral, intentional, divine speech act. Initially fate is oral, but the divine decision is written down (e.g. in the liver of a sheep) and thus can be read. Reading implies knowledge and knowledge enables an appeal trial. So in the end, fate, although meant to be unchangeable, can be influenced.

Naming, however, automatically excludes any changes. The named person or object bears the qualities that the name displays, and names are given for a lifetime. A name’s semantic elements are not only bound to its oral, but also to its written form. Here, the polysemic character of cuneiform scripture is deliberately used to express a complex set of meaning that can be decoded like an omen.
For some time scholarship on the Middle Assyrian kingdom has had difficulty accounting for how the Middle Assyrian kingdom had two different provinces that appear to be named after the Assyrian capital: Libbi-āle and Aššur. While it is clear that Libbi-āle actually contained the capital city of Aššur, scholars have not found a convincing explanation for why there should be a second capital province. In this paper I will argue that the Aššur in the name of that province does not refer to the Assyrian capital, but a provincial center in the northwest of the kingdom. Furthermore, I will present evidence that most references to the name Aššur in Middle Assyrian administrative texts refer to this provincial center rather than the more familiar capital city of Aššur. As a result it will be necessary to reinterpret much of the administrative evidence previously adduced for relations between the Assyrian capital and its provinces in Middle Assyrian times.
Herodotus’ jarringly odd description of Babylonian healing practices continues to puzzle scholars. The ‘image’ of Babylonian medicine as a discipline can be viewed both from within and without, to see how ancients viewed healing arts in contrast to modern views of ancient medicine.
Mesopotamian Incantations in the Schøyen Collection

Andrew George (University of London)

The Sumerian and Akkadian incantation tablets in the Schøyen Collection range in date from the Early Dynastic to Neo-Assyrian periods, but the majority are of Old Babylonian date. Most are composed in Sumerian, but some are in Akkadian and a few are in lesser-known languages. The topics addressed include purification and consecration, sickness and pain, demons and the evil eye, scorpion sting and snake bite, childbirth and crying babies. This paper gives a survey of the tablets, and draws attention to some advances in knowledge that they occasion.
Dating the Reigns of Xerxes and Artaxerxes

Gérard Gertoux (Maison de l’Orient et de la Méditerranée)

The pivotal date of 465 BCE for the death of Xerxes has been accepted by historians for many years without notable controversy. However, according to Thucydides, a historian renowned for his high chronological accuracy, Themistocles met Artaxerxes, who had succeeded Xerxes, his father, just after the fall of Nexos (The Peloponnesian War I:98;137) which occurred after the fall of Skyros dated at the beginning of the archonship of Phaedo in 476 BCE, according to Plutarch (Life of Theseus §§35,36). Thus, the meeting with Themistocles would have occurred soon after 475/474, not 465/464.

The present Achaemenid chronology comes mainly from official Babylonian king lists which ignore coregents and usurpers. This official version is contradicted by contracts dated in „year, month, day“ proving the existence of frequent co-regencies and usurpers. In addition, according to the astronomical tablet referenced BM 32234, the death of Xerxes is dated 14/V/21 between two lunar eclipses, one dated 14/III/21 (26 June 475 BCE), which was total, and a second dated 14/VIII/21 (20 December 475 BCE), which was partial. Thus the death of Xerxes has to be dated 24 August 475 BCE. Likewise, the death of Artaxerxes I is fixed precisely by Thucydides (The Peloponnesian War IV:50-52) just before a partial solar eclipse (21 March 424 BCE) which would imply an absurd co-regency of Darius II with a dead king during at least one year! In fact, Plutarch and Justinus have effectively described a long co-regency of Artaxerxes but with his first son Darius B (434–426), not Darius II, and afterward two short reigns: Xerxes II for 2 months then Sogdianus for 7 months, which occurred before the reign of Darius II.

The arrangement of the intercalary months in a chronology without co-regency has several anomalies, especially the presence of two months Ulul in a single cycle. By contrast, in a chronology with co-regency, and thus two distinct cycles, the abnormal intercalary month in year 30 of Darius (Persepolis) corresponds to another cycle ending in year 4 of Xerxes. The titulature of Xerxes (496–475) in Egypt and the data of Diodorus confirm the co-regency of 10 years with Darius (522–486), likewise Elephantine papyri with many double dates with civil and lunar calendars.
Much to the frustration of colleagues interested in seal iconography, Old Babylonian civilians tend to enrol only the legends of their cylinder seals on the contracts they are concluding or witnessing. Confirmation of the name of the party sealing the contract prevails over aesthetic factors.

The status attached to the ownership of an expensive seal made of precious stone and sometimes finished off with precious metal, with a well-chosen, meticulously crafted scene engraved on it, is disconnected from its function as formal identifier needed to authenticate a contract. Correct sealing practices (which party seals on what type of document with which type of seal?) vary regionally as well as diachronically. In some Old Babylonian cities, impressions of a special type of seal, engraved on the occasion of the transaction, are required to validate contracts. Only the name and patronymic of the contracting parties Nowadays, we call these seals “burgul seals”, after the seal-cutter, Sumerian bur-gul, who often witnesses the contracts on which these seals are enrolled.

These burgul seals are not manufactured for individuals who, for some reason, do not own their proper seal, but are devices in the administrative practices prevailing in the city where the contract is written. These throw-away seals must be studied in the larger framework of Old Babylonian diplomacy, which rigidly focus on the correct identification of the parties who are required to seal the contracts through legends or inscriptions.
The Size of the Things:
Metrological Practices in the Old Babylonian Diyala

Carlos Gonçalves (University of São Paulo)

This paper studies measurement values, abstract numbers and calculations in the scope of Old Babylonian mathematical tablets from the region of the Diyala. The first aim is to provide a description of the measurement units used in these tablets and to offer a classification of the manners in which scribes employed them. The paper also presents a new interpretation for the issue of the ‘orders of magnitude’ in cuneiform mathematics, by analysing how the structure of metrological systems was involved in calculations.
Babylonian urban landscape between the onset of the Neo-Babylonian dynasty up till the rebellions against Xerxes ("The Long Sixth-century") was a complex mesh of local ancient families and nouveau-rich business entrepreneurs, farmers, work-gangs, foreigners, slaves and many other social circles. Each member of these circles carried a name, whose characteristics may indicate ethnic, religious, political, and even, to a certain extent, personal affinities. One of the most common features in names of this period is the prominence of the theophoric elements of Nabû and Bēl-Marduk. These imperial deities of the Neo-Babylonian state were given preference over the ancient revered triad of the "great gods" Anu, Enlil and Ea.

Out of the three, the cult of Enki/Ea is one of the most perplexing during this late period. On the one hand, its important place is preserved in ritual compositions and prayers, which perpetuate Enki/Ea's central function as water giver, purifier and patron of the exorcists' and diviners' sacred ritual knowledge. On the other hand, very few actual cult activities or name giving practices invoke Enki/Ea and his circle of deities, except in certain ancient fossilized family names and in several hundred personal names mostly from the city of Babylon. Why Babylon? Apart from the obvious kinship of Bēl-Marduk to Enki/Ea as his son, one possible hint already lends itself in the syncretism between the two deities, which took place during the second millennium BCE, and is based on the association of Enki/Ea's city of Eridu and Marduk's capital in Babylon. In light of these issues, how can one characterize the group of Ea-bearing individuals in Babylon? Are we looking at social circles who kept their affinity to Ea from personal reverence, like the Old Babylonian Eridu priests who settled in Ur? In my paper I will discuss the chronological distribution of c. 400 Ea-named individuals from Babylon, and attempt to reconstruct their social circles based on role, function, and other important textual links.
In 1990, a few months before his death, we gathered at Samuel Noah Kramer’s apartment to celebrate his 93rd birthday. After all the toasts, Kramer stood up. He told us what he was presently working on, what a joy his profession was to him, and then he offered a toast to the Sumerians, calling them “The World’s First Humanists.” While the characterization may be a bit of a stretch, it makes a compelling story and I have used this aspect of Mesopotamian civilization as the basis of 25 years outreach presentations to school groups of all ages.

Samuel Noah Kramer’s writings, although now outdated and largely ignored, at the time gave the field a prominent profile in the outside world. I would like to discuss ways in which Kramer’s “popularizing” approach can be revisited and given a sophisticated updating.

Judy Bjorkman presents an outreach program that has been fine-tuned as a result of yearly presentations to a United States Middle School. She will discuss ways in which scholars and teachers can work together to construct programs that can be incorporated into a school curriculum.
The kingdoms of the Near East have formed and dissolved alliances, resisted threats, and tried to preserve their existence during the middle Bronze-Age era, 3500 years ago. This paper analyzes balancing moves and geopolitics in the triangular system of Egypt, Hatti, and Mitanni orbited by lesser kingdoms such as Babylon, Assyria, and Alashiyia. We find that the principal logic of the balance-of-power theory, namely, oppose an emerging power by forming alliances was operational in those bygone days as well. The Mitanni ruler Saussatar who had established control in upper-east Mesopotamia clashed with Egypt under the rule of Thutmose III in 1472 BC. However, under Hittite threat, Saussatar’s son Artatama had chosen to align with Egypt to prevent a two-front war. Similarly, prior to the emergence of the bipolar Near Eastern Bronze-Age system of Egypt-Hatti, Tushratta, the ruler of Mitanni, asked for Egyptian help against the Hittite Empire rather than asking for Hittite help to circumvent Egypt. Hence, alignments with the lesser of the two evils and the avoidance of two-front wars did not concern only minds of German military strategists like Von Moltke and Schlieffen prior to the First World War. Geopolitical positions and calculations mattered regardless of history.
The idea of our project is to present archaeological and historical knowledge in a userfriendly and non-professional way. The game is based more on facts than on fantasy despite to popular board games. The manual and the playing cards will be in Arabic and Kurdish. We want to present knowledge about the most important periods of Mesopotamia to this generation. The Assyrian Empire will be the first series. Other periods like the Early Dynastic in south Mesopotamia will follow. Complex information should be explained through the actions in the game to give a better understanding of settlement and society development in the Ancient Near East. Education should be combined here with amusement. In this way we hope to gain the awareness and interests of the people, but more important is that the locals can feel connected to the archaeological sites and artefacts, so that they understand the value and hopefully take responsibility for their cultural heritage.

Since this game is complex and new for this region, we want to address it to students at schools and universities in the first place. But we also want to display the game at museums and book fairs to reach a broader audience.
This paper takes as its starting point a rather unusual double burial (dated to 20th–19th c. BC) from Kültepe-Kanesh, in which the two adult occupants were described as having been partially burnt. In all other respects, however, this grave is very much in keeping with traditions of straightforward interment than with full cremation. Archaeologically, the latter custom securely manifests itself in extramural cemeteries attributed to the Hittite sphere (17th–14th c. BC.), well and truly distinct from the intramural burials encountered in kārum houses. Indeed, cremation as a peculiarly Hittite predilection – at least in an elite context – is firmly attested by the detailed textual account of the Royal Funerary Ritual, šalliš waštaiš, in which the deceased king and queen are burned at a pyre. It is in fact in this textual account, rather than archaeological parallels, with suggests an intriguing link between the ‘lightly toasted’ occupants of the Kanešean grave and the royal protagonists of šalliš waštaiš...not only because they have been exposed to fire, but also because both couples were given gold eye- and mouth-covers. Attested in several other Kültepe graves, such covers are almost certainly the material correlates of those described in the šalliš waštaiš text. This match between text and artefact raises significant questions of cultural continuity in terms of identifying early forerunners of Hittite royal customs amongst ordinary Kanešeans in an Assyrian merchant enclave.
Assurbanipal’s Egalitarianism

Sanae Ito (University of Helsinki)

As a true Assyrian king, Assurbanipal followed the tradition established by his predecessors, while he was an innovative king who stressed his benevolent and favourable attitude towards potential enemies and subjects in a difficult political context. His royal letters sent to the Southern and Eastern Mesopotamian region strongly suggest the shift of the ideological royal image from a general warrior image of the king to a favourable, merciful, attentive and solicitous king in order to detach the political elites and citizens from rebellious Šamaš-šumu-ukīn and his allies.

Of the royal image that Assurbanipal promoted in his royal letters, his pioneering self-presentation is egalitarianism. In his two letters, ABL 287 addressed to the citizens of Nippur, and ABL 295 to the citizens of Rāši, he declares that he treats people equally. I examine the contents of the missives and reveal their political situation in specific moments.
The current crisis in the Near East highlights the critical need to engage and involve local communities in cultural heritage processes and protection. For example, in the Near Eastern context there is still a long way to go to bring local communities into the archaeological process. This paper discusses a Syrian-Australian research project to conserve, study and exhibit cultural heritage artefacts extant in Syria’s north west Euphrates River valley, known as Wadi Tishreen, that was advanced in planning when the Syrian conflict began in 2011. The project’s vision is to create on-site in Wadi Tishreen a secure storage, interpretation and community education centre for Syrians and international scholars and visitors. Local communities in Wadi Tishreen are intrinsic to the project as it consciously seeks to confront the dominant privileging of ancient heritage by extending its reach to include the preservation of recent historical and contemporary cultural artefacts. In the midst of widespread looting and destruction of ancient sites across Syria, this paper examines the current status of contemporary cultural heritage in Wadi Tishreen. It is apparent that the fate of contemporary cultural heritage may have a direct effect on the preservation of colocated archaeological monuments and collections in Wadi Tishreen.
An Open Scientific Collaboration for Studying Relationships between Entities and their Agency: Bibliographical Notices of Inflectional Morphemes and Datamining

Vanessa Juloux (EPHE, France)

The starting point of this project was to draw up a database (DB) for studying the relationships between entities (human or divine) and their agency (socially sex based) for my doctoral work. This project rapidly adopted a collaborative dimension assuming the digital age was a fantastic opportunity to change the way we work, by adopting a new methodology for sharing data in the fields of philology and anthropology. This concept came from two distinct observations: the lack of digital bibliographical notes specialized in the relationships between entities; bibliographical references about relationships from other scientists can provide relevant informations to ‘my’ DB of bibliographical references, and even for comparative purposes. In other words, even if scientists work individually, they contribute to enrich the open scientific DB, and this collectively, in real-time. This concept of open scientific collaboration would have been unfinished if the option to inventory paradigms into corpus was not given, that guaranties full interaction between philological data and bibliographical notices of inflectional paradigms.

The DB was designed for, and according to inflectional paradigms and entities — extracted from scientific publications or corpus. This platform is available to scientists studying relationships between entities and/or their agency of the ANE from the beginning of writing to late Antiquity.
Hundreds of cuneiform cylinder seals of the Bronze Age contain vivid iconographic narratives and details. Such images are often dismissed as 'banquet scenes' or 'heraldry'. With my work related to the transactions on the Tin Road which extended from Hanoi in the Ancient Far East to Haifa in the Ancient Near East, a possible solution exists to explain the 'meanings' of these image narratives in terms of philology. Many of these artifacts may be explained as artistic representations presented by Meluhha (Mleccha) from speakers who mediated the evolution of tin-bronzes which revolutionized the Bronze Age by making available tin from the largest resource of the globe: the tin belt of Ancient Far East. The cipher for the narratives read as a writing system, mostly in the form of hieroglyphs, was a layered rebus-metonymy, as a specialised form of metaphor or trope. I will present many examples from the reading of the Warka Vase, the Gold Disc in Kuwait al Sabah Museum, the Shu-ilishu cylinder seal of Meluhha seafaring merchant, to link the now isolated disciplines of iconography, iconology and philology.
Une nouvelle archive privée d’un marchand sumérien à l’époque d’Ur III

Ari Kamil (Université Panthéon-Sorbonne, Paris)

Une importante collection de documents cunéiformes est désormais conservée au musée de Suleymaniyeh (Kurdistan irakien). Parmi eux se trouve un petit lot d’une centaine de tablettes, qui constituent les archives privées d’un nouveau marchand de l’époque d’Ur III qui était jusqu’à présent complètement inconnu: un dénommé Eṣidum. Ces pièces d’archives s’apparentent de près à celles désormais bien connues de deux autres “hommes d’affaires” de cette époque: SI.A-a et Tûram-ilî.


L’origine géographique des archives d’Eṣidum demeure inconnue, comme celle d’ailleurs de ses deux confrères. Mais elles présentent le grand intérêt d’être datées avec des noms de mois qui ne sont pas tous très courants. Certains de ces noms de mois s’apparentent à ceux que l’on trouve déjà dans les archives de SI.A-a ou Tûram-ilî, ou dans les archives récemment publiées d’Irisagrig. D’autres encore semblent devoir être rattachés au calendrier d’Adab. Et l’on retrouve également des noms de mois se attachant au Reichskalender.

Cette communication présentera les pièces du dossier (83 tablettes) ainsi que les résultats de la recherche interne menée pour déterminer les origines possibles de l’archive. On regardera ce que furent les activités d’Eṣidum pendant les 34 ans de son parcours professionnel (de Šulgi 37 à Ibbi-Suen 3) et on examinera les éventuels liens avec les deux autres archives de SI.A-a et Tûram-ilî.

Comparée à l’énorme masse documentaire des archives administratives d’Ur III, les archives privées de marchands demeurent peu nombreuses, mais c’est ce qui en fait tout le prix. En complément de la synthèse récente présentée sur ce sujet par S. Garfinkde (CUSAS 22, 2012), notre recherche vise à mieux comprendre ce que pouvait être un marchand faisant des affaires pour son propre compte à la fin de l’IIe millénaire.
Problems of Iconographic Interpretation when Starting from a Text: A Case Study

Othmar Keel and Florian Lippke (Department for Biblical Studies, Bible+Orient Museum, Fribourg)

Based on an excerpt from Lucian’s De Dea Syria the Egyptologist Ph. Derchain interpreted an Egyptian relief of Ramses II. as a representation of a child sacrifice (VT 20/1970). This view was adopted by many authors (as for example Spalinger, Heider, Stager and Yurco). Derchain chose an example from Ashkelon which is in a rather bad condition. However, there are at least ten Egyptian representations of Canaanite fortresses with depictions of inhabitants carrying children in a similar manner. Many of these examples are much better preserved than the Ashkelon relief. Derchain neglected the request by H. Frankfort (1934) to establish an iconographic standard version as an equivalent of a standard text prior to interpretation. Following Frankfort’s advice it is possible to show that Derchain’s interpretation cannot be sustained.
In the Realm of Images: 
The Use of Ivories within Late Assyrian Palaces

David Kertai (Tel Aviv University)

Assyrian palaces are renowned for the large reliefs that decorated their more monumental walls. These reliefs communicated with a diverse audience of courtiers, visitors, gods and demons. Though better known, reliefs were part of a much more extensive realm of images, including wall paintings, furniture and clothes, which provided significance to the spaces of the palaces. This paper will discuss the role and importance of other media within the palace by presenting a case study on the role and importance of ivories within Assyria. It will address the ongoing debate about the popularity of ivories within Assyria and discuss the correlation between producing, reusing and storing these objects within Assyria and its palaces.
Cuneiform Labs: Annotating Akkadian Corpora

Ilya Khait (Friedrich-Schiller-Universität Jena and Universität Leipzig)

*Cuneiform Labs* is a framework in development, aimed at a comprehensive processing of cuneiform corpora. The key feature of the application consists of a (semi-)automatic annotation and glossing algorithm, which provides rich morphological and phonetic data for Old, Middle and Standard Babylonian forms of the Akkadian language. The application includes a dictionary, a syllabary, a bibliography organizer, an editor, and a number of other tools and resources.

This paper will focus on presenting the current developments of the project: enhancing the capacities of the application and applying them in respect to the Old Babylonian divination corpus. When annotated, this corpus is to be used for the detection of parallels, word-usage information, spelling conventions and other markers of language and script that could shed light on the early evolution of the Mesopotamian divination tradition.
The relatively small corpus of hymns devoted to temples in Sumerian literature may be divided into two types: Type A: "Temple Building and Dedication Hymns," which recount, in poetic form the building and dedication of a temple to a certain god. This type of hymn is represented in Sumerian literature mainly by two compositions: the great hymn of Gudea; and Urnammu B. These are not genuine 'Temple Hymns', but contain lengthy passages of praise of the restored temples. Type B: Genuine Temple Hymns, which are entirely devoted to the praise of the relevant temple. This literary genre is represented in Sumerian literature by four major compositions: the so-called zà-mì-hymns from Tell Abû Salâbîkh, dated to the Early Dynastic III period (edited by Biggs in 1974); the so-called 'Collection of Sumerian Temple Hymns' (edited by Sjöberg in 1969); the Keš Temple Hymn (edited by Gragg, in the above-mentioned); and a hymn, dedicated to the Ekur (edited by Kramer in 1957). In this paper, the content and literary structure, as well as the cultic and historical background of these two types of temple hymns will be discussed.
It could seem striking that the well-known poetic term for mankind in Sumerian and Akkadian, „the black-headed“, contains reference to black colour which in most contexts bears negative significance. Nevertheless, I argue that no colour can be positive or negative in itself as it takes its value always from relation to other colours, or other qualities. Following Irene Winter who has elaborated on the significance of lapis lazuli when used as a designation of colour, I understand the usual term for black as implicitly opposed to the shining quality of lapis. The value of this dark, semi-precious stone is closely connected to the necessity of its import to Mesopotamia. It is thus a form of the Other which acquires its value due to its foreign status. If Mesopotamian people bear the designation relating to the colour black, lapis lazuli serves as a designation of „the other kind of black“, the hardly accessible, exalted quality with which preferably gods and royalty were compared. The term „black-headed“ would therefore refer to mankind by using implicit opposition to the gods and kings to whom „the black-headed“ must humbly submit.
The terms ideograms, logograms and heterograms are rarely explicitly contrasted with reference to the cuneiform, since the choice among them largely depends on regional traditions. Although Weeden (2011) proposed an empirical research program leading to a choice between these terms (pp. 3–9) and successfully applied it to the Hittite cuneiform, he abstained from following it to its logical conclusions. Consequently he retained the traditional term „logogram“ in the title and much of the text of his book.

The goal of our presentation is to aduce additional evidence in favour of Sumerograms and Akkadograms in Hittite texts being heterograms under Weeden’s definition. We will argue that in many cases heterographic expressions cannot be mechanically transposed into Hittite, nor vice versa. On the one hand, some heterograms disambiguate Hittite forms. For example, the phrases A-NA KUR URUḪA-AT-TI ‘to the land of Hattusa’ and I-NA KUR URUḪA-AT-TI ‘in the land of Hattusa’ presumably correspond to the same Hittite sequence *Ḫattušaš udni (or simply Ḫattuši). On the other hand, there are Sumerian and Akkadian expressions without a plausible Hittite counterpart in the speech of scribes. Our new argument in favour of their non-Hittite pronunciation involves a complex pattern of interaction between heterographic noun phrases and Hittite Wackernagel clitics.
First-Aid Plan to Safeguard the Cultural Heritage of Old Aleppo During the Post Conflict Period

Rim Lababidi (UCL Qatar, Doha)

In light of the current Syrian crisis, the ancient urban center of Aleppo that embodies millennia of civilizations has been turned into a battlefield. Preliminary statistics by the World Heritage Centre revealed that in less than two years 70% of Old Aleppo has been destroyed or severely damaged. This paper identifies over 170 significant cultural attributes within Old Aleppo and it maps the damage affecting each of them in an attempt to develop a plan that can safeguard Old Aleppo during the post-conflict period and prevent further damage. Based on mapping the damage of Old Aleppo, a first-aid plan is developed that delivers rapid emergency measures to stabilize the assets, secure them and pave the way for the next stage. Following, a post-conflict reconstruction process is proposed to pick up where the first-aid stops. Both of the plans are based on sustainably developing measures for the local community.
Der Feldzugsbericht in Šu-Sîns Königsschriften im Vergleich mit Verwaltungsurkunden: Die Grenze zwischen Erzählung und Geschichte im Rahmen der Königsdarstellung

Carlos Langa Morales (Westfälische Wilhelms-Universität Münster)

Narrative as a form of written expression has a series of formal characteristics and follows a series of fixed rules that vary over time; however, its inner aspect remains the same. In the same way, we can speak of narration in images and objects. One of the main functions of narrative is to relate and interpret past events. Thus, narrative can serve as a means of self-representation for a sovereign and recast past events in a subjective and fictionalized light. I want to compare how certain events are represented in the campaign tales or military reports of Šu-Sîn in “Collection A” and “Collection B” with “reality” on the basis of administrative documents in order to understand which changes occur and which mechanisms are used in narration.
Emotions are currently in vogue in various disciplines, including disciplines that focus on the Hebrew Bible and the ancient Near East. At first glance, it seems unproblematic to assume that the psychological category of “the emotions” is relevant to antiquity: After all, how else could one classify words such as “love,” “hate,” “fear,” “courage,” “wrath,” or “mercy,” other than as emotions? The answer, it turns out, is that the classification could be very different. This paper argues that the psychological category of “the emotions” is foreign to the ancient Near East and that its usage in reference to antiquity is anachronistic and risks distorting our understanding of ancient anthropologies from the outset. Indeed, “the emotions” were the invention of latemodern, anti-Aristotelian Scottish thinkers that included David Hume (1711–1776 C.E.) and especially Thomas Brown (1778–1820 C.E.). The single, homogenizing category of “the emotions” displaced the premodern and more differentiated taxonomy of “passions, affections, and sentiments,” the former having emerged as a rival psychological taxonomy over against the latter. Furthermore, these rival psychologies are embedded within conflicting anthropologies. Therefore, ancient references to “passions, affections, and sentiments” are not simply another way of saying what people today mean by “the emotions.” The very fact of this distinction requires us to adopt different terminology in historical-critical work on, e.g., conceptions of “love,” “hate,” “fear,” “courage,” “wrath,” and “mercy” in the Ancient Near East.
Sargon II at Tell Tayinat:
Text and Image of a Neo-Assyrian King in the West

Jacob Lauinger (The Johns Hopkins University)

In this paper I identify five fragments of basalt inscribed with cuneiform from Tell Tayinat as pieces of a stele of Sargon II. After discussing the basis for this identification, I consider other stelae that Sargon II erected elsewhere in Assyria’s west and some reasons why he may have desired to display his text and image at Tell Tayinat in particular.
The Pre-Sargonic documents from Girsu sheds some light on the mathematical procedures applied by land surveyors in order to estimate the fields’ and gardens’ surfaces. Approximately fifteen administrative tablets refer indeed to the length, width and surfaces of several fields, which are all superior to one iku (0.36 ha). On the other hand, a couple of texts also give the length, width and surface of gardens or small surfaces calculated in sar units. Both kinds of tablets enable us therefore to reconstruct the relationships between length and surface units, as well as to identify the bridge used by surveyors to shift from the former to the latter. They also show that surveyors used several kinds of rounding and approximations, probably in order to reduce the margin of error. The aim of the paper is first to focus on the methods of the Sumerian landsurveyors to estimate surface in administrative contexts, especially to compare the calculation of large and small surfaces. Furthermore, the fresh review of the use of length units, especially the gi and the ninda-DU, such as they occur in the administrative documentation, can also show which specific unit was considered to be a basic unit.
Sur quelques aspects de la Figure aux Plumes

Camille Lecompte (CNRS), Sophie Cluzan (Musée du Louvre)

La Figure aux plumes dérive son nom des deux appendices chevronnés qui jallissent verticalement au-dessus de sa tête. Bien que certains personnages soient représentés avec deux éléments similaires dans la forme, ceux-ci retombent généralement sur les épaules, telle une longue chevelure. L’absence d’image de comparaison entrave donc l’identification du personnage. En s’attachant à réévaluer les hypothèses précédemment émises à son sujet, la communication proposera de nouvelles incursions dans certains détails des figures datant du tournant des IVe et IIIe millénaires. Enfin, sera évoquée la question de l’espace où se déroule la scène.

Une étude philologique cherchera par ailleurs à réévaluer le texte inscrit sur la face qui est tenu pour une courte composition littéraire. En raison des incertitudes relatives à l’interprétation des signes et aux difficultés liées à l’état archaïque de la langue sumérienne, sa traduction demeure incertaine. On proposera précisément ici une nouvelle interprétation de ce texte qui se démarque des précédentes, notamment celle de Wilcke. Afin de restituer cette œuvre dans son homogénéité, cette étude tentera également d’établir les possibles liens existant entre la composition littéraire, le texte relatif au domaine agraire appartenant au dieu Ningirsu et la figure elle-même.
Building activities have a very strong meaning in the Ancient Near East in terms of the royal representation – at least, this is what the inscriptions make us believe. When it comes to the visual representation of kings involved in building planning or processes the evidence is soon getting weaker. The best recorded images of kings who actually built something are the ones of the ruler carrying a basket with mudbricks and thus very personally involved in the building process. On the Early Dynastic votive plaques some kind of narration seems to be evident in this way to picture the king, as the scene with the basket carrying ruler is followed by feasting scenes or adorations. But what is the narrated connection between the different scenes shown on the plaques and why are precisely these parts of the building process shown? My paper deals with questions of the connection between written royal building activities and the details of these that the kings actually depict in visual media. In this vein, I want to outline which aspects of "building" are important in the visual communication of the royal ideology during the Early Dynastic Period and beyond.
Several commands for production of goods appear in Nuzi, for example as receipts indicating the quantity of raw material handed over to a craftsman, sometimes with the verbal expression ana epeši (in order to make) with reference to the work to be performed. They are often sealed by the craftsman who acknowledges the receipt of the raw material, or by an agent responsible for its delivery. Contracts are also concluded; they detail the mutual obligations, such as the precise description of the final product, the time of delivery, penalties in case of the craftsman failing to fulfill his obligations, and wages arrangement.

The paper will analyze the contract orders concerned by textile work in the Nuzi documentation. Special considerations will be given regarding the sector involved (palatial / private), with prosopographical remarks relevant to the craftsmen. The paper will also provide a focus on JEN 314, a contract by which Zike, son of Širwiya, known elsewhere as “weaver of Nuzi”, is committed to make a magnificent kusītu garment each year for a period of five years to Tarmi-Tilla, member of one of the leading families of the city.
There is a long discussion whether emotions are depicted in ancient iconographic sources or not. The recent discussions respond in a cautious manner – preferring “gestures” and “habitualized actions” (that do not convey emotions?) as labels for a given image. Consequently, following this argumentation one might assume: No emotions at all were depicted. Against this position, it is possible to achieve more productive results by taking non-human emotions into account. However, as a general corrective the model of Eigenbegrifflichkeit (B. Landsberger, engl. conceptual autonomy) is to be introduced into the iconographic discourse in order to demonstrate the problems when applying a certain label medial attestations from distant worlds. The present paper argues for a strong skepticism considering depiction of emotions, and at the same time opts for broadening the iconographic data set in order to gain a deeper understanding of emotions in the ancient world. However, anachronistic fallacies have to be avoided.
As known from the texts, Nuzi’s palatial administration was primarily concerned with procedures that served the provision of goods for royal and political needs. One of the key elements within the distributional system was the organization of storage facilities. While to date not much is known about these storage facilities and their organization, the paper presents all available and partly unpublished information gleaned both from textual as well as archaeological evidence. Of interest are three aspects in particular:

- The different types of storerooms, the goods stored therein and storage capacities. This discussion is based on textual sources and also includes the questions of access authorization and events that called for the withdrawal of goods.

- The installations and inventories which allow for the identification of rooms as storerooms within the palace building as well as storage capacities. This perspective is based on archaeological sources and includes a discussion of the duration of storage and accessibility of stocks.

- The relationship between physically identifiable storerooms and tablet finds in their immediate vicinity, fathoming opportunities to identify storage units known by name within the archaeological evidence.
My paper explores the conclusion of Gilgamesh, Enkidu, and the Netherworld. Specifically, it examines the challenge of using literary texts to make any arguments about actual Mesopotamian afterlife beliefs, when we don't understand the original use context of those narratives. First, I review the problematic conclusions reached by previous scholars who have cited the text without addressing this issue. Then I argue, using the model first proposed by Niek Veldhuis in his edition of Nanshe and the Birds, that the text can be securely placed in one ancient context: that of the scribal school, and therefore likely reflects vocabulary and knowledge important to a scribal career. Finally, I consider which conclusions about the nature of the Mesopotamian afterlife can be derived from the text, based on this interpretation.
Looking and Seeing in the Neo-Assyrian Letters

Sara Manasterska (University of Warsaw)

The following paper tries to find a linguistic explanation for the almost total lack of Akkadian verbs commonly conceptualized as verbs of looking and seeing other than amāru and dagālu in the corpus of Neo-Assyrian letters. The usage and distribution patterns of verbs such as palāsu and naṭālu relative to amāru and dagālu in letters, which are thought to be the written form closest to everyday speech, are compared diachronically and across dialects. This distribution pattern is then contrasted with the uses of aforementioned verbs in literary contexts. The juxtaposition, together with an analysis of the kinds of objects taken by amāru, serves to further elucidate the meanings of the verbs of seeing and looking in the Neo-Assyrian letter corpus.
The city of Muṣaṣir/Ardini and its famous temple are depicted on one of the reliefs of Khorsabad (Room XIII, slab 4), which shows plundering the city during the eighth campaign of Sargon II in 714 BCE. The city and its temple are well recorded in the Assyrian and Urartian inscriptions.

Recently the author studied many uncovered objects from that area, some of them being column bases, which very probably came from the temple of Haldi, in addition to other material probably date back to post-Musasir kingdom in the 7th and 6th centuries BCE. The location of the long-lost Iron Age city of Muṣaṣir and its famous temple were recently identified with the territory of the modern village of Mdjeser in the Sidekan district in Iraqi-Kurdistan by the author of this paper.

In this paper, I try to examine the available textual record (Assyrian and Urartian inscriptions), the visual record (the Assyrian reliefs of Khorsabad), and the available material evidence (which is recently obtained by the author and other teams in the area). On the basis of the available material, I try to examine whether the city of Muṣaṣir was destroyed or not. And if it was destroyed during the Iron Age, then we have to examine the available texts, images and uncovered materials to find out who destroyed Muṣaṣir?

Who ‘Destroyed’ Muṣaṣir?

Dlshad A. Marf (Salahaddin University-Erbil, Kurdistan)
Le rapport entre texte et image dans les reliefs de Khorsabad: tradition et innovation un siècle et demi après Assurnasirpal II

Paolo Matthiae (Sapienza Università di Roma)

"Le rôle canonique et normatif que le Palais Nord-Ouest de Nimrud a joué aussi bien dans la formulation de la structure architecturale que dans la distribution des sujets de la décoration pariétale pour la tradition des palais royaux d'Assyrie a été reçu dans le Palais Royal de Khorsabad au temps de Sargon II d'une façon partielle. S'il est vrai que la citadelle de Nimrud a été pour les architectes de Khorsabad un modèle de référence fort, il est vrai aussi que les innovations des architectes et des sculpteurs de Khorsabad ont été bien remarquables et elles reflètent une conception idéologique et politique nouvelle de l'empire certainement propre à la grande personnalité de Sargon II. La diffusion des sujets historiques dans plusieurs salles du palais de Khorsabad et la suppression des sujets mythico-symboliques sont accompagnées par une différente utilisation des inscriptions royales synthétiques, les "Fastes", comme complément des décorations sculpturales".
This paper surveys the image of the ideal woman as defined by OB Sumerian didactic literature. Typically for Sumerian didactic texts, this is defined \textit{ex negativo}, i.e. by means of reproaches and/or insults hurled at a paradigmatic ‘anti-role model,’ who, in this case, is accused of failing at every aspect of ‘womanhood’ (nam-munus).

While, firstly, these texts teach general moral lessons, they also enumerate the domestic responsibilities of a housewife, offering unique insight into everyday female life and the tasks a woman was expected to accomplish. In contrast, tasks considered degrading for a member of the independent class were ridiculed and used as insults. Incidentally, prestigious labour such as textile work is depicted on \textit{objets d’art}, whereas base work such as flour grinding is not. Besides, more ‘superficial’ aspects like attractiveness were adduced to paint a holistic picture of the perfect woman.

As the schoolmasters of the OB Edubba’a probably composed these texts, and predominantly schoolboys copied them out, they represent an inherently male view on what constituted the ideal wife. Therefore, finally, this paper will address the question as to whether these compositions, abounding in insults due to the \textit{ex negativo} technique, should be regarded as misogynistic or not.
Šitimgallu, a Sumerian loan word for the Akkadian “architect,” “chief” or “master builder” first appears and is used in the common language in fact only in the Old Babylonian period. In all periods of human history, the profession of an architect demanded a wide range of knowledge and abilities: inspired vision of an artist and an expertise in various materials, advanced knowledge of mathematics and organisational skills. Are there cuneiform texts that can be associated with this group of experts? Analysing the list of coefficients YBC 5022 and the famous tablet of geometrical problems BM 15285 against the background of archaeological and pictorial evidence, I will claim that these texts served as an “architect’s manual.”

It had been already suggested, based on textual and mathematical grounds, that the origins of Babylonian mathematics go back to the Ur III period. I will argue that the profession of an architect, which involves proficiency in exact science and other expert knowledge, also emerged in this time.
There are periods in human history marked by an intention of worshiping a human ruler. Often, these periods are also the periods of the imperial expansion. Nevertheless, the perception of divinity does not always permit a direct deification of an emperor. I will demonstrate, basing on evidence of pictorial and textual sources that royal images were venerated in the first millennium Assyria. The images of the king were revered in the temples of the Assyrian heartland, in vassal states and in provinces. Sacrifices were performed for them by an Assyrian army on the march.

The adoration of the royal effigy was part of the imperial religion and ideology. Assyrians did not practice the imposition of the Assyrian cults outside Assyria, but made their provinces and vassals to provide Assyrian gods and temples with offerings and tribute on occasion of Assyrian feasts, to “pull the yoke of Aššur.” On this occasion also the royal effigies were revered. Economical resources were accumulated in the Assyrian heartland. In the focus of the imposition of the Assyrian imperial cult in such a way lay on the economy.

Cult of the king’s image started in the Assyrian Empire, but outlived it. As many other Assyrian imperial institutions, it can found also in Achaemenid Babylonia.
The lecture addresses the decipherment of several culturological terms related to beer and beer brewing technology: bappir, ninda, kaš, gar. The examination of the nouns through Kartvelian evidence solves linguistic and culturological issues related to the concrete items as well as problems linked with beer brewing in ancient Mesopotamia. Bappir, ninda, kaš, and gar are explained from their phonetic, morphemic, lexical, and even graphic aspects elucidating their Kartvelian origin. Also, Kartvelian culture deciphers and links the earliest composition of a “banquet” scene on a seal dated ca. 4000 BC (University Museum’ excavations at Tepe Gawra) with beer brewing technology from the eastern mountainous regions of Georgia.

That Kartvelian evidence has the power to decipher some of the outstanding Sumerian problems such as the Rod and Ring (RAI 51), ring poles, chaplets, necklaces and wheels (RAI 53), the lexicographic formula (RAI 58), metrological units (RAI 60), and culturulogical lexemes like kaš testify to the pre-Sumerian status of Kartvelian languages, and hence, its function as the standard of comparison. Assyriologists need to reconsider their negative stance towards the inclusion of Kartvelian languages and culture in Near Eastern Studies and engage actively in this promising field of research.
Weighing Units, Standards and Weight Artefacts during the Old Assyrian Period

Cécile Michel (Histoire et Archéologie de l’Orient Cunéiforme, Maison Archéologie & Ethnologie René-Ginouvès, Nanterre)

The private archives of the Assyrian merchants found at Kaneš, in central Anatolia, highlight the use of the weight system, well adapted to quantify the metals they traded from east to west and back. An atypical progressive metrological list of weights gives an idea of the variety of weights used by the merchants. Account texts reveal the use of different weight standards and methods to correct weight deviations. A hundred and fifty stone weights found at Kaneš may be compared with the data provided by the texts. These weights, which show significant variations, witness the existence of many individual weight standards, and confirm the recurrent necessity to correct weight deviations.


L'élément le plus intéressant reste certainement la représentation même du vase sur les scènes rituelles de son propre décor. La mise en abîme ainsi effectuée permet une contextualisation nécessaire à l'interprétation des scènes figurées et permet une meilleure compréhension des divers éléments figurés.

Le dialogue opéré entre l'écrit et le figuré permet une lecture de signes iconiques précis et une meilleure compréhension de l'objet. Les scènes représentées sur le vase sont issues d'un répertoire d'actes rituels qui concernent directement le vase en question et d'autres objets associés comme la pierre dressée.

Enfin, la corrélation établie entre les sources iconographiques et celles épigraphiques permet de postuler une continuité dans les pratiques religieuses hittites sur plusieurs siècles.
This presentation attempts to examine methods used to assess volume in an Old Babylonian administrative environment. Texts like NBC 11509, an undated tabular administrative text, appear to estimate the volume of silt to be excavated from canals using a simple multiplication of length by width by depth produces volume. Each of the six canal sections listed on NBC 11509 bears this out. However, when we look at similar texts, such as NBC 6763 dated to Rîm-Sîn of Larsa’s 38th year in power and possibly produced in a similar bureaucratic setting to NBC 11509, this is not the case. On NBC 6763, only one volume measurement value out of five appears to be the product of a multiplication of length by width by depth. Moreover, the total of volume measured is not the sum of volume measurement values stated on the text. This presentation asks “why do expected and stated measurement values on NBC 6763 differ so much?” and “What is the relationship between NBC 6763 and NBC 11509? In answering these questions, it will explore the calculation techniques used to produce each text as well as the administrative environments in which these texts were compiled.
Excavations in Ancient Chorasmia: The Central Monument of Akshakhan-kala

Michele Minardi (University of Bordeaux)

Akshakhan-kala (AK, 3rd cent. BC – 2nd cent. AD) is a fortified stronghold which lies in the territory of modern Karakalpakstan (Uzbekistan) and that at the beginning of our era was a royal seat of the Ancient Chorasmian polity. Ancient Chorasmia belonged to the Indo-Iranian koiné of Central Asia and produced the earliest evidence of canonical Zoroastrianism of the Central Asian area.

This paper will present the preliminary results of the excavations of the Central Building AK, an outstanding and unique monument constituted by a mud-brick terrace accessible by a monumental ramp built on a platform at the centre of the lower enclosure of the site. This monument, architectonically singular but with antecedents in the Achaemenid stepped altars – as for example those from Pasar-gadae – has to be linked to cultic practices related to Kingship and Zoroastrianism.

The Karakalpak-Australian Expedition to Ancient Chorasmia, of which I am member, is still working on this promising site and more results are expected for the coming field season this year.
Text als Bild: *Graphic Reading* am Beispiel der sumerischen Rangstreitgespräche

Catherine Mittermayer und Fabienne Kilchör (Universität Bern)


In Zusammenarbeit von Informationsdesign und Philologie sollen am Beispiel der sumerischen Rangstreitgespräche die Möglichkeiten des „Graphic Reading“ aufgezeigt werden. Hierbei sollen die Reden der jeweiligen Kontrahenten in Bezug auf ihre Struktur und auf die verwendeten Argumentationstechniken mit dem Ziel der konfirmativen Analyse visualisiert werden. Durch die Transformation der Texte in eine grafische Bildsprache können die einzelnen Sprechakte thematisch strukturiert, übersichtlich visualisiert und untereinander verknüpft werden. Die Methoden bedienen sich der Abstraktion und ermöglichen durch das Vereinheitlichen der Informationen einen Vergleich. Die Visualisierungsverfahren unterstützen die Auswertung der Daten, ermöglichen neue Sichtweisen und dienen der Argumentation und Vermittlung.
Paradigm and Model in Astral Thinking

M. Willis Monroe (Brown University)

During the Late Babylonian period scribes working within the fields of astronomy and astrology began to create texts which abstracted principles within their fields into more generic illustrations of theories and concepts. These forms of abstraction took both textual and graphical forms on clay. The creation of rubrics and graphical depictions of schemata raises interesting questions about the reception of and access to paradigmatic thinking in late scholarly cuneiform material.
“The King at the Gate”: Monumental Fortifications and the Rise of Local Elites at Arslantepe at the End of the 2nd Millennium BCE

Lucia Mori and Federico Manuelli (Sapienza, Università di Roma)

After the collapse of the Hittite Empire around 1200 BC its peripheries underwent an interesting process of reorganisation, which saw the emergence of local elites, reeloaborating the Hittite traditions in an original way. This paper aims at presenting the results of recent investigations at Arslantepe/Malatya (SE Turkey), which yielded important new data on the rise and collapse of the local power that used figurative representation at the town’s city gate to express its legitimacy. The archaeological evidence will be correlated with epigraphic sources from the periphery of the Hittite Empire, most of all from Emar and the land of Ashtata. These texts illustrate how city gates were important spaces in the performance of festivals involving the entire community, and in which the direct participation of the local kings might have been an instrument to parade their authority within the community.
The inscriptions of Tukulti-Ninurta I represent one of the richest sources for studying the period of the reign of this outstanding Assyrian king (the end of 13th century BC) from the point of view of different aspects: historical, cultural, domestic and foreign political, economic, religious and ideological. Studying the structure and content of the inscriptions of this ruler and comparing them with the previous ones, we can assume that during the reign of Tukulti-Ninurta I, a number of significant reforms were probably introduced, which found their reflections in his royal inscriptions.

In this brief report, I will try to demonstrate what radically new and traditional things can be observed in the texts of this ruler. It is assumed to trace the formation and development of each traditionally allocated section of the royal inscriptions (introduction, military deeds, building part, blessing and curses). Introduction and military deeds certainly always have received the greatest interest. In the inscriptions of Tukulti-Ninurta I, they obtain a more detailed and canonical form. Obviously, the use of all mentioned parts in the inscriptions is not accidental, they were constructed according to certain rules and principles, which were dramatically developing during Tukulti-Ninurta I’s reign. This report is mainly based on studying Middle Assyrian inscriptions. Also, some observations and hypotheses concerning the establishment and development of the royal inscriptions in general, are based on examples from all known and studied periods in the history of Mesopotamia from which we have got well-preserved texts.
3D-Joins und Schriftmetrologie

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Given their pronounced three-dimensional nature, cuneiform texts are best documented and investigated by means of 3D scans and computer-aided methods. The poster illustrates a possible approach to the computer-aided study of cuneiform manuscripts, as developed within the joint project “3D-Joins und Schriftmetrologie” (JMU Würzburg – TU Dortmund – Akademie der Wissenschaften und der Literatur Mainz, www.cuneiform.de). The project aims to develop an effective framework for the automated extraction of script features, the sorting of manuscripts according to quantifiable parameters, and their virtual reconstruction. Relevant applications concern computer assisted collation, join identification and manuscript reconstruction, quantitative palaeography, analysis of script and scribal hands, and investigation of writing techniques. The resulting software “CuneiformAnalyser”, a graphic tool for the analysis of 3D scanned fragments, allows an unified three-dimensional approach for the analysis and reconstruction of cuneiform texts.
Neo-Assyrian letters are a broad and interesting corpus of data to detect how ancient Assyrians dealt with the creation of images, namely statues of the kings, the shaping of decoration of royal and divine effigies, and the working of lamassu.

The present paper aims to analyzing the ritual and practical aspects of the making of images in the Neo-Assyrian time, taking into account terminology, occasions for the creation, and presentation of the statues referring to how Assyrian kings and sculptors worked and cooperated for this purpose.
When the issue of continuity from the Bronze Age to the Iron Age is raised in regard to Levantine ivories, it evokes the cultural affiliation of the ivories’ manufacturers. This affiliation is mostly dubbed “Canaanite” during the Bronze Age and “Phoenician” during the Iron Age, implying a linear evolution of culture. Although scholars have debated whether such historic terms should be employed within archaeological research, the ivories are still largely associated – both explicitly and implicitly – with these local identities in the Levant.

This paper explores aspects of identity and continuity through locally consumed artifacts, made of organic materials, found in sites such as Jerusalem and Hazor. In contrast to the well-studied ivory collections – such as those found in Megiddo, Samaria and Nimrud – these finds are oftentimes sparse and isolated, and found in varied archaeological contexts; many of them are made of bone, prestigious ivory’s cheaper, more accessible sibling. Tellingly, such artifacts are not necessarily described by researchers as “Canaanite” or “Phoenician,” perhaps exposing some bias in interpretation; their affinity to the ivory collections is multifaceted, and may shed new light on the development of ivory manufacture and consumption in the Levant.
Clay envelopes have existed since the invention of writing in Mesopotamia. Their formal, technical and functional features changed and developed through time and space, but their content always remained consistent. Text and image belonged together and their placement within the layout of the envelope was an important part of administrative practice. There are two different levels of text/image relations within their layout: The written text on the surface of the envelope versus the rolled seal impression, and the depiction and inscription of the seal within the impression respectively. The interrelations between these text and image levels record a great deal of information about the social and administrative organisation and political situation of these societies in question. The continuity of use of written and sealed envelopes from the Uruk Period (as closed bullae) to the perfectly shaped rectangular clay envelopes of the 1st Millennium BC demonstrates the need and the willingness of the scribes to invent new practices and techniques to improve their administrative tools. The question arises if the envelope was invented because of the need to combine text and image, and which methods can be used to trace the beginning of cases and envelopes.
Published by Lacheman in 1937, the text SMN 3180 is different from the other Nuzi Texts, because it is an omen text and deals with earthquakes. Written in the typical Nuzi ductus, it is one of the most ancient omen texts and reports sections of the *Enuma Anu Enlil* series.

An analysis of this text can throw some light on the relationship between the Nuzi scribes and the Mesopotamian scholarly and scientific tradition, included the written reports about ominous events.
In the 19th century, E. de Rougé stated that the immediate prototypes of Semitic letters were to be sought among the hieratic (cursive Egyptian) characters. A century later, W. Helck and K.-T. Zauzich determined that the West Semitic alphabet had comprised only those Egyptian cursive characters, which had been used in “Egyptian syllabic/group writing”.

Summarizing philological and historical evidence allows to conclude that the Canaanite consonantal alphabet developed as a local adaptation of the Egyptian scribal practice of recording non-Egyptian words that was current during the second part of the second millennium BC. This local adaptation must have occurred under Ramesside rule, when Egyptian or Egyptian-trained scribes resided at Canaanite sites (O.Goldwasser).

In 1960, W. Weidmüller shrewdly proposed that the commonly known names of the West Semitic letters were derived from the technical (mnemonic) designations of the characters of “Egyptian syllabic writing”. His most accurate suggestion was probably the prototype of ‘Aleph: meaning in Hieratic: ‘sitting man with his finger at his mouth’ — a misrepresented ‘standing man with his arm stretched’ and lexically meaning i.n=f ‘thus he said’ — a Neo-Egyptian literary cliché.

This poster proposes a reconstruction of graphic and lexical prototypes of the two West Semitic graphemes that are presumed to stem from two- (mīm) and three-component (nūn) Egyptian groups.
In recent years, increasing numbers of cuneiform tablets have become available through electronic databases, rendering it possible for the individual researchers to access large data sets.

This is of particular relevance when approaching the economic history of Ancient Mesopotamia. Having large quantities of texts at our disposal greatly increases our possibilities of using more refined methodologies, and facilitates the application of quantitative methods, social network analysis or even econometric studies. We can thus approach the institutions shaping economic interaction from more than one angle, looking at individual transactions on the one hand, and investigating overall economic performance on the other.

The scores of administrative texts dating to the reign of the Third Dynasty of Ur, collected in the Database of Neo-Sumerian Texts (BDTNS), provide an excellent data set to test the applicability of quantitative analysis on a larger scale. This paper will discuss the key methodological and theoretical questions arising at the intersection of larger datasets and traditional philology on the basis of a set of administrative documents dating to the Ur III period, taking into account the new challenges the availability of new resources also poses for the analysis and representation of the material.
Sensing the Sacred in the Neo-Assyrian Temple: The Sights, Smells, and Sounds of the Divine Meal

Kiersten Neumann (Oriental Institute Museum)

The most fundamental ceremony of a Neo-Assyrian temple was the presentation of offerings to the gods in the form of divine meals (naptanus), the principal components of which were food, drink, and aromatics. A range of portable works of art facilitated the preparation and serving of these goods: ritualized butchering was performed on altars, food was laid out on offering tables, liquid offerings were placed in libation vessels, and aromatics were placed on incense burners. These portable works of art were crafted of similarly valued and visually appreciated materials as the divine image before which they stood – exotic woods, light-colored stone, and precious Metals – the sensorial aspects of which materially and conceptually would have commanded attention within the low-lit inner chamber of the temple. Concurrently the smell of aromatics from the incense burners and of the food offerings would have filled the enclosed space while the recitation of lamentations and prayers, and the performance of songs provided a soundtrack to the experience. Neo-Assyrian texts speak to the material and sensorial characteristics of the divine meal; as it is said in an inscription of Sin-šarru-iškun, ušēpišma itquru kaspi ebbi ana qurrube naptan šēri u lilāti maḥar ilūtiša (“he had a bowl of shining silver made to serve the naptanu of the morning (and) of the evening to her (Tašmētu’s) divinity”) (AfO 16 306: 19). Visual imagery compliments the textual sources, adding a spatial and contextual understanding to this practice, as well as active participants, for example the libation scenes from Shalmaneser III’s Balawat Gates and Aššurbanipal’s lion hunt reliefs in the North Palace. In this Paper, I argue that it was the strategically assembled, culturally valued corpus of sensory phenomena of the divine meal that marked this ceremony as something “other,” as ritualized practice fit for the dwelling place of god within this particular cultural and social context, that is to say, the elite sphere of the Neo-Assyrian Empire.
In 1998, J.-C. Margueron discovered a large amount of school tablets at 'Chantier K', outside the palace of Zimri-Lim. Among the word lists, proverbs and literary texts, there were also around 190 mathematical texts: metrological lists and tables, multiplication tables, even tables of squares and square roots, as well as around 50 examples of 'mathematical rough work' on buns. As the 61st RAI wants to promote bridges between archeologists and assyriologists, it will be shown how a careful recording of the tablets during the excavation allows us to follow the learning of mathematics thanks to dated mathematical tablets discovered together. Moreover, the metrological tradition highlights a discrepancy between the teaching that took place at Chantier K and the administrative practices of the palace. Finally, the important role played by the learning of mathematics at 'Chantier K' confirms the advanced numeracy of the scribes of Mari.
During the excavations in Sam‘al (Zincirli) several orthostats combining inscriptions and images have been found. From these, the orthostat of King Kula-muwa (c. 840–810 BC) showing the king and some divine symbols together with a Phoenician inscription (KAI 24), a fragmentary orthostat of King Bar-Rakkab (ca. 733–713/7111 BC) with a banquet scene and an Aramaic inscription (KAI 217), and a further orthostat of the same king showing the Moon-god, the king and his scribe together with an Aramaic inscription (KAI 218) shall be discussed. That there was a certain relation between text and image in all these cases can be assumed, because text and image were incised on the same object. But one should not overlook that texts and inscriptions are genres of their own which have to be deciphered independently from each other. So the question remains to be answered how the relation of text and image on the three orthostats from Sam‘al (Zincirli) is to be understood properly.
Fifty years before Erwin Panofsky advanced his theory of iconology, Charles Clermont-Ganneau called by the same name an opposite approach to visual art, which looked at it being an historical resource, although not as a cultural product, but rather, as a cultural factor, since images can themselves stimulate new intellectual production or artistic creation in the observer. This is particularly true for images passing from a civilization to another, as they are a medium of syncretism. Clermont-Ganneau ascertained that regarding the impact oriental imagery had on Greek mythology: he pointed out many correspondences between this latter and the iconographic repertoire of the so-called “Phoenician” bowls, a Levantine class of metal vessels richly decorated, which had spread in the Mediterranean area in the first half of the 1st millennium. We will confirm the soundness of Clermont-Ganneau’s approach by bringing another example touching the “Phoenician” bowls, this time in the matter to the diffusion of Mesopotamian imagery in the Levant.
New textual evidence is presented for an incompletely known procedure for the daily motion of Jupiter. The procedure turns out to be related to several badly understood geometrical procedures involving trapezoidal figures, thus providing rare evidence for the use of geometrical methods in Babylonian mathematical astronomy.
Kızılkaya lies in the northeast of the Amuq plain which is on a high rocky hill. Approximately 300 dolmens are located on the hill. It seems that dolmens and related cultures are foreign to Anatolia. Our research at Kızılkaya Hill and related sites in the vicinity such as Akpinar, Tell Kızılkaya, Temel Kızılkaya mounds and some caves shows that the sites reveal an uninterrupted time range from the Paleo-lithic Chalcolithic to Islamic Period.

Dolmens have a rectangular plan, they are made of large and rough stones. It is difficult to date the Kızılkaya dolmens at this stage in Anatolia, due to lack of Research in Anatolia. There are many questions, such as, chronology, origin, cultural links etc. Dolmens are found in almost all of the world in different times with different types starting from the Neolithic period. They are found in Anatolia in two different regions: Thracia in the northwest of Anatolia and the Amuq-Islahiye Plains in the south. The dolmens of Thracia can be compared to those of the Balkans and Eastern Europe, the dolmens of the Amuq Plain are associated with those of the Eastern Mediterranean. The Levantine dolmens are dated to the Chalcolithic and Early Bronze Age.
Recontextualising Religious Experience and Ritual in the Early Dynastic Period: The Temple at Tell Agrab as a Case Study

Monica Palmero Fernandez (University of Reading)

This paper will discuss the application of new analytic frames to the study of textual and iconographic material associated with cult in the Early Dynastic period, based on theories of materiality, embodiment and intersectionality. The focus will be on recontextualising textual evidence and artefacts alongside the renegotiation of space (i.e. architectural changes) in order to reconstruct religious experience at the temple and how it may inform our understanding of social and cultural development. The Shara temple at Tell Agrab will be analysed as a case study.

Traditional historical approaches to the study of religion have focused on literate societies. Texts and visual imagery are used to reconstruct a genealogical concept of religion, describing a hierarchical system of deities, their attributes, and how they developed over time. This normative reconstruction of belief systems does not inform about how individuals negotiated those beliefs in a reality construed of material things, and may ultimately constrain our ‘image’ (i.e. reconstruction) of religious experience in the past. In contrast, recent theoretical and methodological approaches in archaeology have pushed forward the notion of materiality, which addresses objects as they are implicated in the construction of social identities, as well as how object worlds shape human experience.
The images on Lamaštu and Hulbazizi amulets depict a sick man lying on a bed. He is normally flanked by two mythical healers or lies alone on a bed surrounded by objects. This is known since the beginnings of Assyriology and one of the pioneers of Mesopotamian demonology and magic, Karl Frank devoted a monograph in 1908 on the *Beschwörungsreliefs*, where he connected texts and images describing the sickbed scene as *Krankenbeschworungssszene*. Although this fascinating study is long outdated many of its arguments are still valid and can be refined with new evidence. Concerning the latter, Frans A.M. Wiggermann published an article in 2007 an article titled; *Some demons of Time and their Functions in Mesopotamian Iconography*, in which he elucidates the realm of the bedroom with the sickbed scene in it on the basis of a Hulbazizi and Nus-ka (bit mēseri) incantations. The present paper will build on these studies and will demonstrate how fruitful the amulets are for text-image comparative studies. The sickbed scene (image) can be furthermore compared with other texts describing ritual scenes or incantations from other corpora. Furthermore, seals also depict the sickbed scene, which can be linked with texts and image occurring on the Lamaštu and Hulbazizi amulets, or also with texts describing fumigation.

Healing in Images and Text: The Sickbed Scene

Strahil V. Panayotov (Free University Berlin)
Dans les différentes publications des tablettes de Nuzi, les empreintes de sceaux ne sont que très rarement représentées. Les travaux menés par E. Porada (1943) et D. Stein (1987 et 1998) sont les principaux répertoires d’empreintes de sceaux dont nous disposons.

L’étude prosopographique que je mène sur les scribes ayant travaillé pour une femme, Tulpun-naya, a révélé de nombreux scribes homonymes qu’il a fallu distinguer à l’aide de critères de comparaison tels que l’entourage des scribes (commanditaires, témoins...), les villes où ils ont travaillé, leurs styles rédactionnels... Mon séjour à l’institut oriental de Chicago m’a permis d’identifier des sceaux inédits et d’intégrer le critère sigillographique à mes recherches, ce qui s’est révélé être un outil précieux dans l’identification des scribes homonymes.

Cette présentation concerne Itḫ-apiḫe fils de Taya (85 textes) ; Itḫ-apiḫe sans patronyme (72 textes) et Itḫ-apiḫe fils de Turari (1 texte : JEN 239).

La comparaison des empreintes de sceaux apposés aux tablettes a permis d’identifier le fils de Taya dans 26 textes où il apparaissait sans patronyme et de lui attribuer JEN 239 jusque-là assigné au fils de Turari. Cette étude permet également la mise en lumière de pratiques telles que le prêt ou l’emprunt de sceau.
The present paper aims at addressing what is usually referred to in ancient Near Eastern studies as ‘international relations’ or also ‘diplomacy’, and I focus on the Late Bronze Age period (ca. 1550–1200 BCE), especially in the Levantine region. The Egyptian point of view, on one hand, and the general Asiatic point of view, on the other, are reviewed and discussed in a comparative manner, much in agreement with Mario Liverani’s work on the subject, in order to understand the means for expressing and conducting inter-polity Relations – or for proceeding with ‘international relations’ – during this period. However, I stress the necessity of not confusing ancient ways of understanding what we currently call ‘diplomacy’ and ‘international relations’ with modern ways of explaining such phenomena. I draw this criticism from anthropological or ethnographic studies and insights, used in a comparative manner, mostly for epistemological Arguments, but also as a tester of historical methodological procedures. The main point advanced in this paper is the need to attempt to capture or recover the ancient meaning these ‘international relations’ had for the peoples of ancient Southwest Asia.

Reconsidering International Relations in the Levant During the Late Bronze Age

Emanuel Pfoh (National University of La Plata and National Research Council, Argentina)
Feudalism and Vassalage in the Ancient Levant?

Emanuel Pfoh (National University of La Plata and National Research Council, Argentina)

The present paper offers a review of the extended use of medieval terminology referring to socio-economic and socio-political structures and practices in Ancient Near Eastern studies, focusing on the region of the Levant, i.e. Syria-Palestine, during the second and first millennia BCE. Notably, terms like ‘feudalism’, ‘feudal’ and ‘fief’ were ubiquitous in oriental scholarship up to the 1980s, describing a territorial or political control by means of economic exploitation or exchange; terms like ‘vassalage’ and ‘vassal’ have had a longer existence and are still nowadays used to denote political subordination mediated by personal oaths or treaties between two parties, kingdoms, states, etc. A critical approach from the field of political anthropology allows for arguing that such medieval terminology and categories need conceptual updating and replacement, especially in regard to historical accuracy. It is therefore proposed to understand those situations usually referred to as ‘feudal’ or expressing ‘vassalage’ as reflecting instead patron-client bonds, as they are described in the ethnohistorical record of the Middle East. This argument aims not at automatically replacing one explanatory model for another, but rather to analyse each historical situation in order to find sound conceptual means to understand in a more appropriate manner ancient social praxis in the world of the Levant.
Images in Epithets: 
Textual Imagery in the Collection of Sumerian Temple Hymns

Monica Philips (The University of Chicago)

The Collection of Sumerian Temple Hymns is a text made up almost entirely of epithets – literary descriptions, puns, and metaphors – of cities and temple sanctuaries throughout southern Mesopotamia. This makes the Temple Hymns unique in that it knits together extended descriptive passages for over forty places and deities in the Mesopotamian pantheon. This paper will address the textual image as imagined in the Collection of Temple Hymns, and the ways in which the epithets employed there can further our understanding of Mesopotamian conceptions of the temple and its relation to the divine and mortal realms.
Representations of Stelae in the Palace Glyptic of Early Syrian Ebla

Frances Pinnock (Sapienza University of Rome)

The paper will take into account possible representations of stelae in one seal from the Royal Palace G of EB IVA Ebla. By comparison with the written evidence, an attempt will be made at understanding how they were made, where they were placed, and their meaning for the visual image of kingship in the mature Early Syrian Ebla.
The Disabled Body in the Selected Ancient Near Eastern Omentexts

Simone Pittl (Universität Innsbruck)

In this talk, I want to illustrate the social construction of disability as described in the first millennium BCE Akkadian omenseries Šumma Alu (if a city...), Šumma Izbu (if a ‘rej ect’ = anomalous birth...) and in morphoscopic texts such as Šumma Alamdimmû or Šumma Nigdim-dimmû.

The theory and methodology of disability history forms the basis for my considerations. According to disability history, disability is not seen as an ontological fact, but as a social construct. The main goal of this approach is to look at varying definitions of disability in different cultures and during different periods of time. Disability acts as a loose analytical category that sheds a light on socially determined principles of classification. It is seen in this talk as socially constructed through different discourses. One can see the omenlists and morphoscopic texts as an intellectual discourse on the human body – including the disabled body – in a magical-ominous setting.
On the Black and White Decoration: A Simple Opposition of Two Colours or an Aniconic Manifestation of an Ancient Myth?

Paola Poli

According to a ritual test in order to assure the recovery of a sick man, the door of his house was smeared with white gypsum and black bitumen, representing Ninurta and Asakku respectively. The god and the demon are the main characters of the popular myth Lugal-e that tells about the struggle between the god, Ninurta, and the demon, Asakku, and the subsequent victory of the first over the second. The opposition of the two colours, on the door, represents the battle between the god and the demon and, with the overthrowing of the demon, the sick man will be cured.

A particular decorative form, built up throw the opposition of black and white colours, is attested in official and religious buildings of various areas of the Ancient Near East.

The combined investigation of the archaeological and written evidence, considered in this contribution, is an attempt of explanation of the symbolic value of the combination and opposition of the two colours.
This paper re-examines A. Leo Oppenheim’s notion of the “stream of tradition” and demonstrates its legitimacy and ongoing utility in both written and visual contexts through an elucidation of the development of Tigridian discourse. This Tigridian discourse in its royal perspective emerged in Early Dynastic Lagash and continued through Akkad and Old Babylonian Eshnunna into Assur. As a case study, this paper analyzes pictorial and textual adaptations and reconfigurations of warrior mythology in the shaping of royal representation. In refining Oppenheim’s conceptualization of the stream of tradition, this paper further explores the categories of tradition, cultural discourse, and ideology, considering the latter as a sub-discourse responding to societal expectations impregnated by tradition.
Alongside their familiar, largely anthropomorphic gods, ancient Mesopotamians seem to have considered certain objects to be gods as well. The names of such objects were often preceded by a DINGIR sign, marking the name of a god, and in some cities and periods such objects received regular food offerings alongside more conventional gods, and were presented with elegant clothes and other gifts.

Such entirely non-anthropomorphic DINGIRS are a widespread phenomenon, attested in Mesopotamia from the earliest days of writing until late Hellenistic times, and venerated in different cities at different times. In an effort to understand how ancient Mesopotamians thought about such DINGIRS and related to them, my paper will explore the visual and textual evidence for the apparently divine boats and chariots owned by many gods, which were used by their divine owners for riding in processions and for journeying to visit gods in other cities.
The throne room of the North West Palace of Ashurnasirpal II at Nimrud has been the subject of several studies, mainly focused on its decorative program. Scholars have long acknowledged that this space was used, especially in a political sense, to separate the more public area from the more private, or ceremonial, wing of the palace: a sort of reception suite.

Despite many insightful ideas on some particular aspects, there appear to be few works or even no specific studies on this room as a whole, with special regard to the audience.

This paper fills part of this gap by reconsidering the throne room as transitional or borderline context – both for Assyrians and guests – and as a sensory space that is both manipulative and synesthetic. In this way the room is evaluated holistically: the images and the so-called „Standard Inscription“ are seen to cooperate with the immaterial aspects, such as 1) the management of the entrances and the space – judged on the basis of a ‘seen’ and ‘unseen’ rule; 2) the manipulation of fields of view, interplay of light and shadow; 3) the emotional responses to the auditory, visual and olfactory stimuli which allowed the audience to fully experience the space, even activating what is commonly referred to as ‘non-sense’ or ‘sixth sense’.

Following the methodologies used in the recent archaeology of the senses, I argue that the throne room of Ashurnasirpal II was a melting pot of sensorial stimuli, intended to cause the phenomenon of the arousal for a psychological control of the minds.
Making Equivalent Volume, Brickage and Capacity in Old Babylonian Mathematical Texts

Christine Proust (Laboratoire SPHERE, UMR 7219, CNRS & Université Paris Diderot)

How to quantify three-dimensional entities? Ur III and Old Babylonian cuneiform texts reflect various approaches towards this issue. Different metrologies, for capacity, volume or brickage, were adopted in different fields of activity for different purposes. Then, the idea of converting one into another, for example, capacity into brickage, was of little practical interest. In Old Babylonian mathematical texts, too, one finds these different ways of quantifying tridimensional entities. However, these approaches to spatial extension are not completely independent from each other. In a way, the idea of converting capacity into volume, or volume into brickage, appeared to be meaningful from a mathematical point of view. How are capacity, volume and brickage metrologies articulated in mathematical texts? This issue is examined through some mathematical texts from Southern Mesopotamia.
Materiality and Corporality: Some Iconographical Aspects in Relation to Corporal Experiences in Neo-Assyrians Reliefs of Nineveh and Dur-Sharrukin

Leandro Ranieri (University of Sao Paulo)

The literature devoted to the study of the Neo-Assyrian palace reliefs concludes about the meaning of the images, a possible typology and its function, indicating the ideological and propagandist load of representations. However, it is possible to make an approximation of the meaning not restricted to iconology, but also aspects related to the body represented, requiring an integration of what is in the picture, the holder of representation, its placement and position in architecture and space, and their role (or agency). The performance of the reliefs lies not only in its contents, but in materializing meanings (written or pictorial) in stone, whose permanence and durability can enable a ritual and memorial appeal (internal performance), before ideological (internal and external performance). Enhanced from the holder level, the reliefs’ program requires body movement, but also a unique visual and tactile integration. There may be a parallel between the real and the represented, both affecting each other. The body is always represented in its entirety. Exposed body parts merge ideal (size of the arms and forearms, e.g.) and real (muscle definition of the legs, e.g.). The accuracy of the analysis depends on the passage of the contextual elements to materials and “agency” elements.
Questions of economic development and performance form a key strand of scholarly debate on the history of early complex societies. In the field of Ancient Near Eastern studies, economic organization and associated social relationships are often addressed through qualitative discussions of social structure and societal types, with little attempt at staking out approximate quantitative frameworks. Through on-going research at the Fragile Crescent Project of Durham University’s Department of Archaeology, I am drawing together information from archaeological surveys, remote sensing, and administrative cuneiform sources in order to reconstruct economic and political networks of the Middle Bronze Age institutional household.

By evaluating quantitative assessments of the agricultural capacity and performance of a number of settlements and associated institutional households of the Middle Bronze Age Bilād al-Šām, the Jazīrah, and the Zagros piedmont, this paper offers new perspectives on ancient economies. Through the combined analyses of site catchment area and textually founded estimates of institutional size and spatial configuration, it is argued that we can arrive at a much more detailed and quantifiable empirical basis for understanding relations between larger economic institutions, rural communities, and the overall economic capacity of a site and its hinterland than has hitherto been the case.

These observations offer some interesting perspectives on the capabilities and constraints of early political economies in their wider social setting, of relevance for archaeological and historical research alike.
Timber for Khorsabad: Alternative Realities

Julian Reade (University of Copenhagen)

Textual and pictorial evidence for the origin of timber used at Khorsabad may seem to be inconsistent, but there are alternative interpretations.
Since its first elaboration in the 1960s, the concept of the Sumerian “king-priest” has been repeatedly utilized by Mesopotamian scholars to define the archetypal form of power in the Uruk period. The use of this concept has emerged to account for the recurring representations of a bearded central figure wearing a turban and bearing specific insignia in the Urukian iconographic sources, and particularly the archaic glyptic art. Recourse to that concept was largely perceived as all the more legitimate, because it seemed to confirm the classic theory of the Sumerian “temple-city” (or theocracy) elaborated as early as the 1920s from the Presargonic textual sources of ancient Girsu. The present paper’s primary aim is to revisit the genesis and the relevance of a concept involving a unity of the political and religious spheres at the origins of the State.
Seals are one of the most common artifacts where image and text can meet, not only because they are usually impressed on documents, but also because they often carry an inscription. Glyptic compositions and legends are both intended to serve artistic, functional and symbolic purposes that express the same basic information: the seal owner’s identification (only occasionally detectable from the information provided by the tablet or the envelope). The combination of image and text however does not occur on all seals and, when it happens, it does not follow a prescribed scheme. In this paper I am going to examine the legends, the types of seals and the association with the owners/users of the inscribed seal impressions from Kārum Kaniš level II. In particular I will focus on the distribution of inscribed seals among the different social groups of kārum society and on the treatments applied to the legend during periods of use and reuse of the seal (i.e. collocation of the text within the frieze, relation between the legend and the scene and conveyed meanings, recarving or preservation of the legend after a seal’s transfer, etc.). All these points will be developed in conjunction with the sealer’s identification, which remains a significant area of concern in current Kültepe studies due to its primary importance for the reconstruction of the kārum archives.

Identification Through Image and Legend: Inscribed Seals from Kārum Kaniš Level II
Melissa Ricetti (University of Florence)
The University of Manchester has now held three seasons of excavations at Tell Khaiber, near Ur, in a project led by Stuart Campbell, Robert Killick, and Jane Moon (http://urarchaeology.org). Work so far has focused on a large administrative building of the mid-second millennium BC, which was also a centre of scribal production. Some eighty tablets have been found to date, both administrative and educational. Most come from a room that also features a recycling bin. In this talk, I will present the archaeological disposition of the tablets, an overview of their contents, and a preliminary analysis of their historical significance.
The study of the ancient Middle East is endangered everywhere, but nowhere more so than in Syria and Iraq themselves. Collectively the discipline is very good at offering training and support to our professional colleagues in these countries, but arguably we have been less effective at reaching out to wider publics in the region in their own languages. However, the current ubiquity of mobile computing devices, such as phones and tablets, across the Middle East gives us the opportunity to reach out to unprecedentedly numbers of people who are interested in the ancient history, archaeology and languages of their own localities.

In this Talk, I shall argue we should be building these audiences into the design of online projects as a matter of course, and discuss possible strategies for doing so.
Old Babylonian terracotta plaques have been studied for decades, yet their concrete functions and iconographic content remain elusive.

My paper approaches the pictorial system of this popular art form by focusing on a specific gesture typical for a group of plaques known as goddess within a structure or Brustbildgöttin. This widely distributed group depicts females within dome-shaped, reed-like structures wearing long coats, elaborate hairdos and horned headdresses that identify them as goddesses/divine images. They hold both hands perpendicular to the body in order to display the rich jewellery and ornamented clothes worn underneath. Their characteristic frontality and clenched hands protrude prominently from the background. The resulting impression of a direct engagement with the viewer is rarely seen in Mesopotamian art. Using terracotta plaques from Ishchali as a starting point and summarizing evidence from Southern Mesopotamia and beyond, I will argue that we should identify the motive with a specific ritual action rather than a particular divine personage.
Contextualizing Umma: The Social and Physical Geography of the Umma Province of the Ur III State (2112-2004 BC)

Stephanie Rost and Adam Anderson (SUNY Stony Brook and Harvard University)

This paper will discuss an interdisciplinary, quantitative method to aid the reconstruction of Umma's social and physical geography and hydrology. Ur III documents from Umma provide an extraordinary and detailed insight into the socio-political and economic organization of an early state society. However, without the larger geographic contexts surrounding the Umma province, this rich data set cannot be explored and utilized to its full potential. The water management scheme of the Umma will function as a testable case study. The lack of a geographic framework impedes the reconstruction of canal and river channel networks and the description of the hydrological technology employed. This limits our ability to establish the philological and semantic range for the translation of the Sumerian termini technici pertaining to water management. We propose a research method that will address this shortcoming by integrating new archaeological data, remote sensing, and textual analysis into a Geographic Information System (GIS) model, to achieve a comprehensive reconstruction of Umma's hydrology, geography, and demography. The textual analysis will rest on a network analysis on the relationships between geographic locations and agents engaged in water works. By geolocating place names and isolating specific textual markers (e.g., dates, specific nouns for people and places, and numbers for commodities, titles for PNs etc.), we can begin tracking the flow of goods along a definable infrastructure (i.e. canals, trade routes, etc.) within a chronological and socio-economic context. The results of this novel approach will allow for detailed studies of the numerous actors in this complex socio-economic system.
Managing an irrigation system, regardless of time and place, requires a considerable amount of planning. The irrigation infrastructure of canals and water control facilities must first be constructed, and then later regularly maintained. Water needs to be allocated to different parts of the system in order to meet the water demands of various crops. The smooth operation of the system depends on the timely performance of all necessary tasks, and a staff of full and/or part-time administrators is employed to plan and schedule the execution of the required work projects. The administrative documents from the Umma province during the Ur III period (2112–2004 BCE) provide an extraordinarily detailed insight into the administration of ancient irrigation systems and the various computations and quantifications employed in the planning of the execution of irrigation works. These documents bear witness to the level of scientific understanding of data acquisition and management in Ur III administration. In addition, the recording of the names of officials in charge of supervising and authorizing the various work projects not only allow us to reconstruct the chain of command but also determine the degree of centralized control in irrigation management. More importantly however, it also provides insight into the skill set that various administrators and officials mastered and helps us gage the level of literacy and numeracy of an ancient society. This paper will discuss a set of texts which illustrates the individual administrative steps including the mathematical procedures involved in the planning and execution of irrigation works.
A New Interpretation of an Old Incantation and Its ‘Sitz im Leben’

Nadezda Rudik (Universität Leipzig)

The earliest Sumerian incantations are among the most difficult Mesopotamian magical texts to interpret due to the archaic and often defective orthography, the concise art of writing and our insufficient knowledge of Sumerian.

In the course of my PhD project, which was formally completed in 2011, but is the type of project on which one never really stops working, I undertook a completely new evaluation of the corpus of the earliest incantations. Along with a new edition of all known incantations before the OB period (104 texts), the genre of “incantation” in its diachronic development, its features and its differences from other genres of Mesopotamian literature were studied.

A new subdivision of the text corpus was proposed based on text function (as opposed to Falkenstein’s). Special attention was given to the incantation formulae: the research results demonstrate that certain formulae are not necessarily bound to a certain incantation type, and vice versa, that incantations with a certain function do not necessarily require a specific formula. The formulae served rather to connect the incantations with the divine sphere.

Furthermore, this research project has uncovered many new interpretations of the old texts which were studied practically for the first time in connection with one another. After a short summary of the project this paper will focus on one such text which belongs to the group of incantations concerning house building. A new interpretation of this text will be presented. Its topic and motifs will be analyzed in the context of other early incantations and in the wider context of Sumerian literature. As a conclusion I would like to attempt to determine the Sitz im Leben of this text and of the whole group of building incantations.
This talk will investigate the possible identification of the Akkadian plant *sikillu* with Greek *skilla* (Lat. *scilla*). Beginning with the physical description of the plants in the pharmacological sources of the Mesopotamian and Graeco-Roman traditions, this exploration will reflect on the very similar roles that *sikillu/skilla* played in the purification ceremonies of both cultures, which aimed at purging ‘polluted’ human bodies of unwanted evils.
The aim of this paper is to assess the degree of standardisation and variation of epithets in royal inscriptions written in Sumerian from the early second millennium BC. I will discuss conventions followed by the dynasties of Isin, Larsa, Uruk and Babylon and often even deriving from the 3rd millennium BC, but I will also highlight how these four dynasties and even individual rulers put emphasis on different themes. This variation often reflects and recreates wider ideological programs of rulers or dynasties and thus can yield valuable information on practicalities of royal self-presentation, ranging from allusions to earlier rulers to new ways to conceptualise territorial control.
Besides the hands of different gods, the diagnosis of a demonic affliction is a very common topic within the diagnostic handbook as well as in other prognostic-diagnostic texts. The only text group next to this genre which shares this special interest in describing demonic behavior and the involving effects on a suffering person are incantations, and in particular the large incantation series devoted to the most prominent demonic figures like the Lamaštu series or *Udug.hul*. Since it is generally assumed that the specialist in charge should be in both cases the āšipu, the question is raised if both text groups share a more or less common set of descriptive moments regarding the same supernatural agents and if so, how it looks like.
The paper will discuss a yet unpublished anti-witchcraft incantation on a Late Babylonian tablet which was written by the well-known scholar Ištar-šumu-ēreš, son of Iqīšā, from Hellenistic Uruk. The unusual structure and wording of the incantation raise questions about the development and productivity of this genre of Akkadian anti-witchcraft incantations in the course of the first millennium BC.
In his book, *Cosmic Geography*, Wayne Horowitz provides us with a new edition of what has long been hailed as the Babylonian Map of the World, complete not only with its captions, but with an accompanying text. In principle, a captioned image should be more or less self-explanatory, and should mesh in some obvious way with the appended narrative. I say should, because the features recorded in the image are a bit odd both in inclusions, exclusions and placement and, if they are odd, the contents of its narrative are even more so. It shall be the object of this paper to unpack the mysteries of this mysterious image and to reconnect it with its accompanying text.

*enuma eliš* Meets the So-called Babylonian Map of the World: An Image and Its Text

Jo Ann Scurlock (Elmhurst College)
Mapping Assyria from the Center to the Edge: A Comparative Study of Space and Rhetoric in the Balawat Doors and the Peripheral Monuments of Ashurnasirpal II and Shalmaneser III

Ann Shafer (State University of New York-FIT), Yan Jia (Peking University)

Early Neo-Assyrian military conquests are recounted in texts and images not only from the Assyrian center in palatial and temple decorations, but also on freestanding stone stelae and rock reliefs from the imperial peripheries. The current paper engages in a comparative study of two groups of royal monuments from the reigns of Ashurnasirpal II and Shalmaneser III – the three monumental doors from Balawat and the stelae and reliefs at the Assyrian borders – with a focus on the intention and mode of "mapping" that they both demonstrate. In an inverse relationship, the text-image program of each Balawat door provides a "summary" of the furthest extent of Assyrian activity, whereas the peripheral monuments function as a steady "delineation" of those same territories. Their surprising correlation in function and content reveals unique in/exical features of Assyrian royal rhetoric, especially as it reflects real and imagined geographical space shadowed by the "radiance of Assur" in the ninth century BCE.
A group of terms called semantic primes is of real importance in any language and their graphic etymology might give us the best basic information on cuneiform signs involved. The “diri” terms and compounds are also important to elaborate the readings and meanings of the component signs. The final meaning decided for such terms might be the resultant of a characterizing sentence written using the rebus principle.

The “ditila” might be formed as the sentence “(I) let known to (sb.),” the term for “arrow” is more likely to read “til,” and not “ti,” through a graphic etymology reflecting that arrow is a “life remover;” it makes sb. “leave life.”

The meaning of dirig/diri might be formed of cognate words di with SI and RI with syllabic value of A/a.

The text-image coherence analyzed through graphic etymology might be a productive way to precisely state the values and meanings of cuneiform signs.
Behind the Text-Image Coherence in Sumerian Cuneiform

Anastas Shuke (Alb-Science Institute)

The cuneiform script has always been a fascinating subject of understanding how Sumerians thought of surrounding world. The invention of script signs and their readings was based on the respective object shape and name. Also, being a visual abstraction of its characteristics, function or action, it might be the depiction of a verb, adverb, adjective, etc. Sometimes the actual term was written with a combination of signs, as a short characterizing sentence, using a rebus principle too.

The graphic etymology of A-sign, seen as a short sentence: water “is rain”, gives information on its logographic and syllabic meanings, and may show the actual meaning of nominalizing suffix. The analysis of two writing forms of kam through a coherent graphic etymology comparison of the signs ki and kam (ki-am3), might show its actual meaning in year formulas. Similarly, it might be analyzed the -ak (ki4/ke4) genitive possessive, and further, ergative or locative-terminative case as the same syntactic function related to agent or patient, and also, Sumerian typological characteristics.

Discovering such graphic etymology would be a secure clue to better understand the cuneiform morphological rules or word boundaries, also deciding the most coherent reading values, meanings, so the real language behind its script.
The text of the ritual and incantation series Šurpu, Burning was essentially established by H. Zimmern as early as 1901. This was superseded by Erica Reiner in 1958. As my paper will show, this is not the end of the matter. There are several problems with Reiner’s text, the most important of which is that the catchline of tablet VII does not match the incipit of tablet VIII.

Through the examination of several texts which serve as catalogues of Šurpu incantation incipits, as well as analysis of the content of the series itself, it has been possible to differentiate between three recensions of the text, and thereby discover the reason for the mismatch. Reiner’s tablet VIII is in fact tablet IX, and tablet VIII has been omitted from earlier editions. No complete manuscript of this tablet has yet been identified, though much of its content is preserved, at least in part. One fragmentary incantation, atta binu, „You tamarisk“, is here identified for the first time. The tablet contains incantations to accompany a set of ritual actions, each of which is an act of magical transfer. This contrasts with the other ritual actions of the series, found in Reiner’s tablet V–VI, which are acts of sympathetic magic.
The Goddess Gula on Kassite Seals:
Correlation Between Visual and Textual Evidence

Maria Sologubova (The State Hermitage Museum, Saint Petersburg)

The most popular design on cylinder seals of the 2nd millennium BC represents a scene of worship: the devotee standing or kneeling before a god or a goddess. But just who were these gods? In the iconography of the middle of the 2nd millennium BC, deities often appear without their symbols or attributes.

Seal inscriptions of the Kassite period refer to various deities. Can we find any correlations between image and text? The main aim of this paper is to try to associate some of the images with concrete deities. The focus will be on the goddess Gula, who was one of the most represented goddesses of the 2nd millennium BC. One seal from the collection of the State Hermitage Museum will show the goddess Gula in her anthropomorphous appearance.
Explicit illustrations of the Babylonian constellations, as noted by Erica Reiner, are both rare and late. Extant imagery from the first millennium (Neo-Assyrian to Seleucid Period), includes both schematic line and some striking fully fleshed representations of constellations and significant celestial bodies. These renderings, particularly those etched into astrological tablets, offer a striking opportunity to explore the often subtle and complex relationships between text and image in the ancient Near East not only as these interact on singular objects but also with respect to the larger written and pictorial traditions which they potentially reference or evoke. The respective constellations of images (as well as the images of constellations) on VAT 7851 and VAT 7847 + AO 6448 are particularly marked in this context, and their associations with both visual and written accounts of divine combat with and defense against disorder further explored.
The surviving written and visual corpora from ancient Mesopotamia evince a rich mythological tradition. Fantastic pictorial compositions, depicting gods, heroes, and monsters, are known from as early the late fourth millennium BCE while mythological narrative is extant particularly from the early second millennium onwards. Remarkably limited, given this seeming abundance of evidence, are clearly identifiable correlations between episodes from the surviving mythological poems and scenes from the visual corpus. This paper explores the (apparent) mismatch between written word and image and delineates the respective nature of and interfaces between the written and pictorial mythological corpora.
“How Much is that Doggie in the Window, Woof Woof?”—
Retrieving the Pedigree of an Orphaned Figurine

Henry Stadhouders (Utrecht University)

Despite its virtually unique character, a tiny gold dog that has been in the possession of the British Museum since 1930 appears to still not have been properly studied yet. As it was purchased on the antiquities market it is deprived of any archeological context that might have helped to establish its Sitz im Leben in ancient times. Luckily, voices from the cuneiform record are ready to be revoiced and help us contextualize the lonely figurine and free it from sitting in splendid isolation.
In this presentation, I will investigate the rare phenomenon of instructions within astronomical cuneiform texts telling the reader to ‘draw’ things on some surface. Questions to be addressed include: What types of things are to be drawn? How are they to be drawn? How do they relate to written astronomical knowledge? In order to answer these questions I will discuss two case studies: (1) a small group of texts describing the drawing of constellations and (2) two texts describing the construction of some type of gnomon.
Architecture and Acoustical Resonances: The 'Tholoi' at Arpachiyah Reconsidered Within a Wider Context

Diana Stein (Birbeck College)

The site of Arpachiyah in northern Iraq was first excavated by Sir Max Mallowan in 1933. His objective was to clarify the sequence and context of a distinctive type of painted pottery that he had previously encountered near the bottom of his deep sounding at Nineveh. The site soon became an archetype of the late Neolithic Halaf culture, and among the many hallmarks of this period are the so-called tholoi, whose form and significance still remain a puzzle. At the time, Mallowan's frame of reference reached west across the northern plains of Syro-Mesopotamia to Bronze Age Greece, whence he borrowed the term “tholoi”. Accumulated evidence now suggests that the Halaf culture has closer links with the surrounding highlands to the north and east of Arpachiyah. But the best source for finding comparative material and understanding the purpose of this site and its architecture comes through adopting a more global perspective on Neolithic lifestyles. Drawing on studies relating to this wider database and Campbell's reassessment of Mallowan's excavations, I suggest that Arpachiyah was a regional ceremonial centre and that the structure of the tholoi is integral to the rites performed within. Rarely does the combined evidence of architecture, burial practice, associated artefacts and designs provide such a coherent picture and allow us to imagine the multisensory experience of ritual practice in Neolithic times.
Portable X-Ray Fluorescence (pXRF) Analysis as an Augmentation of Literacy Studies and Social Network Analysis in the Old Assyrian Trade: Preliminary Offerings

Edward Stratford (Brigham Young University)

Perhaps half of the documents excavated from the kārum area at Kanesh were created away from the site, across a wide array of locations traversed by Old Assyrian caravans of traders. Recent models of Anatolian geography are helpful, but locating the creation of individual letters or even more so of debt notes or aides de mémoire is nearly impossible without more information than the texts provide. Non-destructive portable X-Ray Fluorescence (pXRF) analysis offers some information through material analysis of tablets. Because of the complexity of movement and interpretation within the Old Assyrian corpus, such an investigation needs to be pursued in tandem with textual analysis. This presentation will report on the limits and benefits of correlating proposed locations of text creation with the elemental analysis offered from pXRF analysis. Several case studies will demonstrate how such results can be combined with reconstruction of commercial activity and chirographic analysis (distinction of hands) to yield new insights into literacy and providing more information on which to nuance network analysis of the trade.
Boomerang in Image and Text

Oded Tammuz (Ben-Gurion University of the Negev)

The purpose of this paper is to suggest that the sign \textit{RU} can be associated with a boomerang based both on the early forms of the sign and later texts that were based on old traditions.

The term \textit{boomerang} is used here for a weapon made of wood that is hurled and if it fails to hit the target it returns to the thrower.

As noticed before the shape of the sign \textit{RU} does resemble a boomerang. The text that associates \textit{GIŠ.RU} with a boomerang is MSL VI p. 109 (\textit{HAR.gud} commentary on \textit{HAR.ca=ḫubullu}) lines 63–66 which records the various phases in the Boomerang's flight: “goes away”, “rises up”, “returns” and “falls down.” It is further suggested that the term developed with time and was used for other somewhat similar weapons: through-stick, sickle sword and in the end for a completely different weapon: the bow.
A cobalt blue glass ring stamp-seal was unearthed in a Roman clay sarcophagus, near Umutlu town, in Akmağdeni, Yozgat. The object in question, which was probably used as a ring stamp-seal in the first millennium BC, was re-used as an amulet in the Roman period. In this paper, the scene on the amulet stamp has been interpreted, and a production date is suggested. Since there is no inscription on this amulet/stamp-seal, it can be dated by means of the type of the sun disc and the characteristics of the figures on it. According to the evidence, this glass stamp-seal from a Roman grave may probably be dated to the first millennium BC, and it may probably have originated from Cyprus, because of its Phoenician typology, similar finds from Cyprus, its production material, i.e. glass, and the scene on the seal.
The British Institute for the Study of Iraq

Jon Taylor (British Museum)

The British Institute for the Study of Iraq (Gertrude Bell Memorial) is dedicated to advancing research and public education about Iraq in the areas of the arts, humanities and social sciences, from the earliest times until the present day. BISI funds and carries out research and public education on Iraq and neighbouring countries. Our academic coverage includes anthropology, archaeology, history, geography, language and other fields in the arts, humanities and social sciences, from the earliest times until the present. BISI offers a range of grants to support research and education projects that enrich understanding of the culture, history and society of Iraq. We fund and organise lectures, study days, and other public events in London, elsewhere in the UK, and Iraq. BISI publishes the journal IRAQ and distributes The International Journal of Contemporary Iraqi Studies (IJCIS). We also publish books on the history, archaeology, and languages of Iraq, as well as an annual newsletter. We also help to support, re-train, and re-equip the cultural heritage professionals of Iraq. Since 2005, we have been sponsoring scholars from Iraq to engage in research and training in the UK, with the aim of assisting the protection and re-build of Iraq’s cultural heritage.
The British Museum has many years of experience in engaging audiences worldwide, stimulating their interest in the Ancient Near East and facilitating their exploration of the ancient cultures through the objects they left behind. This presentation shares some of the experiences gained through permanent and temporary displays, public events, talks, publications and digital media. It also touches on current trends and future plans, as we adapt to an ever changing world.

What interests the public about the Ancient Near East? What do they already know and how has this changed? What preconceptions do they bring? What are the barriers and challenges to communication? Where are the opportunities? What can the research community do?
The absence of an abstract word for the color blue is a striking feature of many languages, both modern and ancient. In these cases, the color is often described using a substance, such as a stone or dye. Although it was an essential feature of Mesopotamian art, fashion, and architecture, and despite contacts with other languages that had such words (for instance, Hittite), the Akkadian language, too, never developed a specific term for blue. Furthermore, blue objects and materials are occasionally referred to with words that generally mean other colors, such as arqu and šalmu. My paper seeks to reconstruct the Akkadian color system and the ‘puzzle of blue’ in light of ethno-linguistic data collected in the University of California-based World Color Survey project and the physical evidence for blue pigments and colorants from ancient Mesopotamia. With regard to the latter, special attention will be paid to the results of multispectral-imaging analysis conducted on Yale University’s Assyrian relief sculpture from Nimrud. This investigation has revealed the use of Egyptian Blue pigment in unexpected and hitherto unknown contexts in Assyrian architectural design. I will argue that the variety of ways Akkadian refers to shades of blue and the careful distinctions among shades of blue in Mesopotamian art show a highly nuanced perception of this key color, which was not subsumed under one word.
Repenser la présentation des Antiquités orientales au Musée du Louvre à travers l’exemple des salles mésopotamiennes

Ariane Thomas (Musée du Louvre)

Depuis le XIXe siècle, la présentation des antiquités orientales au Musée du Louvre a largement évolué suivant l’histoire du musée lui-même, en particulier l’élargissement considérable de son public et les adaptations rendues nécessaires. A l’appui d’enquêtes et d’expériences menées tant dans les salles qu’en dehors, une réflexion est en cours sur la présentation actuelle et ses possibles évolutions.
Ningirsu, Ninurta und Sirius in sumerischem Kontext

Marie-Louise Thomsen (Universität Würzburg)

Ninurta, der im 3. Jt. in Girsu unter dem Namen Ningirsu verehrt wurde, war zu fast allen Zeiten in Mesopotamien ein sehr populärer Gott, der wegen seines kriegerisches und heldenhaftes Aspekts mit dem Herrscher eng verbunden war. Außerdem war Ninurta Gott für die Landwirtschaft.

In babylonischen astronomischen Texten wird Ninurta mit dem Stern Sirius (MUL.KAK.SI.SÁ, Pfeil) gleichgesetzt. Man hat bisher angenommen, dass es sich um eine späte Identifizierung handelt, aber in sumerischen literarischen Texten aus der nesumerischen und altbabylonischen Zeit gibt es zahlreiche Hinweise auf Ninurta oder Ningirsu als Himmelskörper: Er ist wie die aufgehende Sonne; er ist der Sonnengott von Sumer; er ist der einzige Held des Himmels. Diese Beschreibungen und die Funktionsgebiete Ninurtas passen gut zum Stern Sirius, der als Fixstern mit seinem regelmäßigen Erscheinen für die Zeitrechnung und viele landwirtschaftliche Tätigkeiten von großer Bedeutung war.

Der Stern Sirius, Pfeil, war ein Teil des babylonischen Sternbilds Bogen, und Abbildungen von Pfeil und Bogen z.B. auf Rollsiegeln können ein Hinweis auf den Gott Ninurta sein.
When One is Not Enough:
Multiple Seal Ownership in the Late Old Assyrian Period

Oya Topçuoğlu (University of Chicago)

Seals have been used in administrative practice as markers of identity and ownership for millennia. However, identifying the owners of these seals in the material record is almost impossible unless the seals are found with individuals in physical contexts, such as burials. A holistic approach, specifically one that integrates seals and sealings with the seal inscriptions, sealer’s notations, and textual evidence plays a crucial role in this respect. As recent studies have shown, when examined together, seal imagery, seal legend, and sealed documents can provide ample information regarding seal owners and their social and professional identities as well different sealing practices.

By bringing together seal imagery and textual evidence, this paper explores the practice of multiple seal ownership in official contexts in northern Mesopotamia in the late Old Assyrian period. Various cases attested at Tell Bi’a, Tell al-Rimah, Tell Leilan, and Mari are used to demonstrate how integrating iconography, prosopography, and texts can shed light on this complex practice and the relationship between seal owners and their seals. Whether the practice was seen as a symbol of wealth and prestige or was simply a consequence of personal recognition of the seal owner in a given context will also be discussed.
The corpus of Hittite inventory texts (CTH 241–250) was edited by S. Košak and J. Siegelová in 1982 and 1986. The texts are mainly lists of goods, including metals, weapons, textiles, and jewels, which were brought to Hattusha from the territories under Hittite control; and records of the redistribution of these same goods to craftsmen, temple and court officials.

Despite those valuable editions, scholars largely ignored these texts. However, they are important for the reconstruction of economic networks of the Hittite state during the late Empire Period, when most of the texts were composed.

A new research project at the University of Florence is going to focus on two main kinds of information which can be gleaned from these texts: categories of workers and their role in the social System, and the geographic trade networks of the Hittite state, reconstructed on the basis of the origin of the goods recorded in these texts.
Excavations at the Neo-Assyrian capital cities in modern northern Iraq produced astonishing monumental architecture. These structures not only included temples and palaces, but also the cities’ fortifications. Of particular interest are the city gates, which represent large elaborate constructions. A small group of them stands out for being associated in Akkadian texts with the enigmatic term *mušlālu*. Due to the contexts of the attestations, *mušlālu* is often translated as “step gate” or “ramped passage”. Archaeological and philological evidence suggests, however, that these translations may not be completely adequate as they lay emphasis on a constructional element that can actually be found at most gates, many of which are not specifically referred to as *mušlālu*. This paper aims at critically reviewing archaeological and philological evidence for the *mušlālu* and will discuss the role of the *mušlālu* within Neo-Assyrian architecture.
This paper will tackle the question why most of the known Sumerian debate poems mention Ur III kings and why those rulers were supposed to have decided the dispute of the protagonists in some of those texts. The talk will explore intertextual relations of such debates with poems in praise of the respective Ur III kings to put forward a hypothesis that literary disputes were part of Ur III royal propaganda and court ceremonial aiming to promote particularly Šulgi’s ideology of the divine king, portrayed in the debates as a judge of the values and qualities of animals and plants and the decision maker whose judgements were essential for the organization and management of the Sumero-Akkadian universe.
LH 110 is part of the Ancient Near Eastern scholar debate regarding the function and role of the nadītu-priestess groups in Old Babylonian society. Prima facie, LH 110 forbids the uncloistered nadītu from entering or opening a certain business associated with the sābītu; the penalty for such a crime is public execution by burning. Mainstream scholars deduce from Old Babylonian terracotta plaques and literature that the sābītu's business is a present-day tavern/bordello, i.e. a gathering of rowdy, drunken gamblers and prostitutes. These caused mainstream scholars to view the nadītu through the lens of either (a) indulging in illicit behaviour or (b) that LH 110 reflects a prohibition for the nadītu to compromise her chastity.

In contrast, Martha Roth (1999) opines that LH 110 is an economic regulation of the nadītu, prohibiting her from overshadowing the money-lending business of the sābītu. What commands attention is one of Roth’s conclusions that LH’s dramatic public executions usually take place as the result of a misconduct committed in secrecy (Roth 1999:461). However, the nadītu's misconduct is not committed in secret but in the open, for the priestess enters into or opens a business within public view. What is, then, the secret crime of the uncloistered priestess in LH 110?

From this stance, I have investigated LH 110 and disagree that it is a reflection of the protection of the chastity of the nadītu or an economic limitation in competing with the sābītu. I propose that LH 110 does capture economic relationships, but only in so far as to prevent the nadītu from committing a secretly evasive act that will hinder the administration and maintenance of the state and undermine the king’s continuous authority. LH 110 is a fiscal regulation: it prohibits the uncloistered nadītu from receiving gains from money lending and from secretly evading the payment of taxes as an unregulated moneylender.
Die Deuteronomisten zwischen Persien und Babylonien

Petr Jan Vinš (Charles University, Prague)

Der Beitrag widmet sich der Erforschung der Beurteilung des Königtums und der Königs ideologie der deuteronomistischen Redaktion der Samuel- und Königsbücher der hebräischen Bibel im Vergleich mit der assyrisch-babylonischen und altpersischen Königs ideologie.

Innerhalb der hebräischen Bibel stellt die späte deuteronomistische Redaktion ein theologisches Korrektiv zu den narrativen und heldenhaften Fabeln über die Könige wie David und Salomo dar. Von dieser Rezension wird die Institution von König tum an sich kritisch betrachtet.

Der Beitrag vertritt die These, dass eine paradigmatische Wende in der altorientalischen Königs ideologie in der Perserzeit eine Schlüsselrolle in der Formation dieser sog. nomistischen (spätdeuteronomistischen) Schicht in den Samuel- und Königsbüchern (und im deuteronomistischen Geschichtswerk insgesamt) gespielt hat.
Destroyers of Civilization: Daesh and the 21st Century University

Eva von Dassow (University of Minnesota)

While IS jihadists are looting sites, defacing ancient sculpture, and decapitating statues, universities in Europe and America are decapitating programs for the study of the very civilizations that produced those artifacts and sites. Every week brings word of more cuts or threats to faculty positions, departments, and curricula in the study of ancient languages and history, as well as of the languages and cultures of the modern Middle East – notwithstanding that the need for such knowledge keeps staring the West in the face!

Our political institutions scorn humanistic disciplines as lacking economic value (read: no one makes a profit from anyone’s humanistic knowledge, unless perhaps to authenticate antiquities for sale). They consider education to serve no purpose but getting jobs (ignoring the very laws of supply and demand at the basis of economics) and making money – not making knowledge or, heaven forfend, developing citizens! So universities downsize programs in ancient and modern Near/Middle Eastern studies out of existence, as if they mean to compete with the Islamic State in the endeavor to destroy civilization along with knowledge of it.
Whilst the conception of Mesopotamian rulers as wise, pious or lawful has been textually communicated by the at least partly narrative transmission of their actions and deeds during several millennia, the question how to identify the wise, the pious or the lawful king in the visual world cannot be easily answered. Even if we identify images connected to these matters, like the pious Nabonidus or the lawful Hammurabi, the praying Tiglath-Pileser I in front of the altar, or the Neo-Assyrian kings performing rituals, the question remains whether these (or others) constitute visual narratives relating to the debated issues of the wise, pious and lawful ruler. In this vein, the narrative quality of all these images is open to debate. Do these depictions narrate? Or do they relate to existing narratives? Do they make generic statements without ligation in time and place? Or do they prove by telling the story, that the kings own wisdom, piety and justice. Do these image generate normative or descriptive Wirklichkeitserzählungen (narratives of reality) or fictional narratives of subjects of long ago? By taking a diachronic view, this paper will focus on selected images of the righteous guided king and discusses their narrativity.
Piercing the Eye: On an Old Babylonian Love Incantation and the Preparation of Kohl

Nathan Wasserman (The Hebrew University of Jerusalem)

At the focus of this paper stands a short love incantation which, as it turns out, contains valuable information on the preparation of kohl in the Old Babylonian period. New references to this dark eye make-up are presented, and the relation between magical texts and daily life technologies is discussed.
The fall of Babylon and the death of its king Šamaš-šumu-ukīn in late 648 BC were significant events in the reign of the Assyrian king Assurbanipal (668–631 BC). This is suggested by the number of extant written and visual sources recording some of the details of the failed rebellion of the Assyrian king’s older brother and its aftermath. BM ME 124945-6, a relief that once decorated the walls of Room M (the so-called ‘Throne Room’) of the North Palace at Nineveh, is the best known visual source. It has a scene showing Assurbanipal reviewing war spoils from the palace in Babylon carved in its lower register. In the middle row of that presentation scene, four notable foreigners are shown paying homage to the Assyrian king. The identities of those four important men remain a mystery to this day since extant textual sources do not record their capture or submission to Assurbanipal at the time when Babylon fell. Taking into account available evidence, the speakers suggest that this particular event depicted on BM ME 124945-6 did not actually take place after the capture of Babylon in 648, as this relief seems to indicate, but rather is an idealized composite that has possibly incorporated details from several different incidents. Thus, unsurprisingly, this presentation scene is likely more concerned with royal ideology than it is with historical reality. Therefore, this paper aims to unravel the mystery of this idealized, otherwise unrecorded event by identifying the four foreigners who are depicted together at Babylon shortly after Assurbanipal’s victory over his brother Šamaš-šumu-ukīn.
To discuss what ‘Esarhaddon’s Succession Oath Documents (ESOD)’ are, we should ascertain how the documents have been constructed. The publication of the Tayinat version of ESOD by J. Lauinger (2012), has enabled us to clarify the structure of the documents: that they have nine components: (1) Caption of seals, (2) Titles, (3) Commands, (4) Decrees, (5) Prostases (conditional clauses), (6) Relative clause, (7) Apodoses (curses), (8) Oath in the 1st person, and (9) Colophon.

These components show that ESOD are oath documents composed in the manner of legal documents. As oath documents, they were certainly accompanied by a number of oath rituals. The text of ESOD does not mention any concrete ritual, however, it includes several clues to discovering them. All of the oath takers probably, at the least, used ‘water and oil’ in order to make their oaths effective.

Furthermore, we find some important innovations in ESOD, which were devised to ensure their acceptance by a variety of peoples under the largest dominion of Assyria.
Houses of Secret and the Meanings of Planetary Exaltations

John Wee (The University of Chicago)

This paper builds on my earlier research presented at the iCHSTM 2013 Meeting (Manchester) concerning how depictions of planetary ‘exaltations’ in Weidner’s *Gestirn-Darstellungen* (abbrev: GDBT) (1967) tablets are scale drawings, as well as F. Rochberg’s discussion on the ‘House of Secret’ (*bīt nisirti*) of Mesopotamian planets in her essay about “Elements of the Babylonian Contribution to Hellenistic Astrology” (1987 & 2010). I situate the methodology of scale measurement in the GDBT tablets in the context of other constellation and architectural drawings on tablets, considering the meanings of these planetary positions as coordinates of sidereal and tropical zodiacs, as well as their enigmatic values in Babylonian and Greek horoscopes.
The Song of Erra narrates in a rich visual language the chaos and destruction that resulted from the rage of the god Erra who planned to annihilate Babylonia. The text does not only describe the ruin of cities resulting from rebellion and war, but covers also the disintegration of social order and even the destruction of the natural environment.

The Song of Erra is a unique piece of literature from the first millennium, but of course a lot of motives for disaster and damage can already be found in earlier Mesopotamian texts. This paper deals with the imagery of disaster in the Song of Erra and ask for intertextual references to contemporary and earlier literary compositions.
Ivory carvings and bronze vessels are generally considered as two very different categories of objects. They not only differ in their use – mostly elements of furniture versus vessels – but considerably more so in their material, and hence working and production. However, they share a large number of iconographic and stylistic details. A large number of cross-references can be found between the two categories of objects and within the different style groups. Comparisons across material boundaries allow for mutual support in date and place of origin, a hotly debated issue in ivory-research. It is the more striking, that a similar range of motifs can be found on both groups of objects, for example sphinxes, palmettes and pharaoh-figures. This indicates a use as mere decorative patterns, dissociated from any deeper iconologic value and meaning. And finally those similarities summons for a new look on the interactions between craftsmen, not only between wood- and ivorycarving, but comprising also metalsmiths and the makers of clayfigurines and terracotta-plaques. The paper underlines the importance of stylistic studies across the boundaries of material or objectcategories.
Bringing Assyria to the Stage

Selena Wisnom (University of Oxford)

The stories of Sennacherib, Esarhaddon, and Ashurbanipal are the stuff of epic tragedy. Selena Wisnom has written and staged two plays about these kings and witnessed the power of these narratives to engage people with the world of ancient Assyria. She will talk about her experiences and the potential for theatre to bring ancient Mesopotamia to new audiences.
The general consensus is that an Akkadian metrical system based on stress does not exist, as a system of regular patterns such as those in Latin or Greek verse has not been found. Although in earlier and more recent scholarship, attempts have been made to define such a system, none have yet been widely accepted. This paper offers a different approach by comparing Akkadian with Old Germanic metres. The fact that there can be any number of unstressed syllables in an Akkadian poetic line is usually seen as fundamentally incompatible with regular metre. However, this is also the case for Old English poetry, which nevertheless has stress patterns that can be classified into regular types and shows a number of parallels with Akkadian verse. This paper takes Enuma Elish as a case study and uses strategies from Germanic poetics to investigate possible Akkadian verse typologies. The aim is to assess whether the principles of these systems might help us understand more about how Akkadian poetry works.
Several scholars have already suspected that, when Utnapištī conveys to the people of Uruk the message given him by his master Ea, not all is as it seems. This paper will offer a fresh interpretation of the relevant lines, suggesting that the idea there are two different ways of reading the passage, one good, one bad, can be extended. While the proposed reading comes too late for the message’s original audience, today it gains plausibility by resolving a morphological problem.
Christian Frevel (Bochum) forged the label “Fribourg School” in his dissertation. Othmar Keel quoted it in *Goddesses and trees, new moon and Yahweh: Ancient near eastern art and the He-brew Bible* (JSOTSS 261, 1998) and Christoph Uehlinger, one of Keel’s students and co-authors, applied the label “Freiburger Schule” to the iconographic approach of Keel and his students in his 1994/5 article on biblical iconography (NBL II, 219-226: 226). The focus of this paper is on the understanding, interpretation and mediation of iconographic analysis and iconology according to Erwin Panofsky by main exponents of the Fribourg School at the Universities of Bern and Zurich. As a first step, the reception of Panofsky’s method by Othmar Keel, Silvia Schroer and Christoph Uehlinger will be summed up. In his book *Das Recht der Bilder gesehen zu werden* (OBO 122, 1992), Othmar Keel discussed Panofsky’s three-step method and criticised the use of written documents in his second methodical step called iconographic analysis. In the ancient Near East the connection between text and image is less obvious than in Christian and Renaissance art treated by Panofsky. Keel changed the three-step method to dealing with motif, scene and decoration. It will be shown, where Keel, Schroer and Uehlinger turn their attention to and how they differ from other views. The second part of the paper deals with the didactic approach of teaching iconographic analysis and iconology to students. It will provide concrete examples used in courses that were held at Bern and Zurich.
Identity Construction Through Text and Image in Babylonia: The Priests of Enlil and Their Seals

Serdar Yalcin (Parsons The New School for Design, New York)

This paper will explore the issue of identity construction and expression through art in the ancient Near East by focusing on a group of Kassite seals owned by the priesthood of Enlil. Middle-Babylonian textual sources give a rich spectrum of professions that were held by adult men in the society. Among these professions, the priesthood of the Enlil temple in Nippur stands out as one of the most prestigious positions in Babylonia. I argue that this prestige is further demonstrated in different qualities of the personal seals of the priests, such as their material value as precious stones and the formulation of the inscriptions carved on the cylinders. Unlike most inscribed Mesopotamian seals, Enlil priests, even the royal princes who held these special offices, consistently put their professional background before their patrimony. Visually, the priestly nature of this profession was further emphasized by the clean-shaven portrayal of the seal owner before a divinity. As a result, the seals of the Enlil priests that fused image, text and material together were physical expressions of an elite identity in the Middle-Babylonian Society.
In recent years, the research on Hittite Period in Anatolia has gained momentum, as a result of these research many important results have been achieved regarding the Hittite culture and the historical geography. For years, the researches continue in important Hittite settlements like Boğazköy (Hattuša), Alaca Höyük, Kültepe (Kaneš) and Ortaköy (Šapinuwa) which are in Central Anatolia and the north, the heartland of the Hittite Kingdom. Additionally, archeological work started in Eskiyapar, where the excavations have recently been resumed, Uşaklı/Kuşaklı Höyük in the Yozgat Province borders, Vezirköprü-Oymağac Höyük (Nerik?) and Oluz Höyük in the vicinity of Amasya. Important results were achieved regarding the religious, political and social life of Hittites, who dominated Anatolia during the 2nd Millennium BC, in light of architectural, pottery and small finds recovered from the aforementioned settlements that were in and around the Kızılırmak (Maraşantiya) Basin where the Hittite Kingdom was born and prospered.
Lost in Translation: An Introduction to the Corpus of Middle Babylonian and Assyrian Incantations

Elyze Zomer (Universität Leipzig)

This paper will present an overview of the so far unexplored corpus of incantations of the Middle Babylonian and Middle Assyrian periods, investigating their pivotal role between the incantations of the Old Babylonian period and the later series and compendia of the first millennium BCE. Finally, an enigmatic incantation found on Rm 376, a Sammeltafel from Kalḫu, left untranslated by W.G. Lambert in Studies Landsberger (= AS 16) pp. 283-288, against a great female evil will be outlined and discussed.
Othmar Keel stressed the right of images to be seen. Images are sign systems worth looking at carefully before referring to texts in order to determine or detect the message, which the image itself might contain. In a society based mainly on oral communication as was the ancient Near East, artist and artisans had their way of telling stories through images that was fairly independent from the textual transmission of these stories. Therefore, in Keel’s second methodical step called Scene, the interpretation of the image should solely rely on images and not use written sources for the analysis. Keel adopts Jan Assmann’s concept of constellations as a means of interpreting the relationship of the motifs of an image that are combined to scenes in order to tell a story. The third methodical step, called decor or Sitz im Leben, deals with the function of the scene in respect to the place (bedroom, wall of a temple, cylinder seal) where the scene is found. Only after applying the three methodical steps to an Image, its pictorial constellations can be compared with texts dealing apparently with the same subject in order to establish a link between image and text. This paper is based on a BA thesis written by Pavel Zupan under the supervision of Hans Steymans and commented on by Othmar Keel. The BA thesis as well as this paper start with the interpretation of a Neo-Assyrian cylinder seal belonging to the collections of the Bible+Orient Collection Fribourg and try to explore how step two and three of Keel’s methodology can be executed in practice.
Map of Geneva
Bern, University Schanzeneck (UniS) and Main building
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