

# CONTENTS

List o	of Illustrations	page vii
Ackn	nowledgments	xi
Inti	RODUCTION	1
1.	Sumerian Origins, 1850–1930: Making the Body Visible	15
	Introduction to the Study of Sumer, 1850–1930	15
	Philology and the Sumerian Problem	19
	Visualizing the Terrain of Human Taxonomy	21
	Beautiful Skulls: <i>Apollo Belvedere</i> , Craniometry, and the Reconstitution of an Ideal	24
	Archaeology, Gudea, and the Examination of Monuments	30
	"Sumerian" Skeletal Remains	35
	Biblical, Ethnographic, and Civilized Time in Sumer	37
	Conclusion: Sculpting the Sumerian Body	41
2.	ART HISTORY, ETHNOGRAPHY, AND BEAUTIFUL SCULPTURE	46
	Introduction: The 1930s as a Transitional Period in the Study of Sumerian Sculpture	46
	Henri Frankfort, the Oriental Institute, and Physical Anthropology	50
	Sculpture, Ornament, and the Origins of Art	56
	Sumer, "Primitive" Art, and Modern Art	61
	Conclusion: Ideals of Sculpture	69



### CONTENTS

3.	SEEING THE DIVINE: SANCTUARY, SCULPTURE, AND DISPLAY	76
	Introduction: The Early Dynastic Temple as Museum	76
	Constructing Sculpture Display in Ishtar Temple G	81
	Sculpture Display in the Diyala Temples and the Early Dynastic Altar	88
	Statues, Access, and the Divine	97
	Conclusion: Seeing as a Cultural Construction	107
4.	THE EARLY DYNASTIC LIFE OF SCULPTURE	111
	Introduction: Approaching Early Dynastic Sculpture	111
	Dedication in the Early Dynastic Temple Institution	116
	Materials and Methods of Manufacturing Early Dynastic Sculpture	123
	The Subjects and Objects of Ritual in the Life of Sculpture	131
	The Death of Sculpture?	137
	Conclusion: Corporeal Aesthetics and Early Dynastic Temple Sculpture	143
5.	BECOMING TEMPLE SCULPTURE: THE ASMAR HOARD	146
	Introduction to the Asmar Hoard	146
	Locating the Asmar Hoard	148
	Actors, Agency, and Rituals of Libation	152
	Tradition, Heirlooms, and Diyala Sculpture	159
	Becoming Human: Style, Identity, and the Asmar Hoard	167
	Conclusion: Models for the Human Donor in Temple Sculpture	174
6.	GENDER AND IDENTITY IN EARLY DYNASTIC TEMPLE STATUES	179
	Introduction: The Donor as a Social Persona	179
	Male Donors, Occupation, and Identity	180
	Female Donors: Gender, Banqueting, and Cultic Practices	188
	Depositional Patterns at Nippur	191
	Female Donors and the Inana Temple	195
	Conclusion: Collective Identity and Early Dynastic Sculpture	200
	NCLUSION: MATERIALITY, ABSTRACTION, AND EARLY NASTIC SCULPTURE	203
Note	es	209
Bibl	Bibliography	
Inde	x	273

vi 📀



## ILLUSTRATIONS

- 1. Paris, Universal Exposition 1889, Chaldean display, page 2
- 2. Girsu, diorite statue of the ruler Gudea of Lagash, ca. 2100 BC, 3
- 3. Katharine Woolley, 1928 reconstruction of Shub-Ad, 4
- 4. Tell Asmar, Abu Temple, Early Dynastic sculpture hoard, 5
- 5. Map of greater Mesopotamia with principal sites mentioned in the text, 9
- 6. Bertin 1889, "Profiles from the Assyrian and Babylonian Monuments," 18
- 7. Apollo Belvedere, Roman marble copy of a Greek fourth-century BC original, 22
- 8. Jan Wandelaar, Human Skeleton, 1740, 25
- 9. Camper 1794, "Physiological examination of the differences in the features, when viewed in front," 27
- 10. Attributed to Francois-Joseph Gall, 1820 (?) cast of the head of the *Apollo Belvedere* adapted for phrenology, **28**
- Girsu, Fragmentary diorite heads now attributed to the ruler Gudea of Lagash, ca. 2100 BC, 32
- 12. Pinches 1892, Reconstruction of a fragmentary diorite head from Girsu, 33
- 13. Field 1935, "Arab (No. 26), Kish Area," 38
- 14. Malvina Cornell Hoffman, Arab from Kish, 1932, 43
- 15. Early Dynastic sculpture excavated in the Diyala region, 47
- Tell Asmar, Abu Temple, Early Dynastic sculpture hoard, statue of the abstract style, 48
- 17. Khafajah, Nintu Temple, Early Dynastic statue of the realistic style, 49
- Frankfort 1928, "Degeneration of natural representations into geometric designs," 59
- 19. Frankfort 1932a, "The evolution of the goat motive," **60**
- 20. After Wilenski 1932, comparison of a statue of Gudea with Moore's *Mother* and Child, **67**
- 21. G. Rachel Levy, 1934 watercolor of sculpture from Tell Asmar, Abu Temple, 68
- 22. Nippur, North Temple, Early Dynastic sculpture hoard, 73
- 23. Seton Lloyd, 1933 reconstruction of Tell Asmar, Abu Temple, Single-Shrine Temple I, **79**
- 24. Vatican City, Basilica of St. Peter, 80

⊚⁄o vii



### ILLUSTRATIONS

- 25. Walter Andrae, 1919 reconstruction of Ashur, Ishtar Temple G sanctuary, 81
- 26. British Museum, Roman gallery, ca. 1905, 82
- Ashur, plan of Ishtar Temple G with the later remains of Ishtar Temple
  E overlying it, 83
- 28. Robert Nanteuil, Portrait of Cardinal Mazarin in His Palace, ca. 1658-60, 85
- 29. Louvre Museum, Assyro-Chaldean Gallery, ca. 1900, 86
- 30. Reconstruction of Khafajah, Temple Oval, House D sanctuary, 91
- 31. Tell Asmar, Abu Temple, "Interior of Single-Shrine Temple I after the Altar Had Been Repaired and a Statue Base Placed on Top of It," 92
- 32. Nippur, Inana Temple, level VIIB, plan representing various subphases, 94
- 33. Nippur, Inana Temple, level VIIB, isometric drawing of the sanctuary area representing various subphases, 95
- 34. Tell Asmar, Abu Temple, plan of the Square Temple, 96
- 35. Girsu, vessel of the god Ningirsu dedicated by the Early Dynastic ruler Enmetena of Lagash, 99
- Nippur, Early Dynastic door plaque dedicated by Ur-Enlil, the dam-gar<sub>3</sub> (merchant), 100
- Lagash, Ibgal of Inana, foundation figure of the Early Dynastic ruler Enanatum of Lagash, 101
- Lagash, Bagara of Ningirsu, drawing of the relief carving on an Early Dynastic mace head, 101
- Nippur, Inana Temple, level VIIB, Early Dynastic door plaque dedicated by Lumma the gal-zadim (master stonecutter), 104
- 40. Willem De Kooning, Woman I (1950–52), 108
- 41. Ur, diorite statue of the Early Dynastic ruler Enmetena of Lagash, 113
- 42. Pashime, stele dedicated by Ilshu-rabi during the Akkadian period, 114
- 43. Early Dynastic support in the form of a bull man with clasped hands, 118
- 44. Nippur, Inana Temple, level VIIB, Early Dynastic statue of a standing female figure, 128
- 45. Nippur, Inana Temple, level VIIB, Early Dynastic statues assembled from multiple pieces, 138
- 46. Nippur, Inana Temple, level VIIB, Early Dynastic statue of a standing female figure, 142
- 47. Tell Asmar, Abu Temple, plan of Archaic Shrine IVC with plan of the predecessor to the Square Temple (solid lines) superimposed, **150**
- 48. Tell Asmar, Abu Temple, plan of Archaic Shrine III, 153
- 49. Early Dynastic solid-footed goblets, 154
- 50. Tell Agrab, Shara Temple, Early Dynastic sculpture fragment of a figure holding a solid-footed goblet, **154**
- 51. Khafajah, plan of Sin Temple VIII, 156
- 52. Tell Agrab, Shara Temple, modern impression of an Early Dynastic cylinder seal, 160
- 53. Tell Agrab, Shara Temple, Early Dynastic vessel fragment with hero mastering animals, 161
- 54. Tell Asmar, Abu Temple, Early Dynastic sculpture hoard, statue of a kneeling belted hero, **162**
- 55. Tell Agrab, Shara Temple, Early Dynastic statue of a crouching belted hero holding a vessel, 163
- Khafajah, Sin Temple VI/VII, Early Dynastic statue of a crouching figure bearing a load, 164

viii @@



#### **ILLUSTRATIONS**

- 57. Susa, second archaic deposit, statue of a crouching male figure holding a vessel, 166
- 58. Tell Agrab, Shara Temple, Early Dynastic statues of belted heroes with clasped hands; statue of a nude female figure, 168
- 59. Khafajah, Sin Temple V, Early Dynastic relief-carved vessel with a nude female figure, **169**
- 60. Mari, Ishtar Temple, statue of a standing male figure dedicated by Ishqi-Mari, ruler of Mari, 171
- 61. Ur, Seal Impression Strata, drawing of an Early Dynastic cylinder seal design, 172
- 62. Khafajah, Early Dynastic clay figurines of nude females, 175
- 63. Mari, Temple of Ninni-zaza, statue of a standing male figure dedicated by the cup-bearer (sagi) of the ruler, 181
- 64. Girsu, Early Dynastic stele fragment of the ruler Eanatum of Lagash, 182
- 65. Mari, Temple of Ninni-zaza, sculpture fragment of a male figure holding a musical instrument dedicated by Urnanshe, the nar-mah (exalted singer/musician), 183
- 66. Mari, Ishtar Temple, statue of a seated male figure dedicated by Ebih-il, the nu-banda, official, 185
- 67. Nippur, Inana Temple, level VIIB, Early Dynastic statue of a seated male figure dedicated by Seskina, the **nu-banda**<sub>3</sub> official, **186**
- 68. Nippur, Inana Temple, level VIIB, Early Dynastic statues, 189
- 69. Nippur, Inana Temple, level VIIB, Early Dynastic statue of a standing male figure dedicated by Lugal-hursag, sagga official of Enlil, 194
- 70. Nippur, Inana Temple, level VIIB, Early Dynastic relief-carved vessel with male and female figures, 199
- 71. Mari, Ishtar Temple, statue of a male and a female figure seated together, 200
- 72. Ur, Early Dynastic door plaque, 204