

Il Paleo-Elamita

Sukkalmaḥ. I grandi reggenti di Susa

Paleo-elamita, corrisponde alle fasi Finali del Bronzo Antico e a tutto il bronzo Medio

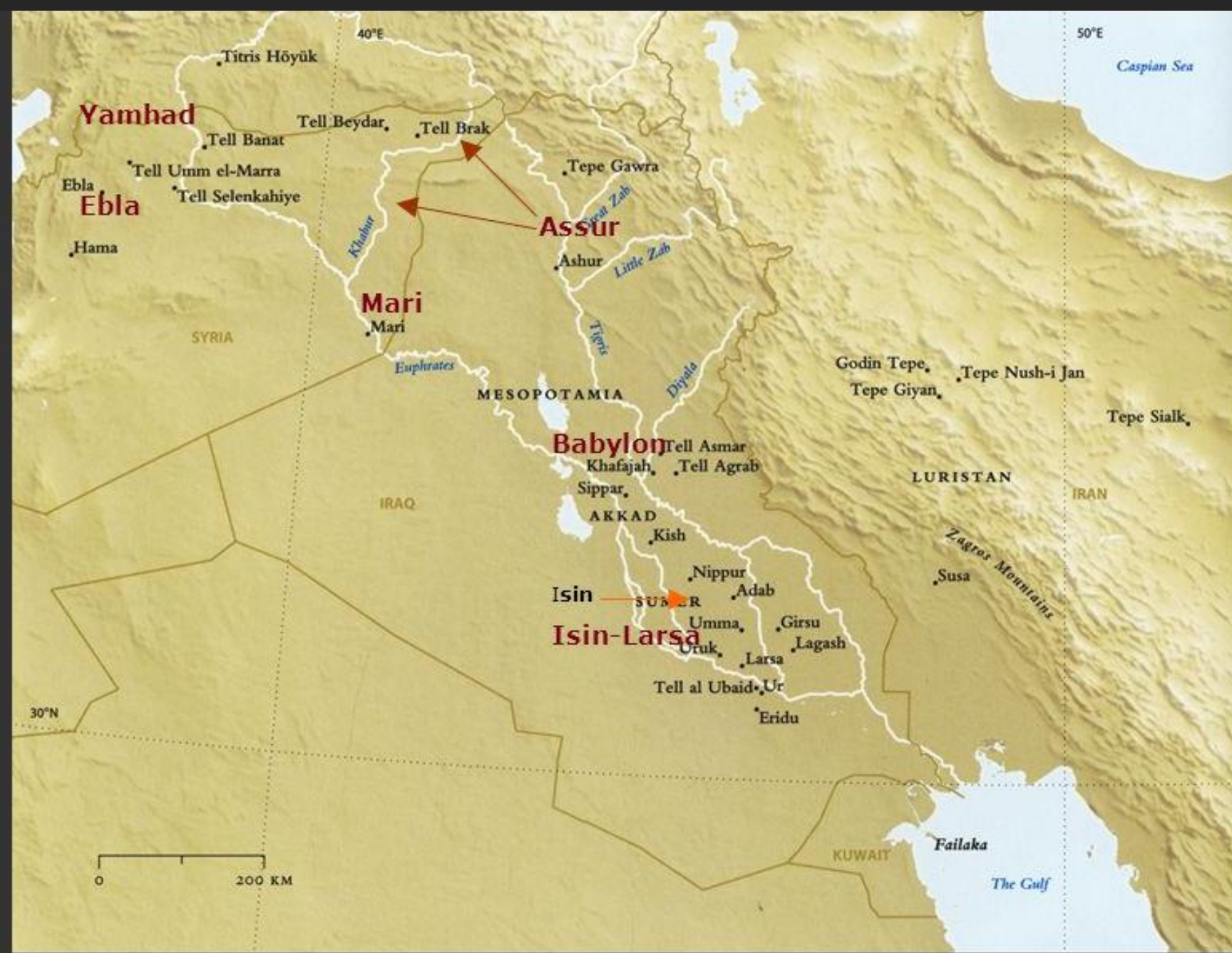
- Dalla fine del periodo della terza dinastia di Ur a Susa (intorno al 2000 a.C.) fino agli inizi della dinastia dei Kidinuidi (1600 a.C) e comprende in parte la dinastia di Shimashki a Shimashki e quella dei Sukkalmah (o Epartidi) in Elam.
- Elam è completamente indipendente. Il cuore del regno è a Anshan (Tal i-Malyan)
 - Paleoelamita II, 2100-1950
 - Ur III (Puzur Inshushinak/Shimashki)
 - Early Sukkalmah
 - Late Sukkalmah
 - Paleoelamita III 1950-1600

High/Middle and Low Chronologies

So, in the first half of the second millennium, there is a continuous list that starts with the first king of the Third Dynasty of Ur and continues to the last king of the First Dynasty of Babylon, Samsuditana, who was forced to see how his city was sacked by the Hittites. Unfortunately, it is not known how much time passed between the fall of Babylon (and the end of the "block of kings" of the first half of the second millennium) and the beginning of the reigns of either Enlil-Nasir II (1420-1415) or Burnaburiaš II (1359-1333).

To establish the width of the gap (the "dark age"), everything depends on a set of observations of the planet Venus during the reign of the penultimate ruler of the First Dynasty of Babylon, king Ammisaduqa, and several eclipses. Depending on the identifications of these events, scholars and scientists agree that there are only four possible chronologies, which are usually called "high", "middle", "low", and "ultra-low".

	Ultra-low	Low	Middle	High
Sack of Babylon	1499	1531	1595	1651
Ammisaduqa's reign (Venus observations)	1550-1530	1582-1562	1646-1626	1702-1682
Hammurabi's reign	1696-1654	1728-1686	1792-1750	1848-1806
Sumuabum's first year	1798	1830	1894	1950



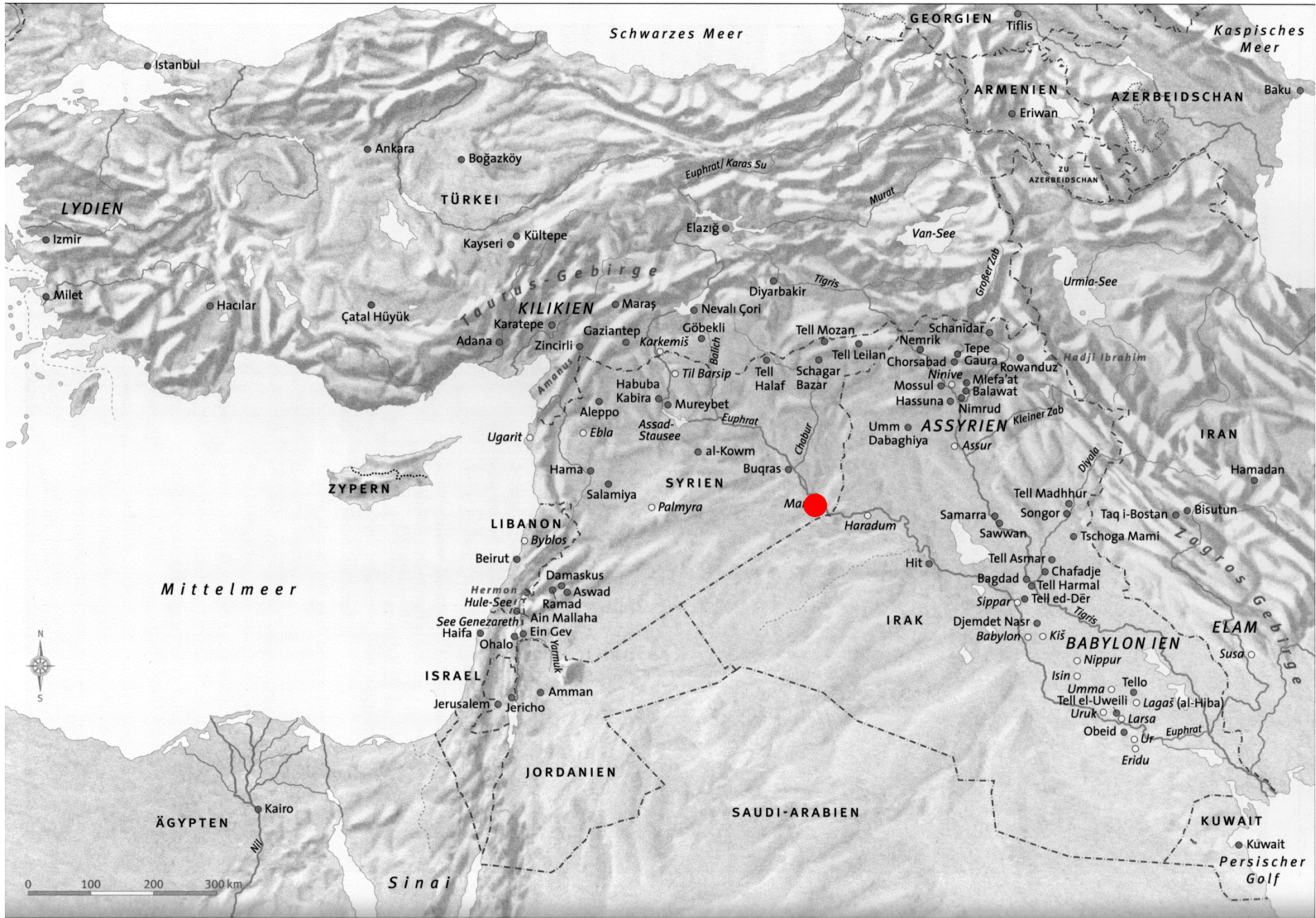
Middle Bronze Age/Old Babylonian Period in Mesopotamia (2000-1600 BC)

1. URBANIZZAZIONE
2. URBANIZZAZIONE
3. URBANIZZAZIONE
4. URBANIZZAZIONE

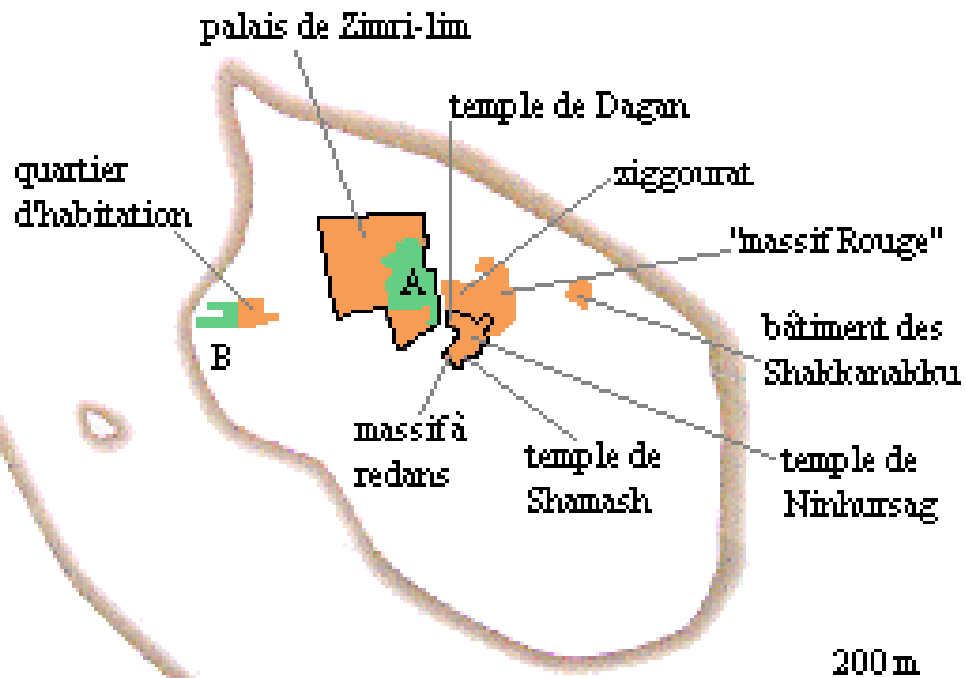
URUK (3500-3000 BC)
(BA II-III), 2900-2500 BC)
(MB-TB 1900-1200 BC)
(Fe 900-600 BC)

Cenni Storici

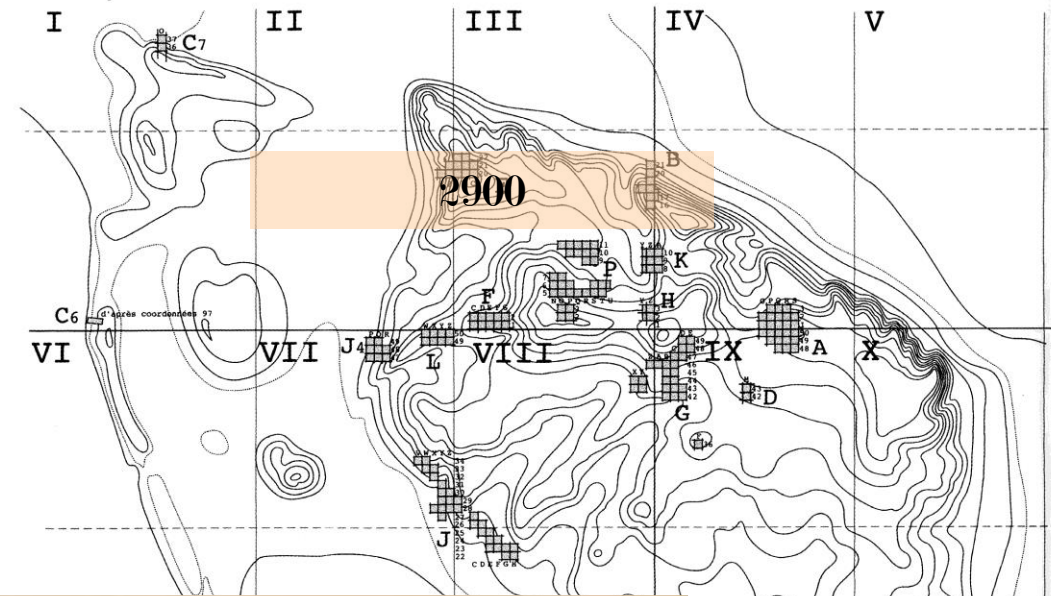
- Le lingue amorree, gruppo linguistico semitico, ed in particolare l'accadico babilonese, che ne è una frangia orientale, sostituiranno la lingua sumerica.
- Profonda continuità delle strutture urbane, nelle quali le tribù vengono in parte assimilate
- Periodo amorreo in Mesopotamia meridionale va dalla caduta di Ur (2004 a.C.) alla presa di Babilonia da parte degli Ittiti (1595 a. C.), con una ulteriore divisione tra età di Isin Larsa (2004-1760) ed età paleo-babilonese (1760-1595).
- Periodo di fioritura dei palazzi, le strutture templari tendono a mantenere la loro funzione principale di luoghi di culto



Mari, Tell Hariri. Topografia



- Palais royal (A) et temple d'Ishtar (B) de la cité de Mari vers 2400 avant notre ère
- Cité de Mari vers 1760 avant notre ère
- Partie de la cité de Mari représentée en élévation ci-dessous

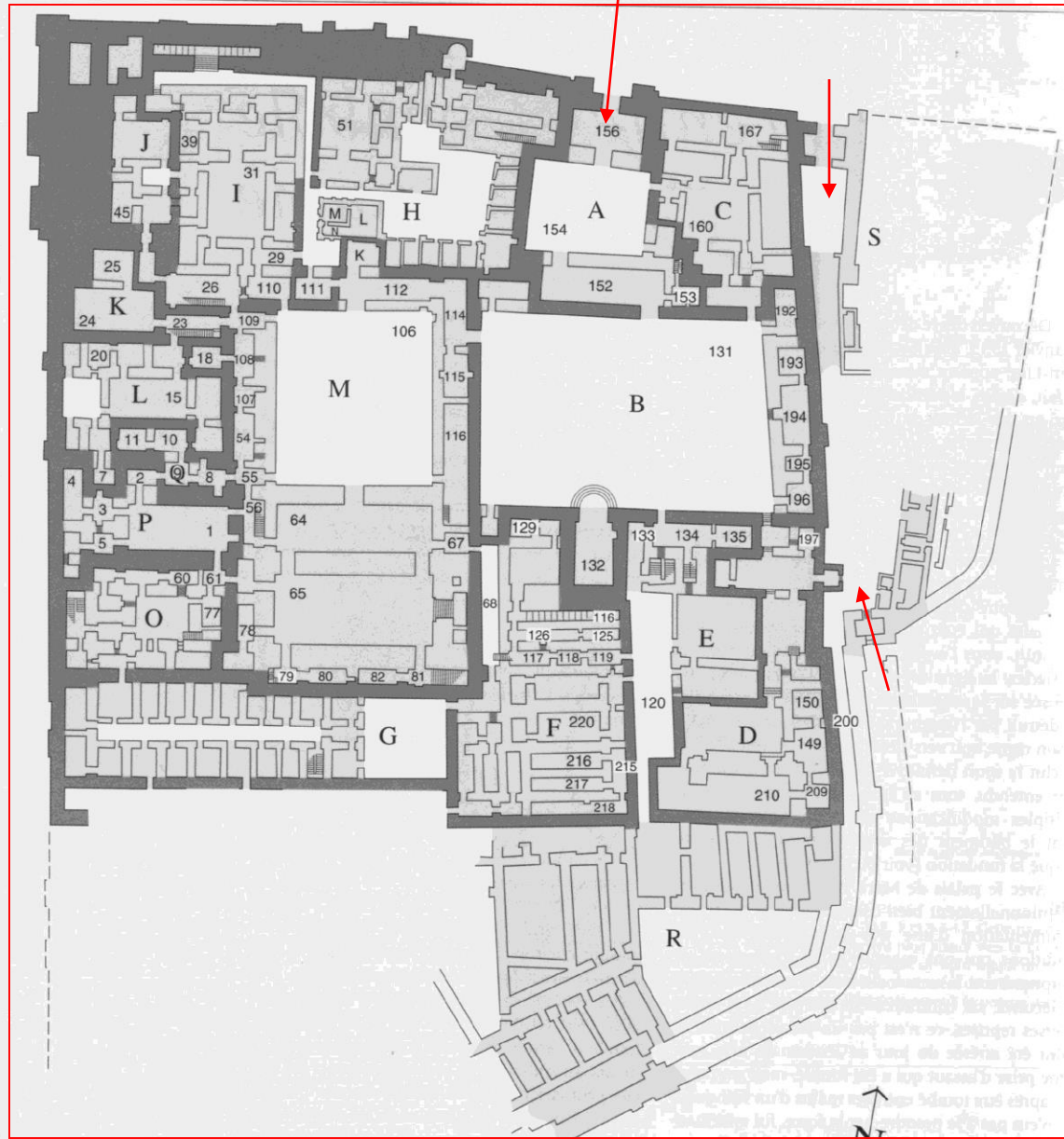


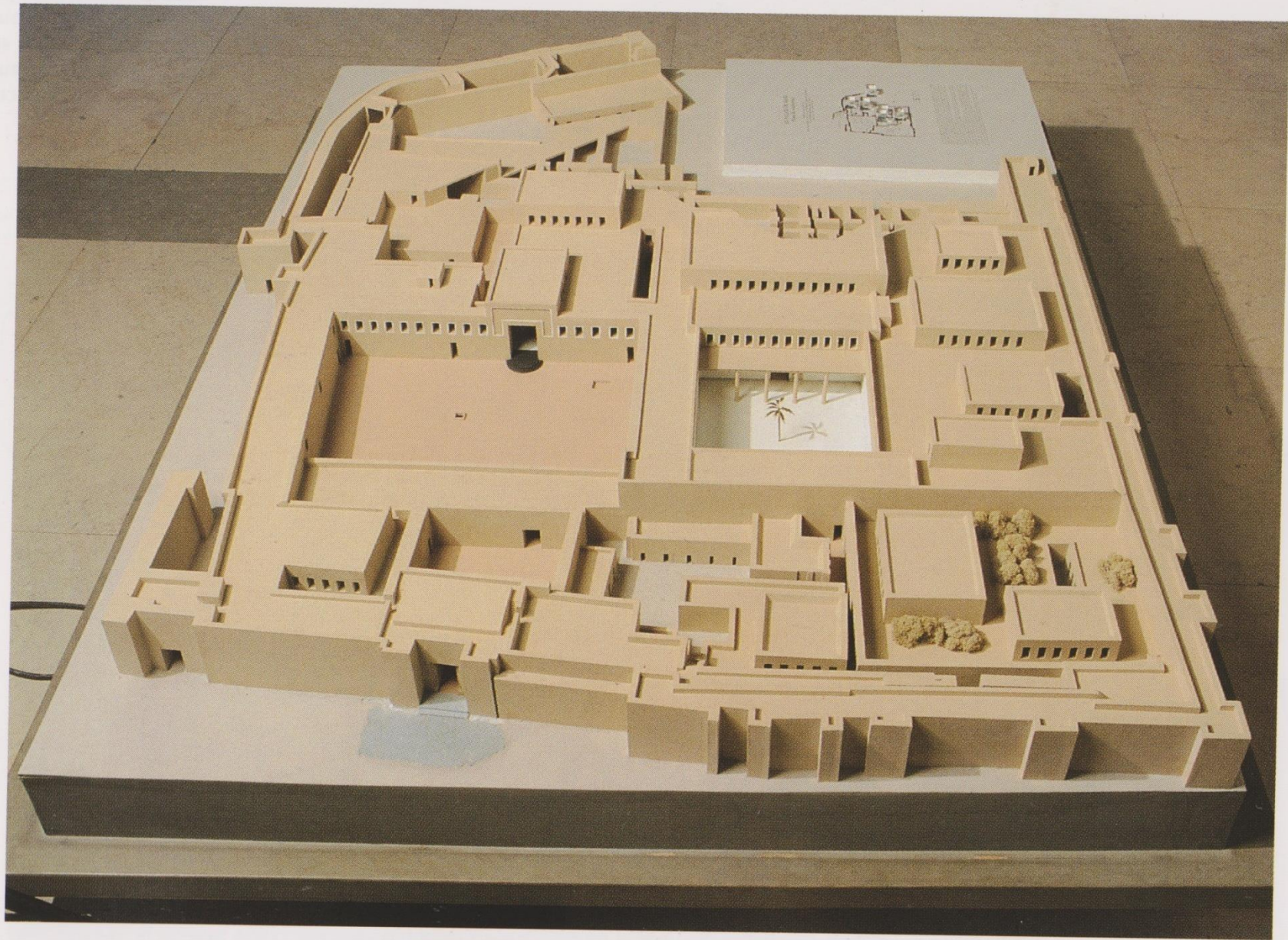
C3 et C4 : pas de coordonnées (position ?)
 C1 : possible erreur de visée en 79 (trop à l'ouest ?)

Mari, Tell Hariri. Palazzo di
Zimri Lin. Descrizione
generale

Sup. totale: 23.000 m²

269 Vani

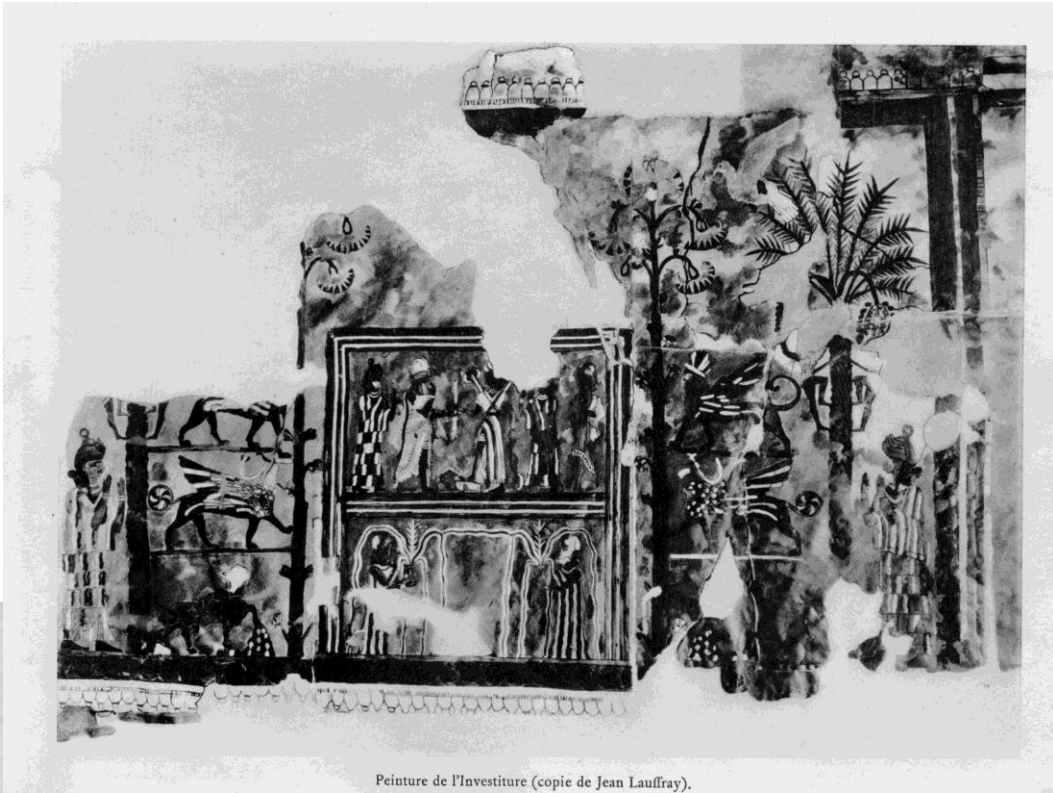




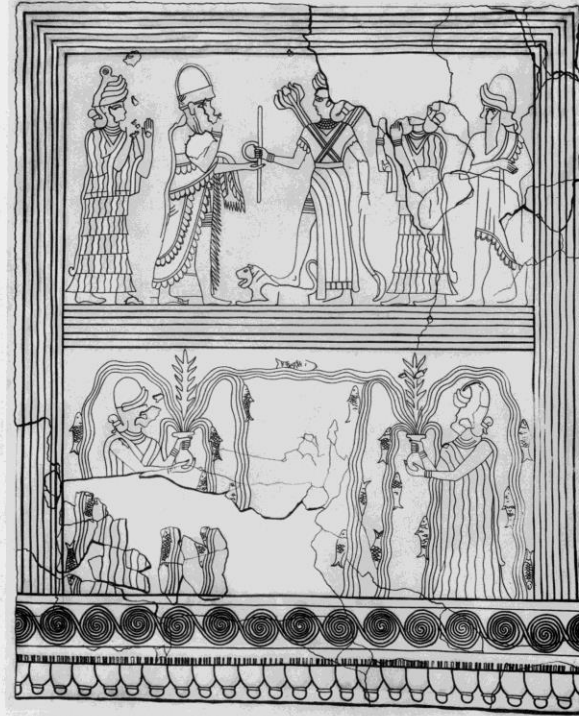
Pl. 66. Restitution du volume du Grand Palais Royal de Mari.

- Ingresso
- Residenza, preparazione del cibo, guardiano
- Area culturale?
- Magazzino
- Stalla per I cavalli
- Celle, abitazioni, schiavi?
- Ricevimento, esaltazione del re
- Preparazione del cibo
- Amministrazione
- Appartamento con ampio uso di acqua
- Appartamento, cortile blu
- Appartamento?
- Testi



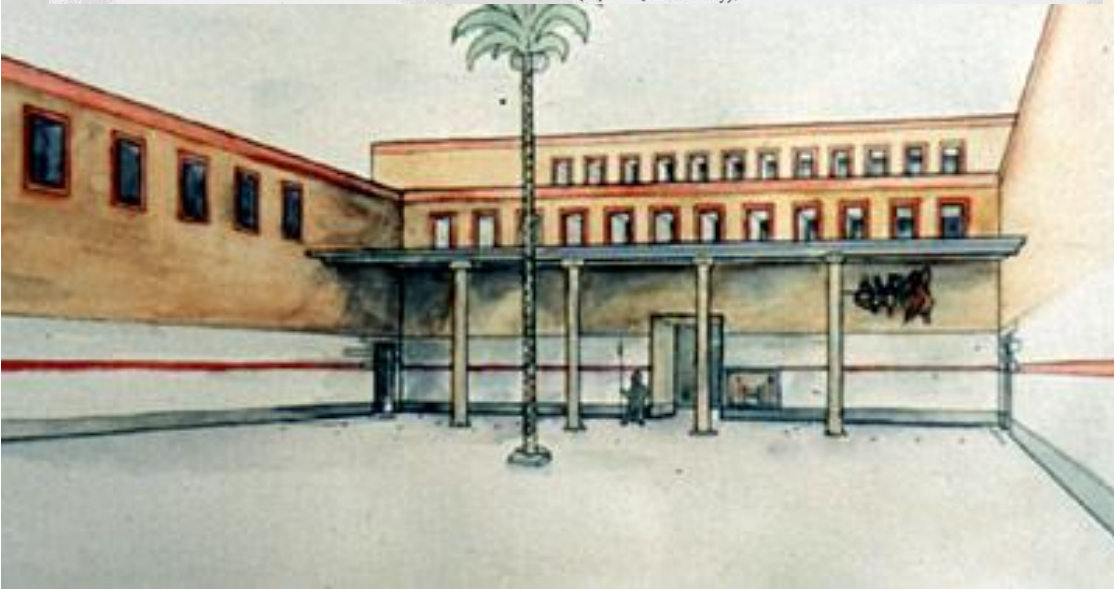


Peinture de l'Investiture (copie de Jean Lauffray).

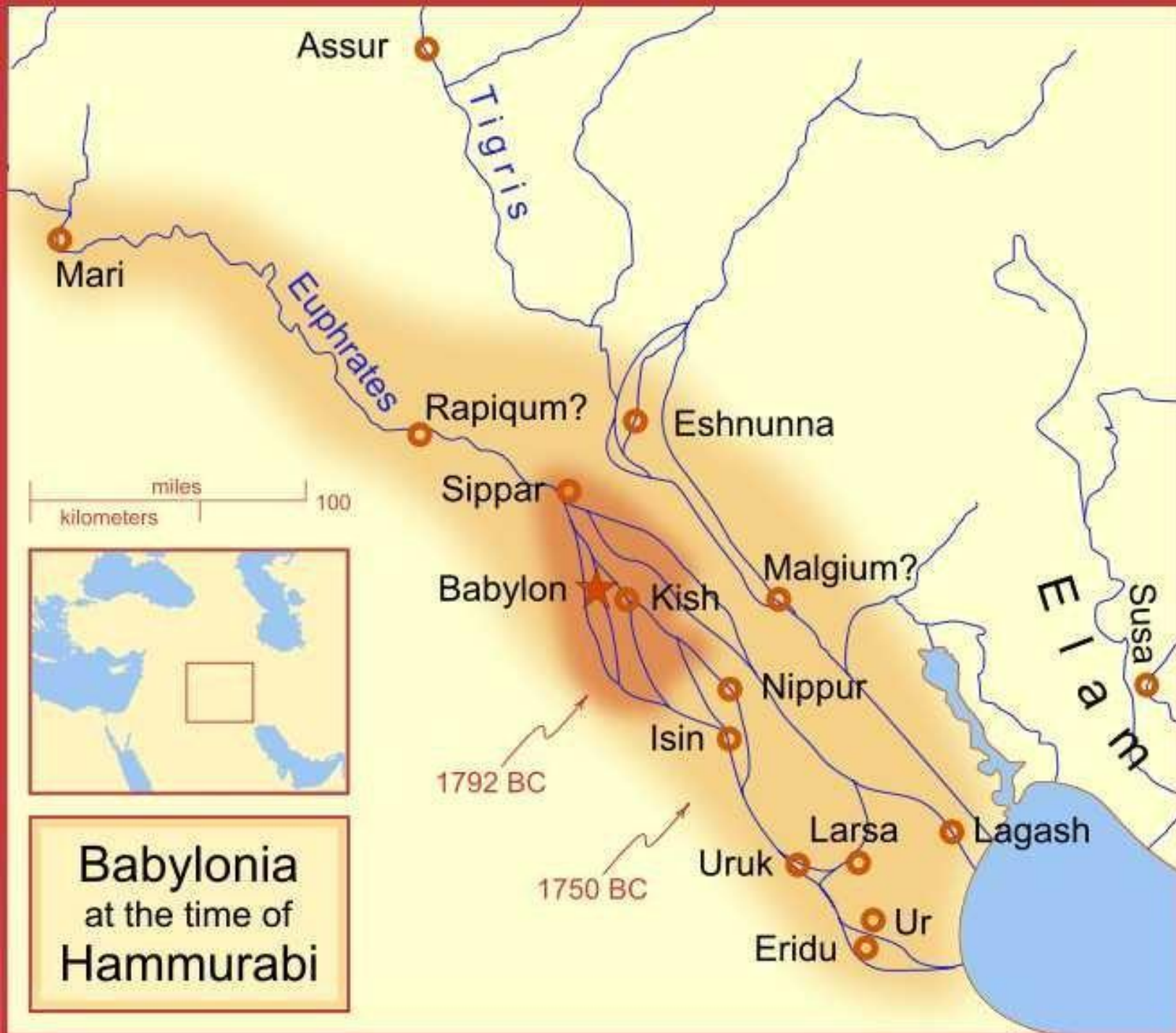


Panneau central (copie de Jean Lauffray).

PEINTURE DE L'INVESTITURE



ur du Palmier (106) avec l'accès vers la salle du Trône, la frise supérieure des peintures murales de l'Investiture protégées par un auvent (Grand Palais Royal de la Ville III).





Shamash (Utu)

- Tradizione sumerica: figlio di Nanna (luna) e gemello di Inana (Ishtar). Tradizione accadica: figlio di Anu o Enlil
- Barbuto e dalle braccia lunghe. Porta con se una falce
- Esce dalle porte del cielo ad est e rientra nel cielo ad ovest.
- Vede tutto, ergo dio della verità/giustizia
- Aiutante degli uomini: in gilgamesh contro Humbaba, in Dumuzi per fuggire i mostri galla, nell'Etana nel conflitto tra aquila e serpente





Second half of the third millennium B.C. [--Parrot.]
Impronta si Sigillo, Utu/Shamash con Ea/Enki
nell'Apsu, Ur

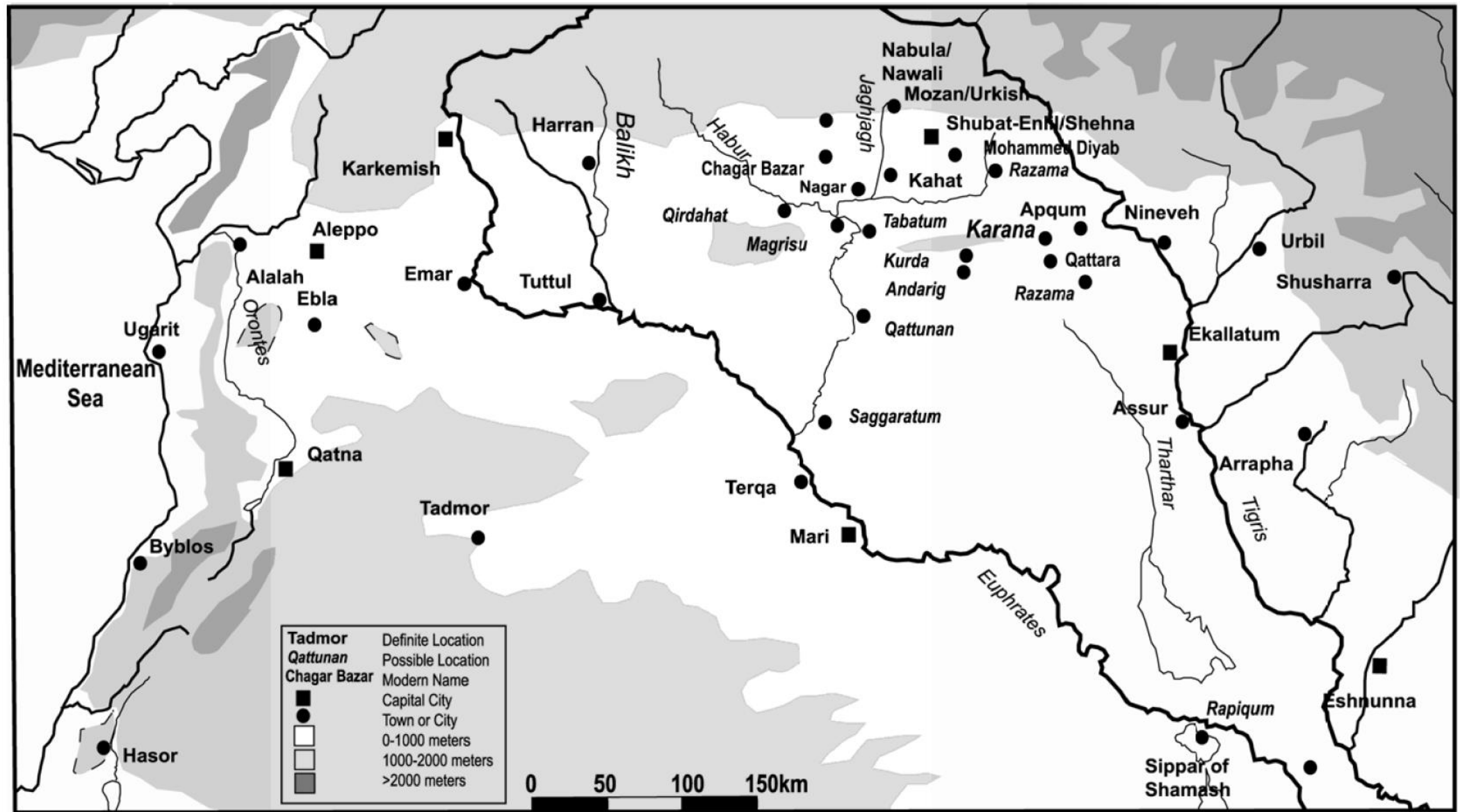


Fig. 4.1. Cities and towns in Northern Mesopotamia, 2200-1500 BC.

Sukkalmah

- The Sumerian title SUKKALMAH, “supreme SUKKAL” (literally meaning “supreme courier”) was used to designate the “chancellor” under the Ur III administration, whence it was adopted as a royal title by the Elamites. The Sukkalmah Dynasty is also called the Epartid Dynasty, after Ebarat II, the ninth king mentioned in the Shimashkian king-list, who was long thought to have founded the Sukkalmah Dynasty. Now, however, a newly-found inscription reveals that a sukkalmah ruled during the reign of Idattu I, the seventh king in the Shimashkian king-list.

Sukkalmah

- Termine attestato già alla fine del protodinastico (2400 a.C.) in un testo di Girsu.
 - Funzione dipendente dall'ensi
- Attestato durante il periodo della terza dinastia di Ur (2100-2000 a.C.) e impiegato a Lagash
 - Probabilmente con la conquista della susiana durante questo periodo il termine è passato a Susa
- A Susa
 - Shilhaha è stato il primo ad essere chiamato Sukkalmah ed è considerato il fondatore della dinastia, che si sovrappone in parte a quella di Shimashki.
 - Shilhaha è detto anche figlio di Ebarat (II), nono sovrano della dinastia di Shimashki



Anni a.C.	Bassa Mesopotamia	Iran sud-occidentale
3500	Uruk medio	
	Uruk tardo <i>Protoliterate a-b</i>	Protoelamita <i>Susa II</i>
3000	Gemdet Nasr <i>Prot. c</i>	Protoelamita tardo
	PD I <i>Protoliterate d</i>	
	PD II	
	PD IIIa-b	
2000	Accadico Postaccadico	<i>Paleoelamita I, Susa III-IVA</i> Awan
	Lagash II - Ur III <i>Paleobab. arcaico</i>	<i>Simashki</i>
	Isin-Larsa Paleobabilonese <i>Paleobab. tardo</i>	Paleoelamita <i>Sukkalmahh</i>
		Medioelamita I-III
1000	Neobabilonese	Neoelamita I-III
300		

In conni a tutta l'area; BA = Bronzo Antico, BM = Bronza è solo indicativa e non tiene conto di sfasamenti stina.

Lista dei Sukkalmah

Solo da testi Mesopotamici

- 17 titolature diverse
- Cameron: suggerisce un possibile triumvirato Sukkalmah, Sukkal di Elam e Shimashki, Sukkal di Susa. Tesi non confermata dall'evidenza dei testi.
- Teppir: ufficiale/scriba giudiziario
- Adda Kalam: padre della terra
- Pastore di Ishushinak
- Ruhushak, figlio della sorella



- Delegato di Zimri Lim inviato ad Ashan per ricevere il perdono
- Qatna offre di dare ad Elam alcune terre se si assume la lotta con Aleppo
- I sovrani di Siria e Mesopotamia si chiamano „fratelli“ ma si dichiarano „figli“ dello Sikkalmah
- Elam conquista la Diyala e Lagash

Alleanza Mari-Babilonia-Elam



- Con Hammurabi di Babilonia (XVIII sec. a. C.) iniziano i conflitti con Elam
- Alleanza Mari-Babilonia contro elam
- 1764 sconfitta dell'esercito elamita
- 1763 sconfitta di Eshnunna
- 1762 distruzione di Mari

Attività costruttive dei Sikkalmah

- Susa:
 - Due templi (Ishushinak, e Ishmekarab)
- Tal-i Malyan
 - Un tempio
- Choga Pahn
- Liyan

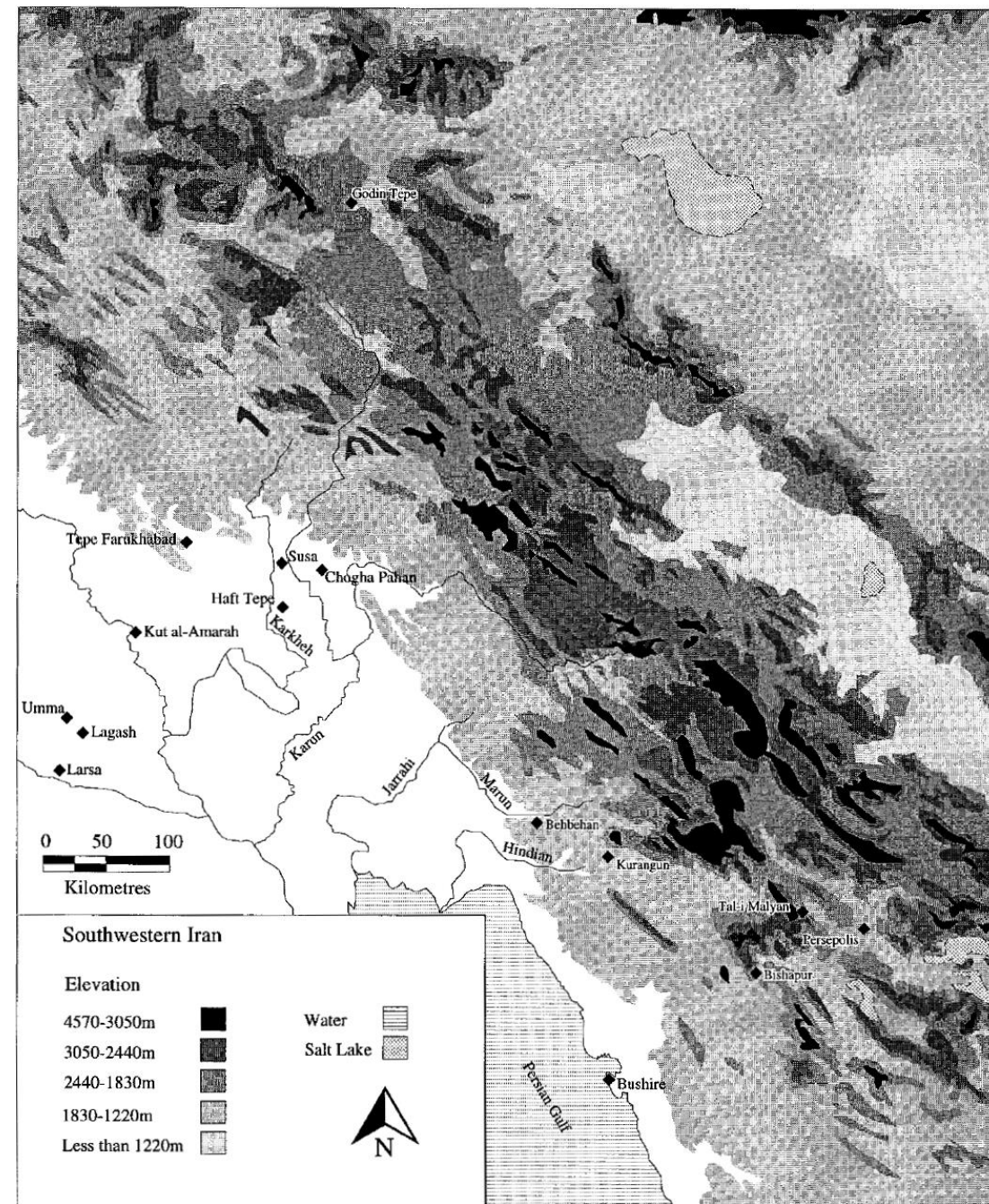


Figure 6.1 Map of southwestern Iran showing the principal sites mentioned in Chapter 6.

Evidenza Archeologica

Data (a.C.)	Lowland	Highland	Mesopotamia
4300	Susa I	Tal-i-Bakun A III-IV	Ubaid III-IV
3800-3100	Susa II	Tal-i Bakun A (Lapui) Tal-i Malyan early Banesh Konar Sandal north? Terrazza?	Uruk medio e tardo
3100-2900	Susa III	Tal-i Malyan late Banesh	Uruk Tardo/Jemed nasr
2900-2350	Susa IIIc, Susa IVa	Godin Tepe III Abbandono di Tal-i Malyan Konar Sandal South (Citadel and lower town)	Protodinastico I-III
2330	Susa IVb	Conquista accadica Konar Sandal South (Citadel and Lower town)	Impero di Akkad Conquista di Susa
2100	Puzur Ishushinak	Konar Sandal South (Citadel and Lower town) Tal-i Malyan early Kaftari phase	Caduta di Akkad, dinastia Gutea Ascesa e caduta della terza dinastia di UR
2000	Shimashki?	Tal-i Malyan early Kaftari phase (2200-1900)	Periodo Isin –Larsa
1900-1600	Sukkalmah Susa, ville royale, A lev. XV-XII	Tal-i Malyan early and middle Kaftari phase (2200-1700) Kuragun Naqsh-i Rustam	Età di Mari Periodo paleobabilonese

Due gruppi di oggetti a Susa

1. il deposito di Inshushinak e 2. la trouvaille de la statuette d'or)

- Datati in un periodo dagli inizi del secondo millennio al XIII secolo.
- **1. Il deposito di Inshushinak** : 26 figurine in rame e bronzo di diversa datazione. Trovato sotto un pavimento medio elamita vicino al al tempio di Inshushinak
- **2. La trouvaille de la statuette d'or**, tra la ziqqurat e il tempio di inshushinak (inventario di un „tesoro“ associato con il culto funerario regale

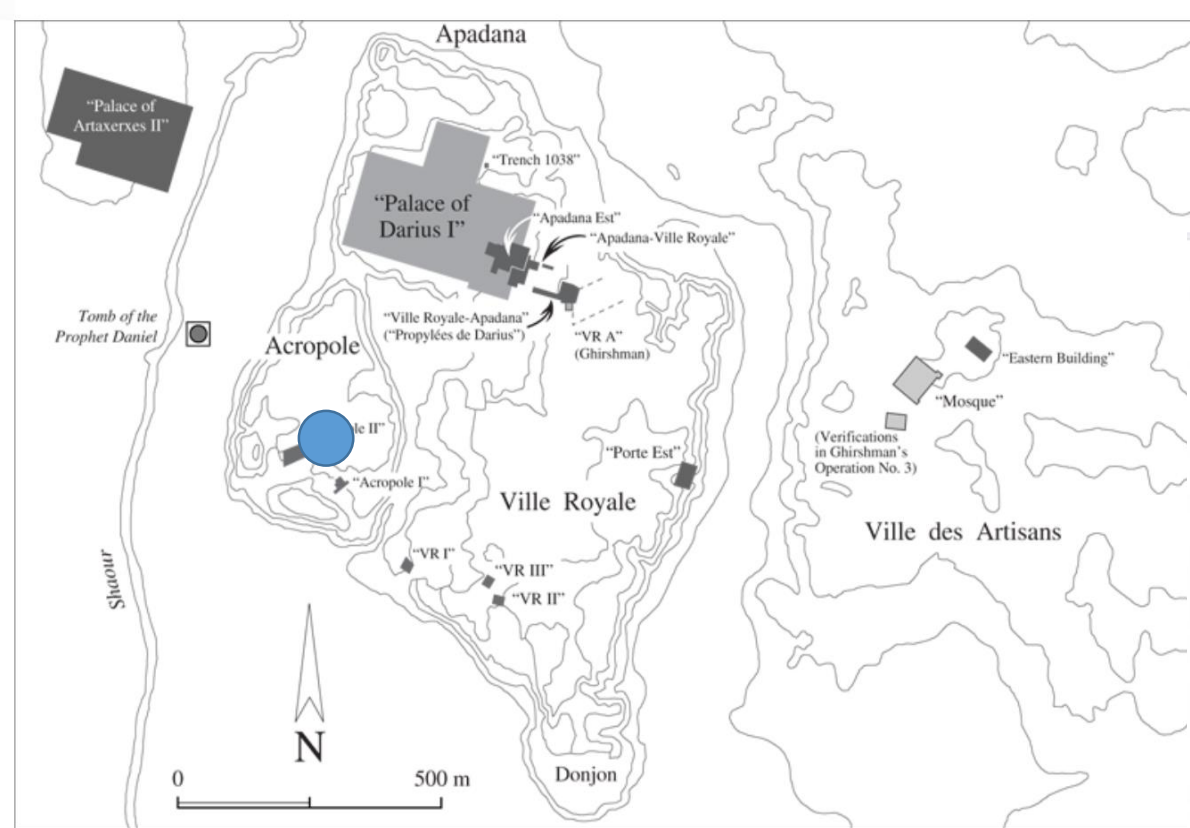
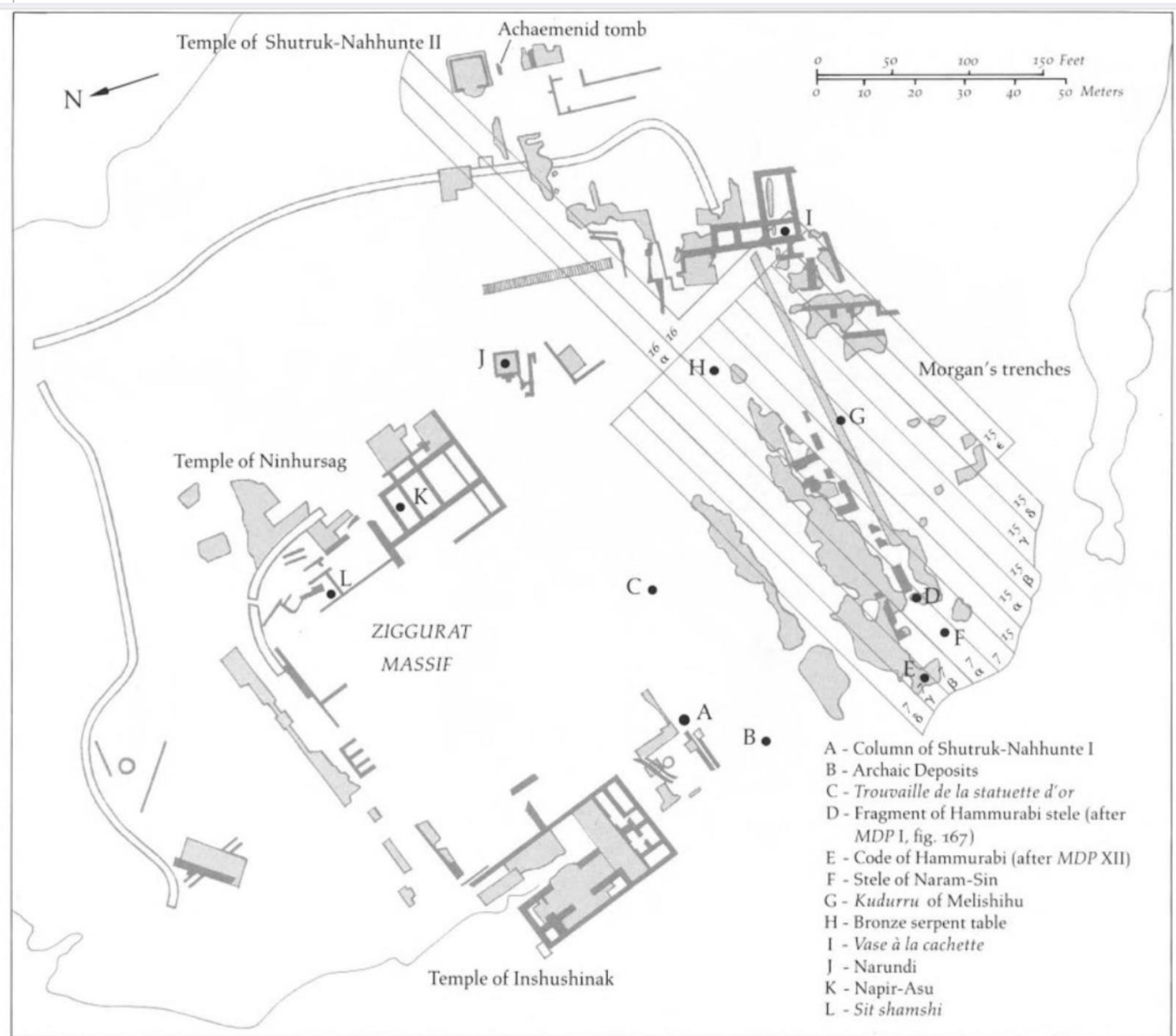


FIGURE 2. The main sites (indicated by numerals) worked at Susa under the direction of Jean Perrot, 1968-79.

- Area del tempio di Inshushinak



1. **Il deposito di Inshushinak** :
datazione. Trovato sotto un pa
tempio di Inshushinak

- Iranica Antiqua pl. 3.
Divinità con serpenti

Fatto con la tecnica a cera
persa in rame senza lega.

- Oranti, fatti in pezzo unico
in hollow cast in leghe di
rame e piombo o rame e
zinco



Figure 7.2 Anthropomorphic figurines from Susa, 2nd millennium BCE,
as an example of casting in lost wax technique (Courtesy J. Álvarez-Mon).

Tecniche lavorazione del metallo. La cera persa

- Modo indiretto - Consiste nel creare un modello di [cera](#) e utilizzarlo per farne uno [stampo](#) di [argilla](#). Praticando due fori sullo stampo, uno in alto e uno in basso si fa uscire la cera scaldandola e si versa del [bronzo](#) fuso al suo posto. Se ne ricava un modello identico a quello di cera.
- Modo diretto - Assomiglia al primo metodo, ma il modello di cera è realizzato su di un altro in [creta](#) in modo che la statua finale sia vuota all'interno (o meglio, contenga solamente argilla per limitare il peso e la quantità di metallo usata)

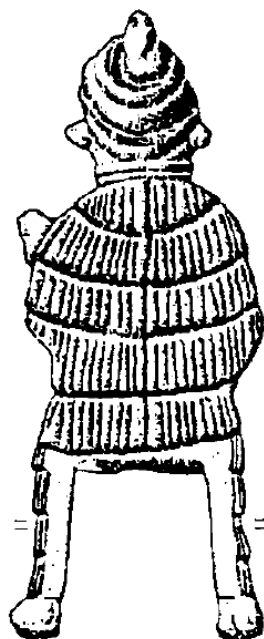
L'uso di leghe facilita la modellazione, ma non si riscontra una relazione tra specifiche leghe o specifiche tecniche.



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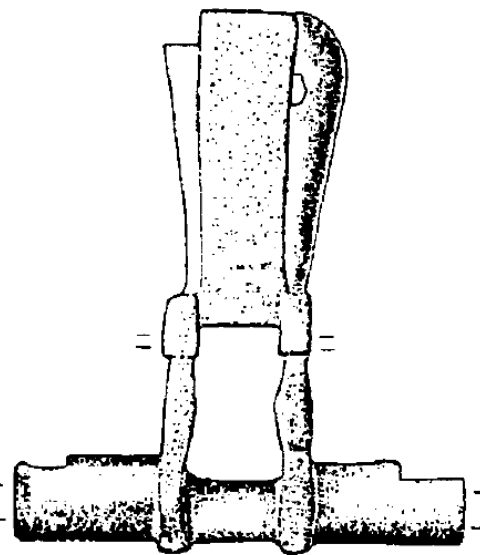
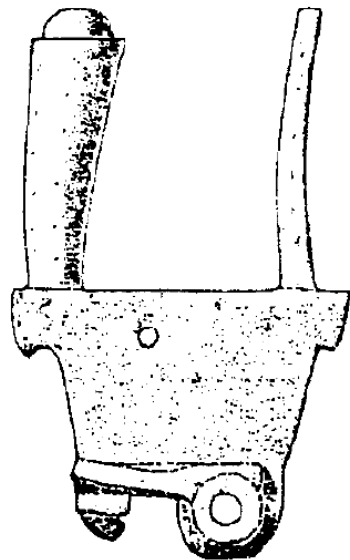
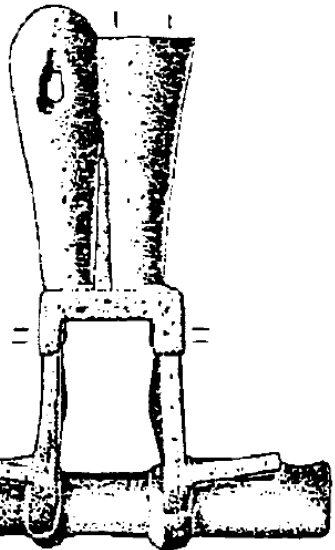
- Iranica Antiqua 1989 pl. 3. Divinità con serpenti e veste a balse

Fatto con la tecnica a cera persa in rame senza lega.



This god riding a chariot has the ears of a bull and a long beard edged with twisted locks, which enables us to identify him as Nergal, the Mesopotamian god of the devastating summer sun, sometimes associated with the Underworld.

Statuette of a god wearing a coiled serpent and mounted on a chariot
 End of the Sakkalmah period
 16th-15th century BC Susa



Bronze deity and chariot from Susa (after Tallon, Hurtel and Drilhon 1989: Pl. II).

**Figurine of a god,
called "The God with
the Golden Hand"**
Early 2nd millennium
BC
Provenance unknown



Due gruppi di oggetti

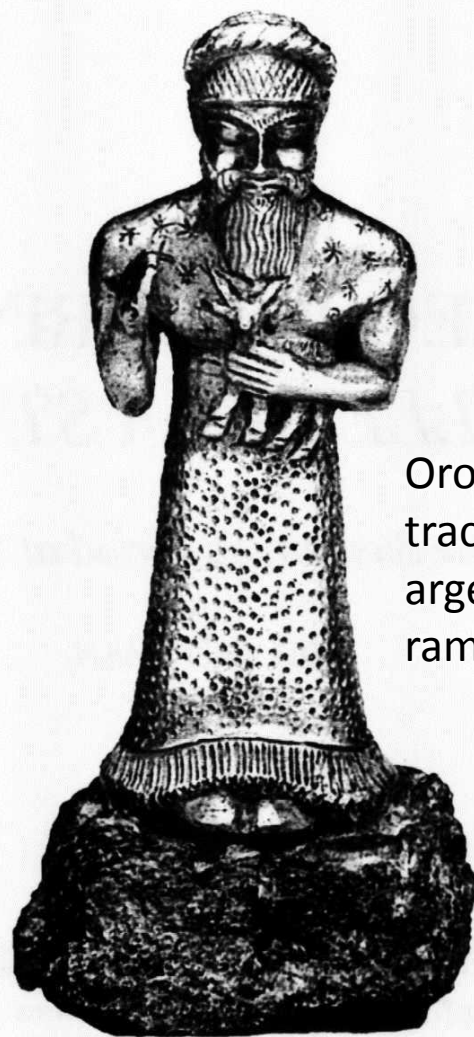
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. La trouvaille de la statuette d'or





Oro con
tracce di
argento e
rame



Cera persa



Argento con
tracce di
oro, rame e
zinco



15.3 Silv
Mu.
Fro.

15.2 Gold figurine from the trouvaille. Susa. *Louvre Museum Sb 2758. After Harper et al. 1992: Front 147, No. 89, Back 148, No. 89*

15.3 Silver figurine from the trouvaille. Susa. *Louvre Museum Sb 2759. After Harper et al. 1992: Front 147, No. 90, Back 148, No. 89*



2

1

3

15.9 Bronze statuette from the Inshushinak deposit. *Louvre Museum Sb 2889. After Mecquenem 1905a:Pl. 15, nos. 2, 1, 3*



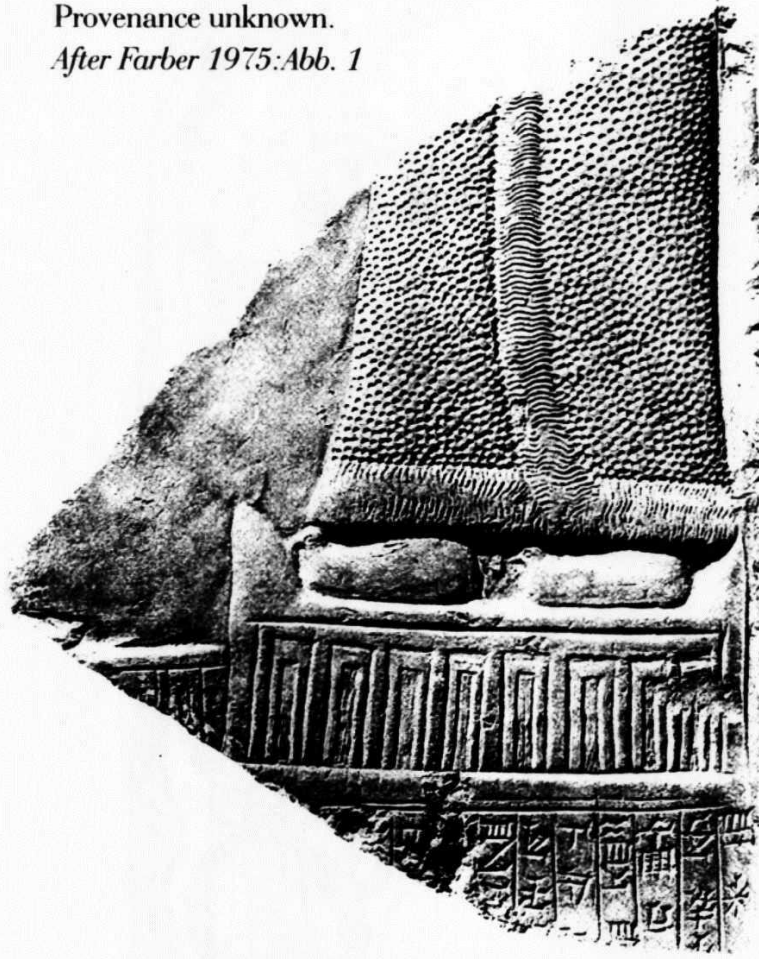
5

4

6

15.10 Bronze statuette from the Inshushinak deposit. *Louvre Museum Sb 2747. After Mecquenem 1905a:Pl. 15, Nos. 5, 4, 6*

15.7 Stela of Shiruktuh.
Provenance unknown.
After Farber 1975:Abb. 1



Shirukhtuh 1812-1781



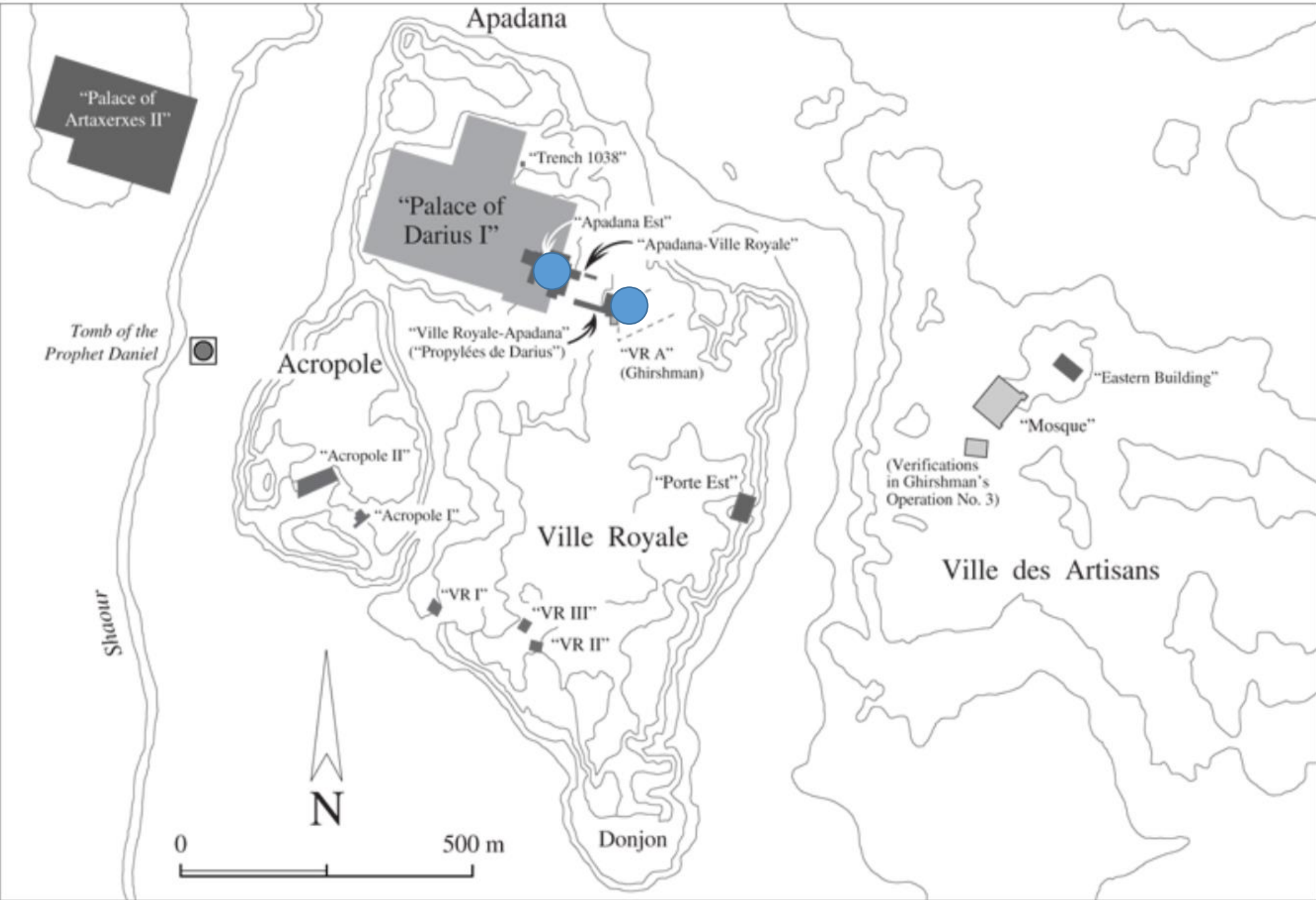
Table 6.2. *Relations between Mari and Elam according to texts from Mari*

Action	Date	Agent
wine sent to Siwe-palar-huppak of Anshan and Kudu-zulush of Susa	7-i-ZL 7	—
silver and gold vessels sent to same	8/9-ii-ZL 7	Yatar-Addu
96 minas 25 shekels of tin and 2 minas of gold brought to Mari by Iddiyatum, chief of the Mari merchants	3-vi-ZL 7	Haya-Addu Belânum
more gifts sent to Elam	27-vi?-ZL 7	Ishhi-Dagan
receipt of Elamite silver at Mari	25-viii-ZL 7	Haya-Addu Lishtamar
dispatch of Ishhi-Dagan with 1 mina of gold to buy tin in Elam	11-ix-ZL 7	Ishhi-Dagan
arrival of garments from Elam	2-i-ZL 8	—
dispatch of precious vessels to Siwe-palar-huppak and Zibir-Anshan	11-i-ZL 8	—
dispatch of wine to Elam	i/iii-ZL 8	Ishhi-Dagan
dispatch of Ishhi-Dagan with 1 mina of gold to buy tin in Elam	7-vi-ZL 8	Iddiyatum
announcement of arrival of envoys from Elam	ii-vi-ZL 8	Yatar-Addu, Inneri
Elamite envoys in transit to Qatna pass Mari	vi?-ZL 8	Inneri, Kukkumanzu
dispatch of precious vessels to Siwe-palar-huppak	2-viii-ZL 8	—
arrival of silver from Elam	25-viii-ZL 8	Yatar-Addu
arrival of 107 minas 45 shekels of tin	30-viii-ZL 8	Isshi-Dagan, Yatar-Addu
arrival of 107 minas 40 shekels of tin	?	Isshi-Dagan, Yatar-Addu
dispatch of 138 minas 40 shekels of tin to Carchemish, Ursum and Aleppo	15-ix-ZL 8	—
dispatch of 14 talents of tin by boat to the West	8-xii-ZL 8	Yantin-Addu
dispatch of a gift to Kudu-zulush on his capture of Eshnunna	late ZL 8	—
dispatch of precious vessels to Elam	iv-ZL 9	—
gift of precious vessels to Elamites at Aleppo	iv-ZL 9	Inneri, Kuksiyari Shamash-ili

Notes:

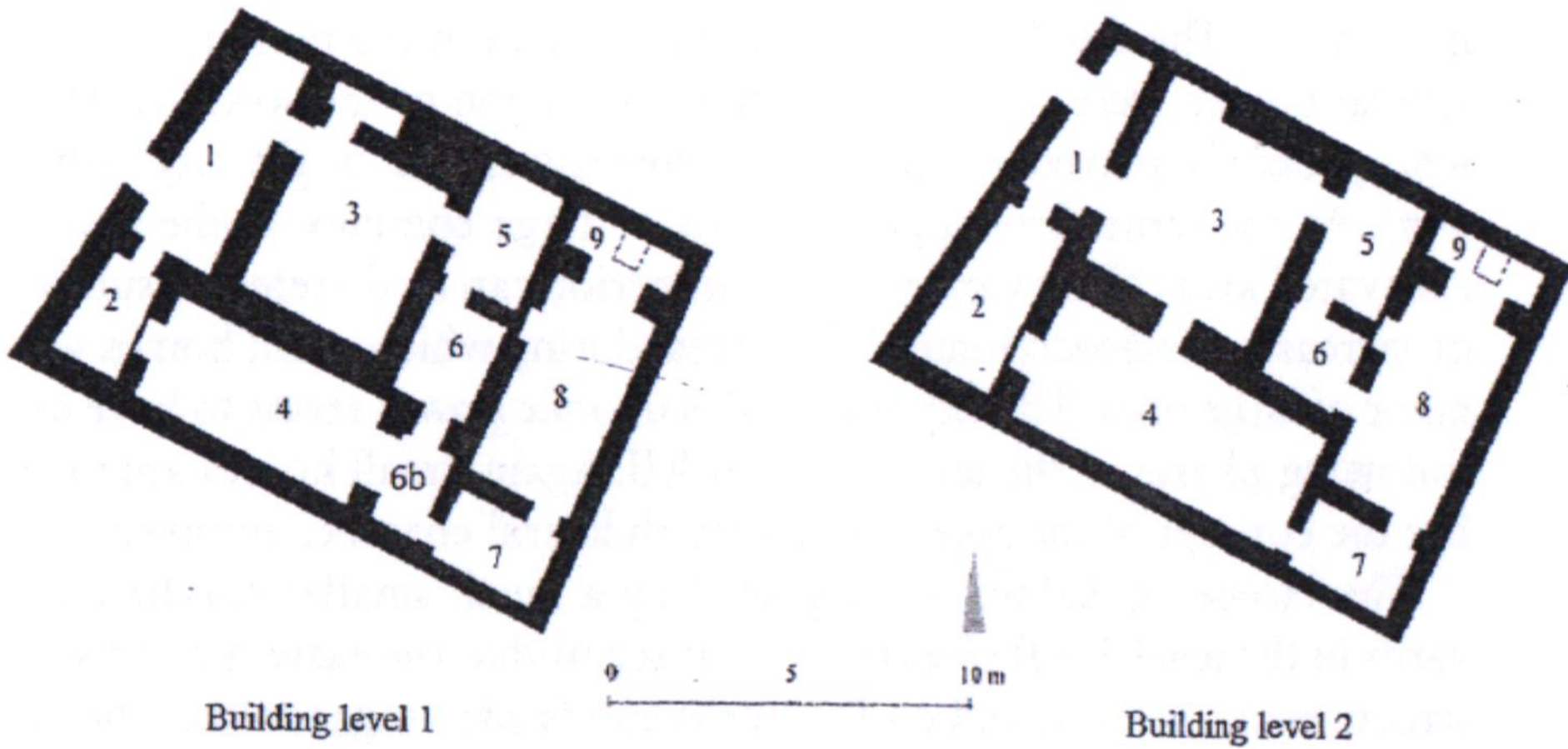
Zimri-Lim reigned from 1776–1761 BC according to the middle chronology. Data from Joannès 1991.





- Ville Royale, cantiere A: 4 livelli (XV-XII)

FIGURE 2. The main sites (indicated by numerals) worked at Susa under the direction of Jean Perrot, 1968-79.

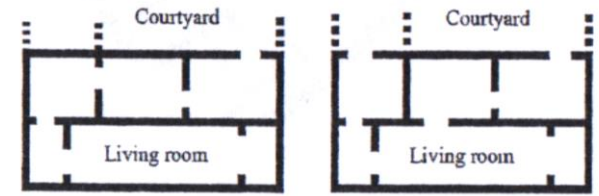


Building level 1

a

Building level 2

b



Courtyard

Living room

Courtyard

Living room

Passage room

Passage room

Passage room

Intimate living room

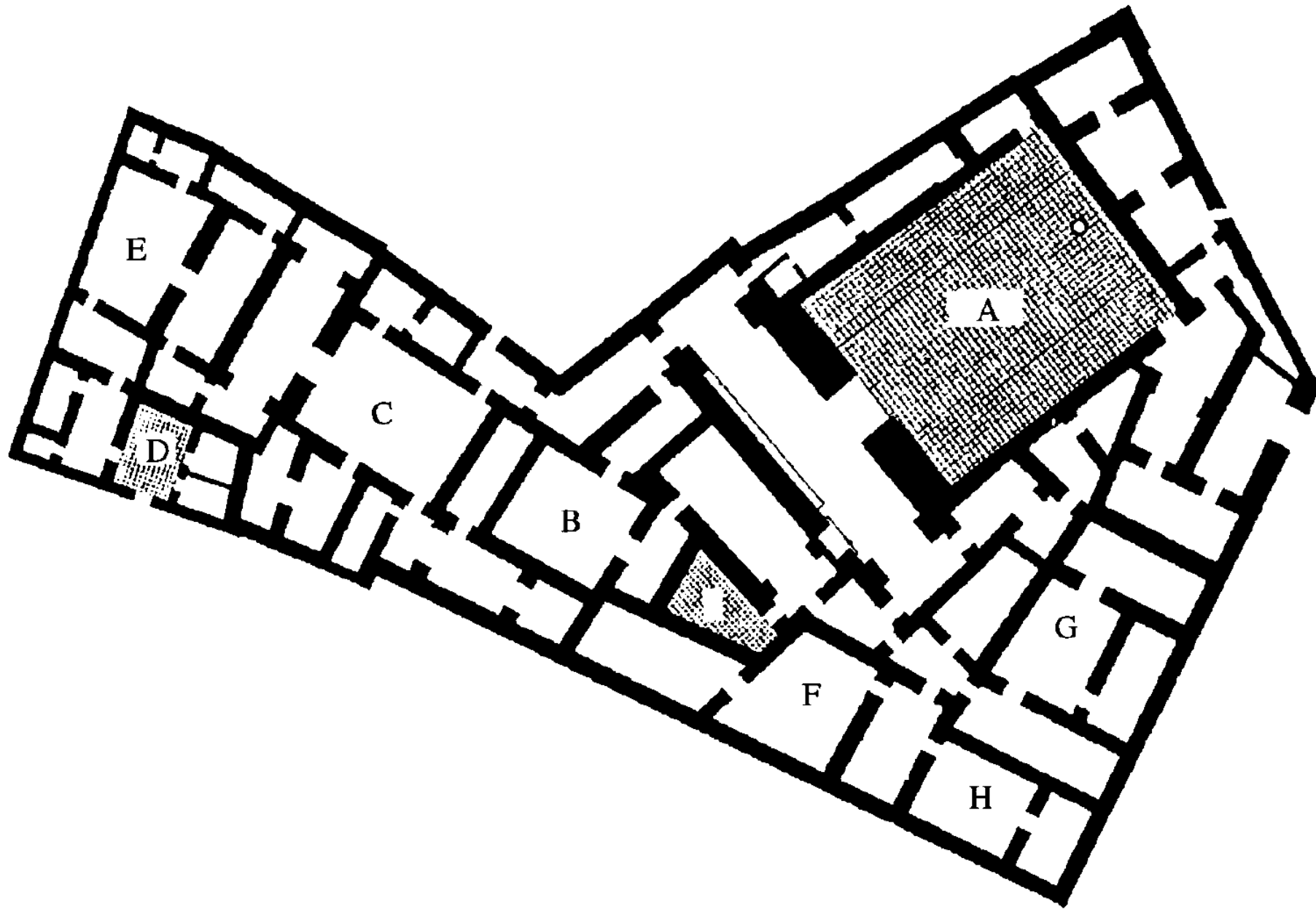
a

Passage room

Intimate living room

b

Figure 25.1 Schematic overview of two building stages of the “maison du culte in Ville Royale A XV.



Les tablettes qui y ont été mises au jour indiquent qu'un de ses propriétaires, un dénommé Temti-wartash, disposait de nombreuses terres et têtes de bétail, et qu'il se livrait à l'usure et au commerce international (une lettre indique qu'il a un débiteur à Dilmun)

Figure 6.2 House of Ra-bi-bi in Ville Royale A, level XIV, excavated by Ghirshman (after Ghirshman 1965: Fig. 3). The letters identify the individual courtyards within the house.

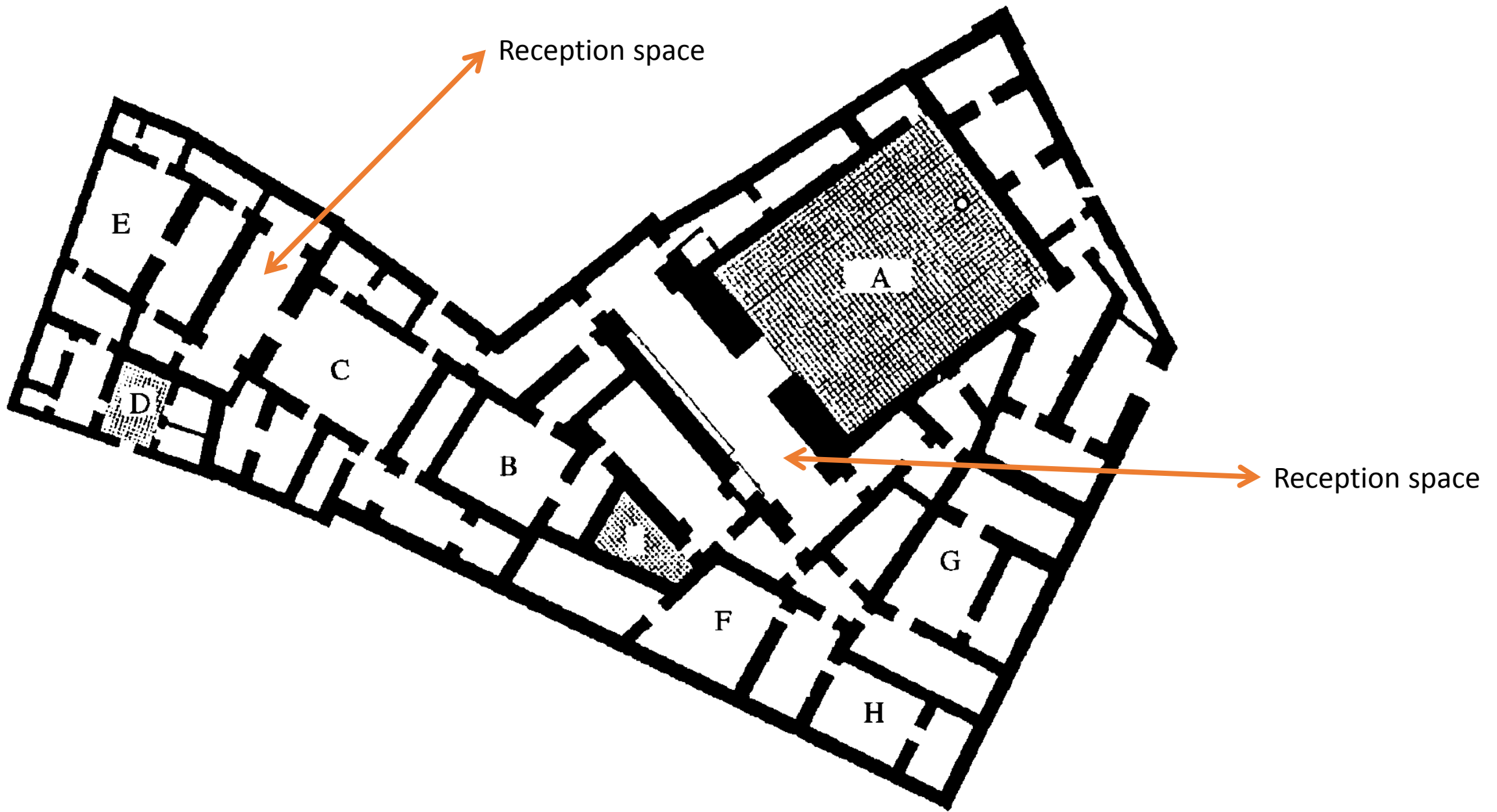
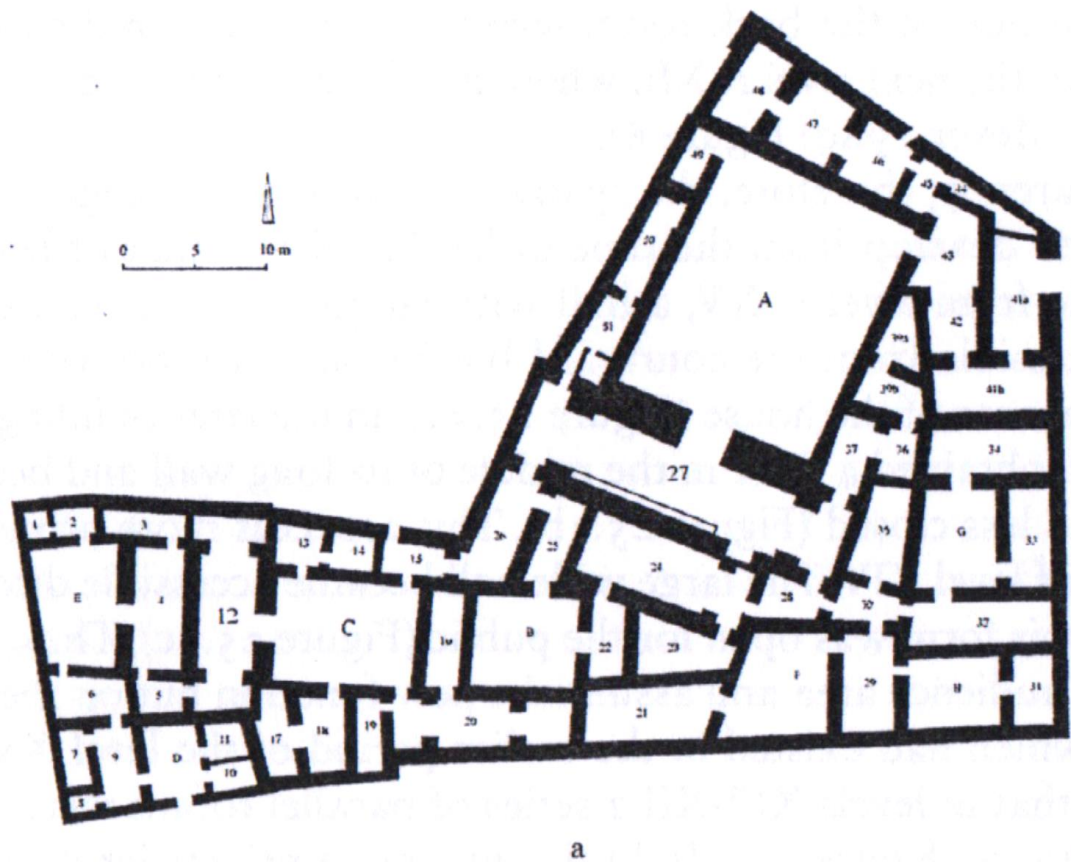


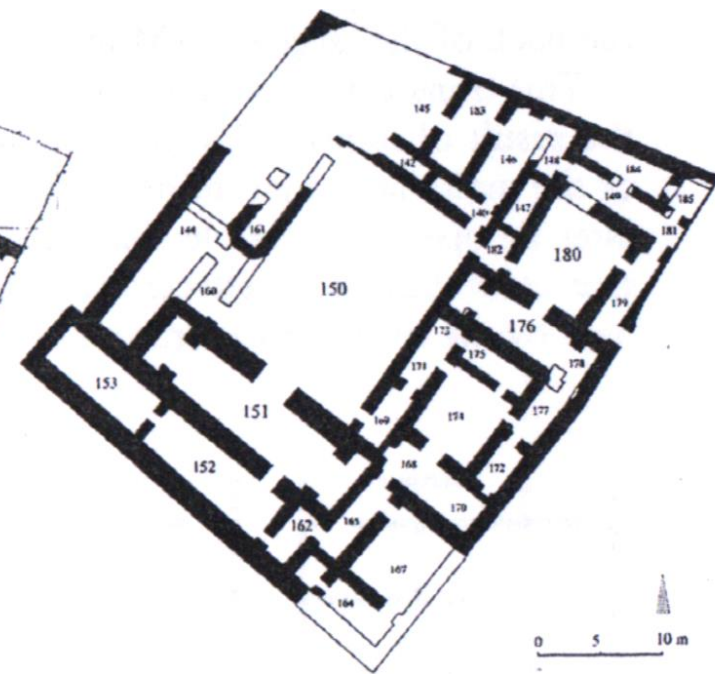
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a



b



c

Figure 25.2 Schematic plan of large houses in *Ville Royale* A XIV and A XIII.
 a: House of Rabibi in *Ville Royale* A XIV (after Ghirshman 1965: Figure 3);
 b: "East Complex" of A XIV (after Gasche 1973: Pl. 4); c: "East Complex" of A XIII
 (after Steve, Gasche and De Meyer 1980: Figure 4. Modified after Mofidi-Nasrabadi
 2013: 233, n. 724 and Figure 125).

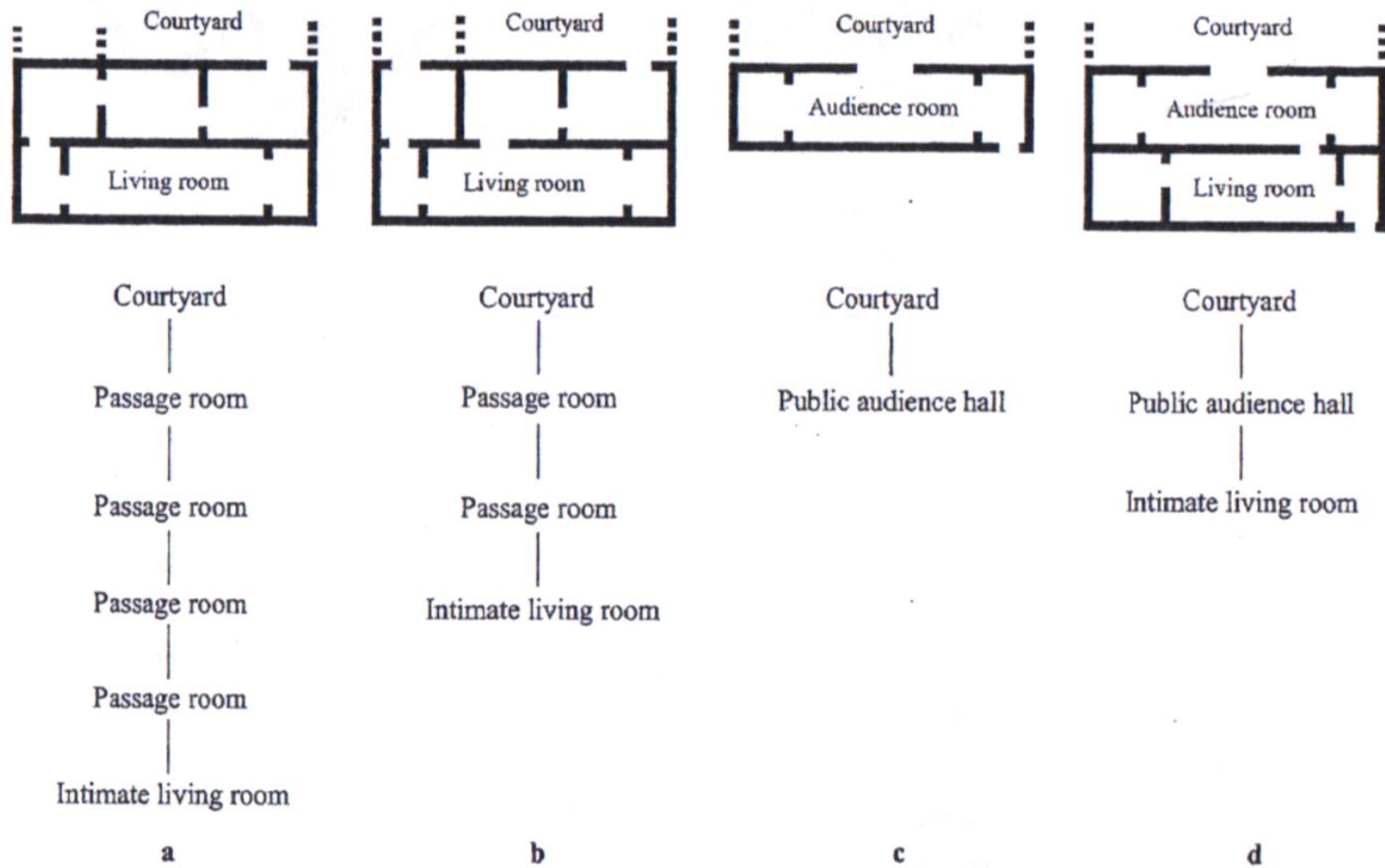
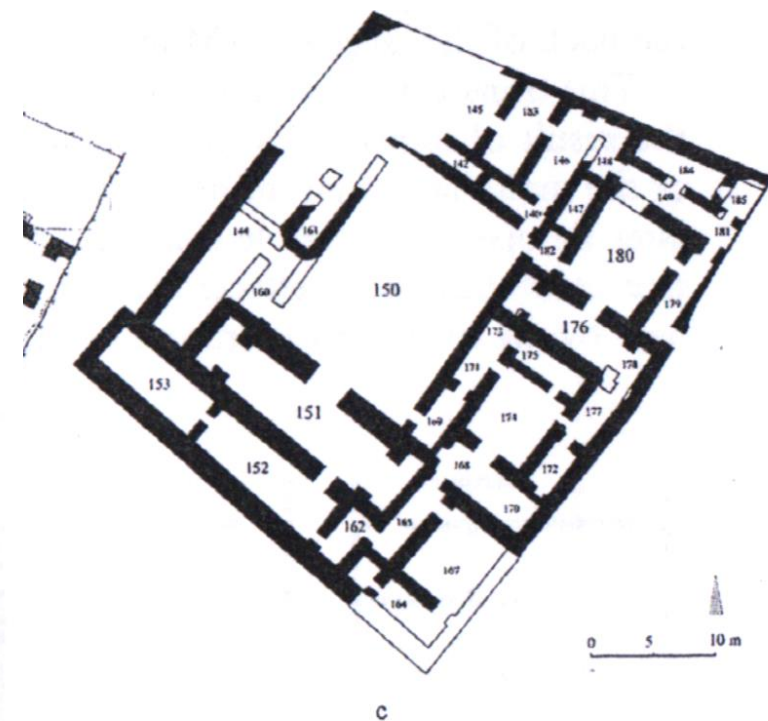


Figure 25.3 Schematic variations of the main large hall in different levels in *Ville Royale* at Susa. a: First stage of the “maison du culte” in VR A XV; b: Second stage of the “maison du culte” in VR A XV; c: House of Rabibi in VR A XIV; d: “East Complex” in VR A XIII-XII.



ge houses in *Ville Royale* A XIV and A XIII. e A XIV (after Ghirshman 1965: Figure 3); asche 1973: Pl. 4); c: “East Complex” of A XIII

(after Steve, Gasche and De Meyer 1980: Figure 4. Modified after Mofidi-Nasrabadi 2013: 233, n. 724 and Figure 125).

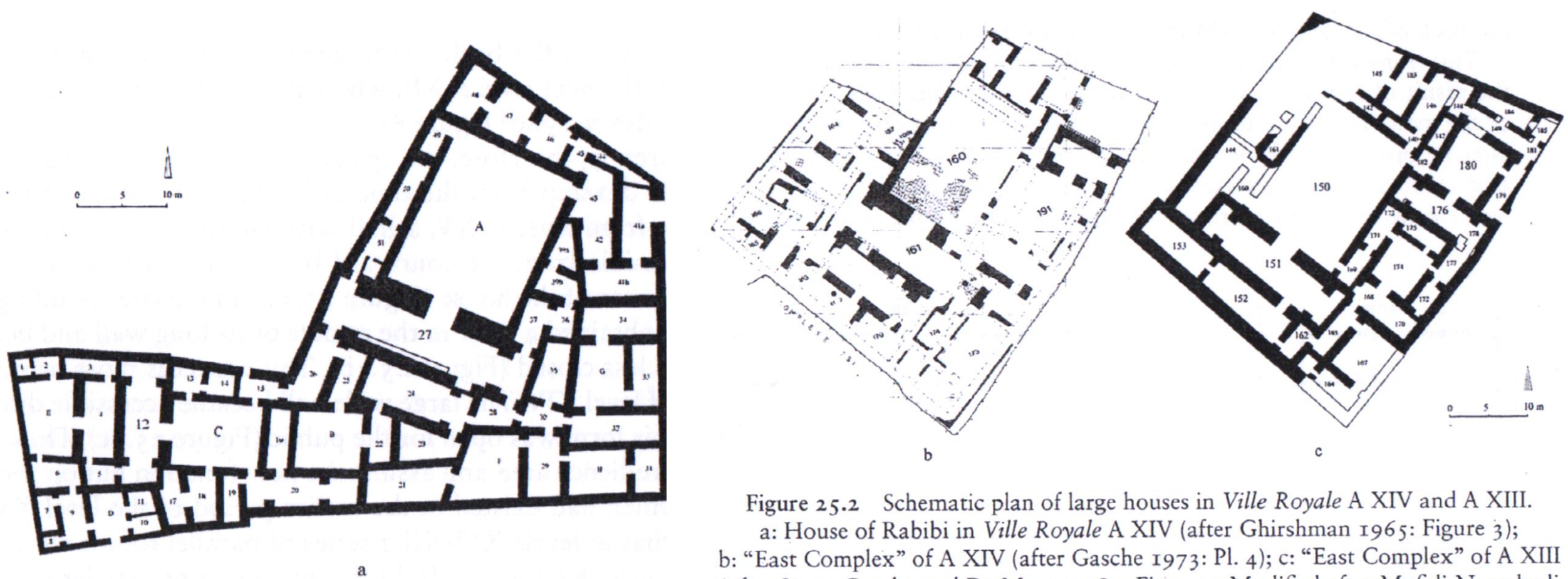


Figure 25.2 Schematic plan of large houses in *Ville Royale* A XIV and A XIII.
 a: House of Rabibi in *Ville Royale* A XIV (after Ghirshman 1965: Figure 3);
 b: “East Complex” of A XIV (after Gasche 1973: Pl. 4); c: “East Complex” of A XIII
 (after Steve, Gasche and De Meyer 1980: Figure 4. Modified after Mofidi-Nasrabadi
 2013: 233, n. 724 and Figure 125).

- Aumento delle funzioni pubbliche nelle abitazioni private
- Grandi residenze vs piccole case. La ville royale diventa un'area per elite

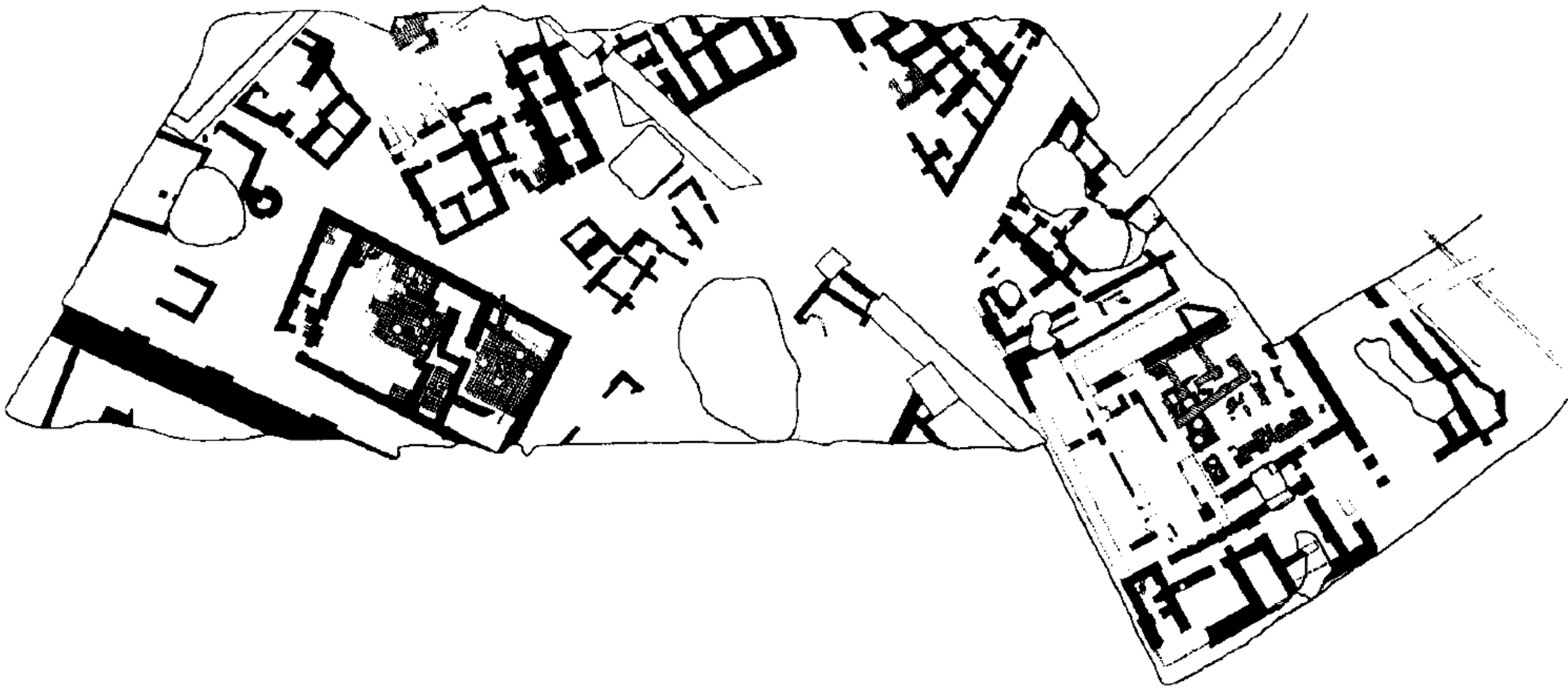


Figure 6.3 Ville Royale A, level XII (after Steve 1994: Fig. 2).

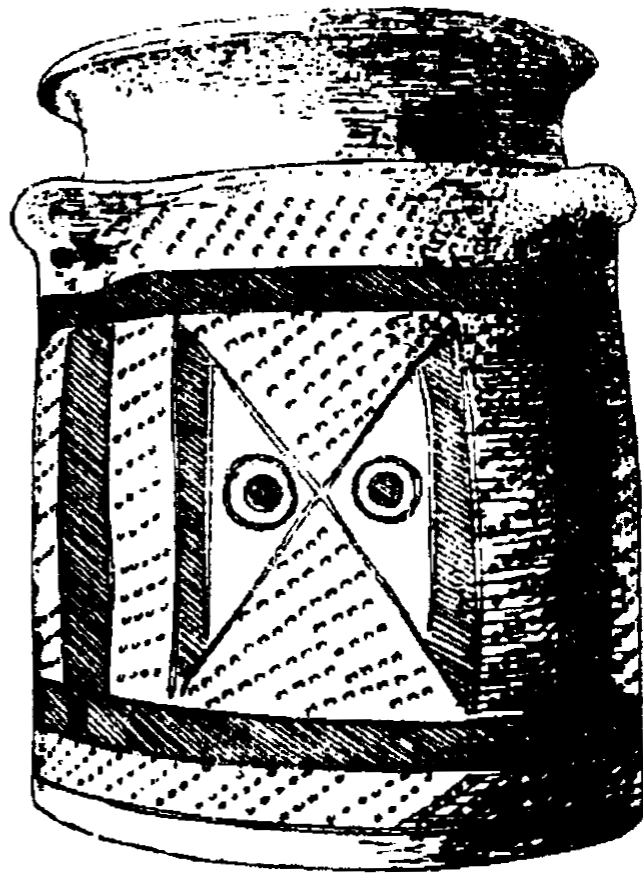
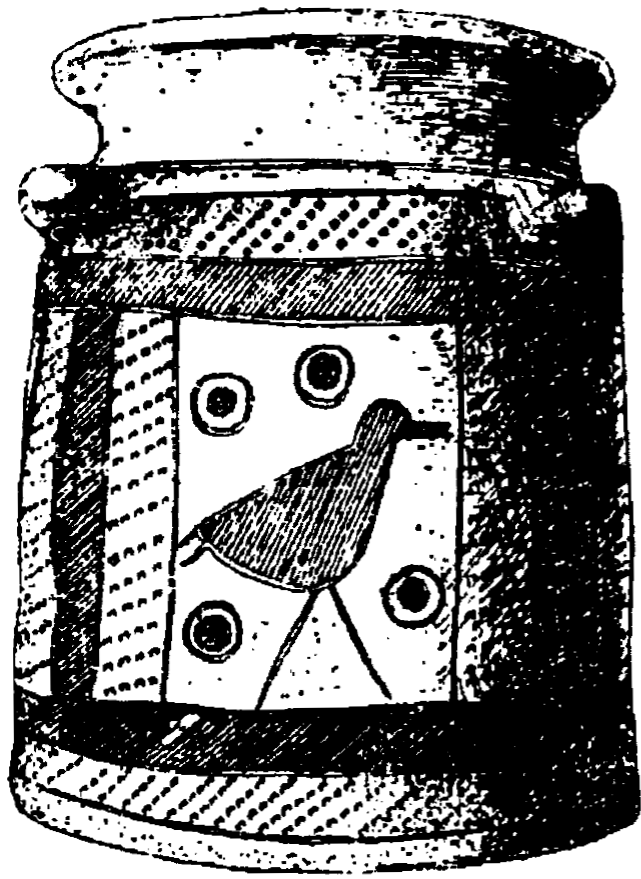


Figure 6.4 Punctate and incised greyware vessels from Susa (after de Mecquenem 1943: Fig. 46).

Ceramica grigia incisa trovata su un'area molto estesa dell'alta Mesopotamia



Ceramica grigia incisa trovata su un'area molto estesa dell'alta Mesopotamia
 Unico luogo di produzione?

Glittica Paleoelamita II-III (2100-1550)

- Produzione indipendente da quella mesopotamica
- Esaltazione della dinastia regnante
- Stile figurativo standardizzato

Glittica Shukkalmah

- Sigilli ufficiali con ampia iscrizione
- Sigilli più popolari con iscrizione ridotta (produzione detta anshanita)

Scene di venerazione
(origine
Mesopotamica?)

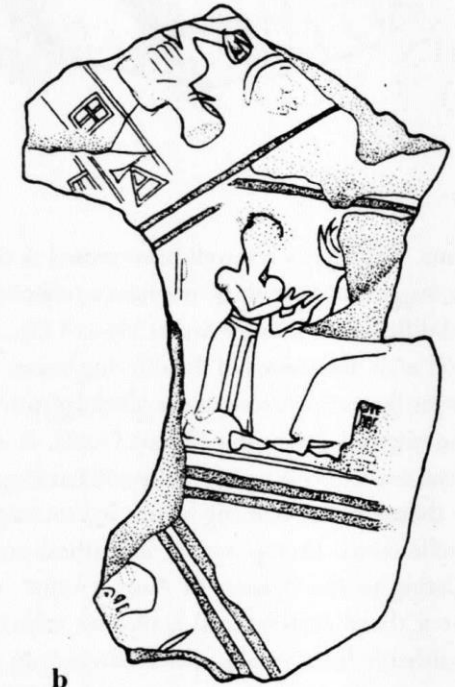
RECONSIDERING THE TROI



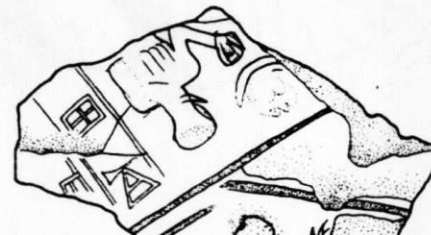
15.12 Offering bearer sealing. *Louvre Museum Sb 1445. After Amiet 1972:No. 1684*



a



15.13 a, Typical Elamite worshipper seal. *Louvre Museum Sb 5398. After Amiet 1972:No. 1682*; b, Drawing of ancient impression of seal showing typical Elamite worshipper. Malyan (M1318/mf 5552, H5 lot 100, building level 4a). *H. Pittman*



Sigilli ufficiali



a

Shimashki workshop



b



c

Transitional



d

- Influenza iconografica mesopotamica
- Poca plasticità
- Elementi locali: luna angolata, copricapo schiacciato

- Verticalità delle figure
- Distribuzione uniforme nel campo del sigillo
- Figure piatte contorni angolati



a

Shimashki workshop

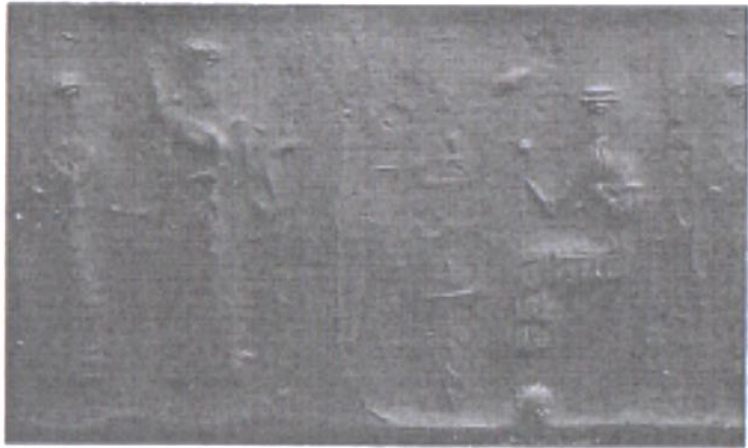


c

Classic old-elamite



f



c

Transitional



g

Late old elamite



h

- Stile figurativo proprio
- Maggiore volumetria
- Più atelier diversi



c



f

Classic old-Elamite

- Stilizzazione delle figure
- Ritornano le scene di introduzione alla divinità



g



h

Late old Elamite

Glittica Shukalmah

- Sigilli ufficiali con ampia iscrizione
- **Sigilli più popolari** con iscrizione ridotta (produzione detta **anshanita**)

Scene di venerazione
(origine
Mesopotamica?)

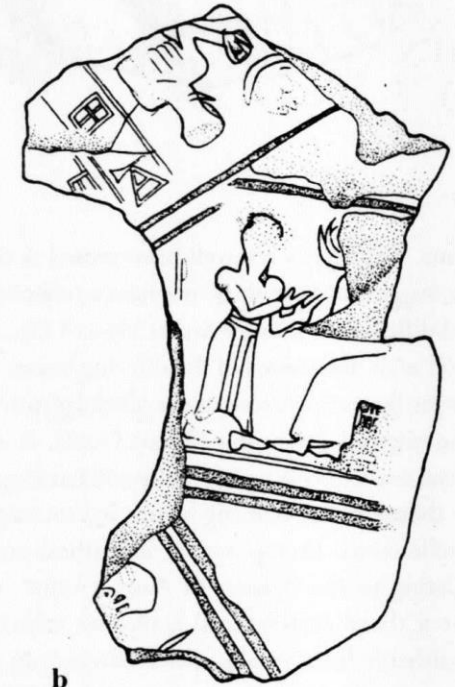
RECONSIDERING THE TROI



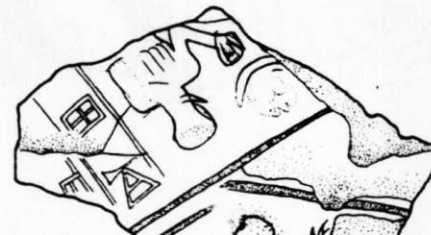
15.12 Offering bearer sealing. *Louvre Museum Sb 1445. After Amiet 1972:No. 1684*



a



15.13 *a*, Typical Elamite worshipper seal. *Louvre Museum Sb 5398. After Amiet 1972:No. 1682*; *b*, Drawing of ancient impression of seal showing typical Elamite worshipper. Malyan (M1318/mf 5552, H5 lot 100, building level 4a). *H. Pittman*



Sigilli ufficiali

- Formule epigrafiche standard
- Allungamento delle figure
- Assenza di dettagli iconografici
- Stilizzazione
- Scene di presentazione
 - Scompare la figura che introduce
 - Figura seduta senz tiara
 - Posizione delle braccia incrociate
 - Stile elamita dei capelli



a



b



c



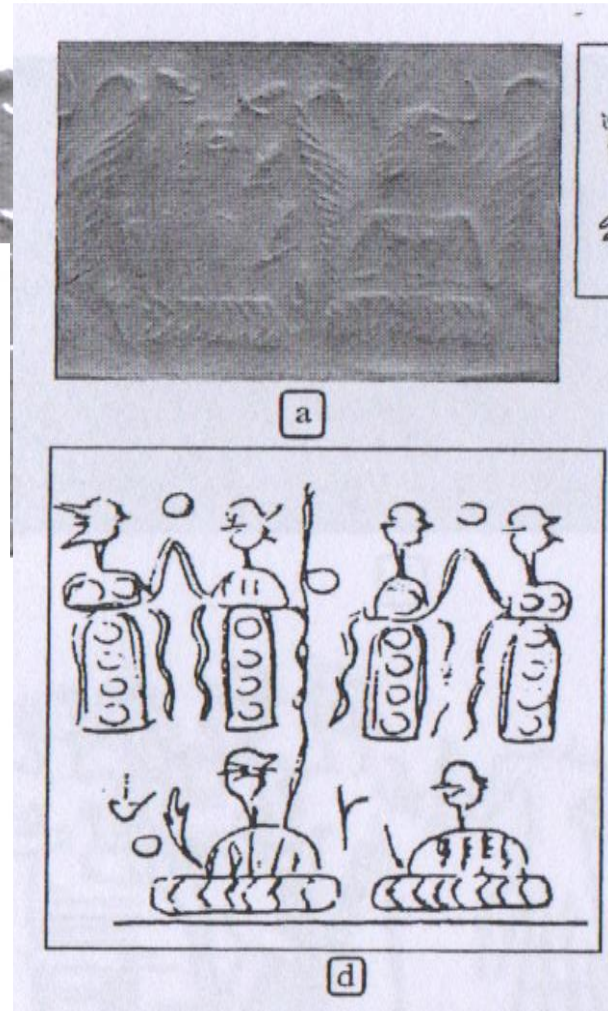
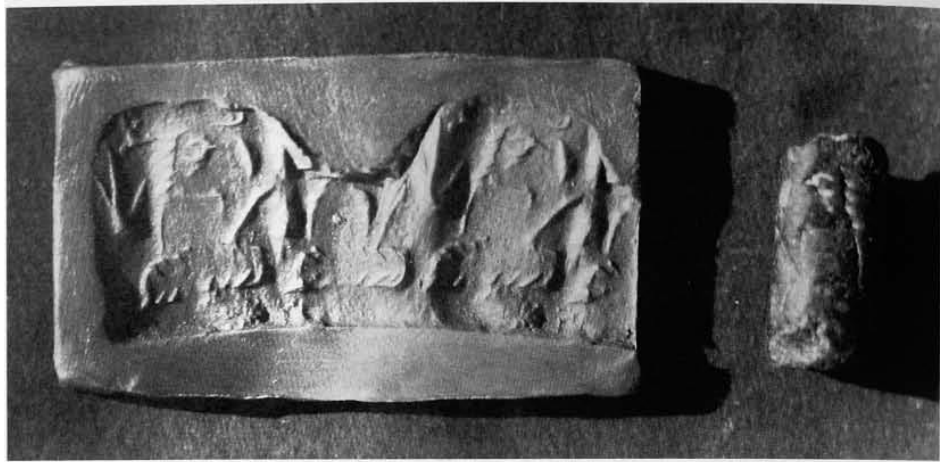
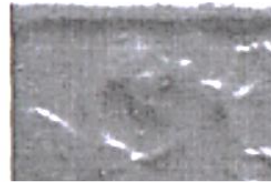
d



c



f



E-g: Stile Anshanita/popolare dell'est: probabilmente contemporaneo a Shimashki con connessioni verso la Battriana

A-b: Stile popolare dell'est, tardo probabilmente contemporaneo a Sukkalmah con connessioni verso la Battriana

Figure 10.51. Catalogue no. 51, fragmentary chlorite cylinder seal with two squatting female deities (after Amiet 1986:132.3).

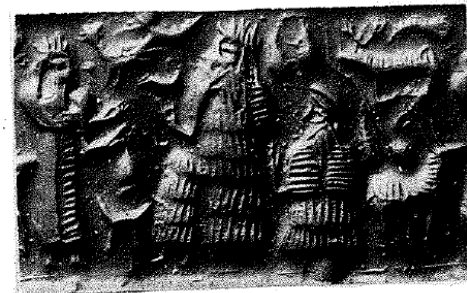
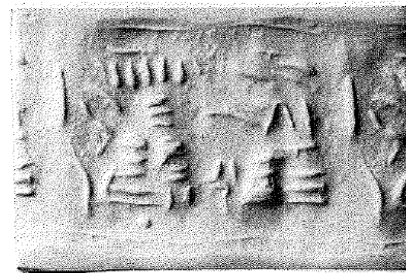
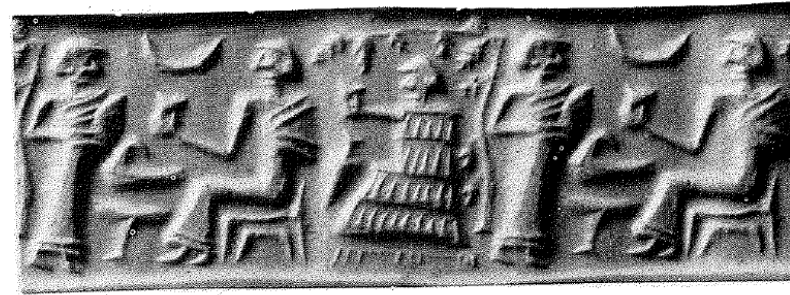
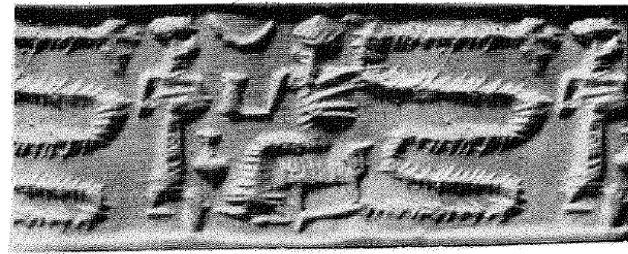
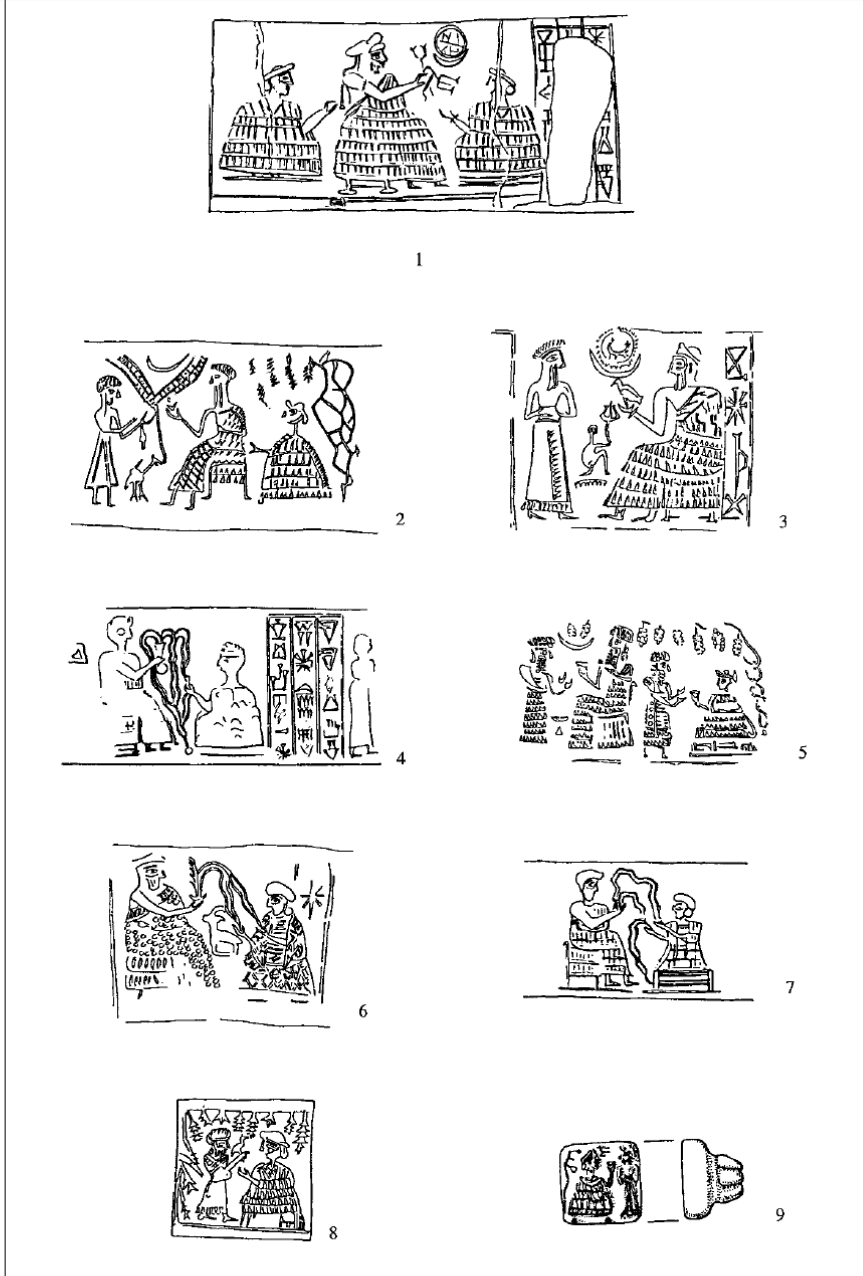


Figure 5.7 Cylinder and stamp seals of 'Anshanite' type: 1. the seal of Ebarat in the Gulbenkian Museum, Durham; 2, 3, 6, 8. seals in the Rosen collection; 4. sealing of Ilituram, servant of Pala-ishshan; 5, 7. unprovenanced seals; 9. seal from Tal-i Malyan [after Porada 1990: Pls. II-III].

113. Sceaux-cylindres anshanites. Suse (1, 2, 3) et collection particulière (4, 5) Voir p. 150, 153, 159, 199.



Sigillo della sposa
del re divinizzato
(Ebarat?)

1



2



3



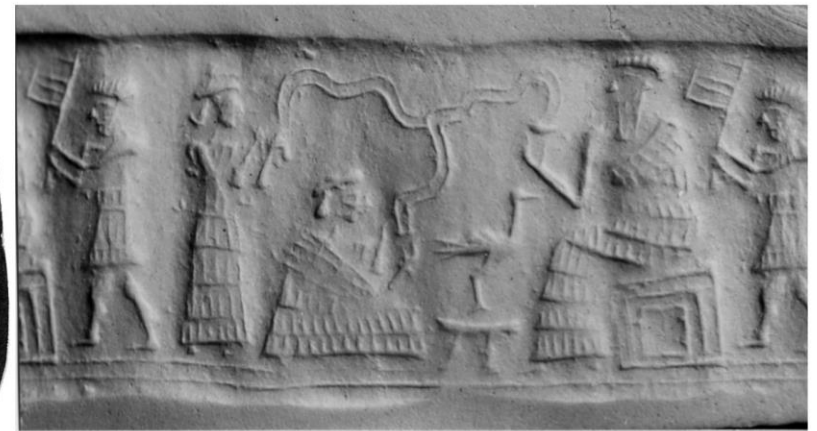
4



5



6





Sigillo della sposa
del re divinizzato
(Ebarat?)

1



2



3



4



5



6

114. Sceaux-cylindres anshanites. Voir p. 151, 159, 199.



203. Bactriane. Statuette composite en chlorite et calcaire. Voir p. 196, 199.



204. Bactriane. Statuette composite en chlorite et calcaire. Voir p. 196, 199.

Bactria corresponds to the region of modern Afghanistan that lies north of the mountains of the Hindu Kush. In the late third and early second millennium BC it enjoyed an age of prosperity because of its privileged status as a supplier of raw materials to Mesopotamia. It produced exceptionally fine metalwork and also a series of highly distinctive small female statuettes, commonly known as the "Bactrian princesses."



Photo CM Dixon/Heritage Images/Scala, Florence



203. Bactriane. Statuette composite en chlorite et calcaire *Voir p. 196, 199.*



204. Bactriane. Statuette composite en chlorite et calcaire. *Voir p. 196, 199.*

PERIODO SUKKALMAH: repertorio iconografico condiviso su supporti diversi

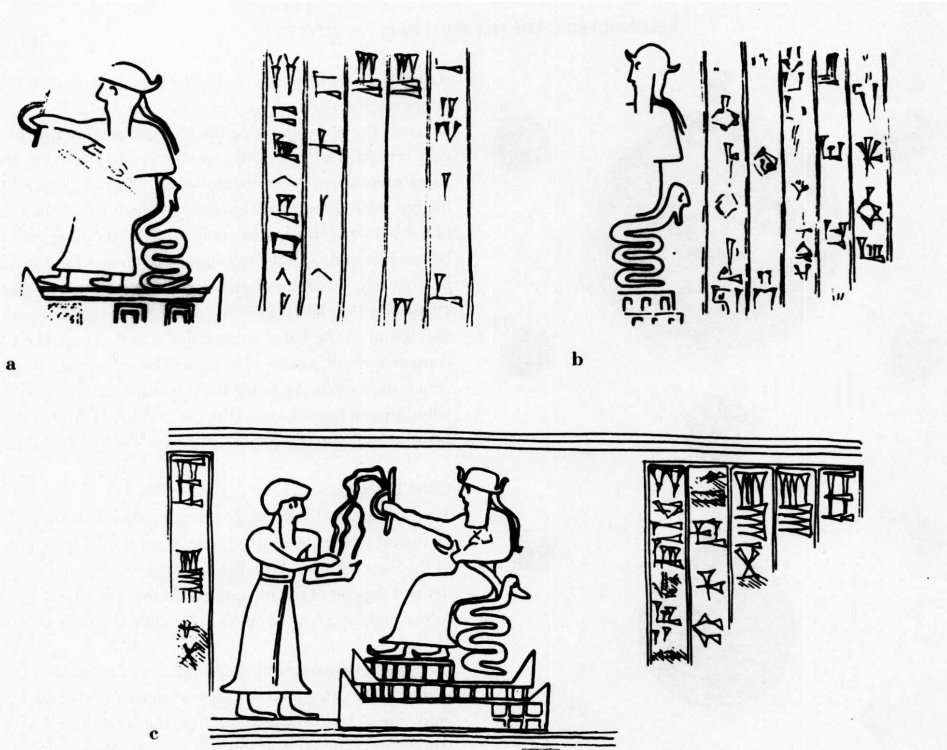
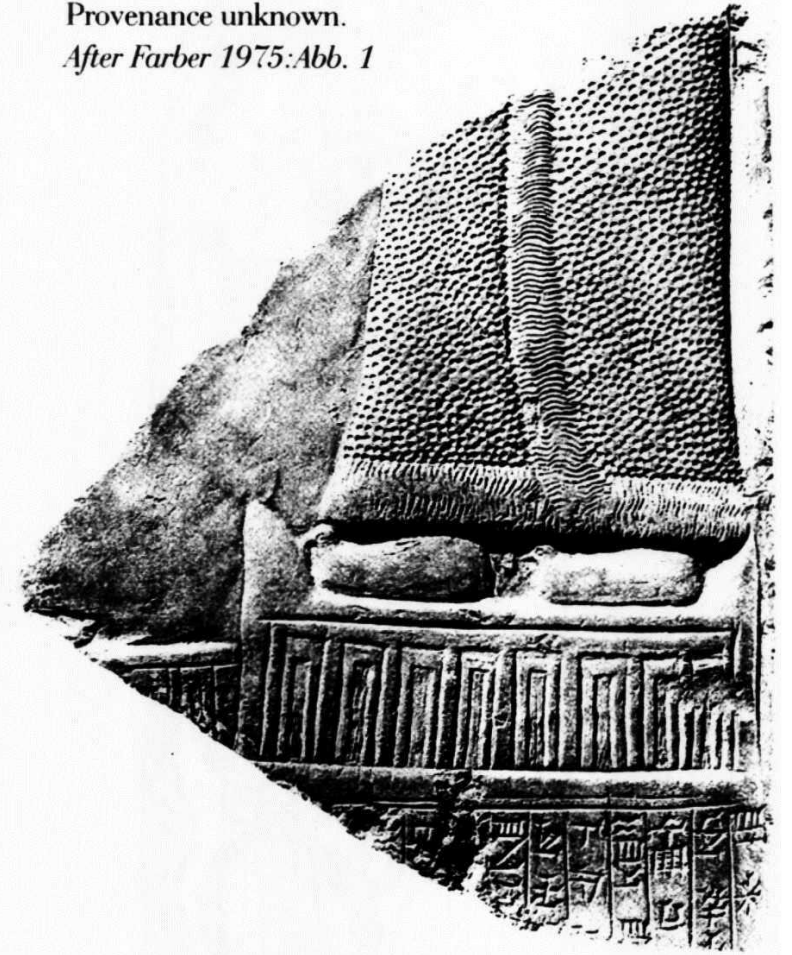
15.17 Modern impression of cylinder seal. Provenance unknown. *Private collection. After Amiet 1986b: No. 137*



185

Piedistallo modellato

15.7 Stela of Shiruktuh. Provenance unknown. *After Farber 1975:Abb. 1*



15.18 a, b, Ancient impressions of cylinder seals of Kuk-Nashur. Susa. *Tehran, Iran Bastan Museum (a, after Amiet 1972:No. 2015; b, after Miroshchepji 1981d); c, Ancient impression on tablet of the cylinder seal of Tan-Uli. Susa. Louvre Museum, Sb 8748. After Amiet 1972:No. 2330*

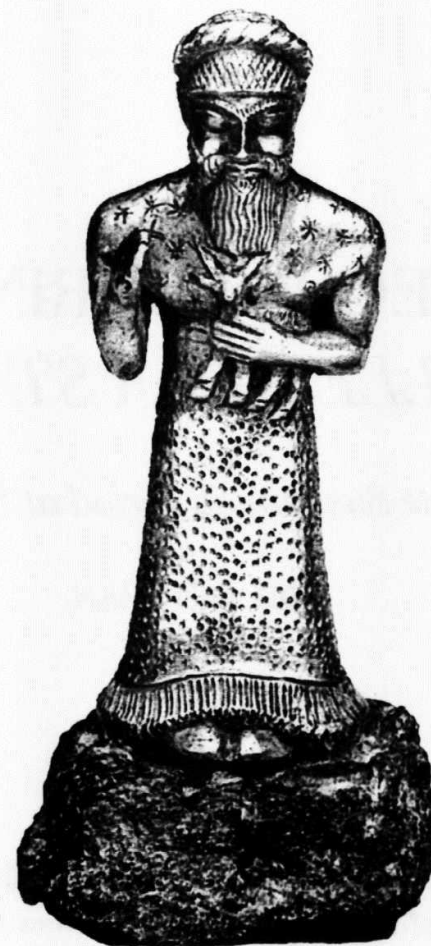
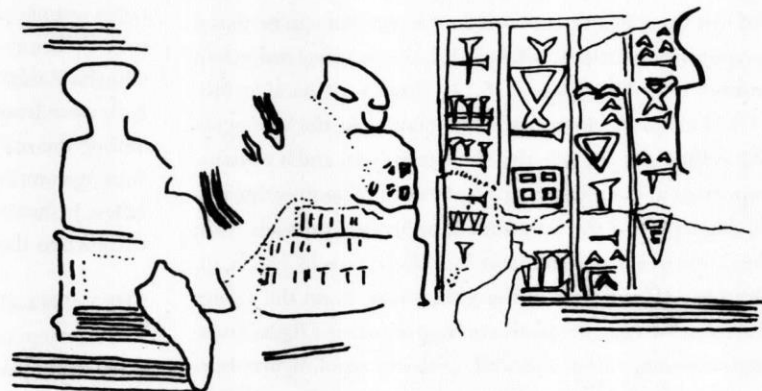
PERIODO SUKKALMAH: repertorio iconografico condiviso su supporti diversi

15.14 Modern impression of cylinder seal of Ebarat II. *Gulbenkian Museum of Oriental Art, University of Durham, N2410. After Lambert 1979*



Veste puntinata

15.15 Ancient impression of cylinder seal. Malyan, reconstructed from mf 9015 and mf 9060, CGX98, lot 170. *Tehran, Iran Bastan Museum. H. Pittman*



15.16 Modern impression of cylinder seal. Provenance unknown. *Rosen Collection No. 05855. After Porada 1990:Pl. I, No. 1*





2

1

3



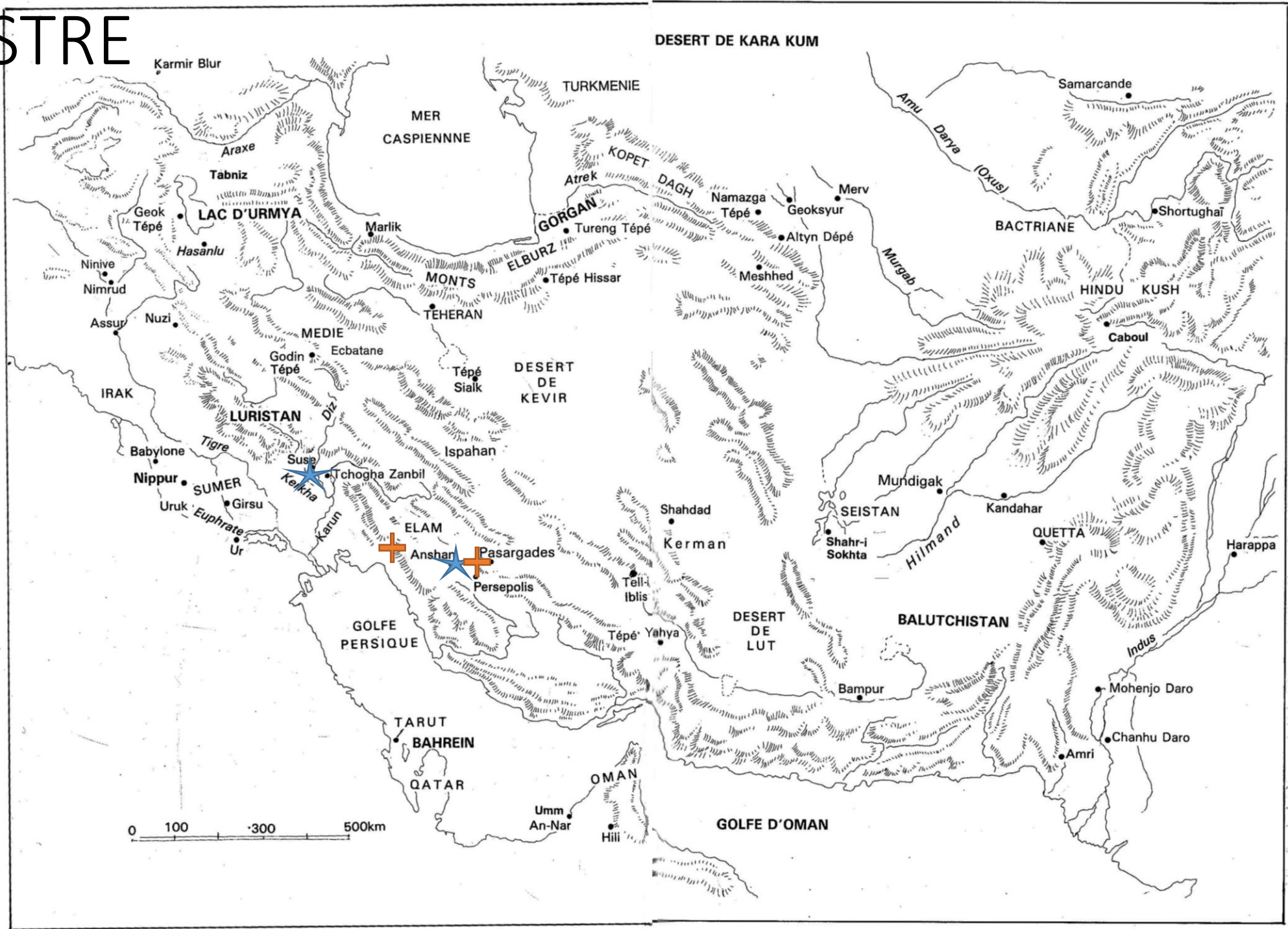
15.4 Lapis lazuli bird from the trouvaille. Susa.
Louvre Museum Sb 2887.
After Harper et al. 1992:151, No. 96



PERIODO SUKKALMAH: repertorio iconografico condiviso su supporti diversi

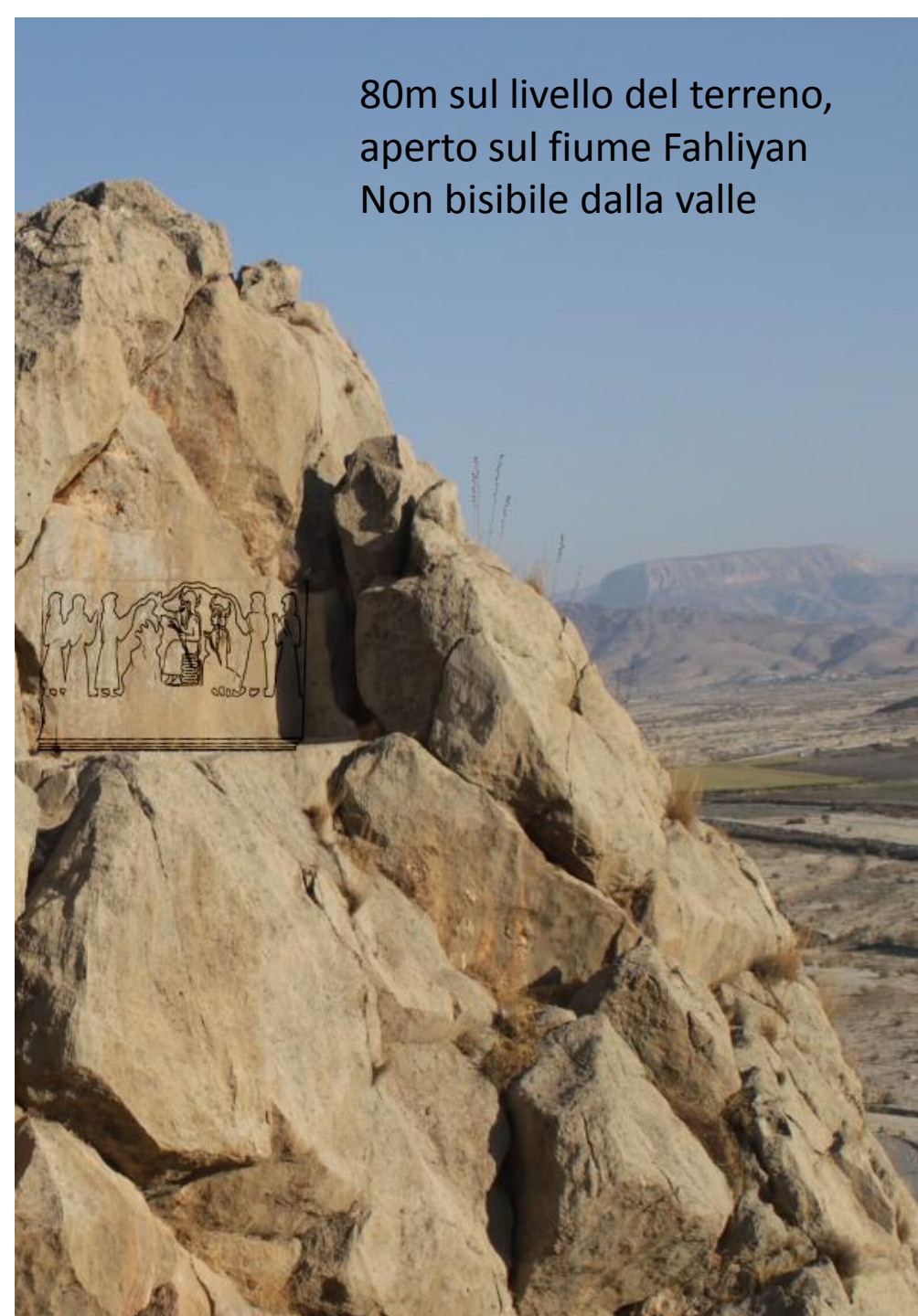
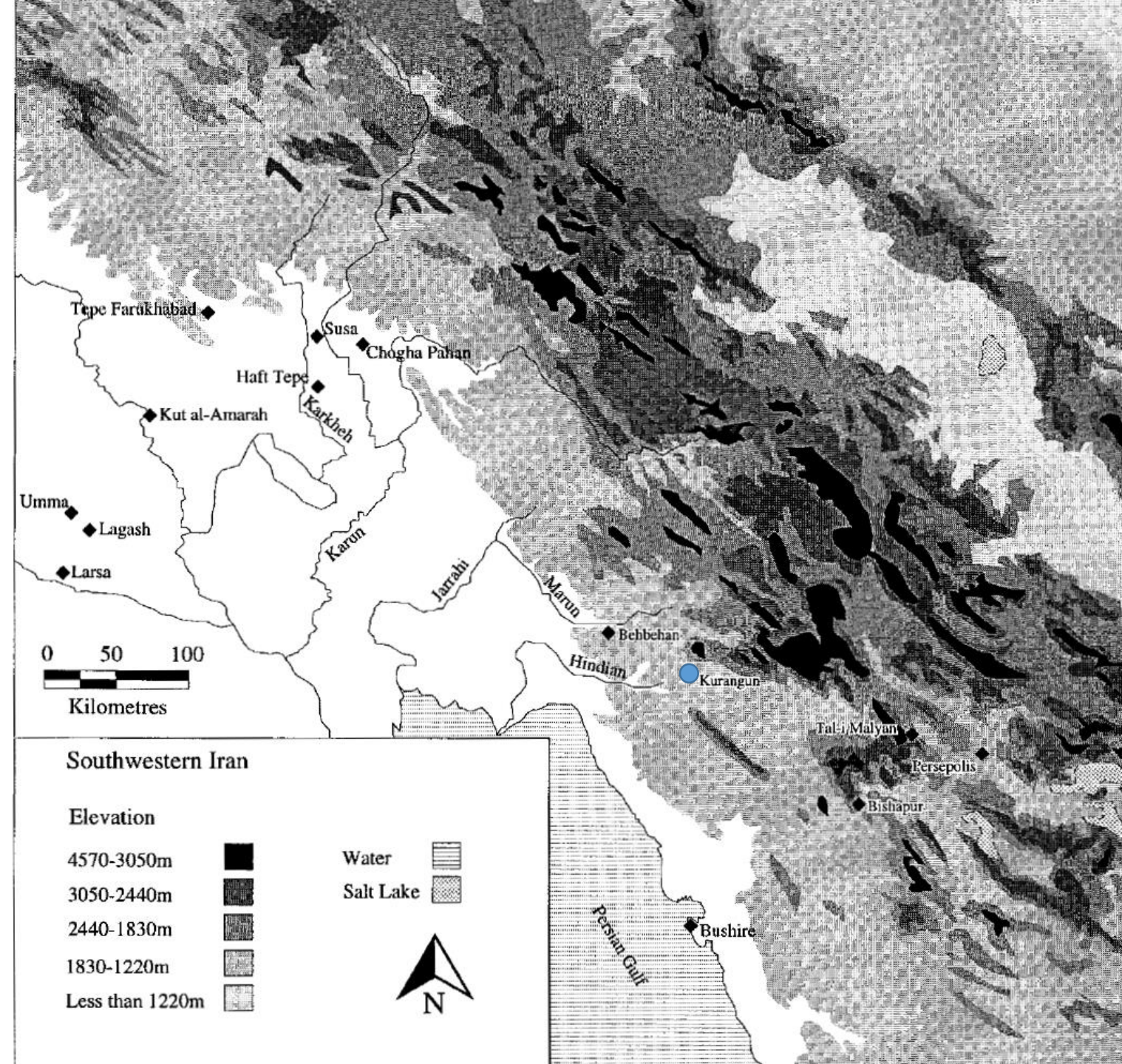


ARTE RUPESTRE



Kuragan





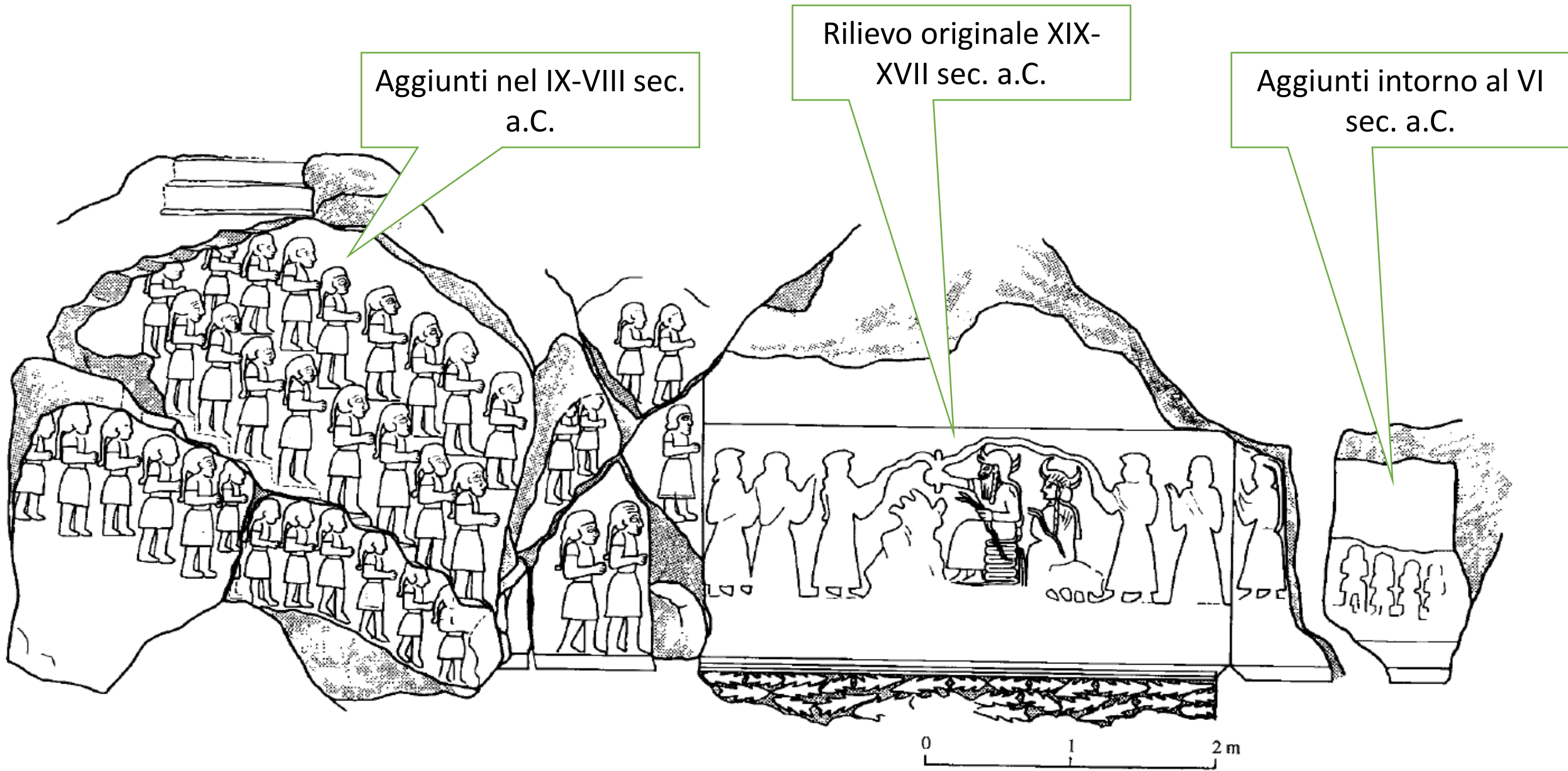
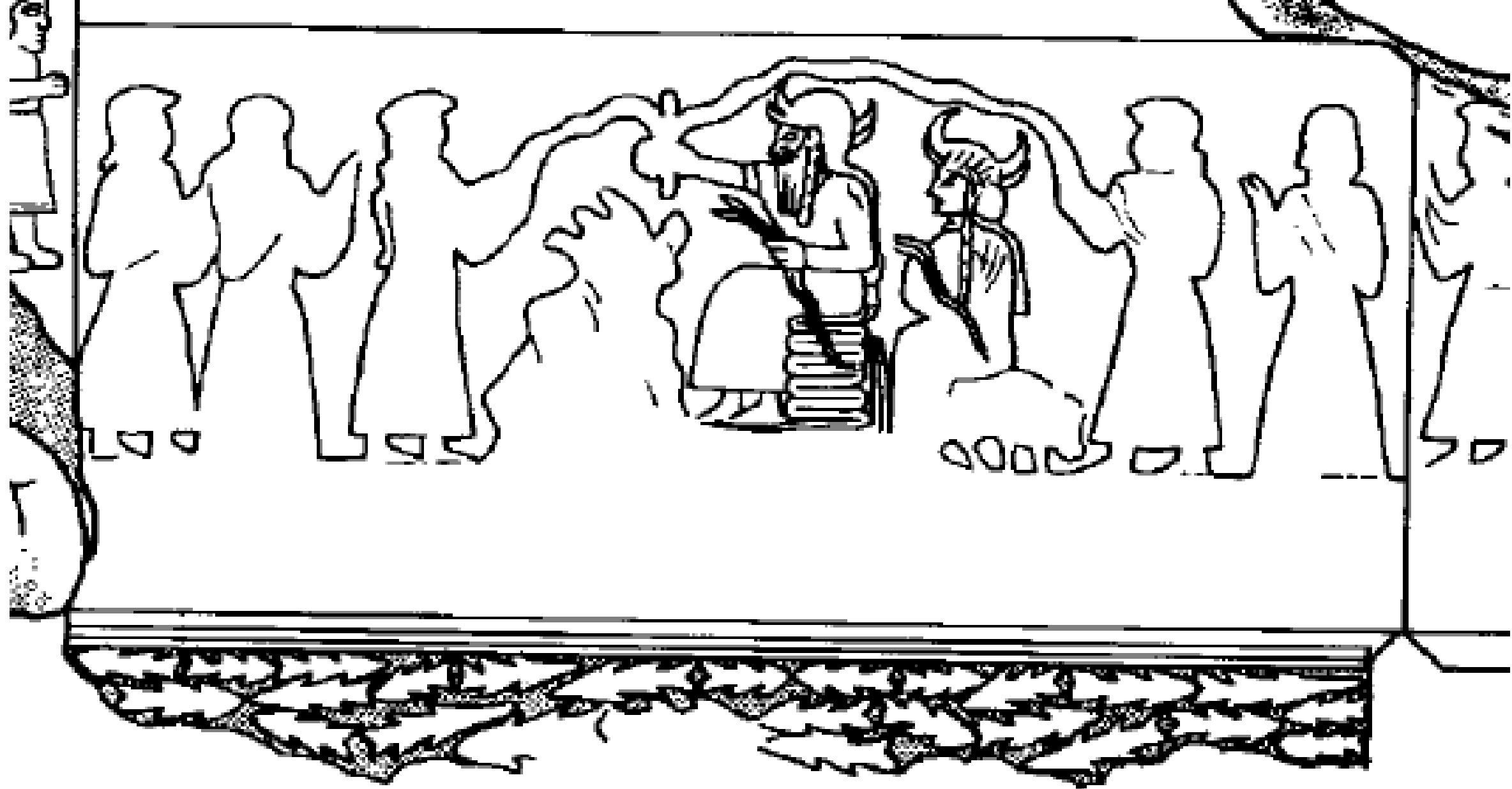
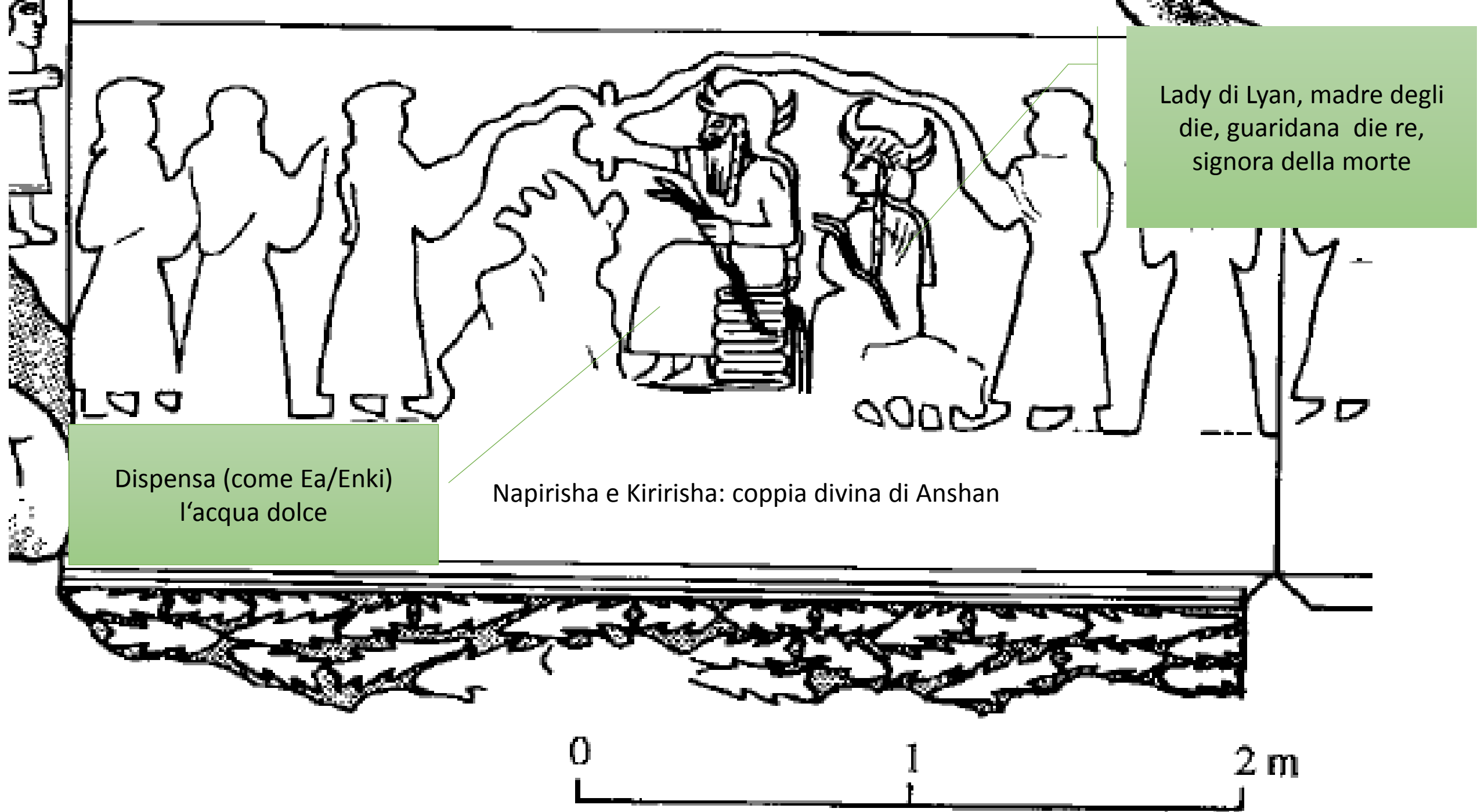


Figure 6.8 The rock relief at Kurangun (after Vanden Berghe 1986a: Fig. 2).



0 1 2 m

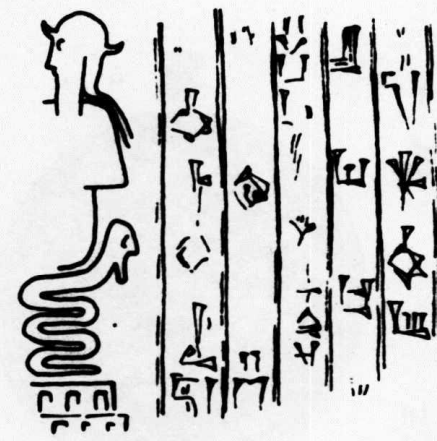
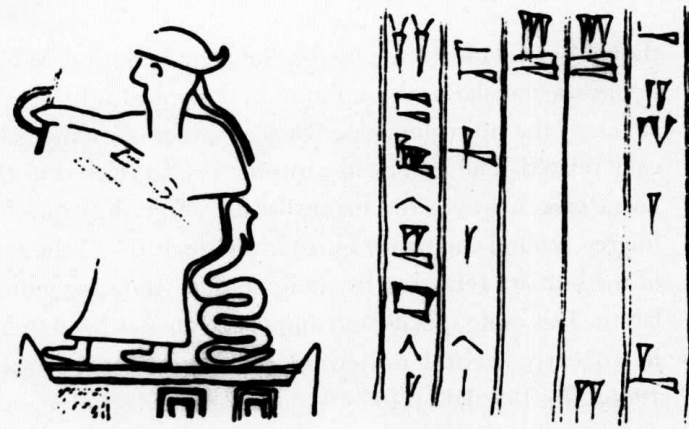


Dispensa (come Ea/Enki)
l'acqua dolce

Napirisha e Kiririsha: coppia divina di Anshan

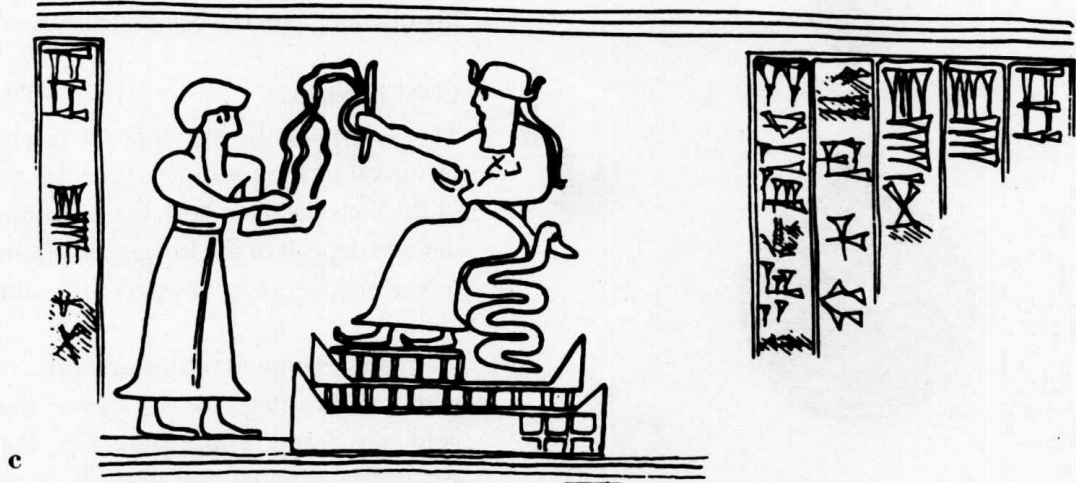
Lady di Lyan, madre degli
die, guaridana die re,
signora della morte

0 1 2 m



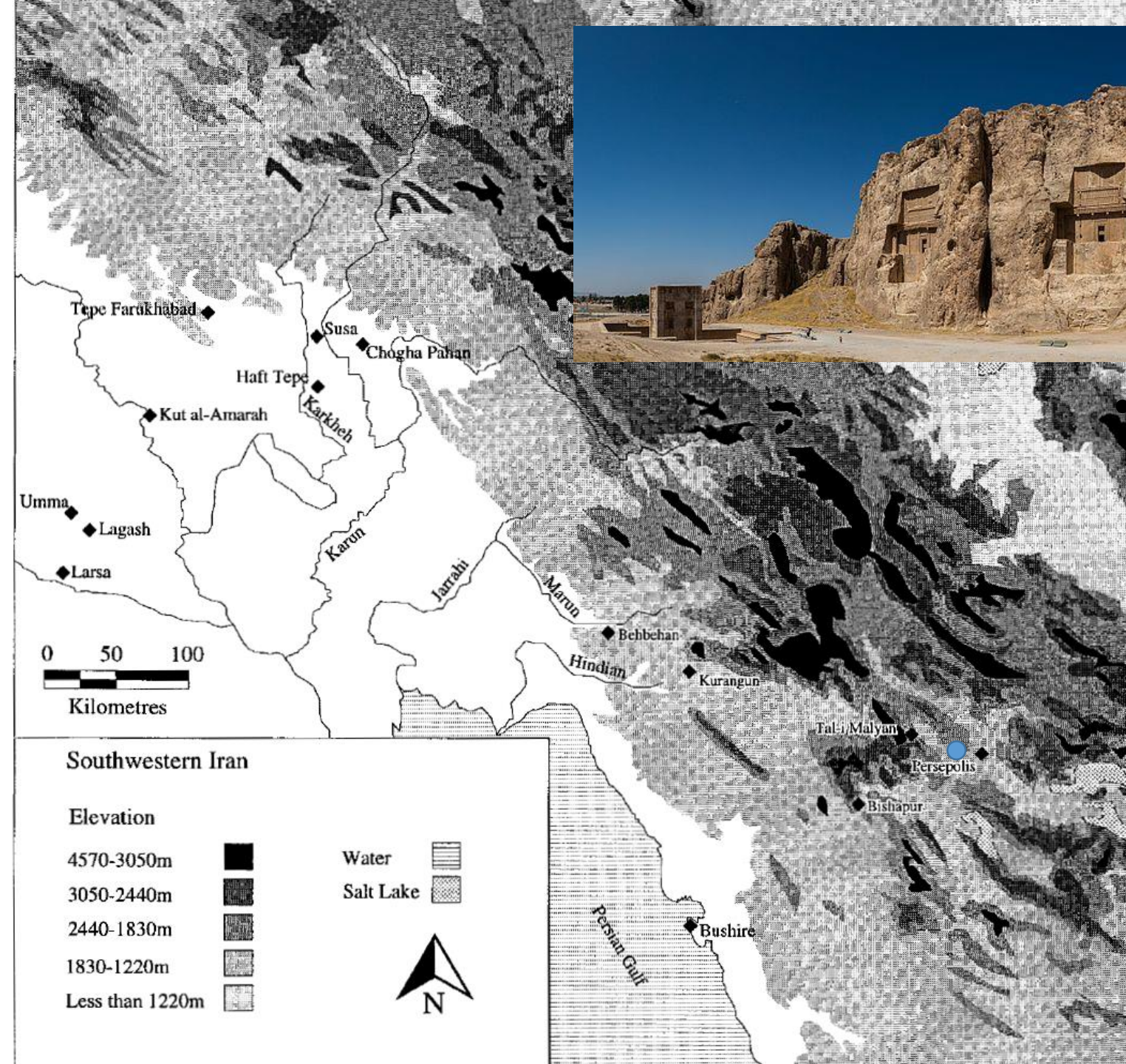
a

b



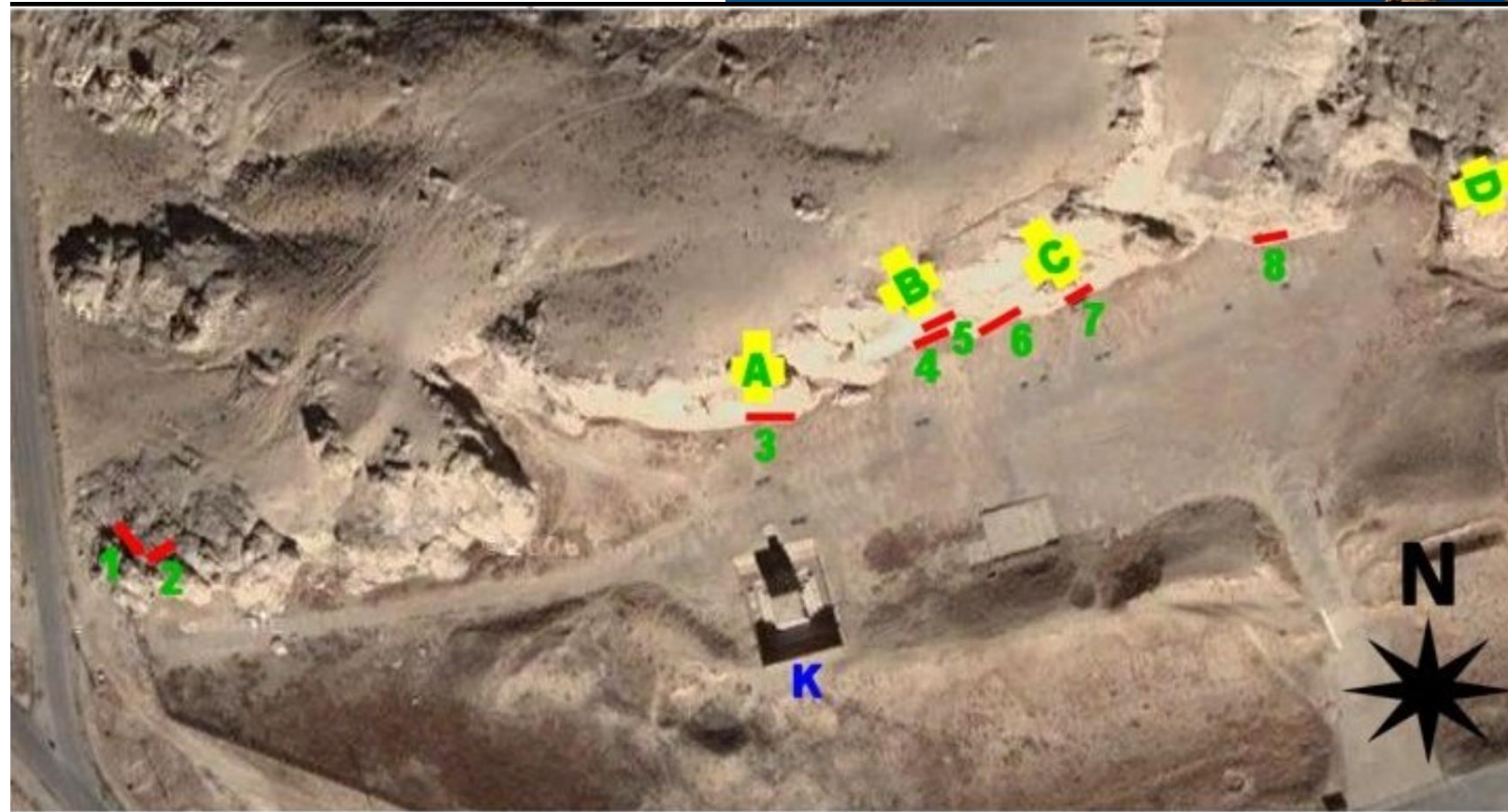
c

15.18 a, b, Ancient impressions of cylinder seals of Kuk-Nashur. Susa. *Tehran, Iran Bastan Museum* (a, after Amiet 1972:No. 2015; b, after Miroschedji 1981d); c, Ancient impression on tablet of the cylinder seal of Tan-Uli. Susa. *Louvre Museum, Sb 8748. After Amiet 1972:No. 2330*



Naqsh-i Rostam

- 6 rilievi della dinastia Sasanide (226-309 AD)
- 4 tombe a camera di età achemenide (500-330 a.C.)



- Naqsh-i Rostam
 - 6 rilievi della dinastia Sasanide (226-309 AD)
 - 4 tombe a camera di età achemenide (500-330 a.C.)

K <i>Cube of Zoroaster</i>	1 <i>Investiture of Ardashir I</i>
A <i>Tomb of Darius II</i>	2 <i>Audience relief of Bahram II</i>
B <i>Tomb of Artaxerxes I</i>	3 <i>Equestrian relief of Bahram II</i>
C <i>Tomb of Darius the Great</i>	4 <i>Equestrian relief of Hormizd II</i>
D <i>Tomb of Xerxes I</i>	5 <i>Relief of Shapur II</i>
	6 <i>Triumph of Shapur I relief</i>
	7 <i>Equestrian relief of Bahram II in Combat</i>
	8 <i>Investiture of Narseh</i>

* *Darius III's unfinished tomb between C and D*



- Naqsh-i Rostam

- 6 rilievi della dinastia Sasanide (226-309 AD)
 - Rilievo di Bahram II (246-293 aD)

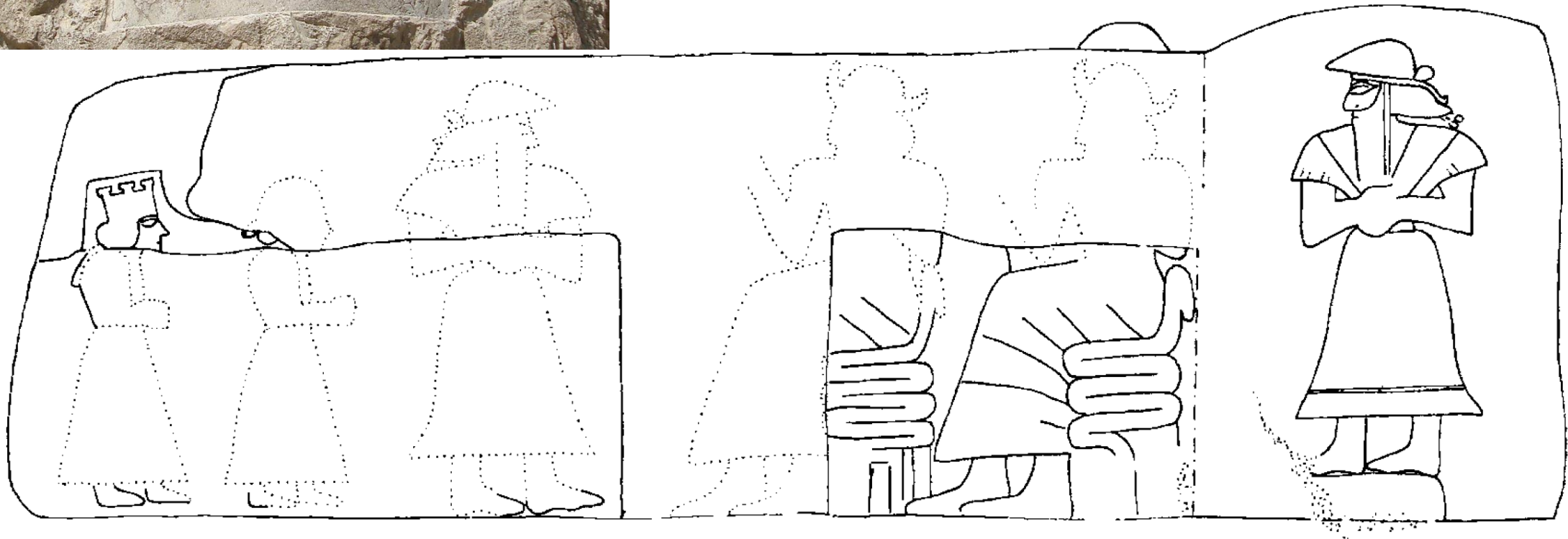


Figure 6.9 Elamite rock relief at Naqsh-i Rostam (after Seidl 1986: Abb. 2b).