THE MONUMENTS OF NINEVEH
BY
AVSTEN HENRY
LAYARD
ESQ.

LONDON: JOHN MURRAY.
THE

MONUMENTS

OF

NINEVEH.

FROM DRAWINGS MADE ON THE SPOT

BY

AUSTEN HENRY LAYARD, ESQ. D.C.L.

ILLUSTRATED IN ONE HUNDRED PLATES.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1853.
TO
HIS EXCELLENCY THE RIGHT HONORABLE
SIR STRATFORD CANNING, G.C.B.
HER MAJESTY'S AMBASSADOR EXTRAORDINARY AND Plenipotentiary AT THE SUBLIME PORTE,
TO WHOM THE NATION IS INDEBTED
FOR
THE ASSYRIAN REMAINS IN THE BRITISH MUSEUM,
AS WELL AS FOR OTHER NOBLE WORKS OF ANCIENT ART,

THESE ILLUSTRATIONS
OF
THE MONUMENTS OF NINEVEH
ARE GRATEFULLY DEDICATED

BY

\[ \text{Signature} \]
INTRODUCTION.

THE Sculptures and Bas-reliefs engraved in this Work were discovered in the great Assyrian ruins of Nimroud and Kouyunjik, which, there is every reason to believe, are part of the remains of the ancient city of Nineveh. They stood in the walls of palaces or temples, which had been buried for nearly twenty-five centuries beneath a vast accumulation of earth and rubbish. The mounds containing them were on the eastern bank of the river Tigris, near the modern city of Mosul, and were excavated during the year 1846 and part of 1847. A detailed account of the origin of their discovery, with a general history of the excavations, is contained in a smaller work, entitled "Nineveh and its Remains," of which these Plates may, to some extent, be considered illustrations.

These Sculptures are not of one period, but were found in various edifices, the earliest probably belonging to the first epoch of Assyrian history, and to the remotest antiquity; the latest to the dynasty which ruled over Assyria at the time of the fall of the empire, about six hundred years before the Christian era. The North-West Palace at Nimroud is believed to be the most ancient Assyrian edifice hitherto discovered, and the South-West the most recent. The ruins at Kouyunjik belong to the later period.

The drawings, with a few exceptions, were made on a scale; the smaller and more elaborate bas-reliefs being reduced one-sixth, and the larger, such as the King on his throne (Plate 5), and the single figures, one-twelfth. The details, such as the embroideries and ornaments, are mostly of the original size.

Some of the Sculptures engraved have been secured for the British Museum, and will form part of the National collection; but many, particularly those discovered at Kouyunjik, were in too advanced a stage of decay to bear removal, and have already perished.

The small objects in alabaster, marble, and copper, and the vases and pottery, were partly discovered in the Assyrian ruins themselves, and partly in tombs, which had been made in the earth covering the buried Assyrian edifices. The people and epoch to which these tombs belong have not yet been determined. They consisted of large earthen sarcophagi, containing human remains, vases, and ornaments.

The engravings of the Obelisk were made from drawings by Mr. George Scharf, junior. This monument, probably one of the most ancient and interesting historical records in existence, was discovered in the centre of the Mound at Nimroud, and appears to have been erected by the son of the founder of the North-West Palace, the earliest known Assyrian edifice. It is in black marble, and is now placed in the British Museum. The dimensions are—height, 6 feet 8½ inches; width of the broadest face, 1 foot 11½ inches; of the narrower faces, 1 foot 3½ inches; and the drawings have been made on the scale of one-fourth of the original size. The details of the cuneiform inscription have been carefully given.

The Ivories are engraved on wood, by Messrs. John Thompson and S. Williams, from most careful and elaborate drawings made by Mr. Edward Prentis, for the Trustees of the British Museum. They were mostly discovered in an inner chamber of the North-West Palace at Nimroud (Chamber V, Plan 3), and may have formed part of the panelling of a throne or chest.
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DESCRIPTION OF THE PLATES.

PLATE 1.—FRONTISPICE.

The ornaments and colors have been selected from the sculptures, and from the decorations in the painted chambers, discovered at Nimroud. The design is, of course, arbitrary, but it will serve to convey an idea of the probable nature and arrangement of the colors used by the Assyrians.

PLATE 2.—A HALL IN AN ASSYRIAN TEMPLE OR PALACE, RESTORED FROM ACTUAL REMAINS, AND FROM FRAGMENTS DISCOVERED IN THE RUINS.

The pavilions of sculptured slab-slate, the pavement of slabs covered with inscriptions in the cuneiform character, and the entrances formed by the winged human-headed lions, still existed in some of the buildings uncovered. There is every reason to believe, from analogy with similar remains in Egypt, and from the practice of most ancient nations, that the bas-reliefs and sculptures in Assyrian edifices were painted. The colors have been restored, in the plate, from traces of paint still found on the walls of Nineveh and Khorsabad, and from a comparison with Egyptian monuments.

The wall of sun-dried bricks above the sculptured slabs could be distinctly traced in the ruins. It was plastered, and painted with figures and ornamental devices. Remains of the plaster were still adhering to this wall in many places, and were also found in the rubbish filling up the chambers. The ornaments selected for the plate were amongst those discovered.

The restoration of the ceiling is entirely conjectural. No traces whatever of a roof are to be found in the Assyrian ruins; but it is probable that the ceiling was formed by beams of wood, painted, gilded, and inked, and that light was admitted into the chambers through it, by square openings, or skylights. The selection and arrangement of the ornaments and colors are arbitrary, each having been chosen as appear to be most consistent with the taste of the Assyrians, as displayed in various parts of their edifices.

The figures introduced are the King, accompanied by his attendants enmarch and Vizir, entering through a great portal formed by winged human-headed lions, and received by ministers, paying on a kind of baxk. The costume have been taken from the sculptures.

PLATE 2A.—A WINGED HUMAN-HEADED LION.

This colossal figure formed one side of a portal, leading from an outer chamber into the great hall of the North-West Palace at Nimroud. The one selected stood on the north side of the western entrance (No. 1, entrance a, chapter n, plan 3). It was in admirable preservation, and about twelve feet square.

Each entrance to the same chamber, and the entrance to most of the halls of the Assyrian palaces, were formed by pairs of similar monsters, either lions or bulls with a human head and the wings of a bird. There can be little doubt that they were invested with a mythic or symbolical character—that they typified the Deity or some of his attributes, his omniscience, his ubiquity, and his might. Like the Egyptian sphinxes, they were probably introduced into the architecture of the people on account of their sacred characters.

Thirteen pairs of them, some, however, very much injured, were discovered among the ruins of Nimroud. At Koyunjik five pairs of winged bulls were dug out; but neither in these ruins, nor at Khorsabad, was the winged lion found. They differed considerably in size, the largest being about 14 feet square, and the smallest nearly 3, and in every instance were sculptured out of one solid slab. The head and foreparts were finished all round, the body and hind legs being in high relief. The spaces behind the legs, when found with a cuneiform inscription, as some were, were small, and could not be given in detail, it has not been considered necessary to introduce them into the engraving.

PLATE 3.—THE KING SEATED ON HIS THRONE, ATTENDED BY EUNUCHS AND WINGED FIGURES.

He holds the sacred Cup in his right hand. Before him stands an eunuch, bearing a fan or fly-flapper in one hand, and the cover, or stand, of the cup in the other. Immediately behind the King is a second eunuch, carrying a fan, and carrying a bow in the left hand. He is followed by a third eunuch, with a bow, a cæsura, and a quiver, all probably for the use of the King. This group is enclosed by two winged figures, carrying the fire-orange, and a square shield or basket; both evidently sacred emblems, or used in religious ceremonies. It is doubtful whether these winged figures represent presiding Deities of an inferior order, or priests attired for the celebration of a peculiar worship.

The elaborate and elegant designs, probably embroideries, on the dress of the figures, the forms of the arms and furniture, and the taste displayed in the ornaments, deserve particular attention. This fine specimen of Assyrian sculpture formed the end of a hall, in the North-West Palace of Nineveh (Nos. 2, 3, 4, ch. 6, plan 3). It was, when discovered, in the most perfect preservation. The three slabs are about 7 feet 6 inches high, and 6 feet 7 inches broad. They have been secured for the British Museum.

An inscription in cuneiform characters is carried across the centre of these slabs, as also across most of the coloured figures of which engravings are given in this work. I have not introduced this inscription in the plate, as the details of the characters could not be represented, and it would interfere considerably with the forms of the figures, whilst, in the sculptures themselves, at a short distance, it is scarcely perceptible.

PLATE 6.—EMBROIDERIES ON THE BREAST OF A KING.

These ornaments have been given in detail, and nearly of the original size, as they are highly interesting, and throw light on the religious system, and mythology of the Assyrians. They were evidently invested with a sacred character; the groups are symmetrical, and resemble those on cylinders and medals discovered in Assyrian and Babylonian ruins. Two Kings in the centre appear to be engaged in some religious ceremony: above them is the winged disk emblematical of the Sun-god Detty, and between them the sacred tree. The King attended by winged figures, the Eagle-headed God, and the man with a bow, struggling with two winged sphinxes, are also introduced.

It may be presumed that these ornaments were embroidered on a silk or woollen garment, and not embroidered or woven on a breast-plate of metal. They occur on the dress of the King represented on the preceding Plate. To the breast-plate they are very slightly chalked, and were probably painted.
PLATE 7.—WOUNDED MALE STANDING BEFORE THE SACRED TREE.
(No. 16, ch. 1, plan 3, Nimroud.)
They raise the extended right hand, and carry a shield or money in the left. They are distinguished by long hair falling down the back, and by a peculiar garment, apparently of fur, descending from the waist to the ankles.

PLATE 7 (a).—WOUNDED FEMALE KNEELING BEFORE THE SACRED TREE.
(No. 16, ch. 1, plan 3, Nimroud.)
The hanging, winged figures stretch out their hands, one towards the top, the other towards the bottom of the sacred tree; they are adorned in garments similar to those worn by the female figures.

PLATE 8.—EMBROIDERY ON THE UPPER PART OF THE DRESS OF A KING.
(No. 7, ch. 4, plan 3, Nimroud.)
The figures have the same mythic character as those in Plates 6 and 9, and are in many respects interesting.

PLATE 9.—EMBROIDERY ON THE UPPER PART OF THE DRESS OF A KING.
(No. 7, ch. 4, plan 3, Nimroud.)
The-dagger handle, worn in the girdle, and elaborately ornamented, are introduced.

PLATE 10.—THE KING IN HIS CHARIOT HUNTING THE LION.
(No. 10, ch. 4, plan 5.)
He is discharging an arrow from his extended bow, against a lion springing on the chariot. A second bull, already pierced by arrows, and disabled, is beneath the feet of the horse. Two warriors, armed with short swords and shields, are running to the assistance of the Monarch. The chariot-horses are guided by a charioteer, who urges them to the top of their speed.

This bas-relief, which may be considered one of the finest specimens of the Assyrian sculptor, is remarkable for the spirit of the grouping and the careful and faithful delineation of the forms, particularly of the lions. It is in excellent preservation, and is amongst the sculptures already placed in the British Museum.

PLATE 11.—THE KING HUNTING THE WILD BULL.
(No. 20, ch. 4, plan 3, Nimroud.)
The King is slaying a bull, which appears to have entangled itself in the wheels of the chariot. He is piercing the animal with a short sword, in a vivid part of the neck. A second bull, wounded by arrows, is beneath the feet of the horse. Behind the chariot is a heroical running on one horse, and leading a second stately superior, probably intended for the use of the King. The chariot-horses are guided by the charioteer, who urges them to the top of their speed.

This bas-relief is in the British Museum.

PLATE 12.—THE KING STANDING OVER THE PROSTRATE BULL.
(No. 20, ch. 4, plan 3, Nimroud.)
This bas-relief was on the same slab as and beneath the previous; and probably represents the triumphant return of the King from the chase. He stands on the conquered animal, and performs some religious ceremony, or pays a litanie to the gods. He is attended by some attendants bearing his arrows, and by warriors and esquires who acknowledge his victory.

PLATE 13.—THE KING IN HIS CHARIOT BEFORE THE WALLS OF A DESCENDED CITY.
(No. 3, c., ch. 3, plan 3, Nimroud.)
The Monarch is seen discharging his arrows against the enemy—one of whose charioteers is falling wounded from his chariot, whilst another is already beneath the horses' feet. Above the King is the emblematical figure of the Great deity—a circle embracing a man, with the wings and tail of a bird, and wearing a horned cap. He especially watches over the King, who may be regarded as typical of the nation, and he shoots his arrows against the enemies of the Assyrians. The walls of the castle are defended by archers and by warriors bearing down stones. Scattered over the face of the slabs, without regard to perspective, are groups of Assyrian warriors. shallowing the suspended fire. Wavy lines at the bottom of the bas-relief, show that the event recorded took place, either on the margin of a river, or on the sand-shore, and that the date-name and books indicate that the country was wooded. The gate of the castle is arched. The King is accompanied in his chariot by two men, one of whom holds a shield before him for his defence, whilst the other manages the horses.

PLATE 14.—ASSYRIAN WARRIORS IN BATTLE.
(No. 8, a., ch. 3, plan 3, Nimroud.)
This bas-relief forms part of the preceding subject. Two chariots, adorned with standards, are occupied by Assyrian warriors—a third belongs to the country, and the charioteer, closely pursued, and already wounded, is turning back to ask for quarter. Headless bodies, above the principal figures, denote the skin lying on the field of battle.

PLATE 15.—THE KING CROSSING A RIVER IN A BOAT.
(No. 8, a., ch. 3, plan 3, Nimroud.)
The Assyrian Monarch is probably steering a hostile country. He stands in his chariot, which has been placed in the boat, and in an instant in front appears to be pointing to a distant object, perhaps the castle of the enemy. Two naked men tow the vessel, which is also impelled by oars, and is secured, as similar vessels on the Mesopotamian rivers still are, by a long pole passing through a loop attached to a post at the stern. First harnessed—their habit held by a figure in the boat—are struggling with the stream, and a man supporting himself on an inflated skin is extending across the river. The water is indicated by wavy lines covering the slab.

PLATE 16.—THE EMBARKATION OF THE CHARIOTS.
(No. 11, ch. 4, plan 3, Nimroud.)
This formed part of the preceding subject. Two warriors and an oarsman are experiencing the embarking of the chariots; two of which are placed in one boat. It will be remarked that the oarsman raises a whip, with which, like the officers in the army of Xerxes, he probably urged on the troops. Two men, one supported by an inflated skin, the other without support, are already crossing the river. A third, standing on the bank, is filling a skin by blowing into an aperture; whilst a fourth, having prepared it, is closing the mouth to prevent the escape of the air.

PLATE 17.—THE KING BEFORE A TOWN CALLED IN ASSYRIAN MAKING A SENTINEL IN THE WALLS.
(No. 19, ch. 4, plan 3, Nimroud.)
A large town, attached to a miserable tower formed of wicker-work and running upon wheels, has already dislodged several stones from the walls itself. The tower is occupied by two warriors, one discharging an arrow, the other holding a small round shield; another man supports a bow. The walls and towers of the castle are occupied by warriors armed with bows. The King is discharging an arrow against the besieged city behind a circular shield, raised by a warrior who is armed with a long spear. He is followed by a warrior carrying two arrows and a shield, and by an oarsman with a mace, bow and quiver; they are probably attendants, bearing arms ready for his use.

PLATE 18.—WARRIORS IN WALL, BEFORE A BESIEGED CITY.
(No. 3, ch. 4, plan 3, Nimroud.)
One bends the bow, whilst the other raises a shield of peculiar form for his companion's defense. In front of them a warrior bending on one knee, is discharging an arrow. Behind them is the chariot from which they have alighted. The horses' heads are held by a gross. The charioteer is followed by two warriors carrying maces, and advancing on foot. In the upper part of the bas-relief are two eagles, the symbols of victory; one flying above the horses, the other already feeding on the skin. The armor of the warriors consists of scale, probably fastened on a shirt of lions or felis.

PLATE 19.—THE SIEGE OF A CITY—PART OF THE PRECEDING SUBJECT.
On the walls and towers are archers discharging their arrows against the besiegers, and warriors turning their hair. The men who have already advanced the battering-ram, and movable tower to the walls, and have nearly effected a breach. The besiegers have raised the tail of a chain

8 A somewhat less frequent phrase than the preceding; but, as it contains nearly every books and words, and forming exactly the same, it will not be repelled.

9 Mytholos, 1. c., 30 and 223.
DESCRIPTION OF THE PLATES.

lowered from the walls, and are endeavouring to raise it, or to destroy the efficacy of its blows. Two of the Assyrian warriors are suspending themselves by large hooks to the engine, to construct the monuments of those above. The besieged are also throwing fire upon the machine, whilst the warriors in the lower vaults the flames by water discharged through two spouts. The Vizir, protected by his shield-bearer, discharges an arrow against the enemy. Two warriors with blunt instruments are dislodging stones from the foot of the walls; and two others appear to have opened a mine or secret passage. Three of the enemy are falling wounded from the walls of the castle. On the frame of wicker-work enclosing the battering-ram is the device of a kneeling figure discharging an arrow—probably the protecting Deity of the Assyrians.

PLATE 20.—THE MONARCH DURING THE SIEGE OF A CASTLE.

This bas-relief concludes the subject represented by the two preceding. Two warriors are seen mounting the assault by scaling ladders, whilst a third, on his hands and knees, appears to be entering a subterranean passage, or mine, which the besiegers have formed under the castle walls. The King is discharging an arrow against the enemy, and is protected by a shield held by a warrior dressed in a coat of mail descending to the knees. Behind the Monarch are two eunuchs, one raising the pike over his head, the other carrying his arms. A warrior is leading away captive three women, who are tearing their hair, or throwing dust upon their heads to denote their grief. They are accompanied by a child: and above them are three crows, parts of the spoil.

PLATE 21.—CEREMONIAL ENTRY OF THE KING FROM BATTLE.

(No. 6, A, ch. 3, Nimroud.)

The King in his chariot is attended by his charioteer and armed-bearer. He holds in the raised right hand an arrow, and in the left a bow. Above him is the Supreme Deity—the winged figure in the circle—which is in the same aspect as the King. Behind the chariot is a horseman leading a second horse, richly caparisoned, and probably intended for the use of the King. Above this group are two warriors adorning the heads of the chariot-horses held by a groom, who is preceded by an armed warrior. Two of the men are introduced at the top of the bas-relief.

PLATE 22.—CEREMONIAL ENTRY OF ASSYRIAN WARRIORS FROM BATTLE.

(No. 6, A, ch. 3, Nimroud.)

This bas-relief forms part of the preceding subject. The warriors are returning in their chariots from battle. An eagle flying above the horses, bears in his talons the head of an enemy. In front of the chariots, warriors throw down before the victors the heads of the slain, and musicians celebrate the return in their chariots from battle. An eagle flying above the horses, is tearing the hair, or throwing dust upon their heads to denote their grief. They are accompanied by a child: and above them are three crows, parts of the spoil.

PLATE 23.—THE KINGS FIGHTING IN CHARIOTS.

(No. 18, A, ch. 3, Nimroud.)

The Monarch, having alighted from his chariot, is receiving the captives which his prime minister and principal officers are leading before him. One, who appears to be a chief, and who, from his pointed helmet, may be presumed to be a rebellious Assyrian, is prostrated at his feet. The King raises two arrows in his right hand, probably in sign of triumph. He is followed by attendants, bearing his axe, and by his charioteer, the horses of which are held by a groom.

PLATE 24.—PRESERVED HEADS BROUGHT BEFORE THE KING.

(No. 17, A, ch. 3, Nimroud.)

This is part of the preceding subject. The prisoners, with their arms bound behind, are preceded by two groups of figures, probably attendants, and by an eunuch who raises his left hand to introduce the captives. An Assyrian warrior holds the first prisoner by the hair of his head. The other three, except whom who is an eunuch, are bound by one cord, the end of which is held by a warrior, who raises his spear in the act of staking the last prisoner.

PLATE 25.—TWO KINGS PERFORMING A RELIGIOUS CEREMONY.

(No. 19, A, ch. 3, Nimroud.)

This bas-relief was in the crust of the eastern extremity of the great hall in the North-West Palace. It is sculptured on one large slab cut into a recess, and appears to have been a kind of altar-piece. In front was a large square slab cut into steps, and covered with cuneiform characters, which may have been either an altar, a piece for sacrifice, or a platform for a throne. The two figures, representing the sacred or official trident, may be those of two Kings concluding a treaty, or may represent but one Monarch, as the figures are identical. Above them is the emblem of the Supreme Deity, and they are attended by the winged figures so frequently seen on Assyrian monuments. It will be perceived that the Kings wear a peculiar dress, probably reserved for the performance of certain religious ceremonies. A kind of knotted girdle, like that of the followers of Zoroaster, encircles the waist; and round the neck are suspended the sacred cymbals, the ram, nuzzo, star, trident, and bunch of corn. The mass, ending in a globe or disk, which is carried in the left hand, also appears to be a sacred instrument, and is frequently represented on cylinders and amulets as borne by mystic figures.

PLATE 26.—ASSYRIAN WARRIORS ON HORSEBACK.

(No. 9, A, ch. 3, Nimroud.)

A battle-piece, in which we see an eunuch and a bearded warrior represented on horseback. They are discharging their arrows against the enemy. A second bearded warrior guides the horses, whilst the rokes draw the bow. Two of the horses are seen under the horses' feet, and a third is introduced in the centre of the slab. Two warriors on foot follow the horsemen, and an eagle hovers above them.

PLATE 27.—WARRIORS FIGHTING IN CHARIOTS.

(No. 19, A, ch. 3, Nimroud.)

This is part of the preceding subject. Two chariots—each occupied by a warrior discharging an arrow, and by a charioteer—bear standards similar to those represented in Plate 14. In front of the horses are seen the heads of the enemy, one apparently asking for quarter, the others discharging arrows against the advancing charioteers. Beneath the horses' feet is one of the slain.

PLATE 28.—WARRIORS IN ARMOUR FIGHTING IN CHARIOTS.

(No. 1, A, wall e, plan 2, Niniroud.)

This beautiful bas-relief was unfortunately too much injured by fire, that it could not be measured. Although In the walls of the North-West Building, it was undoubtedly brought from the North-West Palace, the slab having been used a second time, its sculptured face turned towards the wall of sun-dried bricks, and consequently not exposed to view.

Two chariots are represented, each containing three warriors—the archer and charioteer clothed in coats of mail, and the shield-bearer in a tunic. The scale armour, particularly the helmet and defence for the arm and neck, closely resembles that of the Normans. The horses are covered with the richest trappings, and all the details, whether of the harness, the ears, or the chariots, are most elaborate and elegant.

One of the reins is beneath the horses' feet; no enemy wounded by arrows is flying in front, and a second apparently seeks quarter of a warrior, who was probably represented on the adjoining slab.

PLATE 29.—THE KING OF A CASTLE.

(No. 1, A, wall e, plan 2, Nimroud.)

An Assyrian warrior armed with a short sword, and raising a shield above his head, is mounting a bolster placed against the walls; a second stand, the other arm extended to set fire to the castle gate with a torch, which he holds in his hand. A third warrior, in a coat of mail, and kneeling on one knee, is forcing out the stones from the feet of the walls with an instrument like a blunted spear. Behind him are two machines, which appear to resemble the catapult, and were probably used for throwing stones or darts. They are brought up to the walls upon a kind of artificial bench, apparently formed of earth and loopholes of trees, and paved with layers of bricks. The battlements are defended by archers and slingers. One of the besieged, protecting himself with a shield, endeavours with a torch to set fire to the catapults. Above the gate, which is unlocked, a woman is represented raising her hand in the act of asking for mercy.

This bas-relief was on the same slab as the preceding, and was likewise too much injured by fire to be satisfactorily measured.

PLATE 30.—THE INTERIOR OF A CASTLE, AND A PAVILION OR TENT.

(No. 7, A, ch. 3, Nimroud.)

This bas-relief probably represents the return home after battle. The interior of a castle, indicated by a kind of ground-plan with towers and
beauties, is divided into four compartments. In each is a group of figures, either engaged in domestic occupations, or in making preparations for a religious ceremony or sacrifice. In the first compartment an angel wavers a fan over two attendants, upon which vases or bowls are placed. In the second, a eunuch holds a fan on a table, on which are several objects; whilst a second, seated on a low stool, appears to be fanning the fire in a brazier. In the third are two eunuchs engaging in cutting up the carcass of a sheep, which is laid out on a table. In the fourth is a bearded figure, apparently taking something out of a box. The pavement or tent is supported by three columns, probably of painted wood. The first column is surmounted by a fan-case raised above two curves, which are not unlike the volutes of the Ionic order. On the two other columns, and above similar volutes, are wide gaps in the art of setting up. The canopy is richly embellished, and adorned with a frieze in which two sacred emblems, the fan-case, and a kind of triple-formed ornament, alternate. Beneath the canopy is a group clearing a house with a cavity-cave, whilst three other horses, harnessed by halter to pines in the ground, are feeding at a manger. An eunuch, standing at the entrance of the pavilion, is receiving four prisoners, with their arms bound behind their backs, led by an Assyrian warrior. Above this group are two strange human figures, with the heads of lions and with shaggy manes and skins falling down their backs. One holds a whip in his right hand, and grasps his jaw with the left. The second claps his hands in front of his breast. A figure with a staff, to the end of which two streamers are attached, appears to be the keeper of these monsters.

PLATE 31.—A LION HUNT.

This beautiful bas-relief was discovered amongst the ruins of the North-West Palace. It was not placed, but was buried with its face to the pavement. From its style and elaborate finish, it appears to have belonged to the same chamber as several bas-reliefs built into the walls of the North-West Palace, and it may have been left where found, whilst being reused in that building. An arrow is being discharged an arrow against an object in front —probably a lion, which was represented on an adjoining slab. A charioteer urges the horses over a wounded lion. The rage of the animal, struggling with its mouth, appears to be of the same species as that represented in the bas-relief on the body of the animal probably denote long and shaggy hair. The bull is highly finished and admirably preserved.

PLATE 32.—ASSYRIAN WARRIORS ON THE BANK OF A RIVER.

Two Assyrian warriors on the bank of a river are discharging their arrows against a group of fugitives from a distant country conquered by the Assyrians; and they appear to be connected, by costume, with the nation represented on the Obelisk, as with the enemies of the Supreme Deity, here represented by a winged circle or disk. The knothing Kings hold a kind of bident in the left hand. This is evidently a sacred weapon, and generally accompanies the figure of the sun, moon, stars, and horned cap. (No. 2, wall f, plan 2, Nimroud.)

PLATE 33.—TWO KINGS KNEELING BENEATH THE EMBLEM OF THE SUN.

(A) A CASTLE ON THE BANK OF A RIVER.

This group is introduced on an ornament on the robes of a King (No. 1, ch. c, of same plan). Between the Kings is the sacred tree or flower, whose blossom is the emblem of the Supreme Deity, here represented by a winged circle or disk. The knothing Kings hold a kind of bident in the left hand. This is evidently a sacred weapon, and generally accompanies the figure of the sun, moon, stars, and horned cap. (No. 2, wall f, plan 2, Nimroud.)

PLATE 34.—A KING IN HIS ROOMS—a WINGED FIGURE HOLDING A BRANCH.

The King, dressed (No. 9, ch. s, plan 2, Nimroud) in his robes, is leaning on a staff, and rests his left hand on the hilt of his sword. On either side of him, on adjoining slabs, were oracles cutting his hair. Winged figure (No. 16, ch. s, same plan), perched near the temples a chaplet, adorned with three rosettes. The right hand is elevated, and holds a branch with five flowers of peculiar shape. In the left he is in the usual square outlined, or basket.

PLATE 35.—WINGED FIGURES.—(A) CARRYING A WILD GOAT.

(a) A winged figure, carrying a wild goat, or fies, in the right hand, and an ear of corn in the left (No. 2, entrance a, ch. T, plan 3, Nimroud). This group is introduced as an ornament on the robes of a King (No. 1, ch. c, of same plan). These figures are either those of providing divinities, or of priests, invested with sacred attributes.

PLATE 36.—(A) WINGED FIGURE HOLDING A FERN-ONE.

(WINGED EAGLE-HEADED DIVINITY (? NISROCH).

A winged figure, bearing a fane-case in the elevated right hand, and a square stool, or basket, in the left. Both these objects appear to have been symbolical; or to have been used for sacrificial purposes. This figure is remarkable for the richness and elegance of the embroideries on the robes (No. 3, ch. r, plan 3, Nimroud). The figure is conjectured to represent the God Nisroch, in whose temple Sennacherib was slain by his sons. Nisroch was an Assyrian idol, and its name, which in the Semitic languages means an eagle, suggests its identification with this bas-relief.

PLATE 37.—TWO WINGED FIGURES.

Both raise their extended right hands. One (No. 4, ch. c, plan 3, Nimroud) wears a horned cap, and holds an instrument resembling a vase in the left hand. The other (No. 9, ch. s, of same plan) has a palmed round the temples, and carries a branch with five flowers.

PLATE 38.—TWO WINGED FIGURES, BOTH WEARING THE HORNED CAP.

One (No. 2, entrance c, ch. T, plan 3, Nimroud) elevates the extended right hand, and carries a branch with three flowers of peculiar shape in the left. The other (No. 1, entrance c, ch. r, of same plan) bears a branch with six flowers, resembling the fruit of the poppy, in the right hand, and a vase in the left.

PLATE 39.—(A) TWO KINGS KNEELING BENEATH THE EMBLEM OF THE SUN.

(B) A WINGED FIGURE BEARING FLOWERS.

(A) A WINGED FIGURE, WITH A STAG ON THE LEFT ARM, AND A SYMBOLICAL FLOWER IN THE RIGHT HAND (NO. 29, CH. S, OF SAME PLAN).

These figures are either those of providing divinities, or of priests, invested with sacred attributes.

PLATE 40.—A WINGED FIGURE, BRINGING TRIBUTE.

(A) A WINGED FIGURE, BRINGING TRIBUTE.

The people represented belong to the same race as the preceding. They bring various ornaments, such as ear-studs and bracelets, probably of gold.

PLATE 41.—A WINGED FIGURE, BRINGING TRIBUTE.

The whole of the sculptures of which they formed part has not been engraved on the body of the lion men in every respect that of this figure at reference is of the same chamber. (See Plate No. 3.)
DESCRIPTION OF THE PLATES.

These figures differ from the winged lions in other Assyrian ruins, in being furnished with human arms, and with the human body down to the waist. One carries a stag or goat; the hands of the other are clasped in front.

PLATE 43.—ORNAMENTS ON THE ROOFS OF TUNNELS.

1. A running bull and a beardless sphinx, raising a fore-paw and looking behind.
2. Antelopes, or wild goats, kneeling before the sacred flower (on the robe of an eunuch, No. 16, ch. 9, plan 3, Nimroud).
3. A bearded sphinx, and a wild goat, or gazelle.
4. Winged bulls knelling before the sacred flower.
5. Oriches with spread wings before a similar flower. These ornaments are on the same figure as the kneeling goats.

PLATE 44.—SIMILAR ORNAMENTS.

1. A winged beardless figure, holding two winged horses, which are raising on their hind legs: on a robe.
2. Two winged human figures with tails, and with the legs and feet of a bird, standing before the sacred tree.
3. A winged beardless figure, kneeling two sphinxes by the hind legs (both on the robe of a King, No. 6, ch. 2, plan 3, Nimroud).
4. Winged bulls before the sacred flower.
5. A human figure raising a stick in the left hand, and apparently about to strike a sphinx, which he holds by a fore-paw (on the robe of King, No. 6, ch. 4).
6. A stag on a flower, and an arrow on hornbook pursuing a wild bull.
7. A human figure holding an eagle-headed lion, or gryphon, by the fore-paw. A lion advancing to the right.
8. A human winged figure raising a sword in the right hand, and about to strike a sphinx which he is holding by a fore-paw (on robe of King, No. 6, ch. 8).

PLATE 45.—SIMILAR ORNAMENTS.

1. An eagle-headed human figure struggling with a beardless sphinx, and holding a whip or thong in the right hand.
2. A lion springing upon a wild bull. A second bull apparently rushing in front (on robe of same King).
3. An eagle-headed figure, fighting with a sphinx; an ornament at the ends of a lappet falling from the tiara of the King, ornamented with winged bulls kneeling.
4. Kneeling eagle-headed figure (on robe of same King).
5. A human figure raising a stick or a star. Prostrate at his feet is the King or chief of a conquered nation, token of homage. Above the Monarch are the winged circle or globe—the four sides of which are each divided into five compartments containing bas-reliefs of subjects, or a star. A small beardless sphinx looking back (on robe of same figure).
6. A boy leading a bull, or wild goat, behind the sacred flower.
7. Figure with full face, carrying a goat on the right arm, and a flower in the left hand (on robe of winged figure, No. 5, ch. 2).
8. Two gryphons killing a gazelle, or wild goat.

PLATE 46.—SIMILAR ORNAMENTS.

1. The King in a chariot, hunting the lion. A warrior on horseback, pursuing a stag (on the robe of winged figure, No. 4, same chamber).
2. A bowling winged figure, carrying the pine-cone and square utensil (on robe of winged figure, No. 3, same chamber).
3. Wild goats or gazelles before the sacred flower (on robe of No. 4).
4. Kneeling eagle-headed figure (on robe of No. 3).
5. Winged beardless figure bearing a kind of tray (on same figure).
6. Winged horses before the sacred tree (on the robe of a King, No. 14, ch. G).
7. Figure with full face, carrying a goat on the right arm, and a flower in the left hand (on robe of winged figure, No. 3, ch. 2).
8. A bearded figure with a short sword, followed by a warrior, leading two horses. In front, a lion and trees (on robe of a figure, No. 16, ch. 9, plan 3).
9. Two men seizing wild bulls by the horn and the fore-leg. A bull running in front (on robe of the same figure).
10. Three warriors hunting a lion (on the robe of a winged figure, No. 2, ch. 9, same plan).
11. The King in a chariot, hunting the wild bull. An eagle-headed figure holding a spina by the tail, and raising a short sword, in the act of striking. A small beardless sphinx looking back (on robe of the same figure).

PLATE 47.—ORNAMENTS AND ARMS FROM THE NORTH-WEST PALACE, NIMROUD.

2. A man with a bearded cap holding two wild goats by the hind legs.
3. A winged bull looking back (No. 2, ch. 9, plan 3).
4. A man with a bearded cap holding a gazelle or wild goat by the horns, and striking it with a sword, two winged figures carrying goats, standing before the sacred tree, and an ornamental device (on robes of eunuch, No. 2, ch. 9, plan 3).

PLATE 48.—ORNAMENTS FROM DRESSES.

1. A man holding two winged bulls by the mane (on the robe of a King, No. 9, ch. 2, plan 3).
2. A lion standing with its fore-paw a knelling bull (on the robe of a King, No. 11, same chamber).
3. An eagle-headed figure, fighting with a sphinx; an ornament at the end of a necklace (round the neck of eagle-headed figure, No. 1, ch. 12, same chamber).
4. King in a chariot, hunting the wild bull (on the robe of a King, No. 11, same chamber).
5. The head of a King (no. 9, ch. 2, plan 3).
6. King in a chariot, and archers on horseback, hunting wild bulls (on robe of same King).
7. Ornamental devices (on robe of winged figure, No. 1, entrance a, ch. 9, plan 3).
8. Winged bull supported on montees or disks (from robe of a winged figure, No. 8, ch. 2).

PLATE 49.—ORNAMENTS.

1. A bearded figure in a long robe, piercing a lion with a short sword.
2. Two men seizing wild bulls by the horn and the fore-leg. A bull running in front (on robe of the same figure).
3. Three warriors hunting a lion (on the robe of a winged figure, No. 2, ch. 9, same plan).
4. The King in a chariot, hunting the wild bull. An eagle-headed figure holding a spina by the tail, and raising a short sword, in the act of striking. A small beardless sphinx looking back (on robe of the same figure).

PLATE 50.—ORNAMENTS.

1. The King in a chariot, hunting the lion. A warrior on horseback, pursuing a stag (on the robe of winged figure, No. 4, same chamber).
2. A bowling winged figure, carrying the pine-cone and square utensil (on robe of winged figure, No. 3, same chamber).
3. Wild goats or gazelles before the sacred flower (on robe of No. 4).
4. Kneeling eagle-headed figure (on robe of No. 3).
5. Winged beardless figure bearing a kind of tray (on same figure).
6. Winged horses before the sacred tree (on the robe of a King, No. 14, ch. G).
7. Figure with full face, carrying a goat on the right arm, and a flower in the left hand (on robe of winged figure, No. 3, ch. 2).

PLATE 51.—ORNAMENTS AND ARMS FROM THE NORTH-WEST PALACE, NIMROUD.

1. Handle of daggers (No. 16, ch. 9).
2. The end of a mace carried by a winged figure (No. 4, ch. 9).
3. Ornament on the breast of some figures.
4. Handle of daggers, worn by a winged figure.
5. 6, 8, 9, 10. Ear-rings worn by winged figures (in chambers a and c).
6. An ornament, probably embroidery, on the breast of a winged figure.
7. Necklace of a winged figure (No. 2, ch. 9).
8. Square utensil or basket carried by a winged figure.
9. Head of a King (No. 16, ch. 9).
10. Beards of a winged figure.

PLATE 52.—ORNAMENTS AND ARMS FROM NORTH-WEST PALACE, NIMROUD.

1. Arrows of an eagle-headed figure (No. 1, entrance c, ch. 9, plan 3, Nimroud).
2, 3, 4. Part of the shawls of three swords, worn by Kings (ch. 9, same plan).
5. Daggers, worn by various figures in the same edifice.
6. Daggers, worn by various figures in the same edifice.

PLATE 53.—THE OBELISK.—FIRST SIDE.*

The front of an Obelisk of black marble, in the British Museum, the four sides of which are each divided into five compartments—containing bas-reliefs, and are crowned with an inscription in cuneiform characters. In the first compartment on this face the King is represented holding two arrows in his raised right hand, in sign of triumph over his enemies, and a bow in his left. He is attended by an eunuch and a warrior beating his arms, and before him stands his Vizir, with his hands crossed in front, in token of homage. Above the Monarch are the winged circle or globe—the emblem of the Supreme Deity—and one of the heavenly bodies—the sun, or a star. Prostrate at his feet is the King or chief of a conquered nation.

* See Introduction.
the castle or city of the conquered nations, and a second cart containing women and children, the cow drawing which are partly seen in this Plate.

PLATE 59.—A KING RECEIVING HIS VIZIR.

(From the centre ruins, Nimroud.)

The King, seated on a chair, or throne, holds a fan in one hand and a long staff in the other; his feet rest on a footstool of elegant shape, and the throne stands on a raised place. An eunuch bears a canopy over the King. The Vizir is followed by his attendants, and above them are the brocaded curtains—the sun, the moon, and a planet or star.

PLATE 60.—SHEEP AND GOATS TAKEN FROM A CONQUERED NATION.

(From the centre ruins, Nimroud.)

This bas-relief is in a series representing camels, oxen, &c., driven away by the Assyrians after the conquest of a country or a tribe.

PLATE 61.—A FEMALE PRISONER AND CAMELS, PART OF THE SPOIL.

A continuation of the preceding subject.

PLATE 62.—ATTENDANTS BRINGING VASES, &C. TO A BANQUET—A CASTLE TAKEN BY ASSAULT.

Attendents bringing provisions and vases to a banquet (from the centre ruins, Nimroud; evidently part of a series). On the battlements are three men apparently asking for quarter. An Assyrian warrior is stepping from the battering-ram to the walls of the city; and an anchor, protected by a large shield, is discharging an arrow against the besieged. The movable tower containing the battering-ram is of peculiar construction, and has an arched window. The engine has already disabled many stones from the walls. Although built into the walls of the South-West Edifice, (No. 5, wall a, plan 2); this bas-relief was brought from elsewhere.

PLATE 63.—A KING, SEATED ON HIS THRONE WITHIN A CASTLE—ASSAULT OF A CASTLE.

Part of a bas-relief built into the South-West Edifice (No. 5, wall a, plan 2), but brought from elsewhere. Only half of the subject remains. The King is apparently receiving prisoners led before him by his Vizir. Behind his throne is an anchor disengaged from a vessel, and a second anchor carrying his arms. Above, in another part of the castle, are several figures, a tree feeding two horses tied to a manger, and the representation of a house and tent. A ground-plan of the walls and towers surrounds the groups.

The Assault of a Castle. The Assyrians have already gained possession of the walls. Some of the enemy are asking for quarter, and an Assyrian warrior is cutting off the head of a prisoner. Two war-rrows, armed with spear, are mounting a ladder. The castle stands on a hill; its name was written above it, but only three characters, one of which is the monogram denoting a city, remain. Beneath the walls are two prisoners led by a warrior, three figures of the slain, and an Assyrian killing a prisoner; in the background are three captives impaled. This bas-relief was discovered in the centre ruins.

PLATE 64.—ASSYRIAN ROMANISM Pedroing AN EXHIBIT.

(No. 5, wall a, plan 2, Nimroud.)

Although built into the walls of the South-West Edifice, this bas-relief comes from another building, the site of which has not been discovered. A part of the slab having been destroyed in order to make it fit into the wall, the head of the flying warrior is missing. It may be conjectured from a similar figure in another bas-relief, that he was a centaur with a served crest, not unlike that of the ancient Greeks. An eagle flying over the victory carries the outstretched one of the slain in his talons.

PLATE 65.—AFFIRMATION OF THE LAW.

(No. 3, 4, 5, wall 2, Nimroud.)

This bas-relief appears to represent either some religious ceremony in which the Assyrian warriors bore their arms in procession, or a triumph after victory, in which were carried the gods of the conquered nations. Three of the figures appear to correspond with descriptions found in ancient authors,*—of the deities of the Babylonians—of Besh or Jupiter, Horm, and Ehas.

DESCRIPTION OF THE PLATES.

They also resemble the figures of the divinities in the Assyrian rock-sculptures of Malthaiyah, and on cylinders and amulets from Assyrian and Babylonian ruins. The last image, carrying an axe in the right hand, may perhaps be the god of the Babylonians described in the Epistle of Jeremy.*

PLATE 66.—THE SLAUGHTER OF THE DANISH NATION.

(No. 5, a, plan 2, Nimroud.)

A warrior, wearing a crested helmet, is forging the stones out of a wall with an instrument like a spear; he is protected from the arrows of the enemy by two circular shields, raised by a second warrior. One of the besieged appears to be throwing from a tower a large stone upon these warriors. The city is surrounded by three walls, one within the other, and each furnished with towers. The upper part of the bas-relief has been destroyed. Women and men are seen on the battlements, raising their hands in the act of asking for quarter. Beneath the walls are the bodies of the slain, and Assyrian warriors carrying away the spoil.

PLATE 67.—(A) IDOLS AND CAPTIVES FROM A CONQUERED NATION.

(No. 8, c, Kouyunjik.)

Assyrian warriors are seen carrying a figure or idol, and the image of a bird. The hands of the men are bound behind their backs in the act of asking for quarter. Beneath the walls are the bodies of the slain, and Assyrian warriors carrying away the spoil.

PLATE 68.—A CITY TAKEN BY ASSAULT-PRISONERS DRIVEN AWAY.

(No. 26, ch. B, Kouyunjik.)

Warriors are represented scaling the walls with ladders. The battle-scene is defended by archers and spearmen, and by men hurling stones. Two of the besieged are falling from the walls. Beneath the castle are the bodies of the slain, and Assyrian warriors carrying away the spoil.

PLATE 69.—THE INVASION OF A MOUNTAINOUS COUNTRY.

(No. 13, ch. B, Kouyunjik.)

Assyrian warriors are seen ascending and descending the mountains through a forest of trees. Some are in line, and others scattered in the forest. In one corner are prisoners led away by the conquerors, and beneath them part of the walls of a castle. The upper part of the slab was entirely destroyed. On it was probably represented the enemy defending themselves on the summits of the mountains.

This bas-relief formed part of a series, the greater part of which was completely destroyed.

PLATE 70.—A BATTLE IN A MOUNTAINOUS COUNTRY.

(No. 13, ch. B, Kouyunjik.)

The crest of the mountains is defended by archers. The Assyrians are scaling the rocks; some have nearly reached the summit, others are dragging themselves up by the function of trees, or with the help of sticks cut in the forest, whilst others are again hurrying down with the prisoners they have taken, or with the heads of the slain. This bas-relief formed part of a series which was unfortunately destroyed.

PLATE 71.—SCENE OF THE ASSYRIANS TAKING REFUGE IN SIEGE.

(No. 14, ch. B, Kouyunjik.)

This bas-relief formed part of a series which represented the conquest of a nation inhabiting the sea-coast, and the siege and capture of their cities.

From several peculiarities in the details—principally in the forms of the vessels—and from the apparent epoch of the foundation of the building in which the sculptures were found, there are grounds for conjecturing that it records the invasion and subjugation of some part of Phœnicia.*

On the adjoining bas-relief (No. 15) was represented a castle standing on the seashore. Its walls and towers were hung round with shields, and its curved entrance was flanked by pillars with capitals resembling those of the dome of the temple. A ship was about to leave the shore, and a man standing on a pew, or spar, was giving a signal to a woman who had already embarked. In the sea were fish and animals, as in the bas-relief of which an engraving has been given. In these bas-reliefs are represented vessels of two kinds. Some are distinguished by a high curved stern reaching above the upper deck, and by a sharp prow in the shape of a plough-share. They have each one mast. The sails are hoisted, and the prongs are held by ropes. The upper deck is occupied by women and warriors, the lower by two tiers of rowers, one tier alone being seen: the oars of the second bank are passed through holes in the side of the vessel, which appears to be steered by two long oars, or sweeps, at the stern. The number of oarsmen is merely conventional, and no rudder can therefore be formed as to the size of the galley. The other kind of vessel represented is not furnished with a mast, but is propelled by oars alone. The stern and prow are formed alike, and cannot be distinguished. It carries two tiers of rowers, and the upper deck is occupied by women and armed men.

Two of the besieged are falling from the walls. Beneath the castle are the bodies of the slain, and Assyrian warriors carrying away the spoil.

PLATE 72.—A CITY TAKEN BY ASSAULT.

(No. 9, ch. B, Kouyunjik.)

A warrior, wearing a crested helmet, is forcing the stones out of a wall with an instrument like a spear; he is protected from the arrows of the enemy by two circular shields, raised by a second warrior. One of the besieged appears to be throwing from a tower a large stone upon these warriors. The city is surrounded by three walls, one within the other, and each furnished with towers. The upper part of the bas-relief has been destroyed. Women and men are seen on the battlements, raising their hands in the act of asking for quarter. Beneath the walls are the bodies of the slain, and Assyrian warriors carrying away the spoil.

PLATE 73.—THE KING RETURNING FROM BATTLE.

(No. 4, ch. G, Kouyunjik.)

The royal chariot is preceded by a spearman, and by two men carrying the steers to the chariot. The umbrella held by the steersman is furnished with a long banner falling behind, probably intended to screen the King entirely from the sun. The chariot, and the horse-tackings differ in form from those of the Nimroud bas-reliefs. The chariot is drawn by two horses, and the wheel has eight spokes. The King raises his extended right hand in sign of triumph, and carries a bow horizontally in the left. Two reins are represented; one above, and the other below the grouped; and the chariot is passing through a grove of palm-trees in fruit.

This bas-relief formed part of a series recording the conquest of a country, which, it may be conjectured from the two rivers, and the groves of palm-trees, may have been Babylon.

PLATE 74.—THE BURIAL AND SACRED OF A CITY.

(No. 1, and part of No. 2, ch. B, Kouyunjik.)

One of a long series of bas-reliefs recording the conquest of a mountainous and thinly-peopled country. The city represented appears to have been the capital of the conquered nation. It contains well-built houses, some two or three stories in height. The streets are seen issuing from the doors and windows. Beneath are warriors carrying away the spoil, consisting of分支, vases, ornaments, chariots, and horses. Long lines of disciplined troops, which are contained on the adjoining slabs, march from the burning city. Each corps is distinguished by its dress and arms. Beneath the warriors are vines, to show that the inhabitants of the country possessed extensive vineyards. Behind and above the buildings are mountains.

PLATE 75.—THE ASSYRIANS TAKING REFUGE IN SIEGE.

(No. 3, ch. B, Kouyunjik.)

Warriors are seen bearing small images on pole, supported on their shoulders. Others are climbing up the wall, and slaying and throwing down from the battlements the inhabitants of the city. Several are archers discharging their arrows from behind huge wicker shields, and warriors cutting up sheep, probably part of the spoil. A figure, apparently clothed...
in a skin, is leading away the horses. The city stands amongst mountains, and trees, and on a river. Flames are leaping from the doors of the houses.

**PLATE 76.—A BATTLE IN A FOREST.**

(No. 6, ch. c, Kouyunjik.)

This forms part of the preceding subject. Warriors are bowling down trees with axes, in order to clear the approach to a besieged city. Others are fighting with the enemy, one of whom, having broken his spear, is about to be pierced by an Assyrian. In the upper part of the bas-relief a man is represented endeavouring to draw out from his body an arrow with which he has been wounded. At the bottom of the slab, two Assyrian warriors are cutting up an ox. A river, mountains, and forests distinguish the country in which the event recorded took place.

**PLATE 77.—THE KING SEATED ON HIS THRONE WITHIN THE WALLS OF A CAPTURED CITY.**

(No. 6, ch. c, Kouyunjik.)

The King holds a spear in his right hand, and appears to be in the act of striking his prisoner. In his left hand he carries a bow, and round his neck are suspended the naked symbols. Behind him stands an attendant, who raises a large fan above the Monarch's head. Before him stands his Vizir, followed by an attendant. The captive is distinguished by a peculiar head-dress. Although this bas-relief was built into the walls of the South-West Eddies, it was evidently brought from elsewhere.

**PLATE 78.—AN ASSYRIAN ARMY PASSING THROUGH A MOUNTAINOUS COUNTRY.**

(No. 6, ch. c, Kouyunjik.)

Some of the Assyrian warriors have already entered the city, and are contending with the besieged on the house-tops. The archers and spearmen form a kind of phalanx before the walls; the archers are protected by the large wicker shield. An Assyrian warrior is driving off two captives. The city stands on a river, and is in a mountainous country.

**PLATE 79.—WARRIORS ASCENDING A MOUNTAIN TO A BESIEGED CITY.**

(No. 6, ch. c, Kouyunjik.)

Part of the preceding subject. The upper half of the bas-relief containing the captives has been destroyed.

**PLATE 80.—THE KING IN HIS CHARIOT, AND EUROPEANS ASCENDING MOUNTAINS.**

(No. 6, ch. c, Kouyunjik.)

The chariot of the King is preceded by two warriors armed with spears, and carrying large convex shields before them; and by two archers bearing masses of stone. The Monarch raises his right hand, and carries a bow horizontally in his left. He is accompanied by an ensign bearing the pennon, and by a character. A bow is a short inscription, part of which only remains, recording his name and titles, and probably the name of the country conquered by his victorious arms. At the top of the bas-relief are wooded mountains, and in the centre is a river filled with fish. Behind, horsesmen are seen ascending mountains covered with trees.

**PLATE 81.—AN ASSYRIAN ARMY PASSING THROUGH A MOUNTAINOUS COUNTRY.**

(No. 1, ch. c, Kouyunjik.)

The King in his chariot, accompanied by a body of cavalry, is represented in a forest of firs and cedars. A river filled with fish runs in the midst of the mountains. On the banks of the river are vineyards, and beneath them hills clothed with trees. This bas-relief forms part of a series, the remainder of which is destroyed, revealing the occupation of some distant country—probably to the north of Assyria, as the fir-tree is not found so far south as the limits of that country.

**PLATE 82.—HUMAN FIGURE WITH THE HEAD OF A LION.**

1. Two female figures with the head of a lion, from the North-West Palace.

2. A kneeling bull between rosettes, from the wall of ch. c.

3. Similar panels; in the centre is a depressed square resembling an altar.

4. Ornaments on wall of ch. c.

5. A kneeling bull between rosettes, from the wall of ch. c.

6. Figures 14 and 16 represent a corbel of baked clay, which may have been inserted in the brick walls to support the beams of the roof of the building. It was intended to represent a clenched fist.

**PLATE 83.—FEMALE CAPTIVES BROUGHT TO THE CONQUERORS.**

(No. 1 and 2, ch. c, Kouyunjik.)

The prisoners are females, some carry their children; others apparently seek, containing provisions or personal property. They are conducted by six archers into the presence of the Assyrian warriors, who stand with their shields resting on the ground, and their spears raised, to receive them. The females are followed by a mule, bearing a pack, and led by a boy. Behind the mule is a man raising a stick, and carrying a sack upon his shoulder.

**PLATE 84.—PAINTED SCENES FROM THE NORTH-WEST PALACE, NINIROUD.**

(No. 2, ch. c, Kouyunjik.)

Arms from the North-West Palace of Nimroud. Many similar objects were found in the same ruins. Upon the fingers are written, in conventional characters, the name, genealogy, and titles of the King who founded the Palace.

**PLATE 85.—PAINTED SCENES FROM THE EDIFICE, NINIROUD.**

(No. 2, ch. c, Kouyunjik.)

A small painted cap with a spout, and a glazed lamp—from the Assyrian ruins of Karmans.

**PLATE 86.—PAINTED ORNAMENTS FROM NINIROUD.**

(No. 1 and 2, ch. c, Kouyunjik.)

Some fragments of painted pottery found in chamber 1, of the North-West Palace.

**PLATE 87.—PAINTED ORNAMENTS FROM NINIROUD.**

(No. 1 and 2, ch. c, Kouyunjik.)

1. A kneeling bull between rosettes, from the wall of ch. c, plan 4, on plaster.

2. The head of a wild goat, on a brick from the North-West Palace. (Plan 4.)

3. The hexagonal alternation of the fo- and the talus. This ornament is double, and is divided by a gable-frieze. From the North-West Palace, Nimroud. (Plan 3.)
hair falling in locks from the crown of the head; round the neck is a collar (melt). Below, a hieroglyph and the name of an Assyrian deity or king, the name of an Assyrian deity or king, the name of an Assyrian deity or king, the name of an Assyrian deity or king.

9. Part of a panel, on which, in bas-relief, is the young Horus wearing a wig (namms), the hair more elaborately executed. The lock of hair and collar, seated on a blown lotus-flower holding a whip or crook. Before him stands his mother, or Nephthys, his aunt, holding in her hands the emblem "life." Wings are addorsed, in the Egyptian manner, to her arms. The incised parts were inlaid with lapis-lazuli or blue glass. This panel was glued and not morticed to the wood.

10. Part of a panel, having in the centre the remains of the hieroglyphical cartouche of the name of an Assyrian king, reading ... sene, or, on the right side, a doily at the right side, shaped in a long garment and collar, seated on a throne, the side of which is decorated with feathers or scales, and has the emblem "life" in the centre. The figure holds the sceptre of power (pome), and adorns the cartouche with the raised right hand. Inlaid as the former fragment: the area of the cartouche is gilded.

11. Complete panel, in the centre, a hieroglyphical cartouche, in the word sheshon or sheshon-ka, the name of an Assyrian deity or king, probably the latter, surrounded by the disk and plumes; at each corner is a seated divinity (fig. 30) following. Inlaid like the former fragment.

12. Portion of a similar panel; on it are two Egyptian amphorae-shaped vases, representing the King, sitting between one another, in the area foliage and lotus-flowers, the sphinx on the right only perfect. The hair resembles in its zigzag arrangement the style prevalent in Egypt during the eighteenth and nineteenth dynasties. From the neck hangs a torque.

13. Head of a sphinx, from a similar panel; the hair like an Egyptian wig (nomos), terminating in a space behind.

14. Fragment of a panel; hair walking within two rows, three stems of which remain. The treatment of the hair of this animal resembles that on the early Greek coins of Caria and other places in Asia Minor. The head, which has been partly destroyed, rests on the back.

15. Port of a panel; head of a bull advancing to the right; the eye has been inlaid with blue paint.

16. Port of a panel; anterior part of a bull advancing to the right.

17. Fragment of a chain ornament, similar to that on the top of No. 22, but flat; it has been inlaid in the reverse.

18. Similar fragment; head from the corner; on it are lanceolate ornaments.

19. Flower of eight petals, which has been applied as an ornament in the area.

20. Flower of twelve petals, which has been applied in the same manner.

21. Fragment, apparently an elbow or corner of a chair, which has either been applied to a concave surface, or else inlaid on the whole, carved in open work, resembling the modern mezzotinto work. On it are two griffins with recurved wings, facing outwards. They stand upon lotus buds, eight of which issue from a central flower. Between them rises a palm-tree, representing the King, retiring from one another, in the area foliage and lotus-flowers, the sphinx on the right only perfect. The treatment of the hair of this animal resembles that on the early Greek coins of Caria and other material; there appears to have been the frascati of the sandal between the great and second toe. Probably from the same figure as No. 23.

22. Fragment of a stag, like the preceding, but more of the animal remaining; behind, a mortice.

23. Fragment of a stag nearly in full relief. A car, turning to the right, leaving back its head to lef. A cow, which is sucking it. Several of the figures, which appear to have formed a continuous frame, were found.

All these remains are in the British Museum.

PLATE 92—BRUSHED HAIR, WEARING A HAT, AND CHAPEL. This head, probably of a priest or winged divinity, is in similar character to the worsted head of the figure in Plate 97.

PLATE 93.—THE HEAD OF AN EUNUCH. Similar to the figure introduced into Plate 5.

PLATE 94.—TWO ARCHERS AND A SHIELD-BEARER.

PLATE 95.—OBJECTS IN STONE AND BAKED CLAY.

1. A Crouching Sphinx, in sabateh—from the ruins of the South-West Riders, Nimroud.

2. The head of a sphinx, discovered detached from the body.

3. A head, carved out of a kind of yellow flint—found on the South-East ruins, Nimroud.

4. A similar head, discovered detached from the body.

5. A similar head, discovered detached from the body.

6. A similar head, discovered detached from the body.

7. A similar head, discovered detached from the body.

8. A similar head, discovered detached from the body.

9. A similar head, discovered detached from the body.

10. A similar head, discovered detached from the body.

11. A similar head, discovered detached from the body.

12. A similar head, discovered detached from the body.
I. 10

14. Part of a glass bottle—From Kouyunjik.
15. A small bottle, in opaque whitish glass—from the same ruins.
16. A lamp or vessel, apparently used for holding bitumen or naphtha—
from the North-West ruins, Nimroud.
17. A duck, in baked clay, with the head resting upon the back, and a

cuneiform inscription, with the figure of a lion on the side;

resembling in form the duck in white marble represented in

figure 11 of this Plate. The letters may denote a numeral, and

would then correspond with the number of marks or ribs on the

opposite side—from the great hall in the North-West Palace,

Nimroud.

PLATE 96.—SMALL OBJECTS IN COPPER, CHIEFLY FROM NIMROUD.
1. 2. A jar or vessel of baked clay, probably for holding fire or ashes

—from a tomb in the Mound of Kish or Sherghat.

3. An oval cylinder of baked clay, covered with an inscription in

cuneiform characters, probably an historical record—

from the ruins opposite Mosul. Height 11 inches.
4, 5, 6, 7, 8, 9, 10. Specimens of pottery—from tombs above the centre

and South-East ruins, Nimroud, and at Kish or Sherghat.
9. A vase in white alabaster, bearing the name and title of the Khorsabad

King, and the figure of a lion engraved upon it—from chamber 1,

in the North-West ruins, Nimroud (plan 3).

PLATE 99.—GROUND PLAN OF NIMROUD.

PLAN 1. South-West Edifice.
PLAN 2. North-West Palace, Nimroud.
PLAN 4. Upper Chambers, Nimroud, and Plan of Excavations at

Kouyunjik.

* The inscription is included in the collection of Assyrian inscriptions, printed for the Trustees of the

British Museum.

BRADBURY AND EVANS, PRINTERS, WYTHENSWORTH.

LAYARD'S MONUMENTS OF NINEVEH.
Plate 3. The King seated on his throne attended by Sumu-ub & winged figures.
Plate 7. Winged Female standing before the Sacred Tree (Nimrud)
Plate 17. Warriors marching before a besieged city.
Plate 28. The King before the walls of a besieged city.
Plate 29. Triumphal return of Assyrian Warriors from battle.
Plate 76. Assyrian warriors on horseback.
Plate 37. Warriors fighting in Chariot.
Plate 30. Theputation of a Cattle (a ground-plan) and Sacrifices in Scult.
Plate 33. Engraving depicting a scene from a battle.
A. Two Kings kneeling beneath the emblem of the Divinity.
Plate 39.
B. A castle on the banks of a river.
Plate 42. The four parts of two human-headed Lions with human arms.
Plate 67: Troops of captives from a conquered nation.
B. Fisherman in a lake. (Kouyunjik)

This image was produced from a low resolution capture device.
Plate 68. A City taken by assails. Darius as driver in the front.
Plate 78. A battle in a mountainous Country.
Plate 72. The King returning from Battle (Kurrujik)
Human figure with head of a Lion.

King placing his foot on the neck of a Captive.

Two Women, riding on a Mule.

Plate 82.
Plate 25. Head of a winged figure wearing a Diadem.
Size, two thirds of the original.
Plate 93. Head of a Bemainat.

One third of the original.
Plate 34. Two archers and a shield bearer. (Three-fifths of the original size.)