

Notes about the ibex deity

OMAR F. MOHAMMED

Notes about the ibex deity

OMAR F. MOHAMMED

Abstract ⁽¹⁾:

This Paper discusses the appearance of creature in the body of a man with ibex horns or with ibex head or in some scenes with the human torso and ibex lower part .He was represented in different parts of Ancient Near East such as Iran , Iraq , Arabian Peninsula and Palestine , and he was depicted on many seals, some rock carvings ,and some sculptures .Multiple interpretations and opinions handled this creature. The paper identifies the areas where he appeared and, the various forms in which he was portrayed and the time of his appearance and disappearance . This research also includes the appearance of a female figure with ibex horns and indicates the relationship between the two creatures ; the male and female ibex figures . This paper aims to shed light on the significance and religious symbolism of this supernatural creature and to track the path of his cult .

:Key words

Ibex, Deity, Priest, Necklace.

ملاحظات حول الاله الوعل

مستخلص

يتناول هذا البحث ظهور كائن بجسم رجل و بقربي وعل او برأس وعل أو يظهر في بعض المناظر بالجزء العلوى لإنسان والجزء السفلى لوعل ، وتعددت مناظره في بعض مناطق الشرق الأدنى القديم مثل ايران والعراق و الجزيرة العربية وفلسطين واليمن ، وتم تصويره على العديد من الأختام و في بعض النقوش الصخرية ونحتت له بعض التماثيل ، و تعددت التفسيرات و الاراء حول تلك الشخصية ، و يعالج البحث الموضوع من حيث التعرف على المناطق التي ظهر بها والهيئات المختلفة التي صور بها ، و يهدف هذا البحث إلى القاء الضوء على الدلالة و الرمزية الدينية لهذه المعبود على هيئة الوعل و دوره وطبيعته المزدوجة الخيرة و الشريرة .

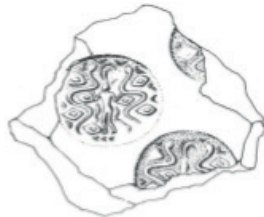
¹ -This paper extracted from a PhD. registered in the Faculty of Archaeology,Cairo University: "Capra in the daily life and religious believes in Ancient Egypt and Ancient Near East from prehistory to the 4th BC."under supervision of Prof. Dr. A. Eissa and Prof. Dr. N. Mekawi.

Introduction:

Figures of supernatural beings or priestly figures engaged in ritual activity are represented in Ancient Near Eastern Art and inscribed in some texts. Some scenes depict an ibex headed creature in the body of a man or in human form with ibex horns or in some scenes with the human torso and ibex lower part. This figure was represented in different part of The Ancient Near East such as Iran, Iraq, Arabian Peninsula and Palestine. It was depicted in many seals, some rock carvings, and some sculptures. The researcher explains some examples of this figure and sheds light on its significance and religious symbolism.

1.1- Iran and Iraq :

A circular seal impression of a clay vessel (Aruz, 1993) dates back to the fifth millennium



**fig.1- Drawing of stamp seal showing ibex headed deity holding snakes
fifth millennium B.C.-Shush Museum-Iran
Aruz, J., op.cit. p.45, fig.25**

BC. (Fig.1) From Susa bears the image of a nude figure with a human body and the head of an ibex, standing with arms raised to hold two large snakes.

He is clearly depicted in a second scene in a circular convex seal from Susa (4000 B.C. -Susa I-Louvre Museum Sb 2050) (Fig. 2) carrying the image of standing ibex headed figure with a bare chest and a large circular pendant hanging on a thick cord around his neck. He holds serpent in his raised hands while snaky forms and spade like elements appear under his arms. Also he wears a belt and probably had a long skirt (Amiet, 1972).

A third scene of an engraved seal on both sides (Fig. 3) (Le Breton, 1956) depicts the same character, but holding two lions instead of two snakes, so it depicts a standing man with a long, pointed nose, with a horn on his head? and he wears a long kilt and raises both hands



**fig.3- Ibex horned figure holding two lions, on the face a kneeling Priest ? in front of an ibex
Susa-Iran-Louvre Museum (Sb 887)
Le Breton, L., op.cit., p.135, fig.12**

up, holding two animals by their neck, and on the other side is a man in front of him are about four animals, one of them is an ibex?.

On another stamp seal (Old Babylonian -site 71 -Palace of Mary-Louvre Museum AO 19044)(Parrot,1985) representing a hero holding in his two hands ibexes from their tails. Some Elamite seals depicted in ritualistic manner the ibex/cabra headed creature, such as a stamp seal (fig.4) showing Standing man wearing a long collar and an animal tail and maybe a necklace? and with a head /mask that is bulbous in shape and raises his hands forward and in front of him a smaller person raises his hands forward as a kind of greeting to him or maybe something is given to him and a fish is between them? and behind it is a bulbous figure topped by an animal head and two horns that may depict the head of an ibex, perhaps it is a representation of an incomplete cabra or a bowl topped by a cover in the form



fig.4- A bulbous headed person with an animal's tail praying in front of a vessel surmounted by a cover in shape of ibex head,Susa-Iran-Louvre Museum (- Sb2261)

Le Brunton.,L., op.cit.,p.135,fig.6

of the head of an ibex and behind it is a smaller person, and perhaps the whole scene is a ritual celebration, and the main person in it is the larger person (Le Breton,1956).

In a second view on a white stone seal from Lorestan? (British Museum BM 132217)(Aruz,1993) depicts a man standing in the center with a head in the form of a cabra



fig.5-A scene on a vessel depicts hunting ibex by hounds-Susa

Barnett.,R., op.cit.,pls.XXI,5;XXI,5

and the body covered with hair cuts, and he wears heavy shoes and his legs are far apart. raising his arms up as if he was dancing and extending his fingers to the ibexes' horns that jump flanking him on both sides. In another view related to hunting ibexes he used arrows?(Barnett,1966) (fig.5).The hound depicted on a piece of pottery from Susa (Susa I) showing ibex with large and exaggerated horns and behind each ibex is a crouching dog

and on the far right inside a frieze, a man standing with a ibex mask and holding in his right hand a leash that ends with a hunting dog and holding in his left hand arrows?.

Among the important carved models that depicted this cabra figure are two copper statues with inlayed eyes Tello (Iraq)(Aruz,1993) (fig.6,7)(height 17,3 cm.-Brooklyn Museum -Museum of Art Abright-Knox,Buffalo State) .They depict a bearded man with naked body and his genitalia is clearly visible, and the style of his head represents the head and horns of an ibex, and around his waist wears a snake and carries a fishing bag behind his back, perhaps in the shape of a bird.His legs are huge and he wears hunting shoes with a hooked toe resembling a horseshoe. It is possible that he was holding snakes or an animal, including



**fig.6- Statue of a man with ibex horns and a horseshoe shoe-4th Millennium B.C.- Brooklyn Museum
Barnett.,R., op.cit.,pl.XIX,1-a,b,c**



**fig.7- Statue of a man with ibex horns and a horseshoe shoe-4th Millennium B.C.- Albright Knox Museum
Barnett.,R., op.cit.,pl.XXI,1**

a bow and arrow or stick.

B.Barnett believes that these statues date back to the fourth Millennium or Proto-writing during which Iran produced many statues representing deities or semi-deities and these two statues resemble a creature found in Warka (Strommenger, 1964),but Haskins thinks that these two statues were from Caucasia and represent a shaman. However B.Barnett refuses that opinion and believes that this statue is very old and concludes that it



**8-A stamp seal depicts a hunter with ibex head hunting a bull- Middle Assyrian period-British Museum BM134836
Barnett.,R., op.cit.,pl.XIX,2**

is a male demon with ibex headed connected originally with with snakes and with other animals and played a significant role in the fourth Millenium in two remote regions from

each other; **Tepe Jihan** in Iran and **Tepe Gawra** in Mesopotamia(Haskins,1957) . In Iran, it did not completely disappear after the fourth millennium BC. but he apparently became the master of animals, as shown by the highest open bronze works from Loristan between the 9th century B.C. And the 5th century B.C. and appeared with the horns of Barbary sheep. This form reminds us of a seal of New Assyrian serpentine stone (BM134836)(fig.8) portraying a man wearing mask of **sheep** or ibex.He might ambush and use the bow and arrow to hunt a wild bull.

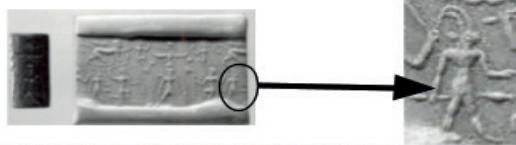
As for The hunting shoe which appears often with him ,it appeared in North Syrian and Minor Asian amulets and also vessels from Asia Minor and Caucasia were shaped in the form of a shoe.It also appeared in amulets from Tel Barak Mallowan,1947) (fig.9). Three bronze capitals are formed from Loristan dated between the 10th century and 9-8th B.C. (figs.10.11.12)In the form of two statues with a rod in the middle (Metropolitan Museum 32.161.11, 1977.187.2,32.161.8 (Carter,1957).It consists of two statues standing on their hind legs on a circle while they hold another circle with their front legs and most often the two animals are represented by two ibexes or two goats and their bodies are represented in a natural way, but in the statue the front legs are depicted bending instead of holding the circle and in the statue the ibexes are depicted in more abstract images, especially on the neck and horns.



**fig.9-Amulet in the form of shoe-Tell Barak
Barnett.,R., op.cit.,pl.XXIII**

1.2. Palestine and Syria:

An imprint of clay vase'seal from Mary TH 95.56 dated to the 3rd millennium BC. depicts a bull headed human wrestling with a lion, and on the left is a person / animal with a horn wrestling two bearded wild goats. Another Syrian hematite seal dated to the 19th century BC"(fig.13) (Metropolitan Museum1991.368.4) (Gustavus,1977) depicts a naked bearded god with two faces and water protruding from his shoulders, surrounded by two kneeling



**fig13-A Stamp seal depicts the ibex deity/genie holding a mace -19th century
B.C.-Syria-Metropolitan Museum 1991.368.4
<https://www.metmuseum.org/art/collection/search/327458>**



**fig.10-11-12-two ibexes standing on their hind legs or crouching and holding a circle-metropolitan Museum1977.16187.2; 32.161.11; 32.161.8
Muscarella.,O., op.cit.,no.215;216;217**

heroes holding a lotus flower and spears and above the god is Horus spreading his wings and crowned with a crescent and the sun disk and surrounded by monkeys , stars and a small and naked figure of cabra creature holding a mace standing behind a person kneeling and a Sphinx stepping on Snakes .

This figure also appeared in a rock carving dated to the 7th - 8th century BC. from the tomb of Khirbet Beit Lei (about 8 km East of Lachish-Museum of Jerusalem) (figs.14-15) (Aruz,1993). The inscription depicts a man with two horns in simple lines and on the head are two lines pointing up and then backward. The raised hands may indicate that he was praying (Zevit,2001).Some believe that he is a warrior with a feather on his head, but this opinion is weakened by the absence of any similarity between what is on his head and the hood of the Assyrian spear bearer. Most likely these are horns, as the statue of a shaman man resembles a goat, and when they are depicted from the side, the horns merge like a banana (Zevit,2001).The researcher speculates that this character is for the figure of the deity or a person (priest,shaman) who wears two horns of an ibex / goat, and that he raises his hands in a religious or worship position.

1.3- Arabian Peninsula:

The representation of ibex was widespread in southern Arabia before Islam, and rock drawings of ibex in southern Arabia date back to the Neolithic period, also represented in architectural decoration as standing, elongated and bound forms, and small statues were carved for it to decorate incense burners and bronze lamps(Avanzini,2005). R.B.Serjeant



fig.14-Rock engraving represents a person with two horns?
Zevit.,Z.,op.cit., p.416,fig. 5.19



fig.15-Drawing of the previous rock engraving
Zevit.,Z.,op.cit., p.416,fig. 5. 20

refers to the remains of this ancient hunting ritual the return of ibex hunters in South Arabian in the 20th century A.D. carrying and showing the hunted and decapitated ibex heads on their heads and he confirms that in the thirties he shared W.H.Ingrams in a ritual dance in the area of Tarim after the return from ibex hunt (fig.16)(Ingrams,1937).

The hunting of animals and the horns that are placed in the corners of the roofs of houses in the Sa'da (صعدة) region, Sana'a and some other areas suggest a kind of ritual protection from the evil eye and the cabra still represents today a type of prestige, especially because of its vitality and energy. M.Höfner believes that the ibex dance is a type of dance during which



fig.16-A ritual celebrating a successful hunt of ibexes-Hadramout-Yemen-1937
Ingrams,W.,op.cit.,fig.1

the dancers carry on their heads ibex horns and masks .He suggests a cultural and mythical scene(Höfner, 1965).In 2004 a new temple was discovered in As-Sawda decorated with ibex friezes Audouin,2004).

Saudi Arabia rock drawing in Swidra (الصويدرة in Hail (60 km. East of El-Medina) shows a huge male figure with goat mask hunting ibex (fig .17). Another scene depicts three male figure with goat mask and tail carrying musical instrument or weapons and probably doing some kind of a ritual dance related with religious believes(doraksa.com).Although the style of these scene is similar with some scene in

Geba (جبة), they differ in the way of representing the head, in Hail they have ibex head but in hail they've birds' head ,so may be the inhabitant of Hail represented their deities with goat's head and human figure but in Giba were represented with birds' head (مجيد 1989، خان).Also in Teima (fig.17)like in Hail some scenes



fig.17-Rock carving depicts a hunter with cabra's horn
مجيد خان ، المرجع السابق، لوحة 95

of human figures with goats' heads were discovered. This indicates a relationship between the two areas in terms of influencing and beliefs(رحمة السناني،2013)

2.The nature and significance of this figure:

1- The researcher believes that the reason for his emergence in Iran and Iraq in prehistoric times (the Neolithic Age) is related to the beginnings of the domestication of mountain goats, so the Zagros mountain range is located in western Iran and eastern Iraq where the

mountain goats are located and therefore the figure represented the pictures of a man with ibex horns or ibex head and also he appears in seals' scenes and statues from those areas .

2-The researcher believes that it is a type of genie that was revered as an idol in some areas of the Ancient Near East, so demons were the inhabitants of the lower world(خزعل) (الماجدى،2018).The Sumerian called them *maškim* and in Akkadian *rābišu* and scholars in the West used the word demon to translate it, and this word is shrouded in a lot of confusion and mystery in Mesopotamia and in the civilizations of the Near East (Konstantopoulos,2015) .It is derived from the Greek word “daimon” meaning "supernatural powers, spirit," and refers to the composite body of man and animals, standing upright(Black,1992). It can be said that the demon in Greek civilization can be responsible for good or bad deeds and often the last and has no apparent form or personification.

3-Inhabitants of Mesopotamia believed that the universe was full of good and malicious genies who are the children of evil gods who were defeated by Marduk. As for the good ones, they were the sons of Anu, Enlil, and Ea, and were distinguished by their wings and the wicked were more numerous than the good ones and these demons were sent by the gods to humans. The demons were divine beings or semi-divine and their name always precede the sign of divinity(جورج بويبة،1981).Their power exceeds human power, but it is less capable than the gods and share with them many of their characteristics of strength, intelligence, and perhaps immortality as well . Demon cannot be destroyed but can be buried, as if it is returned to the underworld(هاري ساكز،2000). The cuneiform texts indicate that these evil powers inhabit almost everywhere, but they prefer deserted and dark places, ruins, cemeteries and deserts, and demons may be evil that causes natural disasters and their harmful phenomena at night and diagnose diseases of the body and diseases of the soul. The meaning of the word sick in Sumerian is “the person who was entered by the demon ”, and incantations are recited to remove them or summoned to protect the person from harm and evil, and not all spirits demons and demons cause harm to the person who used to keep statues of the guardian god in his home as his protective god is close to him and prays for him and cherishes these statues because it inevitably acquired it as an inheritance from parents to children and has a firm belief in it and this idea passed on to the rest of the

ancient kingdoms of the Near East, in the Hittite kingdom the protecting god was called Isharruma and sculpted in the Yazilikaya sculptures (صلاح رشيد، 2011).

The researcher tends to believe that this personality has a dual role or two natures: the good and the other evil.

1- a positive nature (goodness) that protects and related to the protection of animals with hooves and horns, especially goats, and he is a protective deity.

2- A negative nature (evil) that attacks people and animals, and that nature varies according to the region .

We see on the imprints of Ur III and of the ancient Babylonian era cylindrical seals and large stone carvings The protecting god leads the humans to a higher god to bless him and decide his fate and in case of being under no divine protection he could be attacked and hunted by evil spirits and demons (ادزارد، 2000).

There are different creatures that take the form of goats / ibex, some of which have been considered guardians of the herds and thus they are close by the inhabitants and goers on mountains and rugged areas, and other evil creatures. This difference varies in different geographical areas, for example in Iran and Yemen is considered a protective and benevolent god either in Iraq and some regions Syria (Mary) . In some regions of the Arabian Peninsula is considered as an evil god / demon . It is worth noting the belief of many Latin American tribes that it is forbidden to eat the meat of pets or cowardly animals believing that the characteristics of cowardly animals will leak into their human eater, and for this they preferred to eat meat of tigers and deer or wild pony from female wild horses and wild boars for their courage, speed and distinctive traits that run through the body of their eaters, and forbade eating cowardly animals such as goats and cows (عبد الحكيم، 2015) .

According to religious beliefs regarding depictions of genie/demons in Mesopotamia in the first millennium BC. Demons were created from animals to symbolize strength linked to anthropomorphic elements, but the difference between demons (genie), monsters and protective spirits depends mainly on their function in a particular period more than any basic personality trait given to them (Green, 1984). The appearance of the deity / demon with ibex/goat horns because they were in ancient civilizations a symbol of power, whether in Mesopotamia, Syria, , Ancient Palestine or Ancient Egypt (Frölich, 2013). For example The

gods were depicted in Mesopotamia with human figure and wearing crowns decorated with horns, also the protective spirits “šēdu lamassu” were represented with horns in the Assyrian and Babylonian art(Wiggerman,1992) .

Females demons/genie were also depicted with wings and a head covering with horns(Wiggerman,1992), such as a depiction of a goddess with three conical horns in an Edomite shrine in Khirbet Qitmit in the Negev south of Tal Arad (occupied Palestine -6 B.C.) (Finkelstein,1992) .

3.The female representation of the ibex deity/genie

1- The researcher suggests that there is a male and a female ibex deity according to the crown of Loristan(Metropolitan Museum 66.104.1)(fig.18) dated to 10-9 BC. or 8-7 BC.

(kennan,2002),depicts a male and a female figures with their feet standing on a ring and holding their hands in another circle, and they are in a human form in all aspects except for

the horns and animal ears, and their bodies are graceful and thin like a stick, although their buttocks, thighs and hands are sculpted in a natural way, and the man has an erect penis while the female is with a female genital organ, but without breasts .It is



fig.18-A male and female deity/genie with ibex horns
Metropolitan Museum 66.104.1
<https://www.metmuseum.org/art/collection/search/325833>

likely that there is no other piece of these two horned goblins from Loristan(Muscarella,?).The researcher was not able to find similar models before the first millennium, and the researcher tends to believe that it is possible that there are models for that deity/genie.

4.The name of this ibex deity/genie?

Unfortunately, we lack written texts and therefore it is difficult to know the name of this deity, but it is possible to search in texts that mention deities that were depicted in the forms as goat / ibex:

1-The metaphor for the Canaanite deity Mut with a goat is mentioned in the Ugaritic text KTU 1.127:29-31 (Smith,1994):

“If the city is captured (or) if human death attacks

*He will take home the son of humanity a goat
And he will look to the future”*

The god Baal is considered the life of the universe, while both Yam and Mut the embodiment of chaos and death. Therefore, the researcher believes that the analogy of death is as if it were a goat because the goat destroys the grass when it grazes, so it is able to devour huge quantities of weeds and plants as it is characterized that it may return to relive in the desert after being domesticated.

2-There is a mention of a headed demon in the series Tablet 19 (Friedmann, 2018) :

DIŠ ina E₂ NA MAŠKIM GIM UZ₃ IGI E₂ BI BIR-*aḫ*
“If a goat-like demon is seen in man’s house”.

and a similar text of the series Enūma Anu Enlil mentions a goat-like demon:

DiŠ ina É NA MAŠKÍM GIM ÛZ IGI
“if goat-like demon”

3-As for the ibex man wearing hunting boots, he can be interpreted as the Sumerian god Shakan, the god of herd of animals and wild animals, written in Sumerian ^dGÎR and the word GÎR means foot. Perhaps it is the deity Damuzi, who was associated with antelopes, snakes, and goats, or a type of demons (goat-like demons) that the Torah forbids making sacrifices to them (šē’îrîm) (the Leviticus 17:7).

Conclusion:

1- This study included deities / demons with a cabra-like appearance, and the study showed the existence of some figures with ibex horns or with ibex head since the fifth millennium BC. In Susa (Iran) and appeared in Iraq since the fourth millennium BC. .It appeared in the Levant at Tell Hariri since the third millennium BC. and in a rock inscription in Khirbet Beit Lay in occupied Palestine, dating back to the first millennium BC. .As it appeared in Yemen and in the rock drawings in several regions in Saudi Arabia.

2- In general the study concluded that this figure is either a supernatural being with human and animal attributes (master of animals) or a masked human priest or shaman.

3-The study also discussed goat-like demon/genie appeared in houses ,mentioned in Tablet 19 of Šumma ālu.

4- The researcher concluded that there are two natures of goats / ibex deity, some of which were considered guardians of the herds and thus they are close by the inhabitants and goers of mountains and rugged areas, and other evil creatures, and this difference varies according to different geographical areas.

5- The researcher also has proved the existence of male and female ibex-like deity/genie .

6- The study indicated that hunting ibexes was and still is a ritual in southern Arabia, to ensure prosperity on the occasion of foundation, or completion of construction.

7-The study indicated the possibility of priests performing the rituals for this deity.

8- The study also did not specify a specific name for this ibex/goat -like deity/genie due to the lack of texts, it is possible that it was Damuzi, Mut, Shakan or another deity whose name has not been found yet.

References

- Amiet,P. , “Le Glyptique de Mari,etat de La question”,*Mari* 4(1985),Nr.4;
Amiet,P.,*La Glyptique mesopotamienne Araïique*,Paris,1980
- Audouin,R., , Un panthéon de l’Arabie du Sud en images - Le temple
- Arbach,M. , I d’as-Sawdá’ ,Fonds social de développement/ CEFAS, Sanaa, 2004
- Avanzini,A. , “Some thoughts on ibex on plinths in early south Arabian art”,
Arabian archaeology and epigraphy 16/2(2005), pp. 144-153
- Barnett,B. , “Hommes masques ou dieu -ibex?”,*Syria* 43/3-4(1966), pp. 259 - 276
- Black,J., , Gods, Demons and Symbols of Ancient Mesopotamia, London,1992
- Green,A.
- Carter,D. , The Symbol of the Beast :The Animal -Style Art of Eurasia,New York,1957
- Finkelstein,I. , “Horvat Qitmit and the Southern Trade in the Late Iron Age II”,
Zeitschrift des Deutschen Palastina _Vereins 1992,pp.156-170
- Friedmann, S. , “The Catalogues of Enuma Anu Enlil”,in: Steinert,U., Assyrian and Babylonian Scholarly Text Catalogues Medicine ,Magic and Divination,2018
- Fröhlich,I. , “Evil in Second Temple Texts”,in:Fröhlich,I.&Koskeniemi,E.,Evil and The Devil ,*Library of New Testament Studies* 481 (2013),pp.23-50
- Green,A. , “Beneficent Spirits and Malevolent Demons :The Iconography of Good and Evil in ancient Assyria and Babylonia”,in:Kippenberg,H.,*Visible Religion: Annual for Religious Iconography* 3 (Popular Religion),Leiden-Brill,1984,pp.80-105
- Grishman,R. , “Notes Iraniennes XII.Statuetts archaiques de Fars(Iran)”,*Artibus Asiae* XXVI(1963)
- Haskins,J. , “Shamanistic Figures from the Caucasus”,*Marsyas* VII(1957), pp.40-41
- Höfner,M. , “Südarabien”, in: Haussig H., *Wörterbuch der Mythologie*, Stuttgart, 1965,pp.483-552
- Ingrams,W. , “A Dance of the Ibex hunters in the Hadramaut”, *Man* 37 (1937) , pp.12-13

- Kennan,J. , The Lesser Gods of the Sahara”,*Public Archaeology* 2\2(2002),pp.131-150
- Konstantopoulos , They are Seven Demons in the Mesopotamia Textual and Artistic Tradition,PhD,Univesity Michigan,2015
- Le Breton,L. , “A propos de cachets archaïques susiens I”, *Revue d’Assyriologie et A rchéologique Orientale* 50/3(1956), pp.134-139.
- Mallowan,M. , “Excavations at Brak and Chagar Bazar”,*Iraq* 9 (1947), pp.1-87+89-259
- Muscarella, O. , Bronze and Iron: Ancient Near Eastern Artifacts in The Metropolitan Museum of Art. New York: The Metropolitan Museum of Art,1988
- Parrot,A. , Le Palais 3:Documents et Monuments ,Mission archéologique de Mari Paris1959,taf.XL,978;
- Porada,E. , "A Cylinder Seal with a Camel in the Walters Art Gallery. " *The Journal of the Walters Art Gallery* 36. Essays in Honor of Dorothy Kent Hill,1977
- Smith,M. , The Ugaritic Baal Cycle : vol.I , Introduction with text translation Commentary of Ktu 1.1.-1.2, Vetu Testamentum Supplements1(1994)
- Strommenger,E., , 5000 years of the Art of Mesopotamia, 1964
- Hirmer,M.
- Teissier,B. “Egyptian Iconography on Syro- alestinian Cylinder Seals of the Middle Bronze Age”, *Orbis Biblicus et Orientalis* 11(1995),
- Wiggerman,F. , Mesopotamian protective Spirits.The Ritual texts,*CM* 1,(1992)
- Zevit,Z. , The relegions of Ancient Israel :A Synthesis of Parallactic Approaches, London,2001

- شوقى عبد الحكيم ، مدخل لدراسة الفولكلور والأساطير العربية ،القاهرة ،
جورج بوبية ، ،المسؤولية الجزائرية في الآداب الأشورية و البابلية ، بغداد ، 1981
- خزعل الماجدى ، المثلوجيا السومرية،سلسلة الميثولوجيا،بيروت،2018
- د.ادزارد، وآخرون ، قاموس الالهة والاساطير في بلاد الرافدين (السومرية البابلية) في الحضارة السورية (الاوغاريتية والفينيقية)،بيروت-حلب،2000
- رحمة بنت عواد ، دراسة وصفية تحليلية لمجموعة من الرسوم الصخرية من منطقة المدينة المنورة ، دراسات في علم الآثار والتراث ، الجمعية السعودية للدراسات الاثرية ، المملكة العربية السعودية، الرياض،ع.4، 2013
- صلاح رشيد الصالحى ، المملكة الحديثة،بغداد، 2011
- مجيد خان ، دراسة تحليلية للطقوس الدينية القديمة في المنطقة الشمالية من خلال الرسوم الصخرية ، أطلال (1989)12
- هارى ساكز ، الحياة اليومية في بلاد بابل وأشور، بغداد، 2000