

are the figures of the gods or of the Assyrian monarchs. That of Shamshi-Rimmon is a typical example. The sceptre of royalty is borne in the left hand and on the breast is what is remarkably like a Maltese cross. Some archaeologists have attached much importance to the occurrence of this cross in pre-Christian monuments. This is, however, of little significance, as the cross was the simplest of all geometric figures, and could easily be adopted for decorative purposes. The peculiar mode of wearing the beard is characteristic of most Assyrian figures of both men and beasts, as in the effigy of the winged lion on page 106, and even the tails of the horses on this page.

"It is noteworthy that very eminent artists and lovers of fine arts have admired the animated portraiture of some of the animals displayed on different sculptures found in Assur-bani-pal's palace; and in Rawlinson's 'Ancient Monarchies' the following allusion is made with reference to the same eulogy:

"The hunting scenes from the palace of Assur-bani-pal (Sardanapalus of the Greeks) are the most perfect specimens of Assyrian glyptic art. Sir E. Landseer was wont to admire the truthfulness and spirit of these reliefs, more especially of one where hounds are pulling down a wild ass."

In another bas-relief the figure of a lion has been pierced with an arrow through his spine, paralyzing the muscles of the back. The manner in which the wounded beast drags his helpless limb is anatomically correct and gives evidence of close observation. The anatomy of the horses is well rendered,

as also the expression in the faces of the hunters. These five cuts are from Hormuzd

ASSUR-BANI-PAL ON HORSEBACK, SHOOTING WITH A BOW.



Rassam's book. We are indebted to the courtesy of the publishers for their use.