

ICONOGRAPHIC AND FORMAL ANALYSIS OF MESOPOTAMIAN CYLINDER SEALS : SYSTEM DESCRIPTION

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1. Introduction

In 1974 a project was on the analysis of the iconographic motifs, stylistic trait and epigraphic data from Mesopotamian and Syrian cylinder seals.(1) Cylinder seals were chosen because of the large quantity of the data both from the seals themselves and from sealings ; the sealings are especially valuable when they are rolled on dated tablets or when the inscriptions name historically known people. The iconographic motifs found on cylinder seals provide an excellent sample of the total iconographic inventory available to the Mesopotamian artist in any one period.

Thus cylinder seals give us a unique opportunity to combine quantitative analysis with iconographic, stylistic and textual evidence to focus on such problems as space-time distributions and their meaning.

2. Presentation of the System

The first corpus examined was that of the Old Babylonian period because of the large number of seals and sealings from this

time range. However, the system is generalized enough to be applicable to other areas and periods. One of our current interests, for instance, is with mid-second millennium Syrian glyptics, since we have a large number of seal impressions from this period in Terqa. The pertinent material from Syria will thus be of great importance for a study of the specific role of our glyptics.

Our analysis concentrates on the identification of motifs on the basis of a precise attribute system developed during the course of the project. The attributes were taken from the seals themselves and tested constantly through repeated use and revised when necessary. At present we have analyzed over 500 seals according to our attribute system which includes over 750 items. Since this is an ongoing project, additional attributes can be added, or old ones refined, as the new items in our corpus dictate.

This project differs from the French one recently published by Digard in several ways.(2) Our focus is on specific cultural entities and our first results deal only with the

1 — The members of this project include Arlene Harris, Margaret Polinger, Eunice Saver and Stephanie Serlin. From 1974 through 1978, Bonnie Boehme also was a member of the team.

2 — Françoise Digard, *Répertoire Analytique des Cylindres Orientaux*. Paris : Centre National de la Recherche Scientifique, 1975.

Old Babylonian period in Mesopotamia. Besides, our aim is to publish the substantive results of the project more than to create a data bank where interaction is only possible through a computer. We are in fact aiming to publish a large amount of the data base in the form of specialized retrieval formats, one of which is highlighted here in the form of a concordance.

In order to demonstrate this system, the dynastic seal found at Ugarit can be used first (III. 1)³ Since this seal depicts a very common Old Babylonian scene, parallels to it are readily available with no need an elaborate methodology to find them. For example, this seal from the Morgan Library Collection is a god parallel for the Ugarit seal (III. 2).⁴

Within the context of the system, the Ugarit seal would be analyzed starting with the main figures first and beginning from left to right. All the main figures (called major compositional elements) are described in turn according to categories delineating what they are (i. e., Interceding goddess, worshipper, god/king). With each figure the attributes associated with it are described. Attributes are defined as items the figure is physically touching. In this case the only attribute is the cup. The Morgan Library example is also shown using the same pattern indications as the Ugarit example. If we look at both the Ugarit seal and the Morgan Library example we begin to see how the data base is built up. Minor compositional elements (called also filler motifs) are described and located with respect to their horizontal and vertical position. Here the star

disc and the crescent, monkey, and ball staff are all shown with the same graphic code.

The description of all these items can be found in the encoding manual, a page of which is shown here indicating the cup as an attribute (III. 3) The codes contained in the encoding manual for the various items found on the seal, for example the cup here, are entered on an encoding form. This same is true in the case of other seals with a cup in the same position. They will be encoded in the same manner so that comparisons can be readily determined.

In order to illustrate the purpose of the system it is interesting now to see some details of it. For this we need to examine more complicated seals to illustrate the iconographic and formal compositional analysis encompassed in the system. A seal from the Morgan Library, published by Porada, will serve as an example (III. 6).⁵ This seal has one composition with the major figures from left to right including an unidentified figure, a worshipper, and a god with two priests behind him.

Using the same graphic codes as were used for the Ugarit seal, the main figures, the attributes and the minor compositional elements or filler motifs can be distinguished.

In this system all the elements in the seals, both iconographic and composition are listed in the encoding manual (III. 4). All these elements have a number in the encoding manual and this number is listed on the encoding sheets. The first encoding sheet includes categories which describe the seal in general. These categories include

3 — Claude F. A. Schaeffer, *Ugaritica III*. Paris : Librairie Orientaliste, Paul Geuthner, 1956, figs. 92-99.

4 — Edith Porada, *Corpus of Ancient Near Eastern Seals in North American Collections*. Vol. I *The Collection of the Pierpont Morgan Library*. New York : Pantheon Books 1948, Pl. XLVIII : 315.

5 — Porada, op cit., Pl. LV : 383.

external characteristics such as provenience, date, publication information, etc., after this come internal characteristics such as material, shape, etc. The analysis of the inscription in the case of inscribed seals and the overall composition complete the first descriptive code sheet. Remarks can be entered in the space to the right.

The second page of the encoding sheet is divided into three sets of boxes in which codes for as many as three compositions on one seal can be entered (Ill. 5). The individual figures in each composition are analyzed by the general categories of major compositional elements and secondary motifs with all the appropriate subcategories. The specific codes are taken, as indicated above, from the encoding manual.

3. Presentation of the Concordance

The project will result in a variety of publications which will provide a primary elaboration of the data. That is, a large number of concordances, indices, statistical computations, etc. making it possible for the individual scholar to save time in the data gathering stage and to obtain correlations not otherwise possible. While the process is computerized, this aspect of the project is incidental to the substantive results which are being discussed here. The rest of this paper will concentrate on the concordance of iconographic and formal characteristics.

The first printed pages of the concordance can be seen in relationship to the examples we have already looked at. The Ugarit seal and the other seals used were color coded in such a way as to reflect the main subdivisions of the publication. The relationship among the various parts is illustrated in the flow chart using these same graphic codes (Ill. 7). On the upper left is the seal to be analyzed; on the upper right, a page of the encoding manual referring to the attributes is shown. By applying the items in the encoding manual to the

seal we produce the encoded sheets seen in the center of the chart. In other words, the encoded sheet in the center is a translation by means of letters and numbers of the graphic and verbal representations of the top row. At the bottom of the flow chart there are printed pages of the concordance (Ill. 8). When bound, these face each other and constitute a single entity to be read from the left to the right. The concordance sorts by one major compositional element in each seal, called the Key Figure, which is described in detail in this case, there are two identical key figures and hence they are listed together. The black arrow points to the specific example from the Morgan Library collection being used here as an example. The column in the center gives the bibliographical references. The column on the right indicates the attributes of the key figure only. The left page describes the seal as a whole with the left most column containing all the major compositional elements including the key figure. The next column indicates the minor compositional elements.

To illustrate the nature of the concordance the priest with pail and sprinkler has been selected from among the major figures as the key figure (Ill. 6). He is often wearing a kilt and sometimes has a curl. This figure then is described in detail in terms of his placement on the seal, his attributes including dress or what he is holding, and his position in regard to the other figures on the seal.

The concordance groups all seals with comparable motifs together, allowing the user to more easily cluster the data into meaningful classes (Ill. 8). In a large and complex data base this is essential in order to establish these classes. Although any of the items in the data bank can be grouped in this way the items which are neither rare nor very common are most suitable for a concordance of this nature, it would be useless to

publish classes which are so large that they are obvious to anyone working on the seals. In the same manner it is less necessary to publish single, unique items in a concordance, because these stand out more easily. Where a concordance of this nature is most useful is in helping to establish grouping among the items which recur in the medium frequency ranges. The number of occurrences for all seals in the data base can be established through a statistical count.

From the data base then, those items most suitable for presentation in the concordance are selected. Within those categories, however, an exhaustive presentation is given in the concordance. For instance, in the category of the so-called priest who is frequently holding a pail and a sprinkler, all the examples which occur in our data base are given.

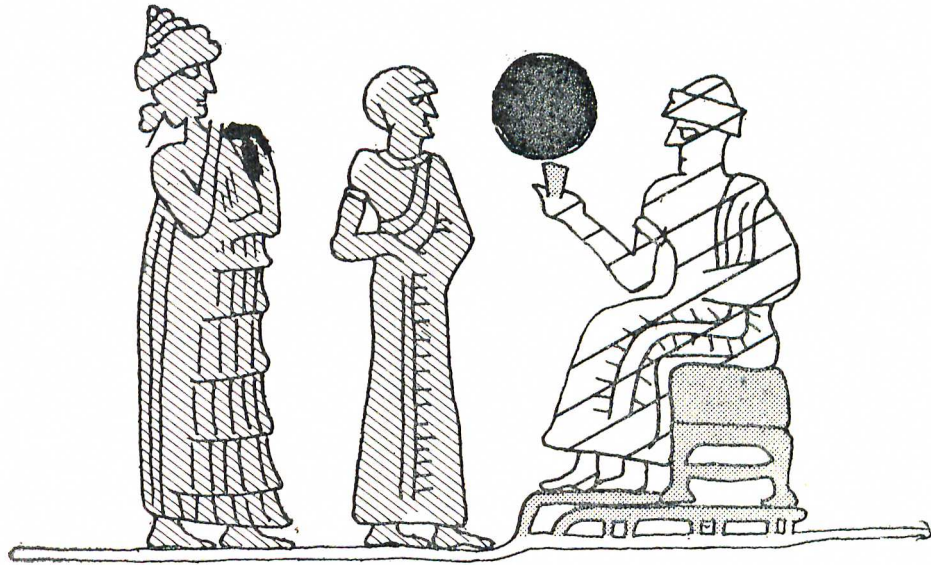
To a certain extent the information in the data base has been pre-digested. That is the attribute analysis and the encoding of this analysis predetermine many of the classes later made transparent in the concordance. To use the example of the priest again - he is called priest in the literature and thus is called so in the concordance; in addition, he has certain definite characteristics both physical, in terms of dress, and associated with him, in terms of attributes. Whether or not research based on the concordance will, substantiate this nomenclature, the attributes are still valid since they are intrinsic in the data and do not stem from a secondary interpretation of it. This preliminary analysis of the data (or pre-digestion) is necessary to maximize the efficiency of the use of the data. However, since it is based on a precise and in the same time mutually exclusive set of attributes, we minimize as much as possible subjective evaluations.

4 Conclusions

With a concordance such as the one introduced here, the scholar can study the subtle differences in the data, either within one corpus or among several corpora; whether an item is present or absent in a corpus can be verified, and distributional patterns can be established. These patterns in the data can lie on the level of a single iconographic item, a grouping of iconographic features or at the level of the formal composition. One of the main advantages of the publication of a concordance such as this is that the data is made available for the study of different styles and corpora without having to go through the computer each time a new item is needed.

A concordance such as this has wide implications; simple seals as we have in the two dynastic seals from Ugarit can be placed in the proper chronological and historical perspective within an overall scheme of Mesopotamian sphragistics during the first half of the second millennium.

The concordance described in detail here is one part of the Planned publications of our project. The publication will have four main parts : (1) the encoding manual which will describe all the criteria used in identifying formal and iconographic elements in the seals; (2) an index consisting in a drawing of the single entries in the encoding manual followed by a word definition and then by references to all the examples of this motif in the corpus; (3) the concordance will list motifs within their full context on the seal; and (4) an analytical elaboration of the data which will provide systematic insight into the correlation of categories of items. It is expected that this publication project will make available to all interested scholars enough material to use the data in a more powerful and flexible manner than possible before.



III. 1 Dynastic Seal from Ugarit : Graphic Codes



III. 2 Seal from Morgan Library : Graphic Codes

III. 3 Page of Encoding Manual

F. ATTRIBUTE DESCRIPTION : OBJECTS

1. Vessel
2. Flowing vase
3. Cup
4. Bell
5. Cross
6. Crescent
7. Star
8. Rod
9. Pointed Gatepost
10. Mountain (large natural elevation with rounded corners)
11. Knoll (small natural elevation, rounded corners, often one foot resting on)
12. Ring
13. Cross disc in crescent
14. Star disc in crescent
15. Chariot
16. Lightning fork
17. Lightning fork on bull
18. Trident
19. Altar
20. Pail
21. Sprinkler
22. Flowing sprinkler
23. Platform (chair and feet usually resting on)
24. Rein.
25. Stool with upturned back (plain legs)
26. Temple facade stool ('space between legs filled with rectangles)
27. Patterned seat on legs stool
28. Mace
29. Omega
30. Star disc
31. Libra-scales
32. Disc
33. Ball and cross
34. Stool (tall with splayed legs)
35. Triangle
36. Double dias
37. Guilloche
38. Tambourine
39. Patterned stool (with square corners)
40. Other (object unknown)
41. Unclear

III. 4 First Page of Encoding Sheets

MESOPOTAMIAN SEALS PROJECT — DESCRIPTIVE CODES**Reference**

Intls Date; Intls Date; Intls Date

Code

Remarks

I. External Characteristics

Provenience
 Date : general
 reign
 Publication
 Field No.
 Museum / Library No.
 Present Location
 Present Condition

II. Internal Characteristics

Material
 Shape
 Size
 Secondary Features
 Technique of carving

III. Inscription

None
 Personal Names
 Titles

IV. Overall Composition


General for Entire Seal
 Background
 Ground Line

III. 5 Second Page of Encoding Sheets

V. Major Compositional Elements

	1	2	3
Theme or Positional Relationship			
General Description			
Role of Fig. in Composition			
Posture: General			
View Shown			
Arms and Legs			
Dress			
Hat			
Jewelry			
Physical Features			
Attributes: Description			
Location			
Other			

VI. Minor Compositional Elements

	1	2	3	4	5	6
Description						
Location						

VII. Secondary Motifs

Major Compositional Elements: A. Description	1	2	3
B. Location			
Minor Compositional Elements: C. Description			
D. Location			

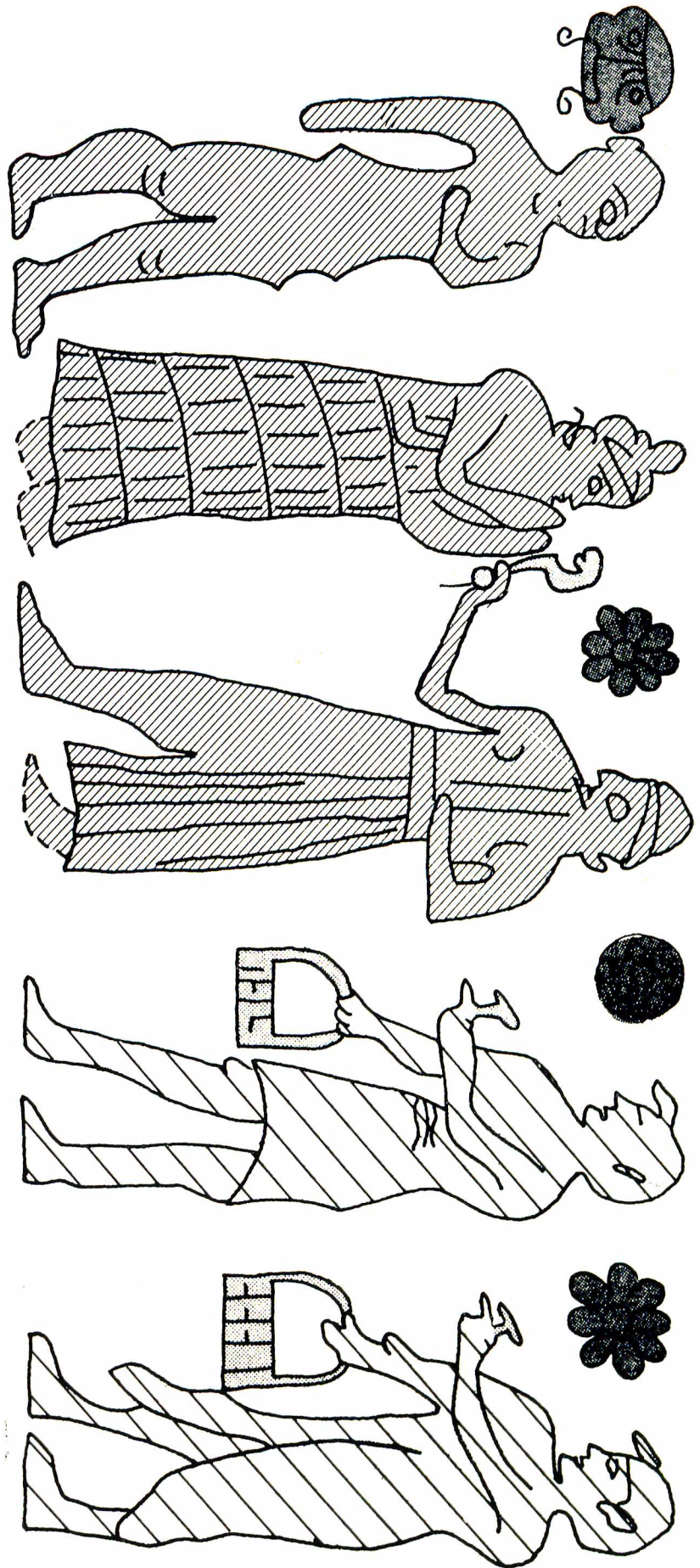
1

2

3

Elements

III. 6 Coded Seal from Morgan Library



III. 7 Flow Chart of the System

PRIEST WITH PAIL AND SPRINKLER

Reference	Description of Key Figure	Attributes of Key Figure
Ashmol 480	Standing, facing right; kilt	Holding pail and sprinkler
Ashmol 502	Standing, facing left; kilt	Holding pail and sprinkler, standing on platform, possible eye shade
Ashmol 503	Standing, facing right; kilt	Holding pail and sprinkler, standing on platform
Ashmol 546	Standing, facing right; kilt	Holding pail and sprinkler, wearing eye shade
Diyala 919	Standing, facing left, behind unidentified figure; kilt (?)	Holding pail and sprinkler, eye shade (?)
Diyala 933	Standing, facing left, behind god; kilt	Holding sprinkler (see "Filler Motifs")
Diyala 954	Standing, facing right, before Shamash; kilt	Holding pail and sprinkler
Diyala 958	Standing, facing right, behind worshipper; kilt	Holding pail and sprinkler
Diyala 941	Standing, facing left, behind Shamash; kilt	Holding sprinkler or saw, on elevation
Diyala 934	Standing, facing right, behind goddess; kilt	Holding pail and sprinkler, on elevation
Diyala 431	Standing, facing right, behind goddess; kilt	Holding pail and sprinkler, eye shade (?)
Diyala 1001	Standing, facing left, behind Adad; kilt	Holding pail and sprinkler, eye shade (?)
Moortgat 376	Standing, facing right, behind worshipper; kilt (vertically pleated)	Pail and sprinkler (latter elongated), eye shade (?)
Moortgat 377	Standing, facing right, behind worshipper; kilt	Holding pail and sprinkler (elongated)
Moortgat 383	Standing, facing right, before god with scimitar	Holding pail and sprinkler, on a platform
Moortgat 396	Standing, facing right, behind worshipper; kilt	Holding pail and sprinkler
Moortgat 408	Standing, facing left, behind god; kilt	Holding pail and sprinkler, eye shade (?)
Porada 383	(1) Standing, facing left, behind god; kilt (2) Standing, facing left, behind first priest; long mantle	(1) Holding pail and sprinkler (2) Holding pail and sprinkler
Porada 386	Standing, facing right, facing god with scimitar; kilt	Holding pail and sprinkler, eye shade (?)
Porada 392	Standing, facing left, behind god; kilt	Holding pail and sprinkler
Porada 395	Standing, facing right, before god with scimitar; kilt	Holding pail and sprinkler, standing on platform
Porada 396	Standing, facing right; kilt	Holding pail and sprinkler
Porada 400	Standing, facing left, behind Shamash	Holding pail and sprinkler, elevated as on a platform
Porada 403	Standing, facing right, behind goddess; kilt	Holding pail and sprinkler, eye shade (?), standing on his own ground line
Porada 418	Standing, facing right, before god; kilt	Holding pail and sprinkler
Porada 422	Standing, facing left, behind goddess; kilt	Holding pail and sprinkler
Porada 528	Standing, facing right, behind worshipper; kilt	Holding pail and sprinkler, eye shade (?)
Porada 541	Standing, facing right, behind worshipper; kilt (?—unclear)	Holding pail and sprinkler

CONCORDANCE

Main Figures

Priest, male worshipper, god Shamash with saw and one foot on stand, nude female

Suppliant goddess, male worshipper holding kid, Shamash, *priest*

God with scimitar on platform, *priest*, suppliant goddess, male worshipper holding kid, Shamash (*first two figures could be later additions*)

Priest, male worshipper, god with ring and one foot on stand

Worshipper, god with ring and staff, unidentified figure, *priest*

Unidentified figure, unidentified figure (worshipper?), god with scimitar and foot on dragon, *priest*

Suppliant goddess, *priest*, Shamash

Priest, worshipper, god holding scimitar, dog with crook

Interceding goddess (?), worshipper with kid, Shamash, *priest*

Priest, suppliant goddess, worshipper, seated male holding cup

Priest, suppliant goddess, worshipper, Ishtar

Worshipper, Adad, *priest*

Priest, male worshipper, Shamash

Priest, male worshipper, Shamash

Suppliant goddess, male worshipper, Shamash, *priest*, unidentified god with scimitar (?)

Priest, male worshipper, unidentified god (*may be Marduk - author*), male worshipper, *priest*

Male worshipper, unidentified god, *priest*, unidentified figure

Nude male, suppliant goddess, god with lion scimitar, *priest* (1), *priest* (2)

Bull-eared god wearing rope coils, nude female, *priest*, god with scimitar

Suppliant goddess, male worshipper, god (with ring) ascending, *priest*

Suppliant goddess, worshipper holding kid, sun god (stepping on kneeling human-headed bull), *priest*, god with scimitar

Worshipper holding kid, Shamash, *priest*, god with scimitar

Goddess with sprinkler, suppliant goddess, worshipper holding kid, Shamash, *priest*

Priest suppliant goddess, Shamash

Worshipper, *priest*, Shamash

God with mace, Shamash, goddess, *priest*

Priest, worshipper pouring libation, god

Lion griffin, *priest*, worshipper, cup-bearing figure

Filler Motifs

Monkey/mongoose, dwark, disk, crescent standard
Star disk in crescent

Dwarf, crescent, human head
Crescent stand, rosette

Star, crescent, two unidentified objects
Bearded face, crouching quadruped, fly,
pad behind priest, inscription

Seated animal, bird
Fish, stat, crook

Crouching quadruped, star, fish, libra,
indistinct object (last two objects could be
vessel and staff)

Monkey/Mongoose, crescent

Dog with crook, fish, indefinable object (vessel?)
None

Crescent, reclining goat, standing goat
under inscription

Crescent, goat under inscription

Nude male, crescent standard
Star disk in crescent

Crescent

Demonic mask, rosette, star disk, rosette

Fly, fish, lightning fork, vessel, ball
staff, porcupine

Star disk in crescent

Lion cub, star disk in crescent
Sun disk in crescent

Trident, nude female, star disk in crescent
bird, crook

Star disk in crescent

Terminal : sign for god above lightning
fork on bull

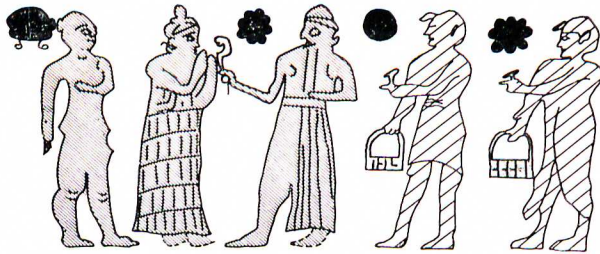
Porcupine, fish, human head

Porcupine, lion-headed fish imonster, fly
3 drilling, fox

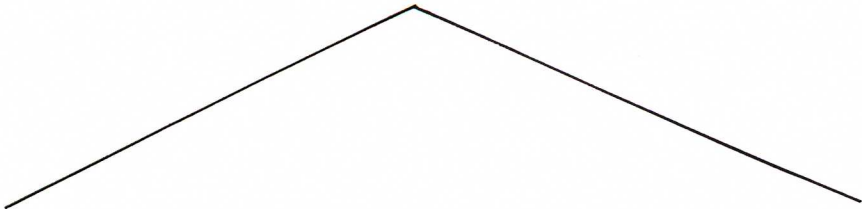
Secondary motif : sitting goat, lion (top)
male figure, female figure

Four-pointed star, porcupine
Monkey/mongoose, crescent

III. 8 Pages of the Concordance



MORGAN LIBRARY SEAL WITH GRAPHIC CODES



V. Major Compositional Elements

	1				2				3			
	T ₁	T ₂	T ₃	T ₄	T ₁	T ₂	T ₃	T ₄	T ₁	T ₂	T ₃	T ₄
Theme or Positional Relationship	1	1	1	1	1	1	1	1	1	1	1	1
General Description	2	3	1	2	4	4	4	4	4	4	4	4
Role of Fig. in Composition	1	1	2	2	2	2	2	2	2	2	2	2
Feature: General	3	1	3	3	3	3	3	3	3	3	3	3
View Shown	8	4	5	8	8	8	8	8	8	8	8	8
Arms and Legs	1	2-1	6-1-8	8	8	8	8	8	8	8	8	8
Dress	8	3	3	8	8	8	8	8	8	8	8	8
Hat	1	2	8	8	8	8	8	8	8	8	8	8
Jewelry	13	8	2	8	8	8	8	8	8	8	8	8
Physical Features	-	-	g18	8-8	8-8	8-8	8-8	8-8	8-8	8-8	8-8	8-8
Attributes: Description	-	-	1	8-1	8-1	8-1	8-1	8-1	8-1	8-1	8-1	8-1
Location	-	-	-	-	-	-	-	-	-	-	-	-
Other												

F. ATTRIBUTE DESCRIPTION OBJECTS

1. Vessel
2. Flowing vase
3. Cup
4. Bell
5. Gown
6. Crescent
7. Hat
8. Rod
9. Pointed Gatepost
10. Mountain (large natural elevation with rounded corners)
11. Knoll (small natural elevation, rounded corners, often has one foot resting on)
12. Ring
13. Crown disc in crescent
14. Star disc in crescent
15. Chariot
16. Lightning fork
17. Lightning fork on bull
18. Tentpost
19. Altar
20. Pill
21. Sprinkler
22. Flowing sprinkler
23. Platform (base and feet usually resting on)
24. Kiosk
25. Stool with upturned back (plain legs)
26. Temple facade stool (space between legs filled with rectangles)
27. Patterned mat on legs stool
28. Mace
29. Oar
30. Star disk
31. Libra-scales
32. Disc
33. Bull and crown
34. Stool (tail with upturned legs)
35. Triangle
36. Double disc
37. Goshawk
38. Tambourine
39. Patterned stool (with square corners)
40. Other (object unknown)
41. Unclear

VI. Minor Compositional Elements

	1	2	3	4	5	6
Description						
Location						

VII. Secondary Motifs

	1	2	3
Major Compositional Elements: A. Description			
B. Location			
Minor Compositional Elements: C. Description			
D. Location			

ENCODED SHEET

PAGE FROM ENCODING MANUAL

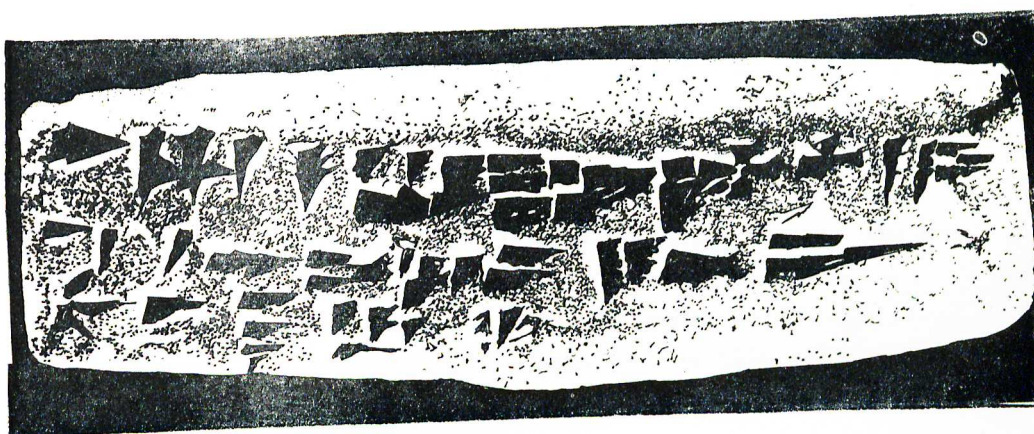
CONCORDANCE	Filler Motifs
<p>Main Figures</p> <p>1. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>2. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>3. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>4. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>5. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>6. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>7. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>8. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>9. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>10. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>11. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>12. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>13. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>14. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>15. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>16. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>17. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>18. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>19. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p> <p>20. Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.</p>	<p>Filler Motifs</p> <p>1. A small black square.</p> <p>2. A small black square.</p> <p>3. A small black square.</p> <p>4. A small black square.</p> <p>5. A small black square.</p> <p>6. A small black square.</p> <p>7. A small black square.</p> <p>8. A small black square.</p> <p>9. A small black square.</p> <p>10. A small black square.</p> <p>11. A small black square.</p> <p>12. A small black square.</p> <p>13. A small black square.</p> <p>14. A small black square.</p> <p>15. A small black square.</p> <p>16. A small black square.</p> <p>17. A small black square.</p> <p>18. A small black square.</p> <p>19. A small black square.</p> <p>20. A small black square.</p>

Reference	Description of Key Figure	Attributes of Key Figure
Ashmet 480	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Ashmet 502	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Ashmet 503	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, wearing a pleated kilt.
Ashmet 544	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, wearing a pleated kilt.
Diyasa 918	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Diyasa 923	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Diyasa 934	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Diyasa 938	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Diyasa 941	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Diyasa 954	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Diyasa 421	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Diyasa 1001	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Mosagat 374	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Pail and sprinkler, eye shade, eye shade (?)
Mosagat 377	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Pail and sprinkler (elongated)
Mosagat 383	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Mosagat 396	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Mosagat 408	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Parata 383	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	(1) Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Parata 384	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	(2) Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Parata 392	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Parata 393	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Parata 394	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Parata 400	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Parata 403	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Parata 418	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Parata 422	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.
Parata 438	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler, eye shade (?)
Parata 441	Priest with pail and sprinkler, standing on platform, wearing a pleated kilt, holding a pail in his right hand and a sprinkler in his left hand.	Standing on platform, wearing a pleated kilt, holding a pail and sprinkler.

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