

EXPLORING THE *LONGUE DURÉE*

Essays in Honor of Lawrence E. Stager

edited by

J. DAVID SCHLOEN

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30. DIVINATION AT EBLA DURING THE OLD SYRIAN PERIOD: THE ARCHAEOLOGICAL EVIDENCE

by Nicolò Marchetti

DURING the excavation campaigns of 1976, 1985, and 1988 at Ebla, a small chapel (called G3) and its surroundings were exposed in the Middle Bronze Age sacred area on the western acropolis, bringing to light important material evidence for the practice of divination.¹ Archaeological data about divination from other Middle Bronze Age sites are limited and relevant contextual information is almost lacking; the material from Ebla thus represents a significant addition and allows us to draw conclusions about the function and use of clay models, and to begin to evaluate the significance of divination in Old Syrian society.

On the western flanks of the acropolis, namely in Areas D and G, the ruins of Royal Palace G dating from EB IVA were leveled at the beginning of the Middle Bronze Age and a sloping open area was created in which a monumental stairway led to Temple D on the summit.²

Temple D is a temple *in antis*, 30 m long, founded in MB I on an earlier building, likewise sacred. The plan is tripartite, with porch, antecella, and cella, in the back wall of which there is a deep niche. Outside Temple D, there was a large round limestone basin and two round plastered bases, which likely were used in ritual activities. In front of the temple there was a square, to the south of which was located the Great Stairway, representing the monumental access to the sacred area. Further to the southwest, the sloping terrain of the acropolis was terraced with large retaining walls, directly built over the earlier structures of Royal Palace G. Rainwater was collected in a

long and well-built drain. At the foot of the acropolis there was a stone fortification wall. The southern limit of the area was actually delimited by an up-slope continuation of the latter wall, with buttresses. On the slope were built some small bipartite buildings, the plan of which differs from domestic architecture: they may be called subsidiary rooms. Half-way uphill, just to the east of the Great Stairway, there is the small Chapel G3 (figure 1).

Three phases were distinguished within this shrine, the first one dated to MB IB and the other two to MB II (see table 1 for the chronological terminology employed here).³ An LB I reconstruction was shifted slightly to the east and had a different layout (Mazzoni 2002:131).

In the plan of the final MB phase, which ended with the destruction of the town, two antae were located by the entrance; against the southern one there was the base of a stele, set there during the second phase.⁴ The axial niche was placed in the thickness of the back wall. The temple has a slightly latitudinal plan. The small scale and the topographical position of Chapel G3, on a side of the Great Stairway leading to Temple D, confirm that its function was a secondary one within the organization of the sacred area.

During the second phase, an annex (L.3816) was added to the south of the shrine, which is a unique feature in Eblaite temples. The presence of benches in that annex and the absence of a directional axis and of installations indicate that its function must have been ritual rather than cultic. It is in and around this room that the clay models for divination activities were retrieved (figure 2).

¹ I wish to thank Paolo Matthiae, director of the Ebla excavations by the University of Rome "La Sapienza," for permission to publish the material presented here. A paper on this subject was presented during the forty-third "Rencontre Assyriologique Internationale" in 1996 in Prague (Marchetti 1996). The figurines studied here have been drawn by Khalid Hsin, inked by Simona Pellegrini, and photographed by Paolo Matthiae and Maurizio Necci; Leonarda De Ninno inked the plan reproduced in figure 1; Avi Winitzer offered some comments on the final draft of the manuscript. I express my sincere gratitude to all of them

² See in general, on Areas D, F, and G, Matthiae 1985: pls. 52–53; Matthiae 1989:155–59, fig. 32, pls. 72, 101–2; Marchetti 2001:11–12 n. 14, 14 n. 27, pl. 304. Later superimpositions are particularly thick near the top of the acropolis due to the remains of villages from the Iron Age and later periods, elsewhere scantily represented at Ebla (Matthiae 1989:56–57).

³ On Chapel G3, see Matthiae 1987a:148–49, fig. 8; Matthiae 1987b:447–50, figs. 1–2; Matthiae 1989:159–60, pl. 100; Matthiae 2006:221–25, figs. 1–3.

⁴ That context seems already a secondary one, since two sides were not visible in such position: for the stele, see Matthiae 1987a:149–50, fig. 9; Matthiae 1987b:451–64, figs. 3–21; Matthiae 1989:196–97, pls. 118–25; Matthiae et al. 1995:390–91 no. 236. Two fragments of a standing male statue were found inside the cella L.3939 and just north of it (Matthiae 1987b:450 n. 8; Matthiae 2006:223 n. 39): TM.75.G.728 in square EbV6iii (for which see Matthiae 1980:61 n. 35, fig. 13, where wall M.2845 corresponds to M.3899 of the final plan; Marchetti 2001:pl. 308.3) and TM.75.G.6051 from L.2840 in square EbV6iv, respectively.

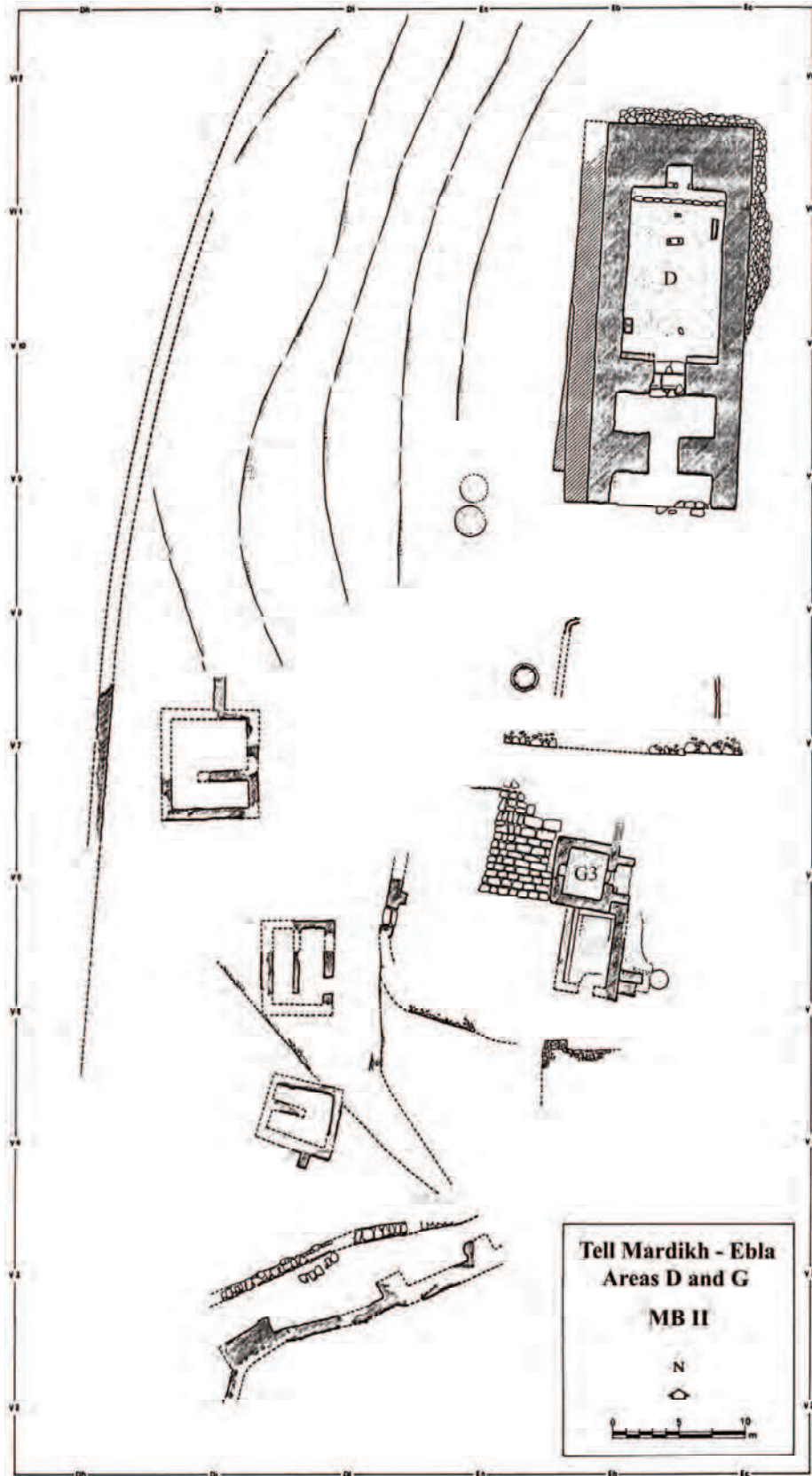


Figure 1. Schematic plan of Areas D and G at Ebla, MB II

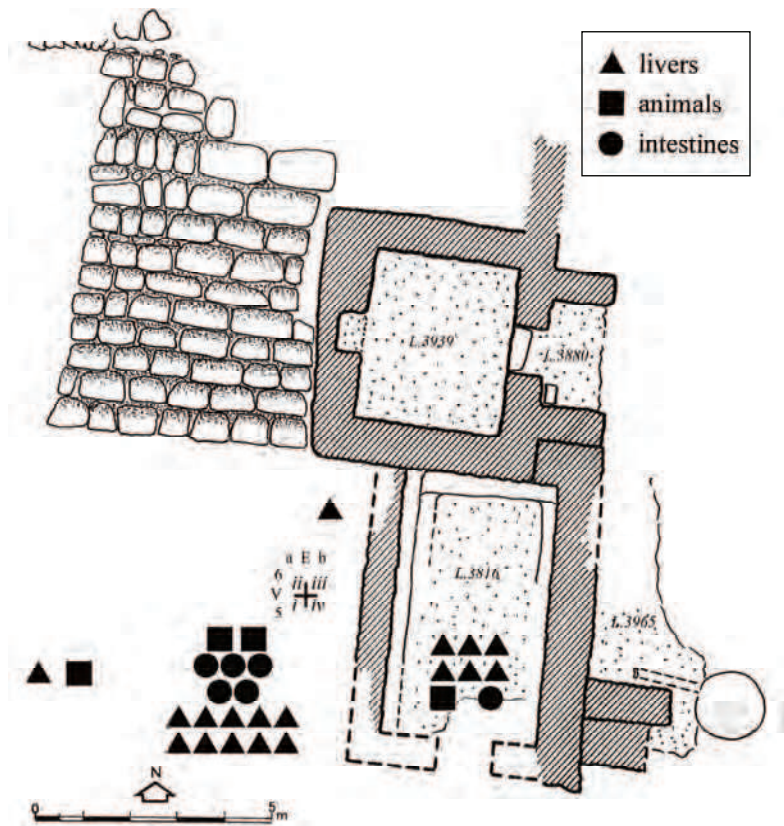


Figure 2. Schematic plan of Chapel G3 at Ebla, MB II, showing the findspots of clay figurines for divination

The Practice of Divination in Chapel G3

Annex L.3816 was entered from the south, so this room did not open on the same side as Chapel G3 but in front of the area at the foot of the Great Stairway. To the east of the annex was a small pipe draining into a pit: it is possible that it was in some way connected to the activities carried on in the nearby room.

In the annex itself, six clay models of livers were found, one model of an intestine, and one malformed animal figurine, while many other models lay just to the west of the annex (figure 2). In total, eighteen liver models, whole or fragmentary, six fragments of intestines, and four malformed animal figurines were found (figure 3; see the catalogue below).⁵ From their distribution it seems possible to deduce that they had been scattered at the moment of the destruction and were thus probably all originally kept inside the an-

nex. The models are all unscripted and are covered with a thin coating of red paint, perhaps in order to imitate the color of entrails.⁶ Their paste, yellowish and highly fired, is especially characteristic of the MB IIB period.⁷ Although typologically different from contemporary productions,⁸ the figurines from Chapel G3 should thus be dated no earlier than mid-MB II based on their technical characteristics and also based on their retrieval context.

⁵ For a typological subdivision, see Marchetti 2001:134–35. The livers studied here all belong to type D20F1 (it is doubtful whether no. 9 actually belongs to D20F2, since it is insufficiently preserved), intestines belong to type D20I1, and malformed four-legged animals to type D20A1.

⁶ The red paint in some pieces is actually pinkish. Its thickness varies greatly (it can look like a slip in certain cases) and in some liver models the bottom is unpainted. Only two liver model fragments are apparently unpainted (nos. 8 and 9). Malformed animal figurines are also lightly burnished.

⁷ All of them are made in paste C1, except two pieces (nos. 2 and 5) in C3 and two (nos. 3 and 9) in E, while the last-three (nos. 32–34) are made in pastes C2, E, and A2, respectively. For a description and classification of the pastes during the Middle Bronze Age, see Marchetti 2001:17–23, table 2.3.

⁸ MB IIB figurines were mass produced and are in fact more schematic than the animal specimens from Chapel G3, a trend common to all late Old Syrian choroplastic (Marchetti 2001:113–14, 316–17).



Figure 3. Some of the late Old Syrian clay figurines for divination from Chapel G3 at Ebla

All the livers are marked with incisions in various spots, although never on their bottom side. These marks presumably refer to anomalies in the livers of sacrificial sheep.⁹ A few marks on some of the livers are more complex. The livers are of two sizes: smaller, that is ca. 5–6 cm long, and larger, ca. 8–9 cm long, which, incidentally, are close in size to actual sheep livers.

The intestines found are all fragmentary. They have an elongated rounded shape and represent coils in relief (catalogue nos. 21–26). The best preserved fragments (nos. 21 and 22) seem to represent intestines with twelve coils.¹⁰

Four figurines of quadrupeds are of great interest because they represent animals with clear deformities. It is interesting that they are also painted red: this might be explained as depending on a traditional technique in producing figurines for the diviner's use.

⁹ In the case of the liver no. 6, for example, Meyer (1987: 247) thinks that it represents a positive omen, because the negative marks—the three side indentations and the incision—appear on the *pars hostilis*, the left side (the tip, in fact, was oriented downwards normally), thus giving a positive result.

¹⁰ The number of coils of the colon recorded normally varied between 10 and 14 (see Starr 1983:95; Koch 2002; Richardson 2002). The Old Babylonian models illustrated in Goetze 1947:15, nos. 64–66, pl. 133 also present this number of coils.

One piece presents eight legs (catalogue no. 27), another figurine has two heads and one body (no. 28) and a third one presents only two legs (no. 31).¹¹ These three figurines seem to represent sheep, while a fourth piece looks like a malformed calf, with two humps on the back, one of which is perforated (no. 29).¹² A fifth specimen, although much smaller than the others, is also painted red and thus belongs to this class (no. 30); at the base of the neck there is a shallow hump which must refer to a deformity.

This evidence indicates that extispicy included three kinds of operations at Ebla, as the different types of models suggest: hepatoscopy, inspection of intestines, and teratological observations. Since the “canonical” Old Babylonian inspection of the entrails goes from head to tail of the animal, with liver, lungs, heart, and intestine examined usually in that order (Goetze 1947:8–9; Starr 1983:69–77; see also Goetze 1957:nos. 1–15, 23 for some order variants or omissions), it is likely that liver and intestine models were used together within a single divinatory operation. On the other hand, clay models of malformed animals

¹¹ The two legs along the left side in fact are not broken away but have been smoothed and are also covered by the red paint, so it is sure that they were intended to be lacking.

¹² These animal figurines bear no resemblance to contemporary, late MB II choroplastic productions (see n. 9 above) and are thus of difficult identification.

have been found for the first time and moreover in a well-defined context.¹³ Actually, this association of monstrous animal figurines with liver and intestine models provides very instructive evidence for reconstructing the practice of divination in light of the archaeological context.

Two other specimens of figurines for divination activities from secondary contexts in nearby areas on the acropolis may be mentioned here (see catalogue nos. 32–33), since they possibly also originate from Chapel G3.¹⁴ They are a fragment of an intestine found east of Temple D (no. 32), also painted red; and a water turtle from the southern slope of the acropolis (no. 33). The latter specimen has a very elaborate pattern of incised marks on the carapace which are filled with red paint, recalling an almost identical specimen from a MB II house at Tell Tuqan, 15 km to the east, where, however, the marks are not incised but are painted in red and white (no. 34). These two interesting pieces suggest the existence of a divination practice perhaps based on the interpretation of the pattern of cracks which appeared on the surface of the carapace after heating it, as was the case with Chinese oracular bones and carapaces dating from the Shang Dynasty in the mid-second millennium B.C.E. (see Keightley 1978). The marks on these two Old Syrian turtle models do not seem to accord with the system unraveled for the livers by Meyer (1984; 1987).¹⁵

¹³ Only very rare figurines in museum collections may be recalled, such as one from the AUB Museum in Beirut (Marchetti 2001:272, table 3:30 *sub* 64.23), and they lack the most characteristic features of the small Eblaite series.

¹⁴ The single clay liver model found in the southern lower town at Ebla (Meyer 1987:34, pl. 25 bottom left; S. Mazzoni in Matthiae et al. 1995:420, no. 288; Marchetti 2001: 437 no. 2212), between Temple B1 and Chapel B2, which were possibly dedicated to the cult of Rašap and of royal ancestors, respectively (Matthiae 1989:153–54; Matthiae 2006:219), perhaps belongs, however, to overlying LB I layers (“level 2”; see Marchetti 2001:136). Another liver, also unpainted but of a different, more squared type comes from a MB II layer in Fort V (Marchetti 2000:848–49, fig. 24; Marchetti 2001:134, fig. 69; note that the piece comes from room L.6528, not far from the chapel in L.7113, on which see Matthiae 2006:fig. 7).

¹⁵ The incisions on a clay model of a lung from Alalakh, also defying interpretation, can be recalled: see C. J. Gadd in Woolley 1955:250–57, pl. 59. The precise findspot of this object is not given in the publication: in the list of plates (*ibid.*, p. vii *sub* LIX) it is said to come from Level VI, dated to early LB I; on the other hand, the latter is almost completely lost (*ibid.*, p. 66) and so the relevant stratigraphy cannot be considered reliable. One can note that the excavation number of the lung model (AT/47/75) is

Contemporary Evidence for Divination from Other Sites

Although the main purpose of the present paper is to present a group of stratified material for divination activities in its context, it is also necessary to set this material—however briefly—within a wider framework. Comparative evidence from other MB II contexts will thus be reviewed here, as well as contemporary textual references.¹⁶

Clay liver models find their most elaborate discussion in Meyer’s work, while other types of figurines for divination have not yet been systematically studied.¹⁷ The bulk of that material comes from Syria-Palestine and dates from the Late Bronze Age, while Middle Bronze Age models are a minority. One should also note that specimens from the east were found in secular contexts, while those from the west come mainly, but not only, from sacred areas (as is the case at Ebla). It seems likely that in the west partly autonomous lines of enquiry were developed; uninscribed liver models probably represent a regional feature and must have been read by diviners in a binary way, as giving a positive or negative omen.¹⁸

Provenanced Middle Bronze Age inscribed liver models come from the scribal-school building and private houses at Tell al-Seib in the Hamrin,¹⁹ dating from the classic Old Babylonian period, and from a

very close to the series of the objects from the temple area of level VII (*ibid.*, p. 64).

¹⁶ The early history of divination in Mesopotamia falls outside the scope of this paper; see in general Koch-Westenholz 2000:13–19, which must be integrated with the evidence from classic Early Syrian (i.e., Early Dynastic IIIb) Ebla, for which see Fronzaroli 1997; Catagnoli and Bonechi 1998; Biga 1999; Coser 2000.

¹⁷ For liver models, see Meyer 1987. For a list of intestines and lung models see, e.g., Nougayrol 1968:32, to which one can add Meyer 1993, a spleen model. While models of malformed newborn animals and of water turtles were not previously attested, one should also note here that intestines are much rarer than livers and contextual information was until now completely lacking for the former ones.

¹⁸ Oppenheim (1977:372 n. 46) opposes the “scholarly approach” of southern Mesopotamia to “folklore divination,” as practiced at Mari (but compare Leichty 1966:133 and, from another perspective, Koch-Westenholz 2000:12). Durand (2000:92) speaks of “une tradition mariote.” See also the comments by Durand 1997:274 about the practice of divination using birds at Mari.

¹⁹ For the specimen from the school building see Hanoun 1979:fig. 6 and Meyer 1987:46–47, while for that from the house, see al-Rawi 1994:38–40, figs. 7–8 (the model has the marks of the liver incised on its top part and the written description of belly, heart, intestines, and breastbone on the bottom one). See also *ibid.*, p. 41, figs. 9–19 for an inscribed model liver fragment from nearby Tell Haddad.

contemporary secondary archive (Room 108) in the royal palace at Mari.²⁰ These two contexts speak for a documentary function within the scribal milieu, that is, of instruction models kept as reference records for the palace chancery or for teaching and study purposes. The Eblaite uninscribed material adds new evidence for the use of models during this early period. They come from a sacred area and thus connect the various types of models with a system of examining entrails (livers and intestines) and newborn malformed animals.

Clay liver models from the Late Bronze Age, not discussed here, continue the Ebla tradition. As far as their retrieval context is concerned, the most interesting case is perhaps the one at Tell Munbaqat on the Euphrates, where thirteen models were found in the vicinity of the “Steingebäude,” an annex of the tripartite temple *in antis* “Steinbau 1” (Orthmann 1976:28–29, 41, figs. 1, 10).²¹ The layout of this area closely resembles that of Temple D and Chapel G3 at Ebla.

While the evidence for the relationships between written diviner’s manuals and clay liver models has been extensively discussed (see Meyer 1987:55–79; Koch-Westenholz 2000:38–70), it is interesting to note here the correspondence of malformed animal figurines from Ebla with some of the records preserved in the most complete late Old Babylonian specimen of the *šumma izbu* series.²² Among the cases listed by this approximately contemporary text, one passage may be quoted for no. 27: “if an anomaly has one head, two spines, two tails, eight feet—the king will conquer a land which is not his own.”²³

²⁰ Meyer 1987:44–46, pls. 14:4–9, 17:1–6. The Mari specimens were deemed older than the associated tablets by Rutten (1938:36), but Durand (1982) says they are “d’époques mêlées.” See also Michalowski 2006:249 for the “didactic purpose” of the omen exemplars on the Mari livers and for an evaluation of the role of extispicy texts in general in school milieus.

²¹ Interestingly enough, a model was embedded in the stairway of Steinbau 2, possibly representing a positive omen for the temple construction (Meyer 1987:37).

²² For the textual history of this collection, see Leichty 1966; Leichty 1970:23–24. One can now add materials such as Salvini 1996:117–22.

²³ Leichty 1970:206, no. 45. Malformations are especially typical in flocks for three main reasons: these animals are strictly consanguineous; they may eat—by reaching new grazing areas—plants containing alkaloids, which are teratogenous; and, finally, the lack of proteins during the final stage of pregnancy is sufficient cause for a malformation (see Leipold et al. 1972). I wish to thank Sergio Biavati (curator of the Museum of Veterinary Pathology and Teratology at the Alma Mater Studiorum—University of Bologna) for providing me with this information.

With regard to no. 28, with two heads, one may recall: “if an anomaly has two heads—a person with no right to the throne will seize it” (Leichty 1970:204, no. 23); while our no. 31, with only the two left legs, seems related to “if an anomaly’s right shoulder is already torn out—an enemy will seize your border city” (Leichty 1970:202, no. 5).

Specific reports on malformed newborns were addressed to priests (Leichty 1970:7–8) or to the king.²⁴ Divination was presumably not specifically connected with kingship during the classic and late Old Babylonian period, as far as we can judge.²⁵ But since it was a direct means of communication between the heavenly and earthly spheres and since the palace administration was obviously the main patron, it seems natural that the extant documentation focuses on the king and on matters potentially affecting the whole country. At Ebla, the practice of divination took place in an annex adjoining a chapel: since Chapel G3 was part of the sacred area of Temple D on the acropolis, dedicated to Ištar as dynastic goddess (as opposed to her sacred area in the lower town, where somewhat different rites were carried out), it is likely that divination was done there in close relationship with the role of kingship in ritual activities.²⁶

²⁴ For example, a letter from the royal archives of Mari says: “un agneau-izbum est né à Zarrum Rabbum. . . . Il n’a qu’un tête; sa face est celle d’un ovin mâle; il n’a qu’une poitrine, (qu’un) coeur, (qu’un seul) ensemble de viscères; (mais) depuis son nombril jusqu’à sa hanche, (il a) deux corps. . . . Maintenant, je (l’)ai fait porter à mon Seigneur afin que mon Seigneur le voie” (Durand 1988:497, no. 241). Ominous births and entrails were thus physically sent to the palace, presumably for direct examination by specialists (Durand 1988:52–53; Guichard 1997:308; Durand 2000:94; that models were actually done on purpose seems unlikely, *contra* Oppenheim 1954:143–44), at a time when, according to Durand (1988:488), written compendia were not yet available.

²⁵ In fact a tablet, dating from the late Old Babylonian period and belonging to the *šumma ālum* series, comes from a Level 3A private house at Haradum on the Euphrates (Joannès 1994). The case discussed by Guichard 1997:309 does not seem to justify the question whether “une naissance prodigieuse était à cette époque exclusivement de caractère royal.” Pongratz-Leisten (1999:133) offers a balanced approach to this matter. See the arguments by Starr (1983:12–14) on the early passage from an empirical to a theoretical stage with “stock”-apodoses; cf. also Koch-Westenholz 2002:140–45 on private versus public (at Mari) divinatory enquiries, whereas the king and the administration are called “the most important client” (*ibid.*, p. 141).

²⁶ It remains hypothetical, though fascinating, that “das Gebäude G3 ist als eigener Bereich des *bārū* zu interpretieren” (Pongratz-Leisten 1999:133). See also Richardson 2002 on the life of the diviner. On the sacred area P in the lower town at Ebla, see Marchetti and Nigro 1997.

The greatest part of the archaeological and epigraphic evidence about divination during the Old Babylonian and Old Syrian periods dates from the second half of the period (MB II). Clay models of livers were either kept for instruction and recording purposes, as at Tell as-Seib and Mari, or were used in direct connection with the practice of divination. At Ebla, divination was carried out in a secondary sector of the main sacred area of the town. It included extispicy and also the interpretation of monstrous animal births, as is demonstrated by the discovery of

figurines of malformed animals, the only ones of this kind found thus far. If we are to foster our understanding of ancient intellectual processes, it seems necessary to study separately the archaeological and epigraphic evidence before comparing and elaborating the respective results. An archaeological approach in historical perspective, through its specific methods and aims, may supply independent answers concerning how the ancients shaped their religious thought and consequently represented it in artistic media and in material culture.

Table 1. Relative Chronology of Syria, Palestine, and Mesopotamia during the Middle Bronze Age

<i>Syria (archaeological)</i>	<i>Syria (art historical)</i>	<i>Ebla</i>	<i>Alalakh</i>	<i>ʿAmuq</i>	<i>Palestine</i>	<i>Mesopotamia</i>
MB IA	early Old Syrian	IIIA1	XVI	K	MB I <i>MB IIA</i>	Ur III
MB IB		IIIA2	XIV XIII X			early Old Babylonian <i>Isin-Larsa</i>
MB IIA	<i>frühklassisch</i> initial classic Old Syrian <i>hochklassisch</i> full <i>spätklassisch</i>	IIIB1	IX VIII	L	MB II <i>MB IIB</i>	classic Old Babylonian
MB IIB	late Old Syrian <i>nachklassisch</i>	IIIB2	VII		MB III <i>MB IIC</i>	late Old Babylonian
LB I	early Middle Syrian	IVA	VI V	M	LB I	early Middle Babylonian <i>early Kassite</i>

N.B. Alternative terminologies are in italics.

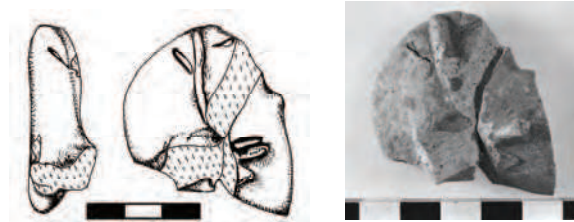
CATALOGUE OF MB II FIGURINES FOR DIVINATION ACTIVITIES FROM CHAPEL G3 AT EBLA

Measurements are in centimeters. For a detailed explanation of the recording system for the various findspots, see Marchetti 2001:335–37.
The scale of the drawings is 1:2.

Livers

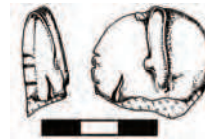
1. TM.76.G.397

Paste: C1
Square: EaV5i; Level: 3
Degrees: 265° EaV5i
Distance: 190 EaV5i
Elevation: -132 EaV5i
Pottery bucket: 428
Height: 5.3
Length: 4.3
Thickness: 1.7
Museum: Idlib, deposit
Bibliography: Marchetti 2001:134, 436 no. 2203, pl. 228



2. TM.76.G.398

Paste: C3
Square: EaV5i
Level: 3
Degrees: 265° EaV5i
Distance: 190 EaV5i
Elevation: -132 EaV5i
Pottery bucket: 428
Height: 2.8
Length: 3
Thickness: 1.1
Museum: Idlib, deposit
Bibliography: Marchetti 2001:134, 436 no. 2204



3. TM.76.G.399

Paste: E
Square: EaV5i
Level: 3
Degrees: 265° EaV5i
Distance: 190 EaV5i
Elevation: -132 EaV5i
Pottery bucket: 428
Height: 3.9
Length: 4.5
Thickness: 1
Museum: Idlib, deposit
Bibliography: Marchetti 2001:134, 436 no. 2205



4. TM.76.G.400+406

Paste: C1
Square: EaV5i
Level: 3
Degrees: 265° EaV5i
Distance: 190 EaV5i
Elevation: -132 EaV5i
Pottery bucket: 428
Height: 6.5
Length: 5.5
Thickness: 2.5
Museum: Idlib, deposit
Bibliography: Marchetti 2001:134, 437 no. 2206



5. TM.76.G.402

Paste: C3
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 3.6
 Length: 3.7
 Thickness: 1.8
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:134, 437 no. 2207



6. TM.76.G.403

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 5.7
 Length: 4
 Thickness: 2.3
 Museum: Idlib, showcase
 Bibliography: Marchetti 2001:134, 437 no. 2208, pl 92;
 Meyer 1987:35, 247, pl. 25 bottom right



7. TM.76.G.404

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 4.5
 Length: 5
 Thickness: 2.8
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:134, 437 no. 2209



8. TM.76.G.405

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 2.5
 Length: 2.3
 Thickness: 1.8
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:134, 437 no. 2210

9. TM.76.G.407

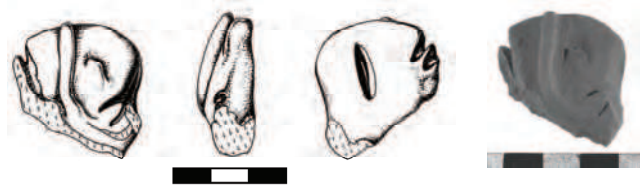
Paste: E
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 3
 Length: 2.5
 Thickness: 1
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:134, 437 no. 2213

10. TM.76.G.408

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 1.7
 Length: 1.8
 Thickness: 1.3
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:134, 437 no. 2211

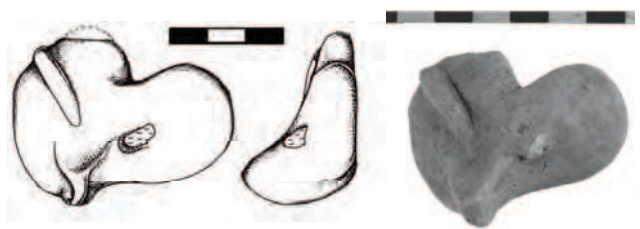
11. TM.85.G.46

Paste: C1
 Square: EbV5iv
 Level: 4
 Pottery bucket: 470
 Height: 3.7
 Length: 3
 Thickness: 1.4



12. TM.85.G.50

Paste: C1
 Square: EbV5iv
 Level: 4
 Elevation: -160 from top of M.3803
 Pottery bucket: 71
 Height: 5.6
 Length: 4.5
 Thickness: 2.8



13. TM.85.G.51

Paste: C1
 Square: EbV5iv
 Level: 4
 Elevation: -160 from the top of M.3803
 Pottery bucket: 71
 Height: 4.3
 Length: 3
 Thickness: 1.3



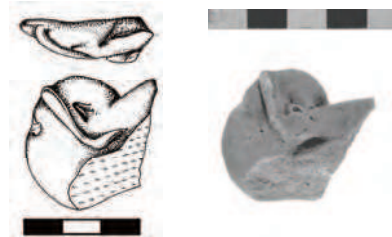
14. TM.85.G.52

Paste: C1
 Square: EbV5iv
 Level: 4
 Elevation: -160 from the top of M.3803
 Pottery bucket: 71
 Height: 3.8
 Length: 3.3
 Thickness: 1.4



15. TM.85.G.53

Paste: C1
 Square: EbV5iv
 Level: 4
 Elevation: -160 from the top of M.3803
 Pottery bucket: 71
 Height: 3.3
 Length: 3.5
 Thickness: 1.3



16. TM.85.G.54

Paste: C1
 Square: EbV5iv
 Level: 4
 Elevation: -160 from the top of M.3803
 Pottery bucket: 71
 Height: 3.1
 Length: 0.7
 Thickness: 1



17. TM.85.G.122

Paste: C1
 Square: EbV5iv; L.3816
 Level: 4
 Elevation abs.: 422.64
 Pottery bucket: 95
 Height: 6.2
 Length: 4.2
 Thickness: 2.2

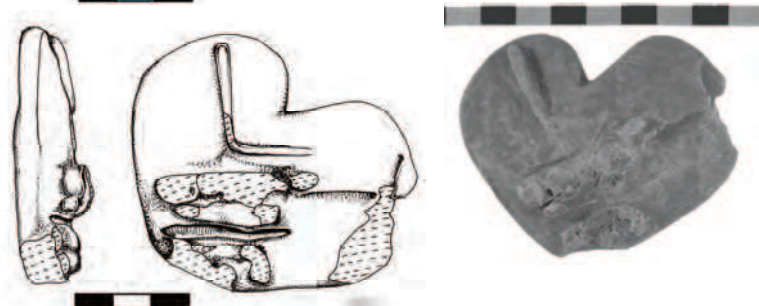
18. TM.85.G.229

Paste: C1
 Square: EbV8iii+EbV7iv
 Height: 3
 Length: 2.8
 Thickness: 1



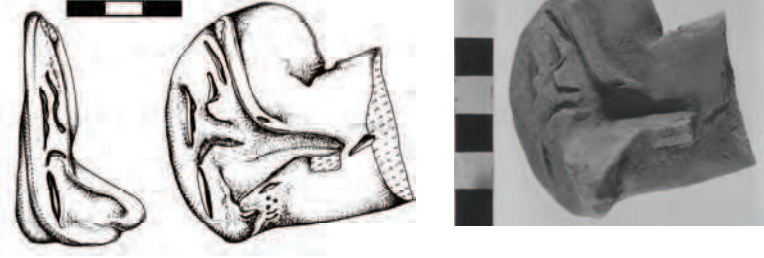
19. TM.85.G.280

Paste: C1
 Square: EbV6ii; west of M.3817
 Level: 5
 Pottery bucket: 531
 Height: 7.8
 Length: 6.2
 Thickness: 1.5



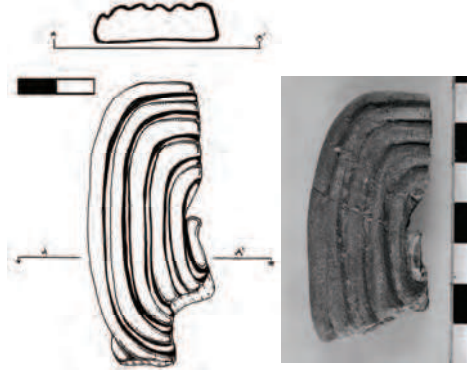
20. TM.88.G.432

Paste: C1
 Square: EaV5i; L.2890
 Height: 5.7
 Length: 5.8
 Thickness: 2.9

*Intestines*

21. TM.76.G.395+396f

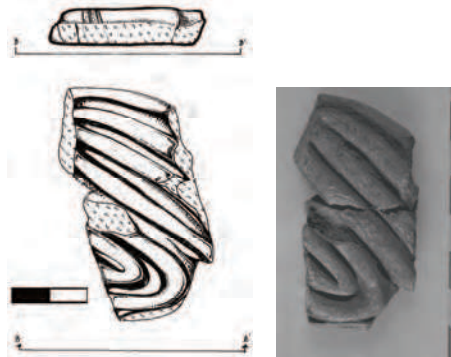
Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 7.5
 Length: 3.3
 Thickness: 1
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135, 437 no. 2215, pl. 92



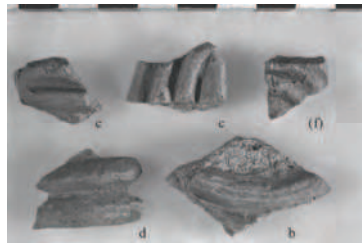
See also (f) in photograph for no. 23.

22. TM.76.G.396a

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 4.2
 Length: 4.3
 Thickness: 1
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135, 437 no. 2216

23. TM.76.G.396b *See b in photograph.*

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 4.3
 Length: 2.7
 Thickness: 1
 Bibliography: Marchetti 2001:135, 437 no. 2217



24. TM.76.G.396c *See c in photograph for no. 23 above.*

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 2.5
 Length: 2
 Thickness: 1
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135, 437 no. 2218

25. TM.76.G.396d *See d in photograph for no. 23 above.*

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 2.8
 Length: 2.2
 Thickness: 0.7
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135, 437 no. 2219

26. TM.76.G.396e *See e in photograph for no. 23 above.*

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 2.7
 Length: 1.5
 Thickness: 1.1
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135, 437 no. 2220

Malformed Animals

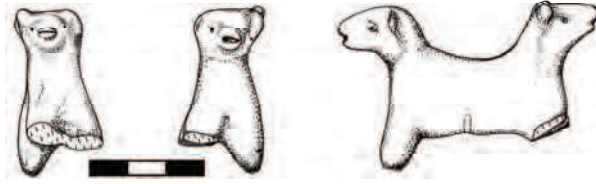
27. TM.76.G.385

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 250° EaV5i
 Distance: 270 EaV5i
 Elevation: -114 EaV5i
 Pottery bucket: 428
 Height: 3.7
 Length: 7.6
 Thickness: 1.8
 Museum: Idlib, storeroom
 Bibliography: Marchetti 2001:135, 437 no. 2221, pl. 92



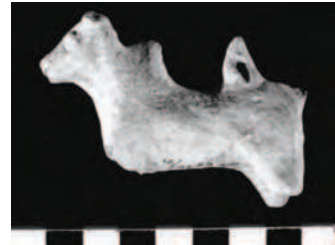
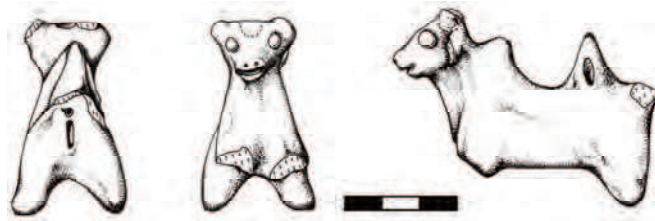
28. TM.76.G.401

Paste: C1
 Square: EaV5i
 Level: 3
 Degrees: 265° EaV5i
 Distance: 190 EaV5i
 Elevation: -132 EaV5i
 Pottery bucket: 428
 Height: 4.1
 Length: 6.7
 Thickness: 2.1
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135, 437 no. 2222



29. TM.85.G.49

Paste: C1
 Square: EbV5iv; Level: 4
 Elevation: -160 from top of M.3803
 Pottery bucket: 71
 Height: 4.5
 Length: 7
 Thickness: 3.1



30. TM.85.G.55

Paste: C1
 Square: EbV5iv
 Level: 4
 Elevation: -160 from top of M.3803
 Pottery bucket: 71
 Height: 1.5
 Length: 3.1
 Thickness: 1.3



31. TM.88.G.439

Paste: C1
 Square: EaV5i; L.2890
 Height: 4
 Length: 1.7
 Thickness: 5.2

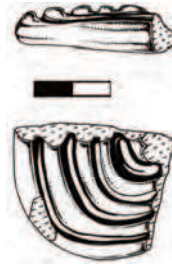


OTHER MB II FIGURINES FOR DIVINATION ACTIVITIES FROM EBLA AND TELL TUQAN

Intestine

32. TM.67.F.657

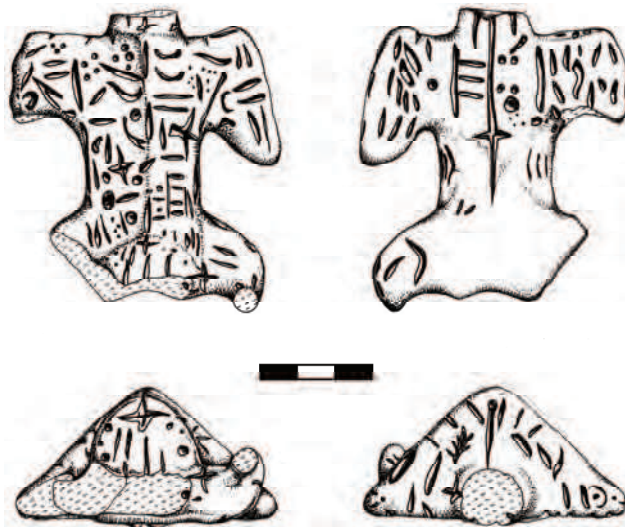
Paste: C2
 Pottery bucket: 78
 Height: 4.2
 Length: 3.2
 Thickness: 0.8
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135, 437 no. 2214



Water Turtles

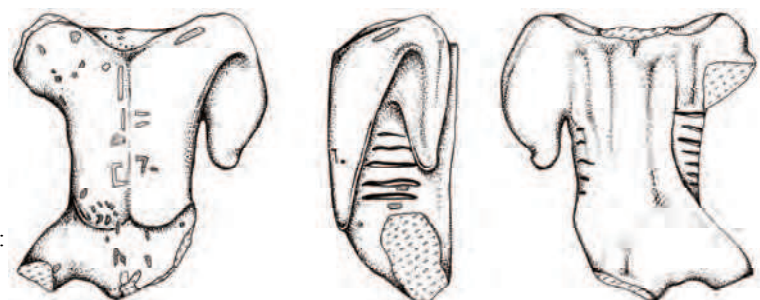
33. TM.83.G.311

Paste: E
 Square: EfIV10iv, level 10, from a pit
 (against wall M.3467)
 Pottery bucket: 446
 Height: 3.7
 Length: 8.1
 Thickness: 7
 Museum: Idlib, deposit
 Bibliography: Marchetti 2001:135 n. 244



34. TT.86.H.50

Paste: A2
 Square: DeVII13; L.348
 Pottery bucket: 146
 Height: 3.7
 Length: 8.1
 Thickness: 7
 Museum: Idlib, showcase
 (Idlib inv. 2368)
 Bibliography: Marchetti 2001:135 n. 244;
 R. Fiorentino in Baffi 2006:
 121, 125, fig. 50d



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