

# Mesopotamia's Cylindrical Seals and their Intellectual and Aesthetic Dimensions

## A Study of Ancient History

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**Abstract---** *The first beginnings of the use of seals date back to the Neolithic period around 8000 B.C. in Iraq, Syria and Anatolia. Clay seals with a handle were sometimes found in a tablet hill made of white Chalky gypsum, whose inscriptions were simple, including single-center circles, continuous rectangles and mesh-adorned motifs, and discoveries at the sites of Tal Al-Abeba in Wadi Al-Bligh, north of the Syrian city of Raqqa, and in Tel Arbashia St. Mosul promoted the early management during the fifth millennium B.C., stamping seals over clay blocks that had formed around the thread knot, in order to protect goods and goods, and those early seals were characterized by a simple geometric formation and far from complexity and a schematic style, and almost converging other arts that characterized with the same advantage.*

**Keywords---** *Neolithic Period, Geometric Formation, Chalky Gypsum.*

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### I. INTRODUCTION

The first beginnings of the use of seals date back to the Neolithic period around 8000 B.C. in Iraq, Syria and Anatolia. Clay seals with a handle were sometimes found in a tablet hill made of white Chalky gypsum, whose inscriptions were simple, including single-center circles, continuous rectangles and mesh-adorned motifs, and discoveries at the sites of Tal Al-Abeba in Wadi Al-Bligh, north of the Syrian city of Raqqa, and in Tel Arbashia St. Mosul promoted the early management during the fifth millennium B.C., stamping seals over clay blocks that had formed around the thread knot, in order to protect goods and goods, and those early seals were characterized by a simple geometric formation and far from complexity and a schematic style, and almost converging other arts that characterized with the same advantage.

The producers of seals in general and cylindrical in particular dealt with different topics dealing with human life in all its religious and worldly aspects, and the cylindrical seals were characterized in different eras (during the four Syrian, Assyrian, Akkadian and Babylonian dynasties) addressed various topics, the most important of which was the subject of Conflicts, as well as images and symbols of the gods, took up a great deal of the artist's attention in Mesopotamia, entrusted with the execution of those images and symbols on seals of all times. In many places, the image and symbol were executed in a single scene. Perhaps this is due to his emphasis on showing the God to be carved through his image and symbol, or that the artist used symbols to fill in the blanks that appear after the main subject is complete, and this is clearly the position of the crescent symbol of The X God and the arch of the sun, the symbol of the God of The Sun in places intended to fill voids.

### **Search Problem**

The old man went through the security and economic factors and the cruelty of life and its circumstances, which

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made him creative in the planning of his life, where he resorted to writing down the affairs of his life and documenting it in the form of drawings and forms and continued Sumerians and Babylonians in particular to subject the natural environment to the course of their lives, and their commercial life was characterized by documentation. They invented the cylindrical seal to document the contracts of sale and purchase and wars and trade relations between empires at that time, and the religious aspect occupied an important space in the depiction of gods and religious beliefs, and in the social life represented by the treatment of diseases and magic, and therefore the problem of research was the question is What is the nature of Sumerian and Babylonian seals and what is their importance to these civilizations and what their intellectual and aesthetic dimensions are.

## **II. RESEARCH HYPOTHESIS**

The research hypotheses were:

1. The intellectual dimension and the power of Sumerian and Babylonian civilization required the documentation of transactions and contracts of sale and purchase.
2. The religious aspect has the greatest role in the use of seals and interest in their manufacture, considering that religion represents a social culture that goes into the details of life of these communities.
3. The security aspect plays an important role in documenting contracts due to the expansion of the civilizations of ancient Iraq and this requires the protection of trade between customers.

### ***The Importance of Research***

The importance of research is:

1. A historical study about the intellectual and aesthetic dimensions of cylindrical seals in the ages and civilizations of ancient Iraq.
2. The research will serve as an auxiliary factor for researchers in the field of seals of Sumerian, Babylonian, Akkadian and Assyrian civilization, which is a scientific and technical effort through the axes addressed by the research.

### ***Search Goal***

The research aims to determine the concept of the cylindrical seal and its characteristics and the purpose of its manufacture and the development of the seal during the period of those civilizations.

The research was divided into the following axes:

The first axis / concept of cylindrical seals and their characteristics

The second axis / cylindrical seals in the Sumerian era

Third axis / Babylonian cylindrical seals

The fourth axis / Akkadian and Assyrian cylindrical seals

## **III. CONCLUSION**

### ***Sources***

The first axis / concept of cylindrical seals and their characteristics

In Mesopotamia, it was not only the figures that possessed documentary messages, but the cylindrical seals came to illustrate important aspects of the religion and history of Mesopotamia, as the gods were depicted as symbols or embodied in the human body as well as the human body different elements of the face of plant and animal life, thus it became possible to know the perception of the Iraqis of their gods and documented important aspects of ancient Iraqi society in multiple parts and in various ways to illustrate an almost complete picture of that society (1).

Iraqi civilization has known many forms of art and through various means of implementation, hence the distinctiveness and uniqueness of this civilization, and perhaps the most important thing that distinguishes it artistically - in its beginning - from civilizations in the East is cylindrical seals. Therefore, neighbouring civilizations could not withstand the power of its influence, opening up to it and in harmony with those who were verifying it in Iraq. Ancient Iraqi art had a clear impact on the surrounding ocean and this appeared through seals, pottery, clay and stone, and the research will try to clarify the genius of the cylindrical seal and a cycle in the social, political and religious life of the civilizations of the Mesopotamian Valley as an artistic achievement that cannot be overlooked or To minimize its importance, seals have an impact on the developments of prehistoric Iraqi art.

### ***The Concept of Cylindrical Sealing***

Cylindrical seal: - a stone or clay cylinder whose outer surface provides a space for the inscription wider and concretely than the flat seal and the area of the image is a tape that returns to meet with its beginning and until it rolls on clay produces a continuous frissa, and this seal was invented consciously.

There are those who define the cylindrical seals as a piece of stone in the form of a cylindrical shape, often pierced from the middle to make it easier to carry or hang with a thread or metal wire. The cylindrical seal is engraved by the inscription in reverse, drawings and scenes that differ in its themes and artistic style from time to time, and the decorative compositions appear only when they are rolled on soft clay, they are prominent and in their original form, which was done by the artist (2).

Seals usually work from stones of fragile nature or be solid as well as multicolored depending on the quality of the stone in force, and work vertically or horizontally as a necklace attached to the wrist as a bracelet as it was sometimes attached to long pins in clothes, and to maintain some seals were wrapped with metal covers and among them Copper, gold, silver or cloth covers are often taken in the form of a hat fixed on the base of the seal and fixed in the center of each cover of which a metal lug or the tip of a metal wire used for suspension (3), and the seal is often a cylindrical bead, operated from fragile or solid stones, and the length of the b Yen 2cm to 7cm in diameter and 2cm in diameter to a few millimeters. It is perforated longitudinally allowing a thread to be attached to the neck of the person as a personal belonging sought for most individuals to use as a signature, which is an innovation of the historical era and the seals are considered important cultural achievements, in which the ancient Iraqi man and since 3500 B.C. Seals and engravings were not only engraved on clay, but there were many models engraved on stone and precious metals such as gold and silver, and working on those minerals meant a clear association between the artwork and the cultural (religious) or political system, in order to illustrate the intellectual value.

The first appearance of the cylindrical seal dates back to the fourth layer of the Warka era, the same era in which the writing appeared (3200 B.C.), and the appearance of cylindrical seals was preceded by another type of seal, the

flat seals(4), where the ancient Iraqis thought that some of the stones from which the cylindrical seal worked. Possess the characteristics and ability to treat certain diseases or pay damage or ensure good luck of the person, so they worked from them seals that were used as amulets in religious rituals and others, and medical texts refer to another type of seals in colors and certain types of magic for use in rituals especially for healing and spells To exorcise evil spirits also because some of them have a sign or indication of a magical power supported by the subjects represented on them that have to do with medical and magical purposes (5).

The writings on the seal indicate negative effects on the loss of a person's seal, and the subjects carved on the seals have often had to do with the beliefs of the holder of the religious seal and constitute the idea of distinguishing oneself from the rest within the limits of one society, if the individual feels with her his or her social status distinct from the other. The Iraqi man's interest in seals was not purely subjective, but rather a form of manifestation of culture and religion, an objective and codified need at the stage of the popularity of the pictorial/tag language. The prevalence of seals involves statements of the nature of the prevailing political phase and the seals have remained governed by the constantly evolving objective conditions, and therefore the seals have been subjected to development, diversity and expansion, in connection with the cultural/religious field, because art in ancient Iraq and other Eastern civilizations represents a representative face. The dominant religion cannot be read to suggest an isolation between the prevailing art, the level of religion and the pattern of the dominant divinity, and therefore the most seals were specific to the gods and kings and expressed magical beliefs and rituals, where seals had such functions.

In general, ancient Iraqi art and cylindrical seals are exclusively the object selections that would not have evolved and diversified without religious functions and sacred beliefs, and exclusively the existence of a centralized divinity system. It can be noted that the dominant religious character of ancient Iraqi art - cylindrical seals - is particularly important in the early stages, where seals depict editing scenes and symbolically complex mythical creatures because the subject clearly depicts the great importance of worship performed by the Sumerians to Their gods and rulers as warlords and priests as well as the wild animals and domestic animals that occupied an important place for elements and symbols of the forces that promote human life and this is explained by the scenes of cylindrical seals and the emergence of many architectural elements that can be distinguished clearly such as the facades of temples that appeared in the era The hips and the jamd nasr, various forms of the doors of the temples appeared, and scenes appeared representing the temple's barns and cattle. There are scenes in which we observe various types of dakkaand and altars, which were present in the temples, as well as the zagorat and appeared in the seals various types of seats and chairs, which are different according to time periods, and scenes of thrones of the gods and their seats, which are sometimes in the forms of the gods The old Iraqi art was a committed art, subject to the requirements of religion and politics, i.e. the state, and therefore it was generally an official art and not an individual art, as well as the cast of cylindrical seals, although they were personal and the reason for their invention is to determine individual ownership and determine personal identity. The abundance of seals and their continued use in ancient historical times and their spread throughout the Valley of the Mesopotamia and in the centres of the Old East made them the most important sources of the art of the Mesopotamian Valley, and provided artistic and cultural information that no other ancient cultural centre could provide (7).

### ***Features of the Cylindrical Seal***

Through the research, the researcher was able to identify a number of features of the cylindrical seal:

1. The cylindrical shape that helps the clay board easily, and the possibility of copying what is engraved on the cylinder on the clay board.
2. Cylindrical sealing is a technical means of organizing sales and purchase transactions with members of the community and is the oldest emergence of the idea of printing.
3. These seals produced decorative shapes as a result of rolling them on the board many times.
4. The small size of the seal helped to carry it easily and move it to faraway places, which helped to spread it
5. Seals are used as talismans (to exorcise evil spirits).
6. It became a reference to a private king or a person or a particular breed and replaced the signature at the present time.
7. 7. It should be noted that the shape of man first appeared on the inscriptions of cylindrical seals at the beginning of the third millennium BC,
8. Is a carefully engineered stone piece in a regular cylindrical shape ranging in length (1-3 cm) and diameter (1-few millimeters).

### ***The Second Axis/ Cylindrical Seals in the Sumerian Era***

Sumerian seals have made of stones of various hardness and colours. Their forms are normal, but some of them were thin and rather long. The Sumerian seal discussion paid great attention to the preparation, refinement and preparation of the seal surface for carving. He paid attention and accuracy in carving the shapes and in their most delicate details, and found a kind of good organization on the surfaces of the seals commensurate with the size of the subject depicted, in some scenes the surface was divided into two horizontal fields distributing its scene within them.

The scenes of sumerian seals were simply carved in concise detail and in a linear manner, and then evolved into a well-executed method by digging deeply with more precision, care and attention. It gained clarity in which all the fine details of the forms were shown, some of which are so closely detailed that they are the models of the prominent sculpture on the stone. The most common theme in sumerian cylindrical seals is the clash of predators such as lions that pose a great danger to livestock, with pets, and the protection of legendary heroes of these pets from the predatory predators of destructive forces. And the idea of the legendary hero who defends it for nothing. A strange composition created by the fertile Sumerian imagination. Its form has to do with Sumerian religious mythology. Another topic is the scenes of the celebrations, which have appeared frequently in prominent sculptures, in the scenes are divided into one or two horizontal bands. A number of individuals are depicted in quiet sessions listening to the music, reflecting the Sumerian character to a large extent, and has always remained the distinctive character of Sumerian civilization in a manner parallel only to cuneiform writing, 8 and those who wish to know the essence and unity of architecture and art in Mesopotamia should try to grasp the idea of God that was accepted at the time, and the concepts of ownership directly related. The traditional unity that combines these works of art comes from the organic association of concepts of God and the King and from the complexity and apparent diversity of these concepts, malro emphasized the religious functions of art in Iraq: Sumerian art, as in the case of Mexican and

Egyptian art, is interested in holiness, which is prominently the world of illusion and through art alone this imaginary world has taken its form. The cylindrical seals that cared for man and for political/religious reasons such as Gilgamesh, and the ancient Iraqi artist did not attempt to embody them through clearly defined human elements because of his proximity to human life and his proximity to divine forms as religious/political and sacred. Thus, man has acquired religious qualities that he had never had before. Sumerian seals were characterized by simplicity and mastery of the shape. The artist was able to reconcile the lineage well with the simplicity of the expression. Its themes include sacred feasts and the depiction of the gods, legendary boats surrounded by legendary characters, photographing predators such as lions and protecting legendary pet heroes. In these seals, the idea of the legendary animal hero was enshrined free of charge. The Sumerian seals were first discussed in the preparation, refinement and preparation of the seal surface, and the exact details were highlighted, and the seal surface was divided into two fields and the scene was distributed within them (9).

The human being in Sumer has established a cultural space around him with the influence of his creative thinking and emotions to forms that express his religious beliefs, and he used the formulas of the assembly in the embodiment of spiritual and social ideas, and from those circumstances emerged creations and ideas about the idea of seals those ideas that coexisted with the environment of the individual culturally and socially.

Sculptures and seals often refer to their presence inside temples and in private places to the practice of religious rituals and their functional relationship with the place. Malro emphasized that the basic character of ancient art is due to man's ancient attempts to express himself in ways that man does not have, so Buddhist and Christian art was interested in the spiritual/emotional aspect of its expressions, which are entirely different from the means of sacred spiritual expression known in ancient Iraqi art.

### ***The Third Axis / Babylonian Cylindrical Seals***

The map (evolution) of art in Mesopotamia: represents a continuous chain of links of traditions and cultural heritage. By this communication between successive civilizational roles according to a special and unique hierarchy in the structure of Mesopotamian civilization. The Babylonians invested in their ancient era: the idea of a cylinder seal that Discovered by the Sumerians in 3500 BC, in order to organize the packages of intellectual systems and mobile concepts in the structure of their social thought. These intellectual packages have found their significance and expressive action. With such formal manifestations. It is the equation of representation and reflection between what the formation attains of the connotations and the social and intellectual problems that activated its creativity.

If the system of sculptures, sculptures and Babylonian frescoes are buildings linked to the Babylonian state machinery, cylindrical seals were a popular art: as a building, they interpret edited intellectual concepts in the structure of their civilizational thought. (10) Social deliberative discourses have been formed. In the form of patterns of formal relationships. On the surfaces of these small stone pieces of stone. The problems of epic and mythical thinking that pass through the intellectual structure of Babylonian society. That the seals worked to show. These are creative experiments aimed at putting props under the (confusion) of social thought. To enable him to uncover the contours of his construction. And show the images of consistency in the movement of its units. To illustrate the meaning in his cover, she was like a pregnant woman. The (poetic) photography of her scenes. Which turned into a

system of formal relationships: it was not just a narrative that hides symbolic connotations. It is a formal (communication) of abstract images of thought. That (experience) by doing is self-conscious. The art of Babylonian cylindrical seals is linked in its function: to the essence of social customs and traditions. As a deliberative discourse between individuals, it served as a communication tool. Through a form of empathic and emotional harmony, it has resonated: in the form of constant intellectual representations, rituals, practices and social rituals miraculously formed, on the narrow visual surfaces of these seals, worked to activate the mechanisms of stabilization (experience) in each individual in Babylonian cities, which generated A world composed by symbols and terminology. With broad social understanding in horizontal and vertical terms. The Babylonians have established a means of being with each other that they became with their creative thought. To Siora: Expressing their beliefs, it became an all-spiritual speech, as the saying of their cylindrical seals lived in coexistence with their civilized mediator crowded with the movement of cultural and religious concepts. (11) Exchanged influence and influence with controversial mechanisms. And with a unique characteristic of adapting to the quality of compressive intellectual dominants.

Agriculture was the pillar of the Babylonian economy. However, there was significant activity for industrial and commercial activities. And financial transactions, Babylonian laws and laws confirm: trade, handicrafts, record-keeping and atman. It's an advanced degree of sophistication. There were relatively complex banking transactions: payments to a third party and the mutual relativity of accounts. It was the function of cylindrical seals. As was the case with the Sumerians and Akkadians: linked to the idea of regulating buying and selling transactions between individuals. As a personal signature that (deliberates) commercial documents, and with the birth of the idea of uniqueness of personal signatures. It was a characteristic of self-excellence in the movement of social thought. Freedom at all levels has corrupted the act of expression. Hammurabi's people felt their social status, and this is the first verification of the emergence of human ideas on the land of Mesopotamia.

Babylonian seals, like their new Sumerian predecessors, are carefully formed into regular cylindrical shapes. From stones of different hardness and different colors, their scenes are brilliantly sculpted. In reverse form, he returns to meet with his beginning. When the print of his scene is properly carved on soft clay surfaces. Extending as far as the distance of time between Babylon and Baghdad. He turned around a thousand times: when he created a cylindrical seal print called the Freedom Monument.

I introduced Babylonian seals. Distributed to the world's museums: its existential discourse in a sign of the solidity of its stone materials, and the surprising diversity of colors: it reveals the sophistication of the aesthetic taste of the Babylonian people. There are blue, red, orange and even violet seals. The choice is similar to the way we prefer the summer colours (shirts) to a temperature of 53°C in the summer of Baghdad in 2010.

The Babylonian citizen's seal confirms its historical importance. As a document, through the lines of writing that traverse its visual surface scattered between forms in case. Or it is organized like concrete supports and the banks of the texts are determined in a disciplined manner in another case. In both cases, it provides a (flag) reading of the scene. It contributes actively to the drilling and excavation process. To discover the implications of the deep structures of the sliding scenes on their soft surfaces like snow (13) and dominated the themes of Babylonian cylindrical seals. A theme frequently used in the models of seals and sculptures prominent in the former Sumerian

Renaissance (2112-2004) B.C., can be called the presentation scene. On thousands of hard stone surfaces. Brown or black. One of the worshippers comes forward in a stylish dress that resembles a monk's uniform. He left his shoulder and right arm naked. Raising his graceful right hand. Echoing a warm and very special greeting. To the presence of one of the gods from the highest. Who sat in a chair took the design of the gate of a temple. Crowned with the crown of the gods held from several pairs of bull horns. That symbol he rose from the mortal world. To the worlds of eternal paranormal powers. Dressed as the aristocratic gods. Designed in the form of an geometric hierarchy of successive horizontal colored tapes, this is a dramatic act that would not have occurred: had it not been for the encouragement of the god of the personal slave. The one who greets the prayer behind him, pushing him in a slow motion. To reduce the distance between him and the chief of the gods (14).

He understood the Babylonian community at the time. It is difficult to find successful solutions to their own problems without the mediation of their own gods. That activates the response of hope to the main gods. And because of this spiritual need. These dramatic scenes have deep-rooted concepts in the extensions of social awareness, based on an overlapping mixture of psychological factors, fears and social requirements. And other forms that go through the structure of social thought and cylindrical seals in the Babylonian era, where Babylonian thought discovered that images have magical effectiveness and tools that have the ability to influence the events of the outside world. Perhaps it has been transformed from sadness to happiness, having provided abstract religious ideas. In fact, no god sat and did not advance a slave, the image alone is the guarantor of (baptism) such illusions in the interior of each individual and convince him That his problems can be solved by this pictorial ritual drama, reinforced by a number of lines of cuneiform writing that confined the scene from both sides and which activate or to say support the system of gestures to perform its action and its desired call differentiates the pattern of forms on the visual surface of the cylindrical seal orbited analysis: With a kind of formal encounters between the height of the blocks of shapes and the decline of their flooring, the roughness of these blocks vis-à-vis the smoothness of their negative floors, and the darkness of the grooves of the lines of shapes compared to the brightness of the light on their prominent parts, and this is a technical problem that still occupies contemporary thought to this moment: it is difficult to imagine the achievement of Such delicate sculptural scenes. Without the use of advanced types of magnifying lenses, a solution that was not supported by scientific discoveries and physical evidence, the problem of carving narrow stone seal surfaces remains a field of discussion pending the new discoveries' solutions to this advanced technical problem.(15) The kings of this era themselves, especially in the first period known as the Essen-Larsa era, were inspired by the phenomenon of the deification of kings created by the Sumerians in the era of their new renaissance prior to the ancient Babylonian era, a characteristic that highlights the specificity of the interconnection of the structure of thought on the land of the Mesopotamiains in its trattite well-known and authentic.

The spread of this idea in the movement of social concepts demands the popularity of the scene of obedience and veneration of the king, who is responsible by his compatriots of all social groups in the scenes of seals, as the shape of the king is dominated by the composition of the visual scenes, which appears in a temporary session on a chair that has been placed in the standing. The two-legged thor, which turned into a symbolic form when it entered the art format to reflect the stability of the kingdom and the power of the king's power, while one of the worshippers



advanced towards him with a cautious and slow gait despite his companionship to a pair of secondary gods. The cuneiform lines explaining the idea of "worship" were removed on one side of the visual scene after arranging in three regular vertical fields, and the darkness of the scene was highlighted by the crescent of God (Sun), which emerged at the top of the visual surface.

As for the seals of the people's attic. It is carved into the scene of the triumphant God Amur, who is represented armed with a metal fork with three sharp ends resembling a fishing machine and a truncated truncheon with a swastika. With his left foot, he stepped on the shape of the ram, his animal partner, who declares his presence in a high-rise area among the mountain peaks. To make way for the victorious Babylonian movement. The pictorial tape of the surface of the seal presents his creative speech in two characteristics, which lie in reducing the thought to the concept of victory to a mythical form composed that does not stop its creep geographical problems or distance, thus replacing the open concept of an abundance of meanings replaced the limited significance of natural forms. The other is related to the technique of sculpture and the formal display mechanisms represented by the varying levels of shapes on the pictorial surface and the skill of the artist in the study of the form in the course of the study of anatomy and the embodiment of some details on the surface of the narrow and steel stone seal, which does not exceed the measurement of the centimeter at best.

The closures of Babylonian women constituted a large proportion of the saying of the seals of this era, which demonstrates the importance of women in the movement of social relations in Babylonian cities. The scene of these feminist seals is the image of a woman who has raised her breasts with both hands and is surrounded by a number of symbolic figures indicating the scene as the shape of the morning star that appears with the first thread of light in the sky of the god Anu and demonstrates the presence of the goddess Ishtar as the goddess of love in the structure of the text and adjacent to the shape of the ax. The symbol of the goddess Chara, the goddess of birth, as well as the spark of lightning, the symbol of god Add, the god of tornadoes and rain, and the last of this system of symbolic forms is the shape of a large arrow, and it has been surrounded in an opposite way by a pair of foxes whose symbolic significance in the structure of knowledge of Babylonian theology at the time Present.

The symbolism of the scene can be easily deciphered, as the system of symbolic forms that revolve around the shape of women is linked to the concepts of love, birth, rain, and their representation with the body discourse of that would reveal the desire to marry, to get pregnant and give birth. The seal here performs two functions, one of which is his personal characteristic, being the signature of a female employee in a Babylonian city, and the other being a magical talisman that brings good luck as a kind of dialogue between the image (intercession) and the paranormal forces that Such appeals may be persuaded in the form of purely expressive and subjective acts. The seal edition was accomplished with a very special demonstration technique, the shapes were carved with their outer linear boundaries only without going into detail: this (act) invites us to disrupt the work of visual observation towards activating the role of interpretation and revealing the geometric structure in the attributes of these timeless forms. Characterized by conventional construction and not by the organic visual character as emulsifying images of nature, you find their formal approaches to the idea of Cézanne and then (Mondrian), who spent their artistic life researching ways of intensifying nature and drawing it to its pure geometric structure.

The Babylonians were several gods that needed an encyclopedia of knowledge the size of the Encyclopedia of La Land to know its references and formal systems, and despite this crowd in the number of Babylonian gods, the Babylonian theology was organized according to a special hierarchy, as it is located at the top of the pyramid the main gods such as Murdoch, followed by the gods. The garrison of Babylonian cities, while the tail of the list occupied the personal gods of individuals. The Babylonians, who worked on the renewal of the Encyclopedia of Mesopotamian cylindrical seals in relation to their themes and formal compositions, added a new theme known to specialists as the "da'i goddess" and the scenes of this type of seals consisting of the form of a goddess sitting in the movement of prayer or prayer as it was scattered in front of it. The forms of the figures of the fertility symbols, which consist of a cross-shaped shape with a yellow wildflower, dominated the space of the visual space many lines of cuneiform writing, were covered in the form of adjacent vertical fields that offer edited in Babylonian language that the great gods preserve their city from all hated and to solve fertility and prosperity in It's all over her. The communication in the structure of these messages refers to the possession of religious thought and the rituals associated with it, most of the connotations of the concept salutations in the structure of social thought, as an expression of the collective psychology of self-anthropology. Art (seal) was the expression of the Babylonian man's spiritual vision and his mediation. The Babylonians revived an imaginary world that did not exist in the movement of reality and invested it as an effective means of resolving the existential anxieties of individuals in Babylonian society. The Babylonian artist was able to create (images) of a more full world than his living world, making the system of legendary avatars he created on the surfaces of his cylindrical seals a way to remove their connotations from their specific meanings to uncles. The pattern of the forms of the gods that line together in the scene of the seal shows a cosmic ritual related to one of the intellectual nodes in the Babylonian drama of creation without a doubt, but the assignment of the invisible to the visual surface by the creative role of the artist has forced the Mawari to appear from hiding it for what would bring the touch Roll with the ground. In another insinuation, the exaggerated length of the characters is a new expression created by the Babylonian artist in the raffia system and with the same characteristic that the kriko created its expressive forms on its visual surfaces (16).

#### ***The Fourth Axis / Akkadian and Assyrian Cylindrical Seals***

The cylindrical seals in the Akkadian era reached a high degree of art and skill that reflected the ability of the workers to engrave seals and treat them, the seals in this era have been characterized by the following:

1. The freedom to write on the cylindrical seal so that it took a lot of space for it
2. Using the reverse engraving style of the same scene on the other side, the Akkadin used the method of balanced symmetry in the distribution of the units of the scene
3. The scenes are characterized by the beauty of the lines drawn by the units in addition to the careful and deep excavation in the sculpture process (17).

The cylindrical seal developed in the Akkadian phase in parallel with the imperial breadth and the reflection of the significance of this on art, especially the statues and seals that accurately express the nature of the system and its religious/political/economic elements, as confirmed the developments of the stage from what it was in the Sumerian period and the distinction of the Akkadian seals does not mean a break with the Sumerian pattern, but was a development of its features that prevailed before. This raises a note about cultural ties and religious ties that have

been extended to the Akkadian sphere. Because the Akkadians did not feel the complexity of communicating with the above, but treated him consciously and as contributors as a race within the Sumerian stage and this can be diagnosed quite clearly through the Epic of Gilgamesh, which was originally five Sumerian legends dealt with by the Akkadian mental structure a new treatment and proposed to it A literary format that was able to accommodate political ambition away from the reservations that the sumerian king/Gilgamesh's character, recovered from his civilizational incubator, could raise in a new way and understand the elements of the rising Akkadian heroism embodied in the well-known imperial expansion. The tournament spread. In the Akkadian phase (18).

The Akkadian seals are rich in their subjects such as animal fighting, the divine ship of the goddess of fertility, the councils of drink and worship in the presence of the gods and gods Ishtar the warrior, the air goddess, the sun goddess, the winged, the living gods, the scenery of hunting in nature and the presentation to the gods, as these seals indicate a sense of feeling. The Akkadian artist and his artistic ability to highlight movement and simulate nature and show vitality, expression, strength and emotions on people and animals and his prowess in distributing the units of the subject or scene in harmony, symmetry and balance.

From the early Sumerian period to the Akkadian period (3500-2800 B.C.) the function of cylindrical seals is still linked to the idea of regulating transactions, it is a personal signature and with the birth of the idea of uniqueness of personal signature was the property of the self in the movement of social thought, where freedom prevails in all its meaning. The distinctive social status and the distinction of the Akkadian seal is that it is larger if it ranges from (2-4) cm, while the surface of the seal is decorated with carved scenes in which the subjects vary.

The akkadian cylindrical seals emphasize their historical importance as a type of document through the lines of writing that traverse the spaces of the visual surfaces between the forms that report the names of the people, the gods, the prayers and the places of social figures, they are the seal and the flags of the viewer.

What distinguishes the Akkadian seal is the clarity of its writing as if it were great scenes of the achievements of the baro sculpture, although the stone surfaces are narrow, but the lines are deeply spun and engraved, showing the finer details of the human and animal forms painted beyond imagination.

While the seals of the Assyrian period were distinct despite their smallness, they were characterized by the prominent inscription on them, the disappearance of religious scenes and the replacement of landscapes and images of animals, and the artistic accuracy of the existence of a class of skilled workers. Religious functions in seals were resumed during the Babylonian phase. The four main civilizations, Sumerian/Akkadian/Assyrian/Babylonian, are connected to each other by a historical fabric and a continuum of the rings, yet there was a distinction between each other as a result of the objective circumstances that prevailed in those civilizations (19). The encyclopedia of cylindrical seals from the modern Assyrian period indicates its connection with topics that were common in the Middle Ages, but it became richer and the quality of social ideas it represented, which demonstrates the sophistication of ideas circulating in the structure of Assyrian social thought in its modern era. Although there is no relationship between the intellectual forms presented by the editions of the cylindrical seals, as a popular art, and the news shows of the official royal art, which is in favor of serving the character of ownership and upgrading it towards its legendary characteristics, the saying of the intellectual contents of the scenes of seals From this era indicates that

there are similarities between them and the speeches made by architectural sculptures, which leads us to the participation of the letters provided by architectural sculptures in social thought in one common denominator, and this confirms their social role at the semantic and formal levels, and in the representations of the topics of seals cylindrical and architectural sculptures alike. The themes displayed by the seals on their sculptural surfaces expose a bundle of beliefs, rituals, rituals and social values, animated in the structure of Assyrian social thought, and through assyrian cylindrical seals we can observe the distinguishing signs of a distinct art that is very different from other forms of engraving, which is evident in the worldly interest of seal makers with the forms of wild animals and landscapes and the ability to vitalize both of them, which has made them a prominent feature of the Assyrian art of late times. One of the most impressive pieces found in Nimrod is the head mask of a beautiful girl with a light smile and a full-life eye similar to Mona Lisa. Also found at the bottom of the well belonging to Shalmaneser III was a unique piece of a lioness that pounced on a man who appeared to be a Nubian or Ethiopian, painted in gold and painted in beautiful colors.

#### **IV. THE CONCLUSION**

Iraqi civilization knew a variety of forms of art and was unique in the genius of the cylindrical seal, where it represented an artistic and historical achievement. The cylindrical seals are a reflection of the genius of these civilizations and the diversity of their commercial relationship with the regional environment of the country of Rafidin, where the contracts of sale and purchase had priority in the engraving of contracts in various forms and sizes, while the religious dimension took the largest space due to the importance of religion in social life. Political and military, and the role of the goddess, the cylindrical seal represents the power of the gods and their greatness and their role in economic and political life where the religious rituals appeared with the delicate engravings weighted and in forms and drawings representing beliefs and types of gods, so the cylindrical seal came with a comprehensive model it covers the life of those Societies in that period and documents their relations, worship and religious institutions and the role of the gods in establishing the values and principles of the ancient civilizations of Mesopotamia, and like the seal is an artistic, aesthetic and genius technique unique to the civilizations of Mesopotamia, which extended its influence on the ocean adjacent to ancient Iraq, which serves as a The printer machine and its artistic genius in writing, so we are between the time of the ancient Iraqi civilizations that influenced and chose in its invention of cylindrical containment and technology that had all the ingredients and therefore the research shows that the artistic and aesthetic aspect of the cylindrical seal represents in all the pillars of religious life political and economic.

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