

## PARTHIAN BELTS AND BELT PLAQUES

BY

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### **i. Introduction**

Belts are an important part of the Parthian trouser-suit and are worn with knee-length tunics or short jackets. They are shown in Parthian art on statues and figurines, on relief sculptures and coins, and in paintings and graffiti. There are also actual examples of belts both from excavations — but these are unfortunately few — and from unprovenanced contexts.

Both the belts themselves and their representations are often, with the exception of coins, not securely dated. This is especially the case with the depiction of belts on sculpture. Parthian sculpture from within the Parthian empire is particularly difficult to date, mainly because of the absence of datable inscriptions. In fact, we know far more of Parthian-period sculpture, paintings and small finds from outside the political boundaries of the Parthian empire, in particular from sites such as Palmyra (see Colledge 1976; Tanabe 1986), Roman Dura Europos (Kraeling 1955; Downey 1977) and Hatra (Safar and Mustafa 1974) in the west. Contemporary Kushan-period sites in the north-east have also produced many examples of statues and reliefs which help towards a better knowledge of Parthian material culture and its dating (Rosenfield 1976; Errington and Cribb 1992). Some early Parthian material is known from the early and recent excavations at Nisa, now in Turkmenistan (Masson and Pugachenkova 1956; Masson 1981; Pilipko 1991:155-164; Invernizzi 1994: pls. 34-38; 1999). Other sites from within the Parthian empire which have produced sculpture are mostly situated in southwestern Iran, that is ancient Elymais, and these belong to the late Parthian period (Ghirshman 1977; Colledge 1977; Kawami 1988; Vanden Berghe and Schippmann 1988; Mathiesen 1992; V.S. Curtis 1994). Further examples of sculpture is scattered in the form of sometimes undatable and sometimes badly eroded rock reliefs, for example those at Bisitun in western Iran and further south at Hung-i Nauruzi, Hung-i Kamalvand, Tang-i Sarvak and Shimbar (Vanden Berghe and Schippmann 1985;

Mathiesen 1992:172-175). These reliefs are not generally associated with any significant architectural remains and as a result the dating of Parthian sculpture has often been vague and uncertain.

In this article we shall bring together some examples of belts worn in the Parthian period and discuss the different types of decoration and distribution. We shall attempt to identify types that can be well-dated and use these, in combination with the evidence from other items of the trouser-suit, to suggest dates for some of the undated statues and reliefs.

## ii. Representations of belts in Parthian art

We can see on Parthian-period sculpture that belts were not only an essential part of the Parthian costume but they also served a decorative purpose, as they appear in many elaborate varieties. On Parthian coins it is not until the middle of the first century BC that belts can be recognised as part of the Iranian costume on the reverse of tetradrachms. Earlier tetradrachms and also drachms either do not depict a waistband or the waistband is concealed by the long-sleeved coat slung over the shoulder, or the figure shown wears the Greek costume (Wroth 1903; Sellwood 1980; Alram 1987:117-146, pls. 11-13).

In Parthian art the different types of belts worn with tunics, jackets and trousers are:

**1) Plain belts** with or without a visible buckle, as seen on early and late Parthian sculpture. Many examples of this plain type appear on statues and reliefs from Elymais (Pls. IIc, IIIb-c, IVa-c), on slipper sarcophagi from Warka (Pl.Vc), and further west there are examples of such belts on the funerary reliefs at Palmyra and on relief sculpture and wall paintings at Dura Europos (Pl. IVb; see Perkins 1973: pl. 26; Downey 1977: pl. IV,7-8). Although it is not always possible to distinguish between the different types of belts shown, tetradrachms of Phraates III (c.70-57 BC) clearly depict on the reverse a plain waistband tied around the jacket of the seated king (Pl. Ia).

**2) Belts which are knotted in the centre of the waist** and have two ends hanging down. These appear throughout the Parthian period, as for example on an early statue from Susa (Ghirshman 1962: pl. 35), terracotta figurines from Parthian Mesopotamia (Pl. IVb) and again on Elymaian sculpture, as for example at Bid Zard (Pl. IIIa).

3) *Looped belts* which consist of a plain band knotted in the middle and with the long ends tucked under the waistband, creating two semi-circular loops. These are particularly popular at Commagene (Pl. IIIa) in the first century BC and at Palmyra from the first to the third century AD (Pl. II). They also occur at Roman Dura Europos (Downey 1977: pls. I,1, XLVII) and occasionally at Hatra (Pl. IIIb; see also Safar and Mustafa 1974: pls. 52, 53). They do not seem to appear further east.

4) *And finally belts made of plaques*. This group is widely distributed within the Parthian empire (Fig. 1 and Pls. IIa-b, VIII-IX) as well as to the east among Kushan-period sculpture (Pl. IIIc). To the west it is not shown on Palmyrene sculpture but representations of such belts do occur in the early third century Mithraeum at Dura Europos (Pl. IVa,b), and on an unprovenanced statue in the Aleppo Museum (Pl. Xe). But undoubtedly the best examples of belts made of plaques are on the late Parthian-period sculpture from Hatra in northern Mesopotamia (Pls. X-XI). Belts made of plaques do not form a homogeneous group, however, in that the shape of the plaques varies between circular, square and rectangular, and there is a range of different designs including figural representations, animal and geometric motifs.

On tetradrachms of Orodes II (c. 57-38 BC) and Phraates IV (c. 38BC-2AD) a belt made of round plaques (Pl. Ib) is clearly visible. These plaques could well have been made of metal. A belt also made of plaques, but of a square shape, is worn by the large bronze statue from Shami of about the same date, namely end of the first century BC to beginning of the first century AD (Pl. IIa,b). Here each of the rectangular plaques is decorated with a geometric design. A similar belt appears on the contemporary marble statuette from Susa, where a fraction of a square plaque is visible (V.S. Curtis 1993a: 63-4, fig. 2, pl. XIXb-d).

In the second century AD rounded plaques make up the belt of the sacrificing ruler, probably Vologases IV (c. AD 147-191), on the isolated rock at Bisitun near Kermanshah in western Iran (Pl. VIII). Here the pendant ties can also be seen. By contrast, the plaques on the belts of the two sacrificing figures in the centre of the early third century relief from Bard-i Nishandeh in Elymais are square (Pl. IX). Belts with plaques also seem to have been worn by Artabanus IV and his satrap on the stela of AD 215 from Susa (Pl. XIc). At Ashur in northern Mesopotamia the sacrificing figure on a pithos drawing of the early third century AD wears a belt with square plaques, which may have been bejewelled (Fig. 1).



Fig. 1. Drawing on a pithos from Assur.

More contemporary evidence for belts of type 4 comes from outside the Parthian empire. In the west, belts with square plaques are shown on some wall paintings of the Mithraeum at Dura Europos (Pl. Va,b) and, as already mentioned above, there is an example on a late Parthian-period statue in the Aleppo Museum (Pl. Xe).

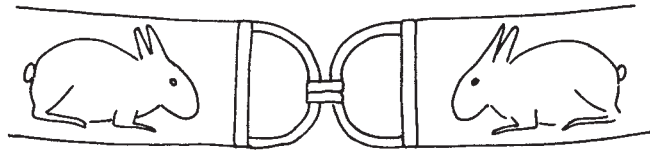
The most elaborate representations of belt plaques and clasps, however, occur on second and third century statues from Hatra in northern Mesopotamia. Although Aramaic inscriptions from Hatra often refer to the rulers and inhabitants of Hatra as Arabs, it is clear that Hatra was connected to the Parthian cultural sphere, and to some extent was also politically linked. This is indicated by the popularity of Iranian names, for example Valgash, Sanatruq and Dushpari, and the strong Parthian influence in architecture and sculpture (V.S. Curtis 2000: 30-31). The kings of Hatra could perhaps be seen as “regional rulers”, who received their crown from the Parthian king of kings (Wiesehöfer 1994: 199; Hauser 1998: 515; V.S. Curtis 2000: 30).

Many worshippers at Hatra are clad in the Iranian costume of tunic and trousers and the upper garment is usually accompanied by a finely worked belt. The different types of belts on statues that can be dated by their inscriptions are particularly significant, as the distinctive designs of the belts can then be used as dating criteria for other undated sculptures from Hatra.

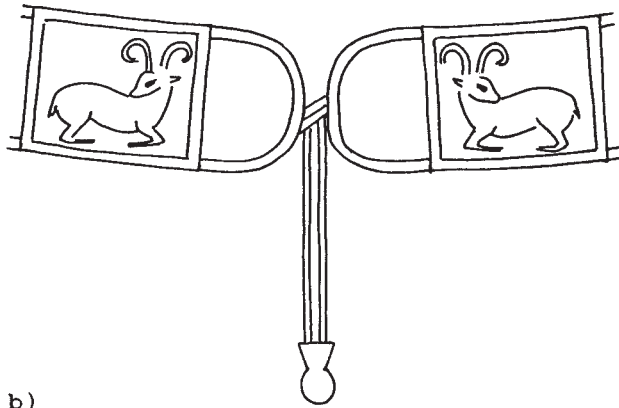
**Type a:** On a statue of King Valgash of the second century AD, the royal figure is shown in a tunic with convex hemline and wears a belt with round plaques filled with busts of deities mounted on thongs (Pl. Xa). Similar belts both with plain circular plaques (Safar and Mustafa 1974: pls. 10, 75, 78, 181) and with busts of deities (Safar and Mustafa 1974: pls. 3, 5, 198; Downey 1983: 213-216 figs. 2,4; al-Salihi 1990: fig. 19) are well evidenced among Hatrene sculpture. Some of these statues wear the convex-shaped tunic and are thus contemporary with the statue of Valgash. Others are shown with the more familiar straight cut knee-length tunic, as for example the statue of the so-called unknown king and also the headless statue of King Sanatruq II of AD 200-240 (Safar and Mustafa 1974: pls. 3,198). Hence, this type of belt seems to have been popular at Hatra from the time of Valgash in AD 155-165 to Sanatruq II in the first half of the third century AD.

**Type b:** Belts with geometric designs on rectangular plaques become fashionable at Hatra with Sanatruq I (AD 176/7) and remain popular until the reign of Sanatruq II. On a statue of Sanatruq I (Safar and Mustafa 1974:2) the rectangular belt plaques with their geometric decoration end in clasps with divine busts on each one. Similar geometric designs occur on the elaborate belt of Sanatruq II (Pl. XIa) but here the rectangular plaques are complemented by semi-circular clasps. More examples of such belts with semi-circular clasps are worn by Prince Abdsamiya (Pl. Xd) and other worshippers, where the plaques are decorated with a complicated pattern (Safar and Mustafa 1974: pls. 10, 199). In all these cases the tunic is decorated with a floral motif, a pattern which seems to have come into fashion in the second half of the second century AD, when similar designs also occur at contemporary Palmyra (Colledge 1976: pl. 102).

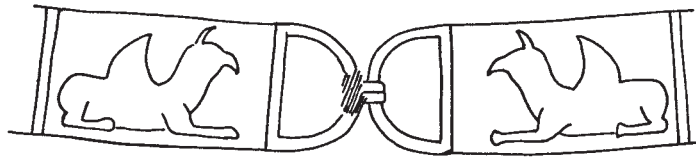
**Type c:** In addition to the above types another variety of elaborate belt seems to have become fashionable at Hatra during the late period, namely belts with animal designs. Of particular interest is an inscribed statue of Sanatruq II from the Temple of Shamash, the Sun God. Here the belt is made up of rectangular plaques decorated with kneeling ibexes (Fig. 2b; Safar and Mustafa 1974: pl. 4). At Hatra there is no evidence for such belts before the time of Sanatruq II. Using this as a dating criterion, at least four undated statues can be ascribed to this period, as they wear belts decorated with *reclining* animals, such as griffins (Fig. 2, Pl. Xb,c b; Safar and Mustafa 1974: pls. 197, 212, 214, 246).



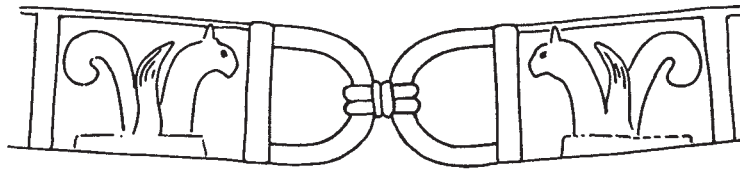
a)



b)



c)



d)

Fig. 2. a-d. Belt plaques from Hatra with animal designs (Drawings by J.E. Curtis).

Whereas some of these worshippers are heavily armed and are interpreted as warriors (Pl. Xb), one particular statue is of a royal figure. King Attalu (Pl. Xc), as he is referred to in an accompanying inscription, wears a belt with griffins over an elaborate knee-length tunic and the Iranian long-sleeved coat. His head is covered by a tall hat/tiara, the *kolâh*, which is paralleled by tiaras seen on Parthian coins, especially those of Vologases VI (AD 208-228) and Artabanus IV (AD 216-224) (cf. Pl. If-g). On a stela from Susa of AD 215 the seated king, Artabanus IV, is shown wearing such a hat (Pl. Xc). Here, as in the case of the statue of King Attalu, the hat has a central strip and a toothed edge. Therefore, both the headgear of Attalu and his belt made of plaques decorated with griffins support an early third century date for this undated statue.

Finally, at least one belt on the statues from Hatra is decorated with plaques depicting crouching hares (Fig. 2a; Safar and Mustafa 1974: 215). This, together with the plaques showing ibexes and griffins that we have already referred to, show that belts with animal designs seem to have been fashionable during the late period at Hatra, that is during the reign of Sanatruq II from AD 200-240.

### iii. Representations of belts in Kushan art

To the east of the Parthian empire, Kushan statues and reliefs of royals and non-royals of around the second-third century AD often show figures wearing belts made up of plaques worn with the trouser-suit (Pl. VIc; Rosenfield 1967: figs. 2, 94, 98a, 108, 109, 119; cf. statues from Hatra in Safar and Mustafa 1974: pls. 17, 18, 21, 197).

On a relief from Shotorak the two donor figures wear short crossed-over jackets and belts made up of square and round plaques (Rosenfield 1967: pl. 102). In the second century AD a belt with geometric and floral motifs is worn by the headless Kanishka statue from Mathura and a royal statue from Surkh Kotal (Rosenfield 1967: figs. 2, 120a). A belt with round clasps is also part of the outfit of the king on the bronze reliquary from the stupa at Shah-ji-ki Dheri at Peshawar (Errington and Cribb 1992: no. 193, 193-197). While the image is supposed to represent Kanishka I (AD 127-153; Errington 1999/2000: 197), the casket itself appears to date from the reign of Huvishka (AD 153-191; Errington, in press). The belt of the so-called Castana statue from Mathura is made up of a combination of square and round plaques; these are decorated with floral motifs as well as

a mounted royal figure and a twin-tailed triton (Rosenfield 1967: fig. 3). Circular belt clasps are also visible on coins of the Kushan kings Vima Kadphises, Kanishka I and Huvishka (Pl. I f-g).

#### **iv. Belts from within the Parthian empire**

Finds of actual belts or plaques making up the belts are known from both within the Parthian empire as well as outside. Within the Parthian empire, an unprovenanced collection of bronze belt clasps claimed by Ghirshman to derive from the Kerman region depicts both human figures as well as animals (Ghirshman 1979:170, pls. 1-3). These clasps are in openwork, and have a stud on one side and a hook on the other. There are more examples in the Heeramanek collection (Moorey *et al.* 1981: nos. 666-683). There are a number of belt clasps of this kind now in the British Museum, all of them bought on the art market and therefore without known provenance (Pls. XII-XIV). Two of them show horses and riders (Pl. XII a,b.), the latter in a distinctive Parthian style (J.E. Curtis 1990:61, fig. 7; V.S. Curtis 1993b: 9, fig). Another has a kneeling animal looking back over its shoulder (Pl. XIIIa) and a gold clasp from Nahavand depicts a mythological bird (Pl. XIVb). An embracing couple also appears on a bronze plaque in the Ancient India Collection, allegedly from Sistan in southeastern Iran (Errington and Cribb 1992:145, no. 145). Plaques of this latter type have recently been the subject of a special study by Andreas Post (1995). A recent acquisition in the British Museum shows a female figure, probably a goddess, riding on a bull (see Pl. XIIIa). These plaques were usually fastened to a leather strap by means of the stud. Representations of the leather strap that acted as the waistband itself are often clearly shown on Hatrene sculpture of the late second and early third centuries AD (see Pl. XIb). A bronze plaque depicting a stylised animal from the necropolis of Ghalekuti at Dailaman in northern Iran dates to the first to third centuries AD (Sono and Fukai 1968: pl. XLV,8).

A buckle in the form of a ring with a stud on one side and a duck's head on the other and dating to the second century AD comes from the Parthian Necropolis (Grave I) at Ctesiphon (Hauser 1993: 414, pl. 136g,h). Belt clasps of this type have been collected together by Moorey (1971: 134). There are other excavated examples from the excavations of Jacques de Morgan at Hassan-Zamini and Agha-Evlar in Persian Talish and from the

Japanese excavations at Khorramrud in Dailaman. In addition, there are many unprovenanced pieces.

#### **v. Belts from outside the Parthian empire**

To the west of the Parthian empire, at Roman Dura Europos a belt clasp made of bronze dating to the late period of the city, probably the early third century AD, depicts an animal devouring another (Toll 1949: pl. IV, 52). Another clasp from this site has two animals and a hole in the hindquarters of the large beast, probably for fastening it to the leather or cloth girdle (Toll 1949: 388, pl. XXXIX,2).

To the east and north-east of the Parthian empire bone plates, bronze rivets and iron and bronze buckles were found in the Kulkuduk burial in the middle of the Kyzilkum desert dated to the third to second century BC (Abdulaev *et al.* 1991:179, pl. 268). A square bronze belt plaque from Kampyr Tepe near Termez in southern Uzbekistan of perhaps the third to second century BC, shows a mounted horseman in jacket and trousers (Abdulaev *et al.* 1991: pl. 141). From Tillya Tepe in northern Afghanistan of the first century BC until the first century AD comes a magnificent collection of gold clasps and plaques found in burials (Sarianidi 1985). These clasps show a variety of designs, including male and female figures riding on a feline beast, warrior figures, cupids riding on dolphins, and dragons and panthers (Sarianidi 1985: pls. 77-9, 81, 84-5, 98). A gold belt from Burial 4 consists of nine hollow plaques, each decorated with a goddess riding on a lion, held together by nine rows of braided gold thread (Sarianidi 1985: 246-247 and pls. 88-97). The two end plaques served as clasps. A splendid gold belt clasp from Saksanokhur in southern Tajikistan depicts horse and rider hunting a boar; the clasp was originally decorated with inlaid stones (Oxus 1989: no. 25, 52-53). At Dalverzin Tepe in the first century AD there is a gold belt clasp with stylised animal designs (Pugachenkova *et al.* 1991: pl. 96). Both a bronze clasp and bone plaques are known from the burials at Orlat in the Samarkand region of Uzbekistan dating from the first to the third centuries AD (Abdulaev *et al.* 1991: pls. 272-277; Pugachenkova *et al.* 1991: pls. 244-245, 248-250). The bronze clasp shows a recumbent animal and the bone plaques are incised with combat and jousting scenes.

More contemporary belts clasps of the first-second century AD are known from western Georgia where they were often found in tombs (J.E.

Curtis 1977: 88-109, pls. 1-2). They are comparable to the Parthian examples in that they have openwork designs, but they are larger and more massive and they always feature stylised animals. In addition, they have four bosses at the corners of the plaque.

A Sarmatian belt plaque showing a jousting scene between two rider figures has been dated by von Gall (1997: 252, fig. 5) to the third/second century BC.

#### **vi. Scythian belts**

Evidence of earlier plaques and clasps made of gold or bronze with highly stylised animal designs from the Scythian cultural orbit is extensive (L'Or des Scythes: 1991: nos. 12, 13, 26, 62, 117, 126, 127, 150-151) and although the identification of these plaques as belt clasps is not always certain it shows that the technique of producing such plaques was popular in the pre-Parthian periods. Sarianidi (1985:35), for example, sees a connection between the Tillya Tepe belt and the belt from Issyk Kurgan (Pl. Vd). Here, a gold belt decorated with three complete deer representations and thirteen stylised deer symbols complemented the crossed-over jacket in a fifth century burial. Also of interest are finds from the Frozen Tombs at Pazyryk where silver plaques belonging to a strap belt and depicting a lioness seizing a mountain goat were uncovered in Barrow 2 dating from c. 400 BC (Rudenko 1970: pl. 67A-B). Parthian belts are reminiscent of these earlier examples, which is not surprising when we take into account the background of the Arsacid Parthians and the connection between their ancestors, the Parni tribes and the Scythians (V.S. Curtis 2000: 23), who like other Iranian tribes wore the trouser suit with its belted jacket or tunic. Observations about the survival of so-called nomadic elements in Parthian art and connections with the arts of the steppes have been made by many scholars (for example Ghirshman 1962: 257-278; Jettmar 1964: 240) and Parthian belts with representations of animals are further proof for such links.

#### **vii. The significance of Parthian belts**

The depiction of belts on Parthian-period sculpture and the elaborate designs indicate that they were not simply precious items of clothing but that they also had a special significance for those who wore them. Figures wearing such belts in the art of the Parthian period are either royal or of

high social rank. This is best seen at Hatra in the rich collection of worshipping statues. A number of these figures have inscriptions which indicate their names and status, and it is therefore possible to draw conclusions about the position of the people shown in the art of Hatra. As already mentioned above the most elaborate belts, those decorated with reclining animals, belong to royal and military figures, which indicates that belts were perhaps a sign of rank. This assumption is supported by evidence in later literature and in particular the Iranian national epic history, the *Shahnameh* of Firdausi, which although completed at the beginning of the eleventh century AD, is based on an earlier Sasanian source which had in turn incorporated earlier Parthian material. There are numerous references in the *Shahnameh* to the belt, *kamar*, as one of the royal insignia, and a belt is often presented by the king of Iran to his feudal lords in recognition of their skill and courage (Widengren 1968: 141-145; Jamzadeh 1987: 267; V.S. Curtis 1996: 243). The Pahlavi, and also New Persian, word *kamar-band* (= the waistband) is made up two components, *kamar* (waist, belt) and *band* (bond, link). The latter is related to the Pahlavi *bandag*, Old Persian *bandakâ* and New Persian *bandeh* (servant, dependent), thus indicating that a person wearing a belt was dependent on a higher authority, who had presented the belt. By presenting his subject with a belt the king created a special bond with him. The New Persian expression *kamar-basteh*, meaning ready to serve, is indicative of an allegorical bond, which is created by the sheer existence of a belt.

In a paper on the Iranian riding costume Geo Widengren (1956: 228-276) has stressed the importance of the belt and has referred to Armenian evidence for the jewel studded belt being one of the royal insignia of the Parthian kings. We have already seen an elaborate belt made up of round plaques on coins of Orodes II and Phraates IV in the middle to the end of the first century BC. Later Parthian coins of the late first and early second century AD depict a scene which may perhaps be interpreted to show the special significance of the belt. On the reverse of tetradrachms of Pacorus the mounted king receives an untied band made of circular plaques from a male figure dressed in the Iranian trousers and jacket standing behind the goddess Tyche, who holds a diadem (Pl. I c, e). On a tetradrachm of Artabanus III it is the goddess Tyche herself who presents the king with an untied band made of circular plaques. This particular object has been regarded as an untied diadem (Sellwood 1981: 234) but diadems usually have their long ties indicated (Pl. Id). It is also unlikely that of two figures

on the coin of Pacorus II both present the king with a diadem, one tied and the other untied. Once again, we are able to turn to the *Shahnameh*, where an important reference is found at the very beginning of the story of Jamshid, the legendary king of the Pishdadian dynasty, the Yima of the *Avesta*. When the new king ascends his father's throne, he follows the royal tradition and puts on his head a gold crown. He then puts on a belt that is imbued with the royal glory — *kamar bast bâ farr-e shâhanshahî* (*Shahnameh* I, Jamshid ll.1-3). This description clearly indicates that the belt is one of the royal insignia, closely related to the diadem. It may therefore be not too far-fetched to suggest that the untied band presented to the Parthian king on coins of Pacorus II and Artabanus III was a belt and that it enjoyed much importance as part of the royal insignia in the Parthian era<sup>1</sup>. It is interesting that in early Sasanian art the belt of the king closely resembles the diadem ties, which are a symbol of kingship (Ghirshman 1962: pls. 209, 218, 233).

### viii. Conclusion

Belts as part of the Parthian trouser-suit help towards a better dating of otherwise undated reliefs and statues. This has been shown in the case of some of the statues at Hatra, where belts on dated statues have provided a dating criterion for statues which are not dated. The belt plaques with figural representations, mythological animals, griffins, ibexes and hares, all seem to have been popular in the late period at Hatra, and are shown on statues around the time of Sanatruq II. Often such belts were worn in combination with the tall, ridged tiara/*kolâh*, also known from coins of the last Parthian kings Vologases VI and Artabanus IV, as well as the Artabanus stela of 215 from Susa. Another item of clothing, which is combined with such elaborate belts, is the long-sleeved coat, and in the case of the relief from Bard-i Nichandeh the central sacrificing figure has all these items of the late Parthian costume: a tall royal hat, an elaborately decorated tunic, a long-sleeved coat and a belt made up of plaques. Again, the long-sleeved coat, elaborate tunic and belts made up of plaques are seen on the headless

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<sup>1</sup> My colleague Joe Cribb has pointed out to me that square copper coins of the Indo-Scythian kings Maues (90-80 BC) and Azes I (57-10 BC) show on the reverse a female figure, probably a deity, holding a long untied band made up of round plaques (Senior 2000: 5, 32, nos. 20.1 and 78.1). This could be a belt.

statue from the Aleppo Museum which can therefore be ascribed to late second/early third century AD.

It is also likely, then, that plaques with figural decoration of humans and animals should be dated to the second and early third century AD, that is towards the end of the Parthian period. The belt with its elaborate figural decoration on the “Castana” statue from Mathura is probably of similar date, which would support the late dating suggested for this piece by Rosenfield (1967: 146).

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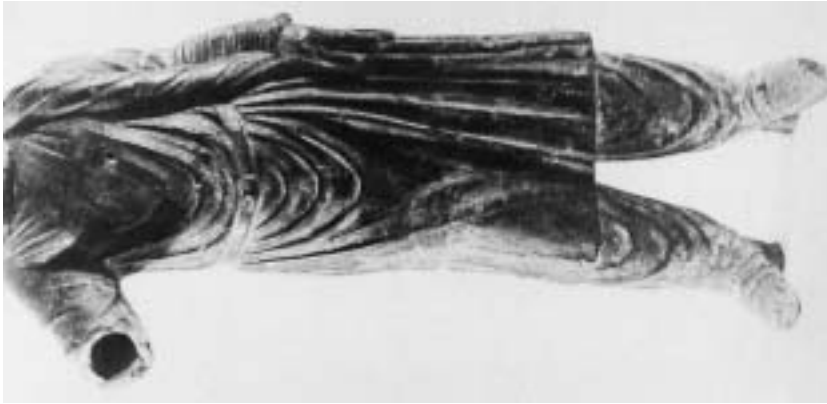
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Pl. I. Parthian and Kushan coins in the British Museum: silver tetradrachms of Phraates III (a), Orodes II or Phraates IV (b), Pacorus II (c-d), Artabanus III (e), silver drachm of Vologases VI (f) and Artabanus IV (g), gold stater of Vima Kadphises (h) and Kanishka I (i), and bronze tetradrachm of Kanishka I (j).



c

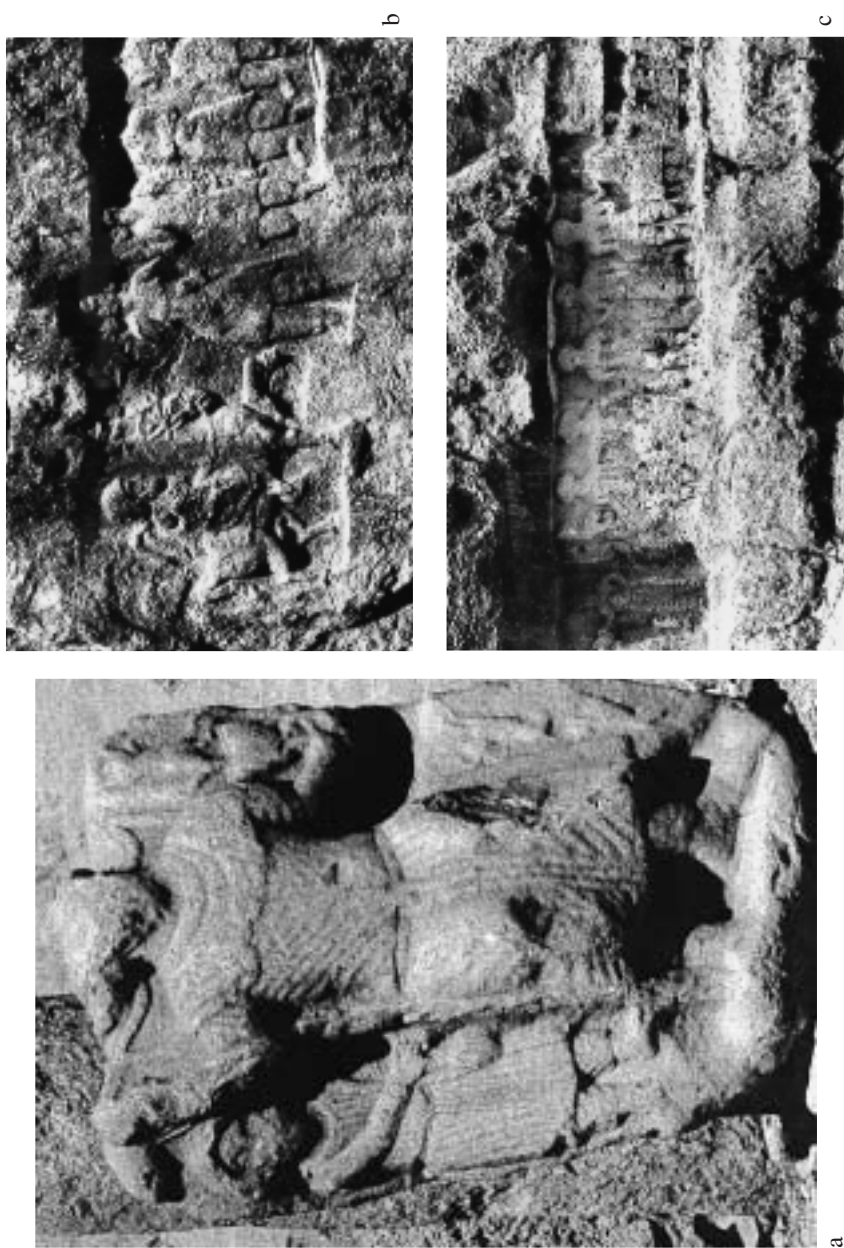


b



a

Pl. II. Bronze statues from Shami, National Museum of Iran, Tehran.



Pl. III. Reliefs from Elymais, southwestern Iran: Bid Zard (a), Hung-i Nauruzi (b) and Shimbar (c).



a



b



c

Pl. IV. Terracotta figurines from Mesopotamia in the British Museum (ANE 1851-1-1,98; 1890-11-12, 1935 and 1972-2-29,1).



a



b

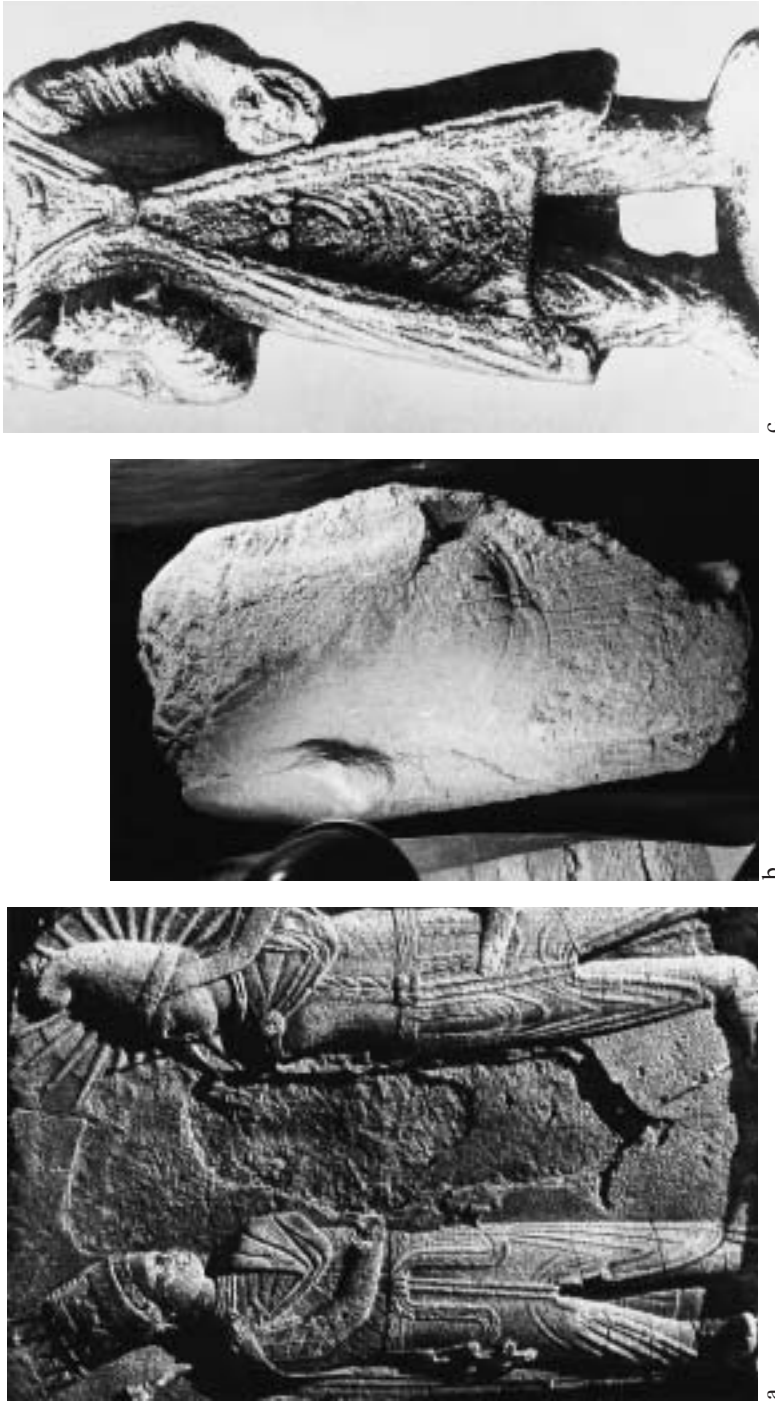


c



d

PL. V. Wall paintings and reliefs from the Mithraeum at Dura Europos (a-b); fragment of a slipper sarcophagus from Warka (c) and burial from Issyk Kurgan (d).



Pl. VI. Relief from Nimrud Dagh (a), statues from Hatra (b) and Shotorak (c).



a



b



c

Pl .VIIa-c. Sculpture from Palmyra in the Palmyra Museum.



Pl. VIII. Parthian relief at Bisitun.



a



b



c

Pl. IX. Relief from Bard-i Nishandeh, National Museum of Iran, Tehran.



a



b



c

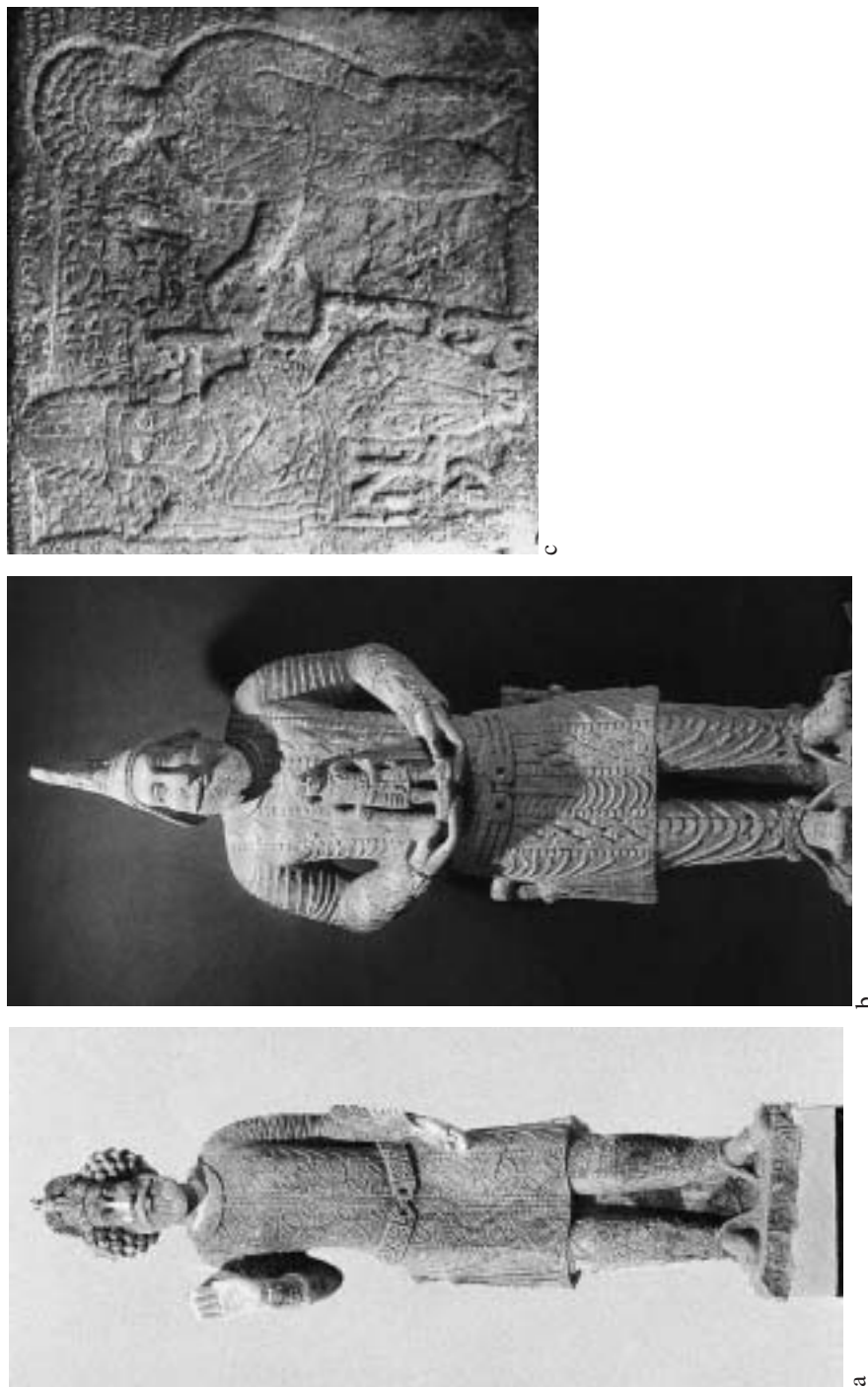


d



e

Pl. X. Statues from Hatra, Baghdad Museum, Iraq (a-d) and statue in the Aleppo Museum (e).



Pl. XI. Statues from Hatra, Baghdad Museum, Iraq (a-b); relief of Artabanus IV from Susa, National Museum of Iran, Tehran.



a



b

Pl. XII a, b. Parthian belt clasps in the British Museum (ANE 1992-1-25,1 and 1981-11-7,1).



a



b

Pl. XIII a, b. Parthian belt clasps in the British Museum  
(ANE 1972-5-20,1 and 1994-6-21,1).



a



b

Pl. XIV. Parthian belt clasps in the British Museum (ANE 1995-9-30,1 and 1927-11-17,1).