

## ART AND IMMORTALITY IN THE ANCIENT NEAR EAST

Discussions of apocalyptic thought and its sources in the ancient Near East, particularly Mesopotamia, have a long scholarly history, with a renewed interest and focus in recent decades. Outside Assyriological scholarship as well, studies of the apocalyptic give significant credit to the ancient Near East, especially Babylonia and Iran, as potential sources for the manifestations of this phenomenon in the Hellenistic period. The emphasis on kingship and empire in apocalyptic modes of thinking warrants that special attention be paid to the regal art of ancient Mesopotamia and adjacent areas in its potential to express the relevant notions. In this book, Mehmet-Ali Ataç demonstrates the importance of visual evidence as a source for apocalyptic thought. Focusing on the so-called investiture painting from Mari, he relates it to parallel evidence from the visual traditions of the Assyrian Empire, ancient Egypt, and Hittite Anatolia.

Mehmet-Ali Ataç studied architecture, art history, and archaeology, earning his Ph.D. from Harvard University, Massachusetts in 2003. He was Whiting Post-doctoral Fellow in the Humanities at Princeton University, New Jersey (2003–4) and Hetty Goldman Member in the School of Historical Studies at the Institute for Advanced Study, Princeton (2010–11). From 2004 to 2015, he taught at Bryn Mawr College, Pennsylvania. A scholar of the art of the ancient Near East, he is the author of *The Mythology of Kingship in Neo-Assyrian Art* (Cambridge University Press, 2010).

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of URLs for external or third-party internet websites referred to in this publication  
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accurate or appropriate.

In spite of sadly insufficient exploration, archaeological research does enable us to see that Teotihuacan reflects the image of infinite cycles, within which the Law of the Centre prevents the splitting asunder of opposing forces. These cycles, based upon the revolutions of the planets and upon laborious calculations, include the simplest – the yearly death and resurrection of Nature – and spread outward to embrace immense units. These great time cycles correspond to the mystic search for moments of supreme liberation, that is, of union between the individual and the cosmic soul, time and eternity, the finite and the infinite.

Laurette Séjourné, *Burning Water: Thought and Religion in Ancient Mexico*

Those who, indeed, attempt to deal with the unsolved problems of archaeology by an analysis and exegesis of meanings and contexts may expect to be accused of “reading into” their material meanings that are not in it. They will reply that the archaeologist or philologist who is not also a metaphysician must inevitably, sooner or later, find himself before a blank wall, which he cannot penetrate.

Ananda K. Coomaraswamy, “Walter Andrae’s *Die ionische Säule: Bauform oder Symbol?*: A Review”

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ABBREVIATIONS

AJA	<i>American Journal of Archaeology</i>
BASOR	<i>Bulletin of the American Schools of Oriental Research</i>
JANER	<i>Journal of Ancient Near Eastern Religions</i>
JCS	<i>Journal of Cuneiform Studies</i>
JNES	<i>Journal of Near Eastern Studies</i>
JAOS	<i>Journal of the American Oriental Society</i>
M.A.R.I	<i>Mari: Annales de recherches interdisciplinaires</i>
RIA	<i>Reallexikon der Assyriologie</i>
LÄ	<i>Lexikon der Ägyptologie</i>
ZÄS	<i>Zeitschrift für Ägyptische Sprache und Altertumskunde</i>