



**Cosmetic Materials and Paraphernalia in  
Ancient Iraq**

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### Cosmetic Materials and Paraphernalia in Ancient Iraq

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#### **Abstract**

Most of the women and men tombs of the early dynastic period at Ur and Kish contained cosmetic shells or cosmetic pigments. The cosmetic shells were also made of gold or silver. It seems that cosmetic pigments in Khafajah were preserved in stone jars. In the royal cemetery of Ur especially in the tomb of queen Puabi precious cosmetic boxes and cosmetic containers were discovered. The cosmetic pigments indicate the white, red, blue, green, purple and black or black brown. The pigments were used to decorate the eyes, eyebrows, lips and the cheeks. The main point behind using the Khol or the eyeliner was to enlarge the eyes, because the big and open eyes signify life compared to the closed eyes, which indicate death. The using of Khol and other cosmetic pigments show the power and vitality of the person. Mirror was the most important items of cosmetic equipments. Mirrors were made at the beginning of polished Obsidian, and then from copper. Several mirrors were discovered at Ur, Tello, private houses at Kish, at Khafajah, Khorsbad and also in Nimrud. Mirror is only one time attested in relief from the Neo-Assyrian period on bronze plaque. The Mirror in the ancient near east

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may have served as a divine attribute. Combs also were very important in Mesopotamian for both men and women. Combs were discovered in both men and women graves, and were placed above the knee or near the head. Often made from ivory, the comb was decorated with geometric motifs or ceremonial scenery. Besides cosmetic shells, cosmetic pigments, mirrors and combs, metal kit, razors, blades and other cosmetic equipments were also discovered.

### **ملخص البحث**

#### **أدوات ومواد التجميل في العراق القديم**

أحتوت معظم مقابر الرجال والسيدات التي تنتمي للمدة المبكرة في أور وكيش على أصداف طبيعية تحوى مساحيق تجميل، وكانت هذه الأصداف تصنع أحيانا من الذهب أو الفضة. وكانت مواد التجميل تحفظ في أواني حجرية في خفاجى. وعُثر بالمقبرة الملكية بأور على صناديق لحفظ أدوات ومواد التجميل مصنوعة من الذهب او من العاج المطعم ومزينة بنقوش جميلة. وكانت ألوان تلك المساحيق تتراوح بين الأبيض، الأحمر، الأزرق، الأخضر والأسود.

كانت هذه المساحيق تستخدم لتزيين العيون والحواجب والشفاه وكذلك الخدود. وكان الغرض الرئيسى من استخدام الكحل أو مساحيق تزيين العيون هو تكبير العين والمبالغة في حجمها لأن العين المفتوحة كانت ترمز للحياة على عكس العين المغلقة التي كانت ترمز للموت.

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وبجانب مساحيق التجميل وأوانى حفظها كانت هناك أدوات أخرى تستخدم فى عملية التجميل منها المرآة التى كانت تعتبر من العناصر المهمة فى عملية التجميل وقد عُثر على نماذج فى أور تلو، كيش، خفاجى، خورسباد ونمرود. وكان المُشط أيضًا من الأدوات المهمة لإتمام عملية التجميل وقد عُثر على العديد من الأمشاط بالمقابر موضوعة فوق الركبة أو بالقرب من الرأس. علاوة على ذلك عُثر أيضًا بالمقابر على أدوات حلقة وشفرات وملاقيط كانت ضرورية لتنظيف الوجه من الشعر.

### Introduction

Since the dawn of Prehistory of human civilization, women and men have shown an interest in toiletries. Records show that a large number of the tombs and graves of the early period in ancient Iraq contained cosmetic pigments, cosmetic shells, cosmetic containers, combs, mirrors, tweezers, razor, and sets of metal toilet. These cosmetic materials and cosmetic equipment were used for cosmetology to improve the appearance of both women and men. However, jewellery and garments were very important as accessories for both women and men. Against this backdrop, this paper will focus solely on investigating the cosmetic pigments, cosmetic containers, mirrors, combs and other cosmetic materials and equipment.

Cosmetic shells and containers were found in the tombs of Ur, Kish, Khafaja and in Assur, as well as. The cosmetic shells included cosmetic pigments, such as red, blue, purple, green, white and black, which were reduced to

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hard paste;. These pigments were used to decorate the cheeks, lips and the eyes. Apart from the abbreviated article of Bimson on 'cosmetic pigments from the royal cemetery at Ur'<sup>1</sup>, there is no detailed study on the cosmetic material and equipment, so my primary focus point in this direction, delineating their names in the Akkadian and Sumerian language, their use and their importance for the afterlife and daily life. Additionally, the cosmetic pigments, cosmetic equipments were found in the tombs of both men and women. The combs and the mirrors were the most important finds. The mirror was used to see the face as the person was applied his/her make-up. The combs were used for creating hairstyles. The tweezers seem to be used for the removal of facial hair and for plucking the eyebrows. Sumerian literature praises the beauty of women in metaphorical terms. For instance, the god Nabu held a comparison between the parts of the body of the goddess Tashmetu and the gazelle, apple, obsidian and lapis lazuli (the comparison between the beauty of women and the Gazelle is still in use in Arabic rhetoric). In Sumerian love literature, Enlil praised the beautiful eyes of the goddess Sud saying: 'kiss me, my lady of most beautiful eyes'.

### **The different words for the cosmetic equipment and material**

In both Sumerian and Akkadian languages different terms were used to express cosmetic pigments and cosmetic equipments. The mirror was the most important item of the cosmetic material in the Old Sumerian period and the following periods as it was the case in ancient Egypt. It was called in the Sumerian language with the names of *urdu ni* –

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*šu – zabar*, *MI.URU* and *zabar.(šu)* “hand mirror”<sup>2</sup> in the literary and administrative texts till the Sargonid Period. The mirror was known in the Akkadian language with the name of *mašalum*, *mušālum* (to make similar, to be equal)<sup>3</sup>, and *nāmaru* from the Old Akkadian period. The syllabic writing for this word is *ŠU.NIG.ZABAR*. It seems that the word *mašalum* was used more widely in mesopotamian texts, but the word *nāmaru* was used in the west, especially in Mari texts<sup>4</sup>. The word *nāmaru* was attested in EA 25, where the king Tušratta of Mittani sent gifts to the Egyptian pharaoh, one of them was a mirror (*nāmaru*) which is made of silver; 40 shekels in weight. Its handle represents a figure of woman, and is made of ivory<sup>5</sup>.

The comb, in the Sumerian language, was referred to as *giš ga – rīg* and *ga-zum* from which the Akkadian word was of *kaššu* or *gaššu*<sup>6</sup> was derived. In the Akkadian language, it is known as *muštu* ‘Arabic مُشَط’ and the name of *giš mu – ša – lu*, as well as<sup>7</sup>. The tooth of the comb was named *šinnu*. The comb used to be made of wood; it had the determinative of the word which indicates wood *giš*. It was also made of ivory or silver. Rarely, it was made of gold<sup>8</sup>.

As for the material of Kohl, it was called in the Sumerian with the name of *še – em<sup>bi</sup> šim<sub>x</sub> sig<sup>9</sup><sub>7</sub>, šim<sub>x</sub> sig<sup>10</sup><sub>7</sub>*, and *ŠIM.BI.ZI.DA*. The latter, *ŠIM.BI.ZI.DA*, was found its way to the Akkadian language in the word of *šimbizidû* which indicates ‘the kohl material’. The syllabic writing for this word is *šim – bi – zi – da* or *šim – bi – zi – du – u*. The material of kohl is called in the Akkadian with the name of *equ* or *egu*<sup>11</sup>. The Kohl itself was called *na<sub>4</sub> – sa-di-du* and the word of *sadidu* as well. Von Soden interpreted the latter word as ‘kohl’. However, the author suggests that this word indicates ‘the stone’ from which the kohl was made of, as

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this word was preceded by the determinative of *na<sub>4</sub>* which means 'stone'. Kohl was also known with 'guhlu' which is similar to the Arabic word 'كحل'.

The Akkadian word, *illūru(m)*, was used to indicate the lipstick or le rouge aux joues. Originally, this word points 'a red flower' from which a red dye could be obtained for the makeup of lips and the cheeks<sup>12</sup>. The yellow dye was called in the Akkadian as *šīpu*. Probably, this pigment and its grade were used to accentuate the skin around the eyes, i.e. eyelids<sup>13</sup>.

### **Cosmetic containers and cosmetic pigments:**

Most of the tombs of women and men dating from the Early Dynastic period to the Sargonid Period had a cosmetic material and equipment. It was considered a basic item of the tomb as the case with the funerary furniture. Woolley wrote on his excavations at the cemeteries of Ur (**Fig. 1**), that every grave of a woman of the old cemetery seems to have contained cosmetics shells (**Fig. 2**)<sup>14</sup>. Actually shells were essential among the cosmetic equipment. The Sumerian tombs contained a shell or a pair of shells which they were used as receptacle and lid (**Fig. 3**). These shells were to keep the cosmetic pigments. In some of the tombs of the queens, shells were found there and made artificially of gold (**Fig. 4**), silver (**Fig. 5**), or copper<sup>15</sup>. Inside these shells were found the remains of pigments which were petrified, i.e. hard paste<sup>16</sup>. The remains of these pigments indicate the white, red, yellow, blue, green, purple and the black or dark brown colours<sup>17</sup>. Archaeologists have not found all of these colours together in one tomb, but two colours only for each grave. The green and black colours were the most common<sup>18</sup>. For example, in the tombs of the

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women in the old cemetery of Ur were found some of these shells, which had the remains of the cosmetic pigments<sup>19</sup>. They were found at Abu Salabikh too. In the cemetery (A) in Kish, which dates from the Early Sumerian Period to the Akkadian Period, 57% of the male graves, 22% of the female graves, and 21% of children and youth burials contain cosmetic shells (**Table 1**). In this cemetery, only one man had a shell, which was made of copper<sup>20</sup>. Significantly, all of the cosmetic equipments, such as cosmetic shells, tweezers, metal toilet case, and razor, which were made of metal, were found in male burials.

Grave No.	Sex	Cosmetic containers and cosmetic equipments
2	Male	Pigment shells
8	Female	Pigment shells
11	Male	2 pigment shells
15	Female	Pigment shells + pins
16	male + female	Metal toilet case + pigment shells + pins
18	Child	Pigment shell + pins
20	Male	Pigment shells
21	Female	2 pigment shells
23	Female	2 pigment shells
24	Female	4 pigment shells
30	Female	Pigment shells

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32	Female	Pigment shells
33	Male	Pigment shells
34	male + female	Pigment shells
40	Male	Metal toilet case + razor
43	Female	Shell pigments
47	Male	Metal toilet case + pins
55	Male	Cosmetic shells + pins
56	Male	Metal toilet case
57	Male	Metal toilet case
65	Male	Metal toilet set + metal razor + cosmetic shells + pins
66	Male	Metal razor + cosmetic shells + pins
67	Male	Metal razor + cosmetic shells + pin
68	Male	Cosmetic shells + silver disk
69	Male	Metal toilet set + cosmetic shells
70	Male	Cosmetic shells
71	Male	Cosmetic shells
77	Male	Metal razor + cosmetic shells
80	Male	Cosmetic shells + pins
81	Male	Cosmetic shells

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82	Male	Metal toilet case
86	Disturbed	Cosmetic shells
88	Male	Cosmetic shells
91	Disturbed	Cosmetic shells
92	Undisturbed	2 metal toilet sets + cosmetic shells
93	Undisturbed	Metal toilet set + cosmetic shells
94	Undisturbed	Cosmetic shells
96	Undisturbed	Cosmetic shells
103	Undisturbed	Cosmetic shells
104	Male	Metal toilet case + cosmetic shells
110	Female	Cosmetic shells + pins + animal head pins
117	Male	Metal razor + cosmetic shells
120	Male	Metal razor
122	Male	Cosmetic shell
125	Female	Cosmetic shells + pin
126	Male	Metal razor blade + Cosmetic shells + pins
128	Male	Metal toilet set + cosmetic shells
130	Adult	Cosmetic shells + metal pins
135	Male	Silver toilet set + pin

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142	Female	Metal shell cup contains Khol + cosmetic shells + pins <sup>21</sup>
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Table 1 shows the cosmetic containers and cosmetic equipments in the cemetery (A) at Kish (Tell Ingharra)

In Khafajah, the natural and artificial shells were not found before the levels which are attributed to Early Dynastic II. It seems that the cosmetic pigments were placed inside jars which were made of stone<sup>22</sup> (**Fig. 6**).

In the last quarter of the third millennium B.C, Moorey and Mackay, relying on the archaeological evidence, stated that cosmetic pigments were found scarcely inside the tombs. They were not placed inside the shells or by any other medium in the tombs<sup>23</sup>. It seems that the shells no longer to be used to preserve the cosmetic pigments<sup>24</sup>. The author suggests that the cosmetic equipment and the shells, which keeps the cosmetic pigments, were placed inside the tombs from the Pre-history to the Early Dynastic II, to serve the funeral aspect. The deceased wished to be in his/her best image when he/she descends to the netherworld. This point of view could be supported by the legend of the 'descend of (the goddess) Inanna to the netherworld'. This legend states that Inanna applied kohl to her eyes, which is called 'come here, come here'. Furthermore, she wore the most beautiful cloth and used the best of her perfumes when she descended to the netherworld. In the following periods, when the cosmetic pigments and equipment were disappeared from the tombs, it seems that they were used to serve the daily use.

Later, inside a tomb of Nimrud, which dates to the Neo-Assyrian Period, some boxes and jars, small containers,

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large vessels, together with a mirror, were discovered. Experts suggest that this assembly of artifacts may have belonged to a woman<sup>25</sup>.

### **The Boxes and the Palettes of the Cosmetic Pigments**

There is a wide range of materials from which the boxes were made, including limestone, alabaster, fired mud, wood and silver. The Sumerian or the Akkadian languages do not have a word for a 'box,' which is used to keep the cosmetic material. There is only one expression, *bit meqiti*, which means 'a case to keep the cosmetic material'. This word is attested in EA 14. This letter has a list of the gifts which the Mittanni King, Tušratta, sent to the Egyptian King Amenhotep III. The former expression occurred two times in this letter<sup>26</sup>. It may indicate this tube, which is made of a precious metal, and similar to these tubes in which the cosmetic powders were kept and dated to the end of the Neo-Babylon or the beginning of the Persian Period<sup>27</sup>. Further, similar tubes were also found in Palestine<sup>28</sup>.

A group of boxes, dated to the first half of the third millennium B.C, and used to keep the cosmetic material was found inside the royal tomb of the Queen, Puabi, in Ur. Inside one of these boxes, a small container, made of silver, was found. It takes a semi-circle shape and is inlaid with pearls and lapis lazuli. A relief for a lion, trampling on a ram and devouring its neck (**Fig. 7**), is engraved on its upper part (Penn museum No. B16744A)<sup>29</sup>. Another rectangular container was found inside the same box and made of wood. It has a case and a lid and is inlaid with pearls and mosaic<sup>30</sup>. A cockle shell which is made of gold with green paint (hard paste) was found in the burial chamber of the queen as well as (Penn Museum B16710)<sup>31</sup>.

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In Susa, capital of Elam, small jars which take the shape of the tubes, were found. These were used to keep the cosmetic pigments and made of stone or rough potteries, which do not have any decorations and paintings. Some of these still keep the remains of the cosmetic pigments.

As for the palettes, which they were used to grind the pigments and the kohl, the archaeological material does not provide us with enough information. The word of *musālu* was used in the Akkadian language, indicating 'the palette of pigment'. These palettes were made of hard wood or limestone stone. The surface of these was concave (**Fig. 8**). The pigments were grinded above the surface of the palettes, and then mixed with ointment or oily perfumes.

In the Region of the Tall Arpachiyah, a small muller was found. It had the remains of the red dye. It is assumed that this muller belongs to a pottery's maker. However, the author suggested that it was used by a woman, grinding the cosmetic pigments, as it was found inside a private house<sup>32</sup>.

### **Mirror**

The mirror is attested to in both the written sources and the archaeological field. In Old Akkadian Period and in Babylonian Period, mirrors were of a great significance in the trousseau. The earliest attestation for the mirror was found in the Çatal Hüyük in south Anatolia (levels 4-5) from the Neolithic<sup>33</sup>. This mirror is made of the polished obsidian. A copper mirror was also found in a tomb of the region of Tello<sup>34</sup>. It dates to the Late Uruk Period. This mirror takes the shape of a disc and has a handle. In the tombs, south of Iraq, many mirrors were found in Kish of the Period of Jamdat Nasr, which were made of copper.

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They have different shapes and sizes with short handles. Some mirrors of the aforementioned model were found in private houses of Khafajah and dated to the same period, i.e. Jamdat Nasr<sup>35</sup>.

Probably two mirrors?, which take the shape of a disc, having a thin and a long handle, were found in two tombs of Ur. They are dated to the Early Dynastic Period<sup>36</sup>. Another mirror from Ur, but this time is dated to the Sargonid Period (2300 BC), was found in a tomb there.<sup>37</sup>

In Khorsabad, north of Iraq, a bronze mirror was found in a private house<sup>38</sup>. It was dated, according to Albenda, to the Eighth century B.C<sup>39</sup>. At some archaeological sites in Nimrud, some of the handles of mirrors, which are made of ivory, took the shape of a naked woman, touches the disc of the mirror (Louvre museum AO 20181) (**Fig. 9**). Unfortunately, some of these were fragmentary<sup>40</sup>.

There is only one representation for the mirror in the Neo-Assyrian art. This attestation was found on a bronze plaque (Louvre Museum AO 20.185)<sup>41</sup>. This plaque depicts two royal figures, the King Esarhaddon and the Queen Mother Nakuta/Naqia<sup>42</sup>. The Queen holds a mirror in one hand, while grasps on a plant in the other hand (**Fig. 10**). According to Gansell,<sup>43</sup> the mirror here refers to the queenship. However, Ornan, Nemet-Nejat and Macgrega see that mirror in the Near East was a divine attribute and serves as votive offerings<sup>44</sup>.

### **The combs**

The comb was a crucial object in the cosmetic equipment. It was used for grooming the hair. Many combs were found in the different archaeological sites during the

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excavations. Most of the combs came from burials for males and females, apart from few of them which were found out the graves<sup>45</sup>. They were always found and placed in the grave of the deceased next to his head or exceptionally above the knee, and the feet. These combs were made of wood or ivory. The oldest combs were found in Tepe Gawra<sup>46</sup> (levels 8 to 10) contemporary to Jamdet Nasr period<sup>47</sup>. These combs were made of the ivory or the bones of the wild pig. The combs take the curved shape (**Fig. 11**), and the teeth of the comb take the same shape of the comb or were made having a straight line. In the tomb of queen Puabi at Ur, combs of gold and silver were discovered (**Fig. 12**). In cemetery A at Kish, two straight combs, which are made of ivory, were found. One of these is in fragments<sup>48</sup>. The other one is in Baghdad Museum (IM 5938), having decorations of geometric motifs in bas reliefs<sup>49</sup>. In the royal tomb of Ur, Woolley found some combs, which are made of ivory. These combs were rectangle. Their backs have geometric motifs<sup>50</sup>.

In the Middle-Assyrian Period, two combs were found in tomb no. 45 in Assur<sup>51</sup>. The two combs belong to a man and his wife. They were placed above the knees. The comb of the man does not have any decoration, while his wife's comb has a ceremonial scene. It represents a procession of six females, walking in the direction of a seventh woman. The background of the scene has palm trees. This scene may represent a celebration with a feast (**Fig. 13**)<sup>52</sup>.

In this period, the Neo-Assyrian, the combs, which take the square shape, are attested<sup>53</sup>. It has teeth along the two sides (Arabic فَلَائِيَة). One side of the teeth of these combs was so tight to extract all of the lice or vermin from

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the hair. Some of the ivory combs were found in Nineveh and Nimrud. They were decorated by geometric motifs e.g. tortuous lines and small circles. These combs which are dated to the Neo-Assyrian Period are similar to the Syrian combs<sup>54</sup>. Moreover, Woolley discovered parallels for these combs from the Neo-Babylonian period<sup>55</sup>.

### **The Cosmetic Pigments of the Eye**

The eyes were the most clear facial feature in the imagery art of the ancient Iraq. The statues show the eyes in a size larger than other facial features. In the rituals of the sacred marriage, the dark material and black pigments were used to paint the eyes and the eyebrows. After the divine priestess had washed her body with purified water, she painted her body with cedar oil and other perfumes; she wears her cloth. Finally, she uses the kohl or the black pigments<sup>56</sup>. The same stages of the purification and using the cosmetic pigments were used in the civil marriage of the bride and groom at the wedding night<sup>57</sup>.

In the love literature, the beauty of the eyes was praised. In the legend of 'Enlil and Sud', the god Enlil says:

'Kiss me, my lady of most beautiful eyes'. In the legend of the love between Nabu and Tashmetu, Nabu hold the comparison between Tashmetu's eyes and lapis lazuli cups. Inanna had the epithet of 'the kohl of [her lover] Dumuzi'. The main point behind using the kohl and the eye pigments was to enlarge the eyes. This was noticed in the statues which were found in Khafajah, Tell Asmar, and Assur<sup>58</sup>. In these statues, the eyes look bigger than the other facial features. The big and open eyes signify life, compared to the closed eyes, which indicate the dead people<sup>59</sup>. The kohl and the pigments show the power and

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vitality of the personality which use these cosmetic pigments. Interestingly, the Sumerian language used the word of *igi* to indicate the 'eye and the face'<sup>60</sup>. This confirms that the eye was the most important feature in the face. A head of a statue or what is so-called 'the Mona Lisa of Nimrud', which is made of ivory, was found in the royal palace at Nimrud. This head keeps the kohl on the outlines of the eyes (**Fig. 14**). This suggests that women in the Neo-Assyrian Period were following the habit of outlining their eyes with kohl<sup>61</sup>.

### **Other cosmetic equipment:**

Inside of the tombs of Ur, some tongs and a long stick were found. The stick may be used to stir the cosmetic pigments. An ivory spoon was found too in the tombs of Ur, kept at the British Museum (**Fig. 15**). It is used for keeping the ointments<sup>62</sup>. In the royal cemetery of Ur and also in the tombs of Kish some toilet kit including metal razors (**Fig. 16**), gold or silver tweezers, pricks (**Fig. 17**) and metal cosmetic cases were also found<sup>63</sup>.

### **Conclusion:**

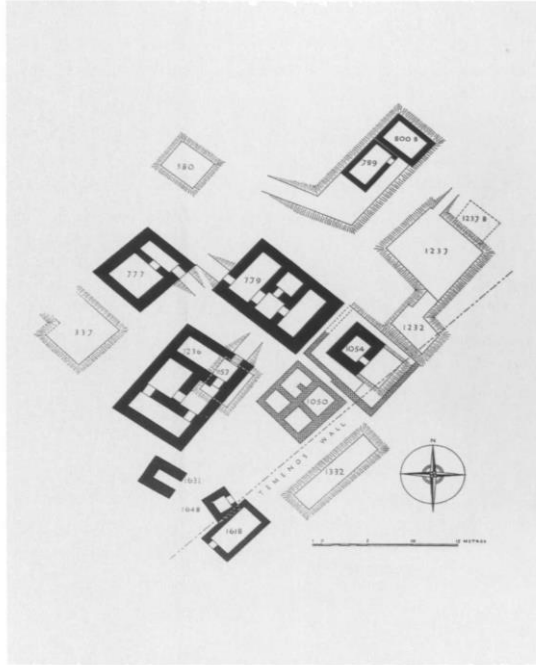
Most of the women and men tombs of the early dynastic period at Ur and Kish contained cosmetic shells or cosmetic pigments. The cosmetic shells were also made of gold or silver. It seems that cosmetic pigments in Khafajah were preserved in stone jars. In the royal cemetery of Ur especially in the tomb of queen Puabi precious cosmetic boxes and cosmetic containers were discovered. The cosmetic pigments indicate the white, red, blue, green, purple and black or black brown. The pigments were used to decorate the eyes, eyebrows, lips and the cheeks. The main point behind using the Khol or the eyeliner was to enlarge

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the eyes, because the big and open eyes signify life compared to the closed eyes, which indicate death. The using of Khol and other cosmetic pigments show the power and vitality of the person. Mirror was the most important items of cosmetic equipments. Mirrors were made at the beginning of polished Obsidian, and then from copper. Several mirrors were discovered at Ur, Tello, private houses at Kish, at Khafajah, Khorsbad and also in Nimrud. Mirror is only one time attested in relief from the Neo-Assyrian period on bronze plaque. The Mirror in the ancient near east may have served as a divine attribute. Combs also were very important in Mesopotamian for both men and women. Combs were discovered in both men and women graves, and were placed above the knee or near the head. Often made from ivory, the comb was decorated with geometric motifs or ceremonial scenery. Besides cosmetic shells, cosmetic pigments, mirrors and combs, metal kit, razors, blades and other cosmetic equipments were also discovered.

In brief, then, as the aforementioned fingerprints of time suggest, one can only ponder and marvel at how little things appear to have changed in the realm of human vanity over eons of antiquity.

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(Fig. 1) The Royal cemetery at Ur

**Aruz, J.,** Art of the first cities: The third millennium B. C. from the Mediterranean to the Indus, New Haven & London, 2003, Fig. 31.

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(Fig. 2) Cosmetic shells containing hard cosmetic pigments – Penn museum (31-17-93, 31-16-542, B17187, B17025 and 35-1-66 B)

Zettler, R., & Horne, L., Treasures from the royal tombs of Ur, Philadelphia, 1998, Pls. 145-6.



(Fig. 3) Cosmetic shell containing green cosmetic pigments – Royal cemetery of Ur – Penn museum B 17186

Zettler, R., & Horne, L., Treasures from the royal tombs of Ur, Philadelphia, 1998, Pl. 145.

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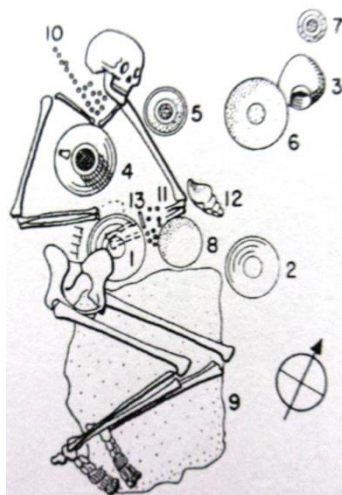
(Fig. 4) Gold cosmetic shell contents hard cosmetic pigments – Ur – Penn museum B 16710

Aruz, J., *Art of the first cities: The third millennium B. C. from the Mediterranean to the Indus*, New Haven & London, 2003, P. 400.



(Fig. 5) Silver cockel cosmetic shell - queen Puabai –  
1<sup>st</sup> dynasty of Ur – Penn museum B 16711

Zettler, R., & Horne, L., *Op. cit.*, Pl. 135.



(Fig. 6) Grave 73 – Khafajah – No. 5: A stone  
cosmetic jar

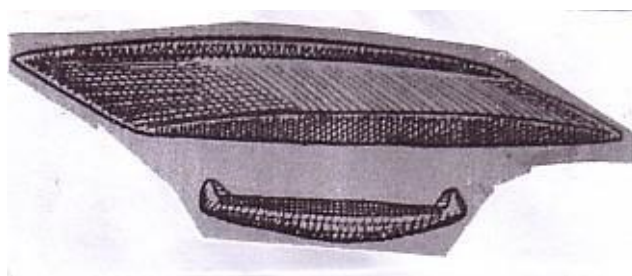
**Delougaz, P. et al**, *Private Houses and Graves in the Diyala region*, *OIP* 88, Chicago, 1967, Fig 56.

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(Fig. 7) Cosmetic box lid of queen Puabi – 1<sup>st</sup> dynasty of Ur – Penn Museum B16744a

Quick, J., Magnificent objects from the university of Pennsylvania museum of archaeology and anthropology, Philadelphia, 2004, Pl. 152.



(Fig. 8) Cosmetic stone palette – Arpachiyah  
Mallowan, M. E., & Cruikshank, J. R., *Iraq* 2, No. 1 (1935) Fig. 52, 4.

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(Fig. 9) Bronze mirror – Louvre museum AO 20.181

Albenda, P., “Mirrors in the Ancient near East”,

Source: Notes

in the history art 4, No. 213 (1985) Fig.6.



**(Fig. 10)** Relief on bronze plaque – Louvre museum  
(AO20.185)

Parrot, A. & Nougayrol, J. “Asarhaddon et Naqi’a sur  
un bronze du Louvre (AO20.185)” Syria 33, Fasc.1/2  
(1956)

Pl. 6.



**(Fig. 11)** Ivory curved comb, Tepe Gawra

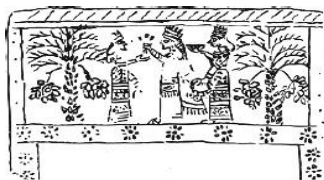
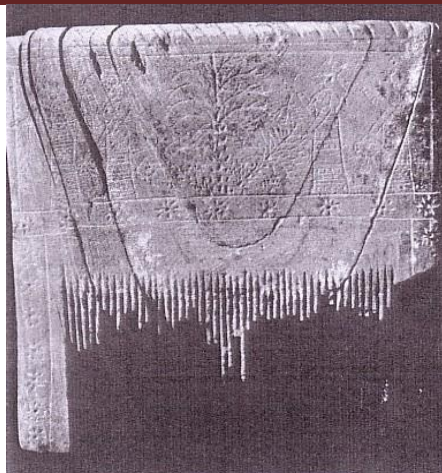
Tobler, A. G., Excavations at Tepe Gawra, vol. 2,  
Pennsylvania, 1950, pl.54



**(Fig. 12)** Gold and Lapis lazuli adornment of Queen Puabi – royal cemetery of Ur - Penn museum

Gansell, A. R., “Ancient Mesopotamian Women” in: A companion to women in the ancient world, (ed.) Games, S. & Dillon, S., Blackwell, 2012, P. 15, Fig. 1.2.

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(Fig. 13) Ivory comb – Middle Assyrian period -  
tomb No. 45 – Berlin museum

Haller, A., Die Gräber und Gräfte von Assur,  
*WVDOG* 65 (1954) fig. 163 a-b.

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(Fig. 14) Ivory head of a woman - Nimrud – 1<sup>st</sup> Millennium BC – metropolitan museum of Art

Gansell, A. R., “Ancient Mesopotamian Women” in: A companion to women in the ancient world, (ed.) Games, S. & Dillon, S., Blackwell, 2012, P. 22, Fig. 1.5.



(Fig. 15) Ivory spoon of ointment with handle in form of a nude woman – Ur – Kassite period - British museum

Seibert, I., Women in ancient Near East, Leipzig, 1974, Pl. 44a.

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(Fig. 16) Copper blade (razor?) – Ur – Penn museum B 17387

Zettler, R., & Horne, L., Op. cit., Pl. 172



Penn museum B 16714

Penn museum B17085

(Fig. 17) Gold and silver kit

Zettler, R. L., & Horne, L. C., Op. cit., Pl. 173.

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<sup>1</sup> Bimson, M., "cosmetic pigments from the royal cemetery at Ur" *Iraq* 42 (1980) PP. 75-77.

<sup>2</sup> The word *zabar* means 'copper' but it was used to imply 'mirror'. Generally, the mirror disk was made of copper cf: Steinkeller, P., "On the Meaning of *zabar.šu*", *ASJ* 9 (1987) PP. 347-349; Foxvog, D. A., *Elementary sumerian glossary*, California, 2014, P. 69.

<sup>3</sup> CAD M/2, 256; Salonen, *Hausgeräte*, 1965, PP. 111f.

<sup>4</sup> ARM 7, 245.

<sup>5</sup> EA 25 iii 56-57, 58-59.

<sup>6</sup> Reiner, E. & Civil, M., "Another Volume of Sultantepe Tablets", *JNES* 26, No. 3(1967) P. 210f; CAD 5, 60; AHw I, 458b.

<sup>7</sup> Waetzold, H., *Untersuchungen zur neusumerischen Textilindustrie*, 1972, S. 115.

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<sup>9</sup> MSL 3, 102, 72; AS 7, 45, 49.

<sup>10</sup> CT 12, 40, 48.

<sup>11</sup> AHw 1, P. 191.

<sup>12</sup> AHw I, S. 373; MSL 7, 140, 319.

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<sup>15</sup> *Ibid.*, P. 245.

<sup>16</sup> Moorey, P. R. S., *Ancient Mesopotamian materials and industries: The archaeological evidence*, Winona Lake, 1994, P. 139.

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<sup>18</sup> Woolley, L. C., UR excavations II, P. 245.

<sup>19</sup> The number of the cosmetic shells, which were found in the tombs from the end of the prehistory to the Early Dynastic II, is less than the number of these which were found in Diyala and Kish; cf. Woolley, S. L., Ur Excavations II, London, 1934, P. 412f.

<sup>20</sup> In the tombs of cemetery (Y) of the Early Dynastic I at Kish, a small number of cosmetic shells were found. However, they were found in 42% of the tombs of the cemetery (A). The latter tombs are dated to the Early Sumerian Period and the Akkadian Period.

<sup>21</sup> For the Cemetery A at Kish and its contents cf. Moorey, P. R. S., "Cemetery a at Kish: Grave Groups and Chronology", *Iraq* 32, No. 2 (1970) PP. 86 – 128.

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<sup>23</sup> Moorey, P. R. S., Op. cit., P. 138; Mackay, C., 1929, P. 130.

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- <sup>46</sup> Tepe Gawra is an ancient Mesopotamian settlement in northern Iraq, near the ancient site of Nineveh and fifteen miles northeast of the modern city of Mosul. It was excavated by archaeologists from the University of Pennsylvania, led by E.A. Speiser, who first discovered the site in 1927, and later, C. Bache. The excavations showed that the Tepe Gawra site was occupied from approximately 5000 B.C. to 1500 B.C.
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- <sup>51</sup> Tomb 45, as it is known, dates from the 14<sup>th</sup> to 13<sup>th</sup> century B.C., it consists of a shaft and a great burial chamber, and the tomb contained the skeletons of nine adults and a child. Cf. Gansel, A. R., "Ancient Mesopotamian women" in: *A companion to women in the Ancient world*, edited by Sharon James & Sheila Dillon, Blackwell, 2012, P. 17.
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- <sup>55</sup> Woolley, L. & Mallowan, UE 9 (1962) Pl. 20 and 34.
- <sup>56</sup> Kramer, S. N., *Sacred Marriage*, P. 62; Kramer, S. N., *Enmerkar*, P. 66.
- <sup>57</sup> Greengus, S., "[Old Babylonian Marriage Ceremonies and Rites](#)" *JCS* 20, 2 (1966) P. 55f.
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