

## Formal diversity of images of deities in ancient Iraqi art

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### Abstract:

This research is concerned with studying (the image of God in ancient Iraqi art.(According to their belief, it falls into four chapters. The first chapter is devoted to explaining the research problem, the need for it, its importance, its objectives and limits, and defining the most important terms contained therein.

The research problem dealt with the subject of the image of God (as it is an ancient cosmic phenomenon, ancient history) in the ancient Iraqi art, and the many reasons that resulted in it that made that image distance its vocabulary and its religious and mythological features towards many constructive and conceptual formations of the spirit of ancient Iraqi art, in Sumer and Akkad And in the Sumerian Akkadian resurgence, in Assyria and in Babylon. Hence, the search for the development of the image of God as a sacred model in ancient Iraqi art opens wide horizons of knowledge and raises urgent questions about the image of God, and how did it develop from one era to another? The researcher found that there is a necessary need for this study, represented in the fact that the subject was not dealt with and studied in this detailed manner, which formed a knowledge vacuum in this field.

The research has a goal: revealing the development of the image of God in the ancient Iraqi art, and the importance of the research was evident in that it represents the inauguration of a new knowledge, within the area of ancient Iraqi art, that allows scholars, connoisseurs of art, and those interested in this specialty, to see the theme of God and how his image evolved through the stages of civilization in ancient Iraq. With regard to the limits of the research, it was determined by studying the image of God in ancient Iraqi art through stereoscopic sculptures. Obelisks, votive tablets, and cylindrical seals for the period from the era of Warka and Hamada Nasr until the end of the ancient Assyrian era (3500 BC - 612 BC), which are found in the Iraqi Museum and in illustrated books and magazines. As for the second chapter, it contained the theoretical framework and previous studies, and it included two sections, the first concerned with the study of mythological and religious beliefs. The second concerned me with studying (the image of God in ancient Iraqi art). As for the third chapter, it was concerned with the research procedures (the research community, research samples, research tool, research method, mathematical and statistical means, then samples).(The fourth chapter included the results, conclusions, recommendations and proposals.

**key words:** Diversity .The form ,Development, Image , Arafha (Alloush) myth.