FIGURAL ANATOLIAN STAMP SEALS FROM THREE ASSYRIAN COLONY PERIOD SITES: KARAHÖYÜK-KONYA, ACEMHÖYÜK AND KÜLTEPE

A Master's Thesis

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I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in the Department of Archaeology.

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ABSTRACT

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The first half of the 2nd millennium B.C. in Anatolia is marked by the presence of Assyrian merchants, who settled down in the region. The foreigners introduced a new glyptic tradition to Anatolian inhabitants, who up to that moment were using solely stamp seals. These encounters and daily cohabitation resulted in the emergence of four different styles in glyptic present in the Assyrian Colony Period. The analyzed stamp seals from Karahöyük-Konya, Acemhöyük, and Kültepe belong to the Anatolian Style group. However, each site had its own approach to the themes and motifs. The seals from Karahöyük-Konya and Kültepe focus on the various animal representations. However, in the case of Kültepe seals the phenomenon of *horror vacui* can be observed, whereas the layout in Karahöyük-Konya is more organized. The deity figures in both sites tend to be simply executed, therefore it is difficult to identify the nature of the divinity. On the other hand, the anthropomorphic divine iconography is predominant in Acemhöyük, showing the most sophisticated and elaborate figures, who are often accompanied with attributes. Moreover, the seals from Acemhöyük are also very fond of mythological creatures.

Finally, the differences between local cylinder and stamp glyptic is also noticeable. The motifs and themes like the figures of War god, Weather god, bull, bull altar, and combat scenes popular in the cylinder seals are missing in their Anatolian stamped counterparts.

Keywords: Acemhöyük, Assyrian Colony Period, Karahöyük-Konya, Kültepe, Stamp Seals

ÖZET

ÜÇ ASUR KOLONİ DÖNEMİ YERLEŞİMİNDEN FİGÜRLÜ ANADOLU DAMGA MÜHÜRLERİ: KARAHÖYÜK-KONYA, ACEMHÖYÜK VE KÜLTEPE

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M.Ö. 2. Binyılın ilk yarısında Anadolu, bölgeye yerleşmiş olan Asurlu tüccarların varlığı ile dikkat çekmektedir. Yabancılar, o güne kadar sadece damga mühürler kullanlan Anadolu yerlilerine yeni bir oymacılık geleneğini tanıttılar. Bu karşılaşmalar ve günlük birlikte yaşama, Asur Koloni Dönemi'nde dört yeni mühür stilinin ortaya çıkmasıyla sonuçlanmıştır. İncelenmiş olan Karahöyük-Konya, Acemhöyük, ve Kültepe damga mühürleri, Anadolu stili grubuna aittir. Ancak her yerleşimin, tema ve motiflere kendine özgü bir yaklaşımı mevcuttu. Karahöyük-Konya ve Kültepe mühürleri birçok hayvan tasviri üzerine odaklanmıştır. Bununla beraber, Kültepe mühürleri örneklerinde, *horror vacui* fenomeni görülürken, Karahöyük-Konya mühürlerinde düzenleme daha organizedir. Her iki yerleşimde de tanrısal figürler oldukça bastiçe betimlenmiştir, bu sebeple tanırları tanımlamak zordur. Bunun yanısıra Acemhöyük'te, çoğunlukla bir atribü ile betimlenen, sofistike ve ayrıntılı antropomorfik tanrılar baskındır. Buna ek olarak, Acemhöyük

mühürlerinde mitolojik yaratıklar da görülmektedir. Ayrıca, yerel silindir ve oyma mühürler arasındaki fark belirgindir. Savaş tanrısı, Gök Tanrısı, boğa, boğa altarı ve mücadele sahneleri gibi motifler ve temalar silindir mühürlerde yaygın iken, Anadolu damga mühür örneklerinde görülmezler.

Anahtar kelimeler: Acemhöyük, Asur Koloni Dönemi, Damga Mühürleri, Karahöyük-Konya, Kültepe

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CHAPTER 1

Introduction

Seals have always played a vital role in an administrative system. They could be used by individuals or offices and had multivalent functions. The seal was a device used for ratification, identification but also ornamentation. It could reflect personal taste or the status of a person. Generally, the seals were impressed on tablets, as a confirmation of the validity of the treaty or contract. It gave a document a legal force. Therefore, one might say that a seal served a purpose of a modern signature, without which you cannot conclude a deal. Secondly, the sealing system was important for commercial activities. The ownership of traded commodities was recognized due to the stamped bulla, a lump of clay that could have been attached with a string to the variety of objects: vessels, boxes, jars, sacks or tablets. Finally, seals could also be treated as jewelry or amulets (Collon, 1993: 113-116).

The second millennium B.C. in central Anatolia is a fascinating period for glyptic studies. This is the time, when due to Assyrian presence during the first centuries of the millennium, two traditions clashed leading to new glyptic styles and practices in

Anatolia. However, the great majority of glyptic studies concerning the seals from the Assyrian Colony Period is about the cylinder seals. Stamp seals are treated more as an appendix to the far larger group of cylinder seals, and end up in the general categories called Anatolian (Özgüç, 1988: 22), Native-Anatolian (Kulakoğlu, 2011: 1027) or Native Style (Leinwand 1992: 142-143). Little attention is devoted to the issue of Anatolian stamp seals *per se*. That is why I decided to single out the stamp seals and look at them as a separate unit. This thesis will focus on the stamp seals from three sites that are significant for the period: Karahöyük-Konya, Acemhöyük and Kültepe. I chose these sites because they provided me with the largest sets of published seals.

Karahöyük-Konya and Acemhöyük bear no evidence for the actual presence of Assyrians. There are no tablets or archives belonging to the foreign merchants. Kültepe on the other hand has confirmed the long-term presence of Assyrian merchants in this period due to the existence of Assyrian house archives that provided thousands of tablets and hundreds of seal impressions. The Kültepe stamp seals therefore offer a significant group for comparison with the other two sites.

The seal impressions from Karahöyük-Konya are contemporary to the period Kültepe Kanesh Ib (Alp 1990: 270). Two types of items were stamped: clay bullae (431 examples) and terracotta crescents (175 examples)[1]. The crescents were found mainly in buildings C, P, M and a rubbish pit, while the bullae were found in "palace L" and the pit near the O building. The sealings from bullae and crescents do not coincide (Weingarten, 1990: 65-66).

[1] further 104 crescents were not stamped but incised and 31 crescents are blank

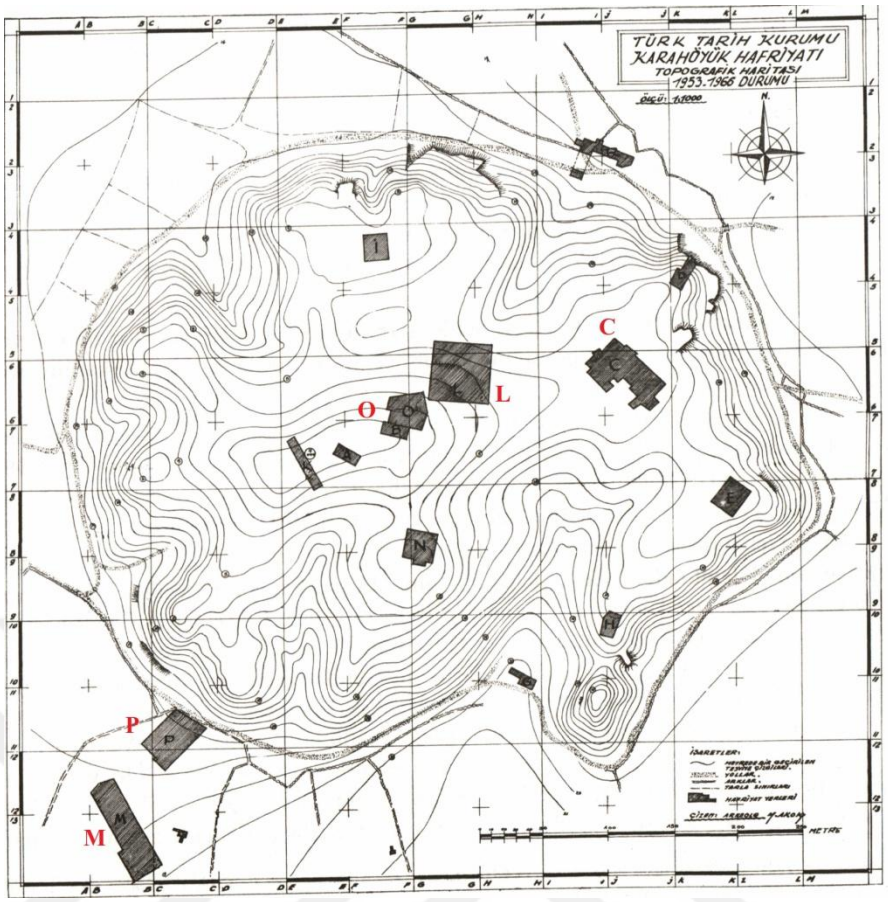


Fig. 1. Plan of Karahöyük-Konya, showing the trenches where stamp seal impressions were found

The Acemhöyük sealings were found in the two palaces excavated at this site. The Sarikaya palace consists of around 50 rooms and open courtyards. Stamped bullae were found in every room, scattered around the vessels, except for the rooms that contained pithoi. The Hatipler Tepesi palace consists of 67 rooms. Similarly to the Sarikaya palace, the bullae were found in every room except for the ones that contained pithoi (Özgüç, 1980: 61). The sealings from Acemhöyük are also contemporary to the ones from period Kültepe Kanesh 1b (Veenhof, 1993: 646).

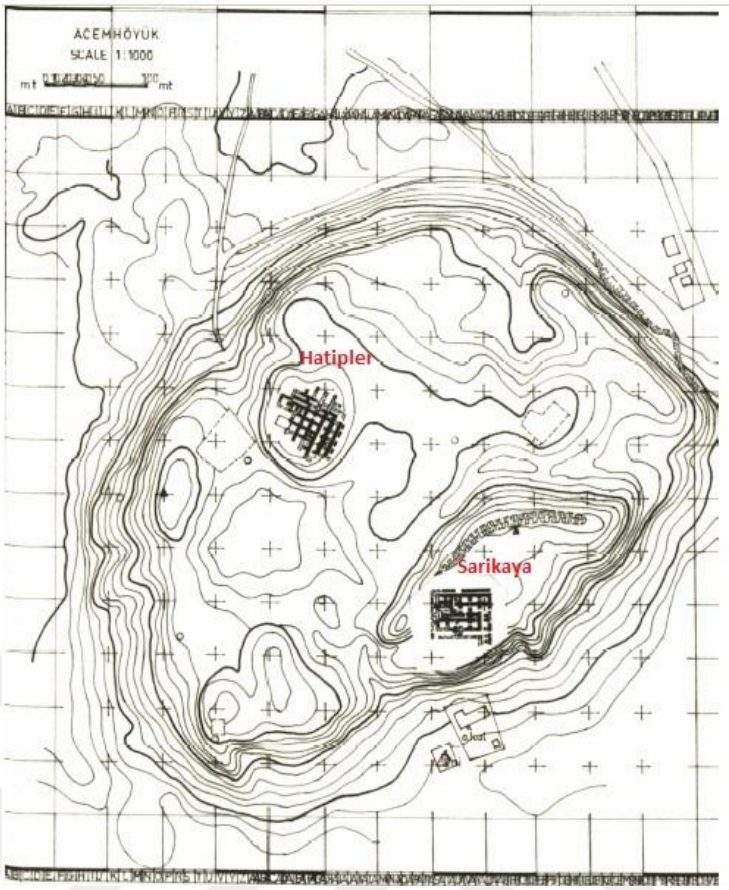


Fig. 2. Plan of Acemhöyük, with its two excavated palaces

The sealings from Kültepe were found mainly in the private houses of Assyrian and local merchants in the *karum* district where the sealed tablets, envelopes, bullae and seals themselves were found (Özgüç, 1968: 39-40). Kültepe also provides us with the exceptional examples of identified sealings belonging to the local rulers (Özgüç, 1996: 267). The seals from Kültepe relate to the periods Karum II and Karum Ib. In my catalogue I did not follow their categorization according to their period, since the differences between the level II and level Ib stamp seals will not be discussed in this thesis because of the constraints of thesis length.



Fig. 3. Aerial view of Kültepe-Kanesh (on the left the karum, on the right the citadel)

This thesis investigates the themes and motifs of the stamp seals to determine which elements are foreign and which are local, and how those motifs were handled by the Anatolians. This approach leads to the main question of the thesis, namely whether the term “Anatolian style” is a valid term for discussing the local glyptic from this period. In my opinion, this term implies a stylistic uniformity for central Anatolia and for both local cylinder and local stamp seals. I will show, on the contrary, that considerable variations existed among the three sites studied here.

In Chapter 2 I will describe the relationship between the Assyrian merchants and Anatolian inhabitants. I will talk about why the Assyrians wanted to settle in Anatolia, the mechanics of trade and the organization of *wabartums* and *karums*. Moreover, I will investigate the social consequences of these interactions.

In Chapter 3 I will present a catalogue of the stamp seals with figural motifs that are the backbone of my thesis. They are classified first according to site; and each assemblage is then grouped into sealings presenting masks, human and animal figures and hybrids. Seals with only geometrical motifs are not included in the scope of this thesis.

In Chapter 4 I will present the main themes and motifs of the local stamp seals and how each site handles them. The division of main themes follows the classification used in the catalogue. With regard to the human figures and divinities, the focus will be mainly put on the clothing, headgear, thrones and attributes. The analysis of the animal and hybrid figures will be based on what kind of species are present in local glyptic and in which configurations the figures appear. Finally, the last part of the chapter will deal with chosen subsidiary motifs.

Chapter 5 will summarize the work in the thesis and will evaluate the term Anatolian Style with regard to the differences and similarities of stamped glyptic coming from the examined three sites. I will consider the arrangement of figures, the intensity of filling motifs and the whole organization of the seal's layout. The issue of differences between Anatolian Style cylinder and stamp seals will also be briefly addressed. Due to the limitation in the length of this thesis iconographic comparisons with other figural representations such as sculpture will not be discussed.

The analysis of the stamp seals from Karahöyük-Konya, Acemhöyük and Kültepe shows that each site has its preference with regard iconographical themes and their execution. Karahöyük-Konya and Kültepe focused on animal representations; however the Kültepe figures tend to be clustered, whereas Karahöyük-Konya's arrangement is clearer. Acemhöyük put emphasis on religious and mythological

scenes and displayed the biggest variety of types of divinities. Finally, it seems that Anatolian stamped glyptic was more hermetic with respect to choosing the iconographical motifs, in contrast with their cylinder counterparts, which embraced a great variety of motifs including several types of Weather Gods, War Gods and battle scenes.

CHAPTER 2

CENTRAL ANATOLIA IN ASSYRIAN COLONY PERIOD

In the second millennium BC Anatolia was the destination of an Assyrian trading system unique for that period. The Assyrian merchants travelled to Anatolia in order to sell their goods and at one point began to settle in the region, establishing *kārums* and *wabartums*. The Akkadian word *kārum* stems from the Sumerian *kar* meaning "embankment" or "quay". It broadened its definition to "harbor" and "mooring place" (Larsen, 1976: 230-231). Finally, it was used to denote a commercial settlement, harbor district or the community of merchants living outside of the main city. The *wabartum* was also connected to the commercial activity, but its importance and size was significantly smaller than *kārum*. The world *wabartum* is probably related to *wabrum*/*ubrum* which meant "guest" and it might have resembled

a sort of caravanserai (Larsen, 1976: 279). In the literature of the period *kārum* is translated as colony, however this commonly used title implies an inaccurate perception about the nature of the Assyrian presence in Anatolia. As it will be pointed out later in this chapter the relationships between the Assyrian merchants and the native community were far from the domination or dependency of either side in this system.

Our main source of information for this period stems from the astonishing archives found in Kültepe-Kanesh. The texts date to two kārum levels in Kültepe: kārum level II (1950-1863 BC., around 23,000 tablets) and Kārum level Ib (1833-1719 BC, around 500 tablets). Therefore, for these periods we have an attested presence of Assyrians living in Anatolia (Kulakoğlu, 2011: 1019, 1028). Unfortunately, it must be noted that the image of the Anatolian-Assyrian contacts may be distorted since the material is predominantly one-sided. Firstly, we do not have the tablets from Ashur mentioning trade activities. The only textual material from Ashur dating to the kārum period concerns school tablets and royal building inscriptions (Barjamovic, 2011: 5). Secondly, more importantly out of 23,500 tablets found in Kültepe-Kanesh most of the texts belong to the house archives of Assyrian merchants. Only ten archives can be identified as containing native documents, which make up for 5% of the whole corpus of texts from Kārum level II (Hertel, 2014: 27). In Kārum level Ib there is an increase in the identified Anatolian archives up to 25%. However, the native archives are not so rich in tablets, as are the Assyrian ones. They are composed of several texts, whereas Assyrian archives include hundreds, sometimes even up to a thousand documents (Michel, 2014: 73). Finally, we have only ca. 50 tablets coming from the Kanesh citadel (Barjamovic, 2008: 55). The Assyrian merchants' texts include several categories of documents: private letters, contracts between the merchants and

local rulers, accounts, transport contracts, legal texts, marriage contracts etc. Those texts are the basis for our reconstruction of the Assyrian long-distance trade network in Anatolia.

Before describing the mechanics of the trade system some remarks concerning the differences in the political structure of those two lands must be made. The Assyrians were a more or less centralized theocratic and oligarchic kingdom with the capital in Ashur. The city was governed by 3 parties. The king bore the title of *iššiʾak Aššur* (the governor of Ashur) which in time was transformed to "governor of god Ashur" (Liverani, 2014: 212). He held important religious responsibilities and was the chief priest of the city god (Larsen & Lassen, 2014: 175). Although he was the most important individual in the city, the real power was in the hands of the *ālum* (city) represented by the *puḫrum* (the Assembly) (Larsen, 1976: 368-371). The assembly included the heads of the free families of the city, probably the elders. It had legal jurisdiction, issued verdicts and also oversaw the trade affairs. The king was the executor of the Assembly's decisions (Larsen & Lassen, 2014: 175). The last important representative of the city was the *līmum* – the eponymous official, whose name denoted the current year. He was chosen from several candidates and his tenure lasted one year. His specific role in the political structure of the city is still vague. He might have been an equivalent of a mayor (Liverani, 2014: 212) or generally held the main administrative power in the city (Larsen, 1976: 368-371). When it comes to the political system in Anatolia, it was quite different in comparison to Assyria. It resembled the network of independent main cities that were the head of local kingdoms. According to the textual data there were ca. 30 city-states in Anatolia (Liverani, 2014: 218). Each city-state was governed by a king with the title *rubaʾum* (king/chief) or *rubaʾum rabiʾum* (great king) or a ruling couple (Barjamovic, 2011:

6). Additionally, the texts mention several palace and town officials, whose titles show that their duties were clearly defined: “chief of the citadel”, “chief of the storehouse”, “chief of the market”, “chief of metals”, “chief shepherd”, “chief herald”, “chief horse master”, “chief of weapons” etc. (Liverani, 2014: 219; Barjamovic, 2011: 6; Larsen & Lassen, 2014: 175). It must be noted that we do not know the original Anatolian names of those titles; the translation is based on the Assyrian tablets written in the Assyrian dialect of Akkadian (Liverani, 2014: 219; Barjamovic, 2011: 55).

Despite the fact that the kārum was located on the foreign territory, it enjoyed great autonomy. The texts provide us with a clear-cut hierarchy in the Assyrian trade system. The *wabartum* was under the control of the nearest *kārum*, whereas all the Assyrian *kārums* in Anatolia were subordinate to the *kārum* in Kanesh, which answered to Ashur. The texts describe the political structure of kārum-Kanesh. Envoys of the City (ie. Ashur) were the superior power in the kārum-Kanesh. They were involved in diplomacy and contacts with Anatolian kings (Larsen, 1976: 246-47). Additionally, they supervised the work of the head *kārum*. Next political structure was the Council, which was composed of “big men” according to the statute texts. The “big men” most probably designated the most influential families of the Assyrian merchant community. The Council examined the economical, legal or political affairs that were meant to be debated by the Assembly (*kārum ṣaher rabi* – “the colony, small and big”) (Larsen, 1976: 372). It could reject the case or agree to put it forward in front of the Assembly (Larsen, 1976: 295-96). The textual record also report on the influential office of the “Secretary” or “Scribe”, who was in charge of conveying the Assembly and also monitored the adherence to the procedures during the meetings (Larsen, 1976: 304). The *kārums* could also entrust him with

their affairs. Finally, the texts mention that in his bureau other *kārums* paid their taxes. Next crucial office belonged to the *limmum*. It must be noted that the character of kārum-Kanesh *limmum* was drastically different from the one in Ashur and unfortunately the texts do not clearly explain their role in the kārum. Firstly, the office of *limmum* included from 1 to 3 officials who lived in the *kārum*. They had no relation to the year-eponyms. They rather acted as representatives or delegates of the Assyrian community under specific circumstances that are not well specified by the texts (Larsen, 1976: 373). Finally, there was an office of the *hamuštum* (the week-eponym), however his role and function is not well explained by the textual evidence as well (Larsen, 1976: 374). According to Larsen, this office and the Envoys of the City did not exist in Kārum Ib period (Larsen, 1976: 273, 357). When it comes to the other *kārums* and *wabartums* they had special boards including from 5 to 10 local influential people coping with daily matters (Larsen, 1976: 374). Nevertheless, it must be emphasized that the really important affairs, mainly involving local kings or individual cases were dealt with by the agents sent by kārum-Kanesh, who also passed the orders to the smaller *kārums* from Kanesh. Therefore, kārum-Kanesh played the principal role in the administration of the colonial system (Larsen, 1976: 280). As it was mentioned earlier, the *wabartum* depended on the neighboring *kārum*, although it also had some privileges mainly concerning the legal matters. It could issue the verdicts, choose the arbiters or witnesses and conduct the correspondence (Larsen, 1976: 278). It is also worth noting that the status of the trading outpost was not permanent. The *wabartum* could upgrade its rank to *kārum* over time (Larsen, 1976: 236-239). It is estimated that ca. 40 Assyrian *kārums* and *wabartums* covered Northern Syria and Central Anatolia during the Kārum II period (Barjamovic, 2011: 5).

The Assyrians had permission to settle in Anatolia from the local rulers. Each treaty was negotiated between the palace and the representatives of the kārum-Kanesh. When the Anatolian king died, the treaty had to be arranged and sworn anew between the new ruler and the merchants. The king committed himself to protect the trade routes that were used by the Assyrian caravans and to recognize the autonomy of the Assyrian *kārums*. Additionally, the king guaranteed the compensation for the merchant in case of the robbery on the route under the control of the kingdom. The king was also obliged to extradite a murderer of the Assyrian merchant (Barjamovic, 2011: 26). In return the local palace levied the taxes on the foreign merchants (both on the ones in the *kārum* and on the route as well) and had the pre-emption right for the goods (up to 10% of the goods) imported by the Assyrians. The tax called *dātum* included 10% of the estimated value of the commodities and was paid to the local kings during the transiting on their lands. The *nishātum* tax was paid in the Anatolian palace immediately after reaching the destination (5% on the textiles, 3% on the tin). The *šaddu'atum* tax was paid at the departure of the merchant (Liverani, 2014: 217). Sometimes the local kingdom could also influence the shape of the trade activities by introducing monopolies or restrictions concerning e.g. the metal *amūtum* or the precious stone *husārum* (Larsen, 1976: 245). To sum up the extraterritorial nature of the *kārum* was guaranteed by the contract with the local ruler. However, if the Assyrian merchant would not comply with the contract decisions, he would be subjected to the local judicial system.

The basis of the trade was textiles and tin that the Assyrians exchanged for silver and gold. The textiles were not only coming from Ashur itself. Assyrians also imported cloth from Babylon that they sold on the Anatolian market. The source of tin was also foreign. It is not certain from where the Assyrians were acquiring tin. Probably

they brought it from the Iranian plateau (Liverani, 2014: 216). The estimated ratio between the exported textiles and tin amounted to 3:1 (Larsen, 1976: 89-90). Inside Anatolia the settled Assyrians established another interior exchange system, where they traded in wool and copper (Barjamovic, 2011: 14). The commodities were transported by donkeys, that were also sold in Anatolia. One donkey could carry around 90 kg of the merchandise (Larsen, 1976: 102). It is estimated that the trip between Kanesh and Ashur could take five to six weeks (Barjamovic, 2011: 15). The main threats that the transport could encounter on the route was robberies. The texts also mention wild animal attacks and problematic weather conditions like a very cold winter. Nonetheless, the most troublesome obstacles that the Assyrian archives describe were the conflicts between Anatolian kingdoms that resulted in embargos and wars. The local unrest would lead to difficulties with deliveries or even the destruction of the transport (Barjamovic, 2011: 27-29).

We can describe the structure of the Assyrian business relationships in two ways. The first type can be summarized as family-firms, where the business was a generational way of life. The heads of the powerful family-firms were operating in Ashur, while they sent their young family members to live in Anatolian kārums to look after the business (Larsen, 1977: 121). The second type of arrangements was partnerships that could gather from several businessmen up to dozen or so. The basis of this contract was mutual capital called *nuruqqum* that each side of the party agreed to invest (Larsen, 1976: 96). Each contract enumerated the list of investors (*ummeānu*) and the amount of gold they brought to the partnership and the trader who was assigned to manage the investment (Larsen, 1977: 125-126). Then the deal stated in detail how and in which goods the capital was to be invested and how the profits were to be divided. Certainly, the merchant had the right to some share of the

profits as the payment for his work. Some of the revenue was generally reinvested and the rest would go to the investors in Ashur. The contract also declared how long the partnership should last. There was no general fixed term for the partnership. From the texts we learn that they tended to be long-term investments and did not concern single ventures to Anatolia. There is also evidence that the contracts could be renewed or inherited, therefore could last even a lifetime (Larsen, 1977: 130-133). The last part of the deal described the consequences if the investor decided to leave the agreement earlier. The given investor in this case would not be allowed to share the profits of the company. He could claim back his capital, but it would be returned in silver according to the significantly lower exchange rate than the usual one (Larsen, 1977: 139). The contract was closed with the names and seals of the witnesses. The first witness was always the official *laputtā'um*. That is why it is believed that his office supervised the establishment of the partnership (Larsen, 1977: 124).

Each commercial venture from Ashur to Anatolia left a trail of several documents. The first one was set up between the trader and the caravaneer. The contract stated the names of his representatives in Anatolia and how much and what kind of goods were being sent. Then the trader sent the letter to his representatives in the *kārum* with the instructions about how to sell the commodities and what to buy. He also informed his agents that the caravan had left Ashur and repeated the information about the amount of the goods he had sent (Larsen, 1976: 105). When the shipment arrived in the *kārum* it had to undergo the procedure of *erabum* ("to enter"). In the palace the seals were broken so that the goods could be controlled and compared to the data in the contracts. After the taxes were imposed, the products could be sold in the market (Barjamovic, 2011: 13). Eventually, after selling the goods the caravan

account was drawn up. The similar bureaucratic pattern was used when the trader from *kārum* send the silver to his representatives in Ashur in order to exchange it for the textiles and tin (Liverani, 2014: 216).

The presence of Assyrian merchants in Anatolia did not only affect the whole trade structure of the Middle Bronze Kārum Period in this region. The interactions had also social consequences. First of all, it must be noted that the Assyrians were not isolated from the local inhabitants (Michel, 2014: 72). From the examined houses of Kanesh's lower city forty-nine households were identified as Assyrian and fourteen were ascribed to Anatolians. However, we must remember that the identification was based on the textual evidence found in the house, and not the architectural style or the furnishings (Hertel, 2014: 30-33). Assyrians were living in the typical Anatolian house, which was divided into three sectors: living space, storeroom and archives, and the office. Sometimes the house could have an upper storey. The foreign merchants used the regional daily products like pottery and local personnel. Imports in these household furnishings were rather rare (Özgüç T., 1988: 3). The houses formed irregular clusters with shared walls. The average house had 80 m^2, although some compounds reached even 250 m^2 with multiple rooms (Hertel, 2014: 26).

Mixed marriages were also common. Frequently the Anatolian wife of the Assyrian merchant was his second wife, since he left his family in Ashur. However, the legal status of both wives was not equal. Moreover, it must be underlined that the right to the second wife belonged to the merchants, not regular men in Ashur. Additionally, they could not have two wives in one city (Michel, 2010: 125). The main wife (*aššātum*) stayed in Ashur and became the head of the family during the husband's absence. Not only did she take care of the household and children but was also involved in the business affairs. She could represent the husband in Ashur. But most

importantly the women in Ashur were the main producers of the textiles that were later exported to Anatolia (Veenhof, 1977: 113). Their role was not limited solely to the manufacturing of the cloth but Assyrian wives also prepared and organized its shipments (Günbatti, 1992: 229). They were active partners in the trading affairs; they could give loans and were capable of earning their livings (Michel, 2010: 130). The second wife (*amtum*) had a different role. She had to follow her husband during his commercial endeavors and take care of the household. The texts also report on some of their minor agricultural tasks (Michel, 2010: 131; Michel, 2014: 78-79). When the merchant got older, he usually decided to return to Ashur to his first family. In this case the divorce with the Anatolian wife was necessary. To obtain the divorce the husband was obliged to leave the house in the *kārum* in *amtum's* hands and also paid some amount of compensation. The issue of custody for the children was a very individual problem and differed according to each divorce (Michel, 2010: 131).

It is also believed that although Assyrians stayed faithful to their divine pantheon, they could simultaneously worship some of the local gods. The Assyrians also adapted some of the regional words to their language. On the other side, the Anatolians began to use the cuneiform signs that were brought by the Assyrians (Michel, 2014: 77-78). Finally, the glyptic iconography reflects the mutual cultural influences the most. The Assyrians introduced their tradition of cylinder seal practice to Anatolia, where previously stamp seals were solely used. In time the local community begun to use the cylinder along with the stamp seals during the kārum period, but the Assyrians never embraced the stamp seal tradition (Larsen & Lassen, 2014: 179). The confrontation of two different glyptic traditions resulted in the rich stylistic repertoire of the period, and have been classified accordingly: Old

Babylonian Style, Old Assyrian Style, Anatolian Style and Old Syrian Style (Özgüç N., 1988: 22).

The picture of Assyrian-Anatolian relationships that emerges from this description is far from the notion that is included in the term "Old Assyrian Colony Period". The Assyrians did not influence the political state of affairs in Anatolia. Respectively, the Assyrian trading centers were treated as an extension of Ashur's authorities by the local rulers. There was no struggle for dominance from either of the two parties. On the contrary, the cooperation was based on clear rules that satisfied both sides. Therefore, more and more voices arise questioning the application of word "colony" in this context. Scholars propose several other terms starting from trading harbor, trading colony, commercial district, trading station, trading quarter, community of merchants to trade diasporas, all of which would capture the nature of Assyrian-Anatolian relations more neutrally, without the notion of some sort of superiority that the word "colony" bears. Putting aside the debate of proper nomenclature it has to be stressed again that the Assyrian trade system in Middle Bronze Kārum Period was unique. It was characterized by permanent settlements in the foreign land, which sustained long-distance business activities and political contacts with the mother city simultaneously retaining huge dose of independence.

CHAPTER 3

CATALOGUE

This catalogue is based on the publications of seals written by Nimet Özguc, Sedat Alp and Beatrice Teissier. Since I was not able to study the actual sealings, my descriptions are based on the information contained in these monographs as well as what I could see in the photos and drawings. Therefore, each entry contains the reference to the original source of the seal impression. The source of the seal impressions are of several types: bullae, clay tags, jar stoppers, tablets as identified in original publications. When the type of the sealing is difficult to determine due to its poor preservation it is referred to as a clay lump.

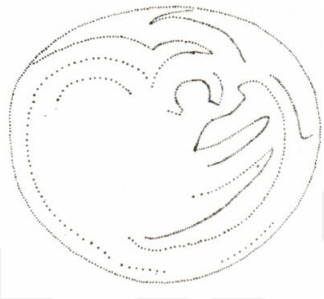
3.1. Karahöyük-Konya

3.1.1. Masks

1. 1 imprint on a terracotta crescent

   Shape of the seal: Round

   Representation: Strongly stylized human face. (Alp 1994: 158, seal no. 1)



1a (Alp: Fig. 24)



1b (Alp: Pl. 144/442)

2. 1 imprint on a terracotta crescent

   Shape of the seal: Round

   Representation: Strongly stylized human face. (Alp 1994: 159, seal no. 2)



2a (Alp: Fig. 25)



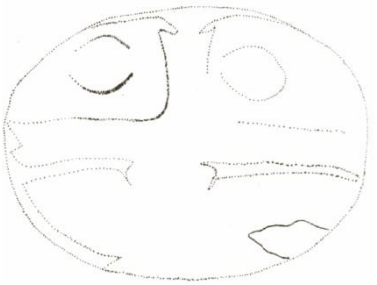
2b (Alp: Pl. 144/443)

3. 1 imprint on a terracotta crescent

   Shape of the seal: Oval

   Representation: Horizontal line divides the central field into two parts. The upper part is further divided into halves with a vertical line. In each upper

quarter there is a dot, which might represent eyes. Lower part of the sealing is less well indicated. However, the lines that could imitate the jaw or cheeks can be seen. The whole image may present strongly stylized human face. (Alp 1994: 159, seal no. 3)



3a (Alp: Fig. 26)



3b (Alp: Pl. 145/444)

4. 1 imprint on a terracotta crescent

   Shape of the seal: Round

   Representation: Human face (Alp 1994: 159, seal no. 4)



4a (Alp: Fig. 27)



4b (Alp: Pl. 50/118)

5. 12 imprints on 4 jar stoppers and a clay lump

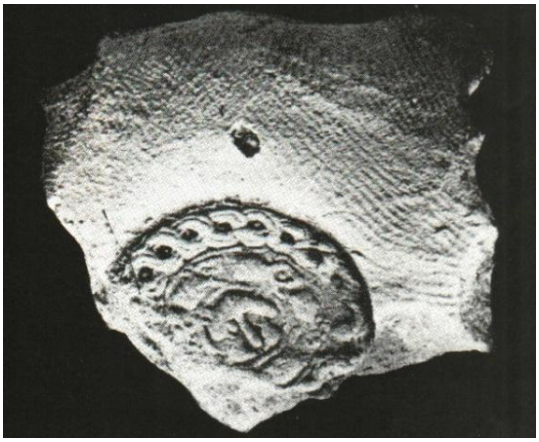
   Shape of the seal: Round

   Representation: In the central field there is a human face. Hair, pointed head, eyes, long nose and cheeks are plastically rendered. Lips are not visible.

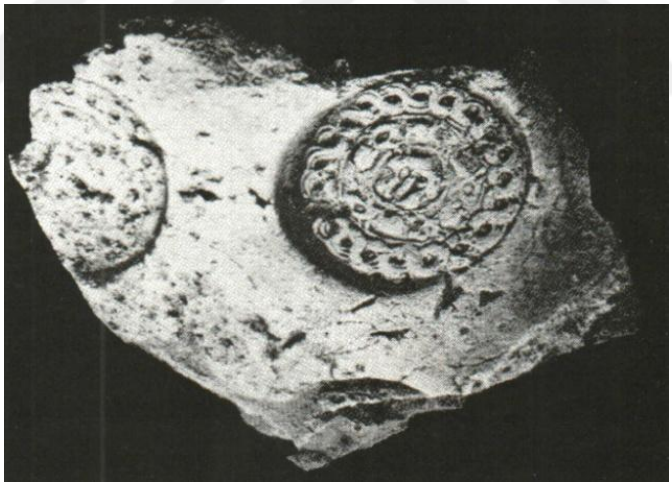
Frame: The inner ring consists of 5 repeated small animals (mice?). The outer ring is a 3 ply braid with central dots. (Al 1994: 160, seal no. 6)



5a (Alp: Fig. 29)



5b (Alp: Pl. 50/114



5c (Alp: Pl. 50/115)

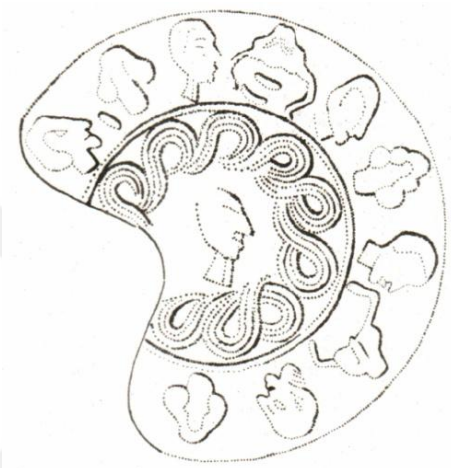
6. 13 imprints on 8 jar stoppers

Shape of the seal: Round

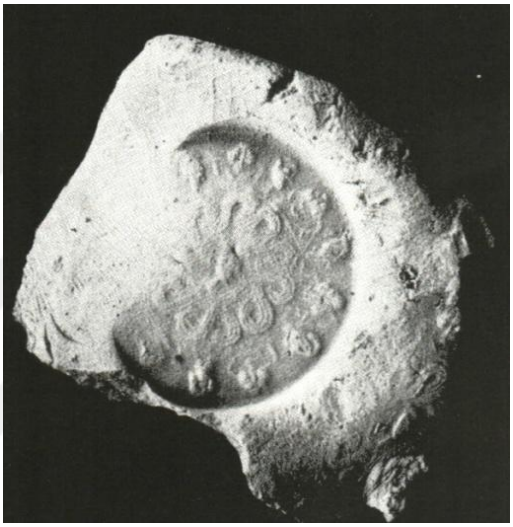
Representation: Human head shown in profile is located in the central field. The head is bald and the eye and lips are marked with a dash.

Frame: The image is framed twice. The inner ring is a 3 ply line that forms the spiral hooks. The outer ring comprises of human and animal heads. The

male heads are similar to the one in the central field. The females'(?) heads are shown *en face* and have long hair. Their shapes are similar to the face shown in the central field of the sealing no. 5. However, they do not have marked facial features (nose, lips, eyes). It is interesting that two bulls' heads are situated upside down contrary to the human heads. Their heads are in the triangle shape with long, thin and crooked horns. (Alp 1994: 161, seal no. 7)



6a (Alp: Fig. 30)



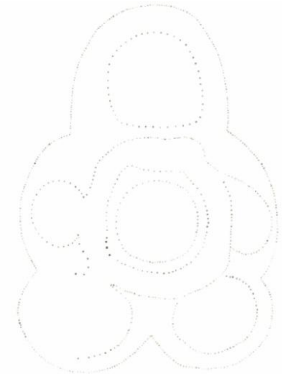
6b (Alp: Pl. 51/119)

3.1.2. Humans and Deities

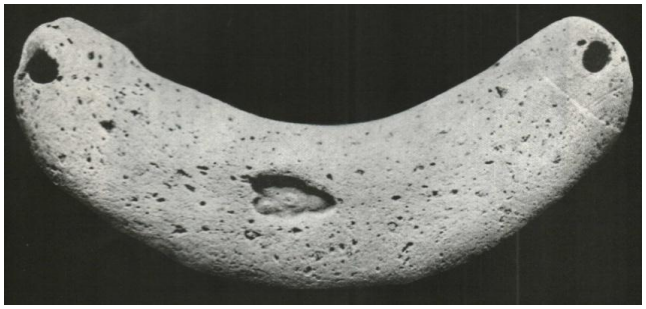
7. Terracotta crescent, 1 imprint

Shape of the seal: Irregular shape, shape of a human figure

Representation: Possibly an abstract image of a human. In the center there is a plastically rendered navel. (Alp 1994: 164, seal no. 23)



7a (Alp: Fig. 40)



7b (Alp: Pl.145/445)

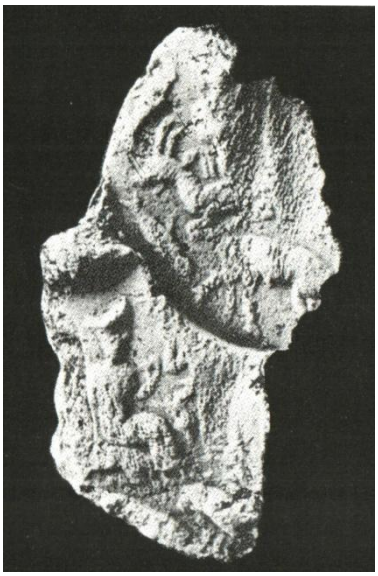
8. 1 or 2 imprints on the jar stopper

Shape of the seal: Round

Representation: In the upper part on the right there is a sitting deity looking right. He sits on the recumbent deer that has his front legs tucked under. His head is turned to the left. Behind the deity 2 vertical lines can be seen: probably the back of the seat. On the left, under the deer's head there is a fish and just next to it we can see a striding animal, probably another deer. It is very likely that the same deity is presented in the lower part of the jar stopper. He holds the cup in his hand and probably sits also on the recumbent animal. He is wearing a long, plain robe and a flat square headgear (similar to the cap in the seal no. 11). It seems that his feet lie on the rump of another animal. In front of the deity there is most likely a worshiper with raised hand. He stands on the back of an animal. Under his hand and in front of the deity there is probably a small animal. Unfortunately, the preserved parts of both sealings are not sufficient to assert whether they actually come from the same seal. (Alp 1994: 164, seal no. 24)



8a (Alp: Fig. 41)



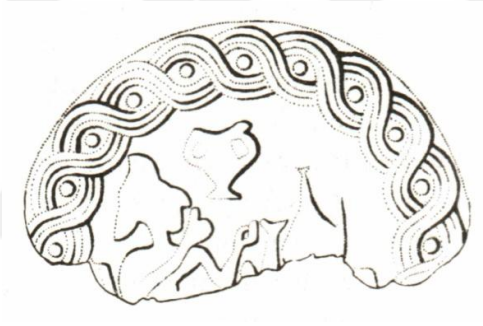
8b (Alp: Pl. 53/127)

9. 1 imprint on the jar stopper

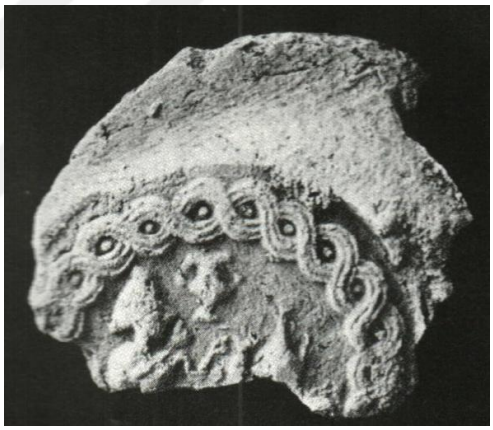
Shape of the seal: Round

Representation: The lower part of the sealing is not preserved. The sealing shows the adoration scene. On the right there is a deity who probably sits on the throne. He wears a pointed headgear. In front of the deity there is another figure, both of his hands are raised in the gesture of adoration. Between both figures there is a *kantharos*.

Frame: The outer ring is a 3 ply braid with central dots. (Alp 1994: 165, seal no. 25)



9a (Alp: Fig. 42)



9b (Alp: Pl. 53/128)

10. 1 imprint on the jar stopper

Shape of the seal: Round

Representation: The goddess sits on the folding stool, which is placed on the back of the recumbent mountain sheep. The feet of the goddess lie on the back of another smaller animal with short horns or tiny ears (cf. Alp 1994: small horned animal). The goddess wears a long plain robe. Her face is shown in profile and its features are plastically rendered. She wears an odd headgear. It might be a crown with 8 feathers or horns. Her left hand is raised and holds a solar disk framed in the crescent. Behind her back is a rosette – one big dot in the middle and 8 smaller dots around it. In front of the goddess

stands a smaller person. He holds a pitcher with a long neck. He wears a dome-shaped headgear and a long robe. Behind him there is a hybrid - a figure with the human body, head of a bird and wings. His lower part of body is damaged but one leg is visible. Between the faces of a goddess and the worshipper there is a big solar disc framed with a crescent. It is also worth noting that both human figures are characterized by a considerable hump (Alp 1994: 165-167, seal no. 26)



10a (Alp: Fig. 43)



10b (Alp: Pl. 53/129)

11. 5 imprints on 2 jar stoppers

Shape of the seal: Round

Representation: On the right there is a deity sitting on the back of an animal, whose legs are tucked under. The deity wears a long, plain robe and a flat square headgear (similar cap to the one in the seal no. 8). His hand is raised and he holds a crescent or a cup (cf. Alp 1994: just raised hand). Above the hand there is a small solar disc framed with a crescent. In front of the god there is a simple altar: a straight pedestal and a rectangular top. Just above the altar there is a rosette: dot in the middle and 5 dots around it.

Frame: The whole scene is encircled with 2 ply braid. (Alp 1994: 166, seal no. 27)



11a (Alp: Fig. 44)

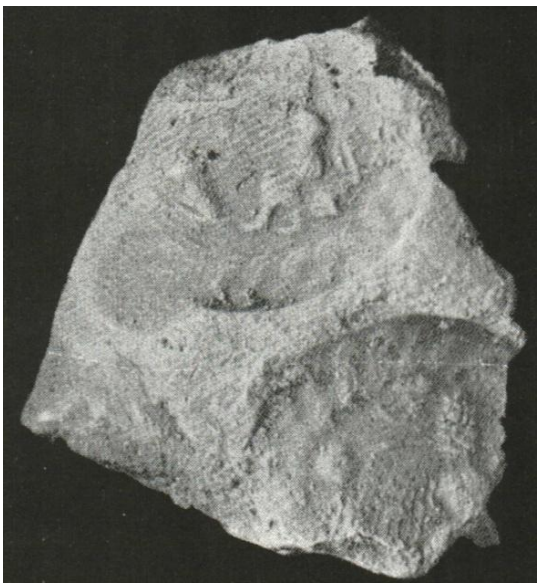


11b (Alp: Pl. 54/130)

12. 2 imprints on a jar stopper

Shape of the seal: Round

Representation: The sealing is poorly preserved, however the scene is similar to the seal no. 11. Judging by the lower impression the sitting deity wears a similar headgear. In front of the deity it is likely that there is a standing individual, probably a worshipper. The rest is not clear. (Alp 1994: 167, seal no. 28)



12 (Alp: Pl. 55/132)

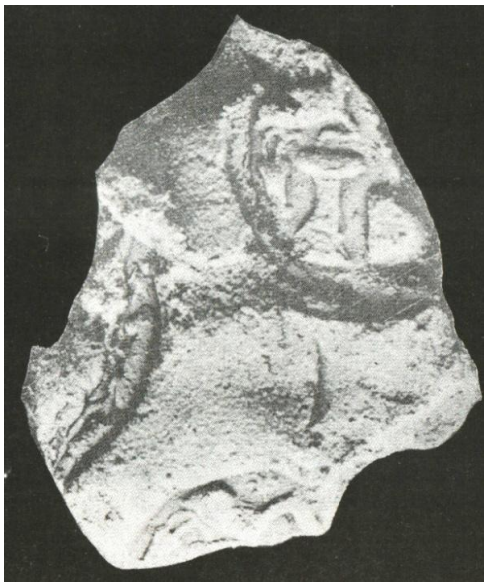
13. 7 imprints on 3 jar stoppers

Shape of the seal: Round

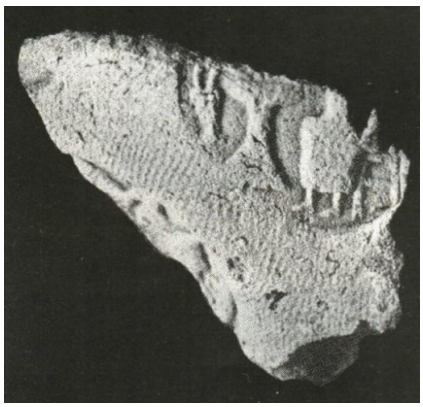
Representation: The whole image is reconstructed from several fragments. The deity sits on a chair. It wears a long, plain robe and wears a round cap with a high and pointy tip. The cap might have a long and slim extension that falls down along the deity's back. On the other hand, it might be a long strand of hair. The deity raises hand and holds a small, flat cup (cf. Alp 1994: no information about the cup). In front of the deity there is an altar with triangle base, long pedestal and oval top. The quadruped animal with front legs tucked under lies on the altar. Its ears are pretty long, so it might be a donkey. Behind the altar there is a head of an ibex (it is rather difficult to determine: an animal head with slim horns twisted to the right). Behind the deity's back there is a squatting monkey with raised paws and tail. Monkey's head is plastically rendered. The free space in the top part of the sealing and next to the heads of the figures is filled with three 6- and 7-pointed stars. (Alp 1994: 167, seal no. 29)



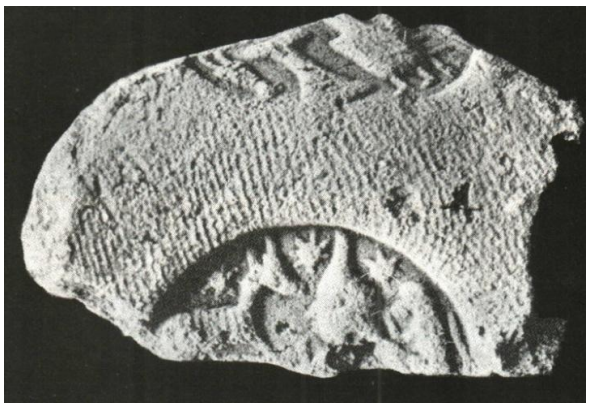
13a (Alp: Fig. 45)



13b (Alp: Pl. 55/134)



13c (Alp: Pl. 55/133)



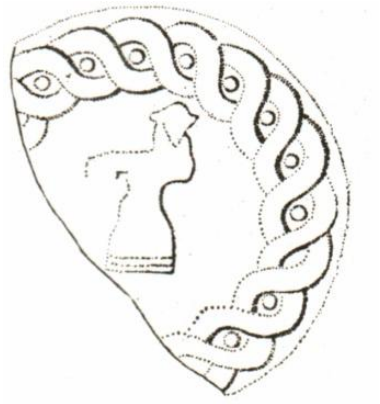
13d (Alp: Pl. 55/133)

14. 1 imprint on a jar stopper.

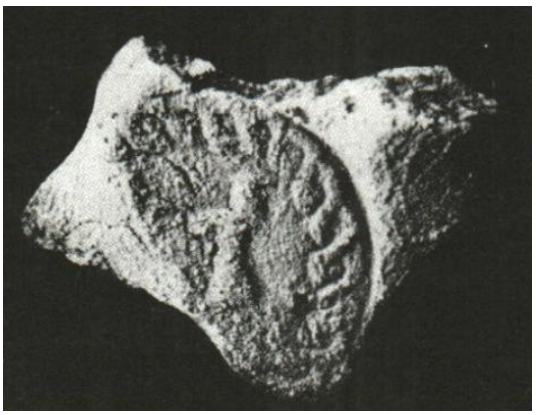
Shape of the seal: Round

Representation: In the center there is an altar in the shape of an animal. It has a sturdy base, tapered pedestal and the top with the bust of a quadruped animal with a triangle head (a ram, sheep?). (cf. Alp 1994: similar to Bird altar/*Vogelaltar* from Fraktin).

Frame: Braid with central dots. (Alp 1994: 167-168, seal no. 30)



14a (Alp: Fig. 46)



14b (Alp: Pl. 56/136)

15. 5 imprints on a jar stopper.

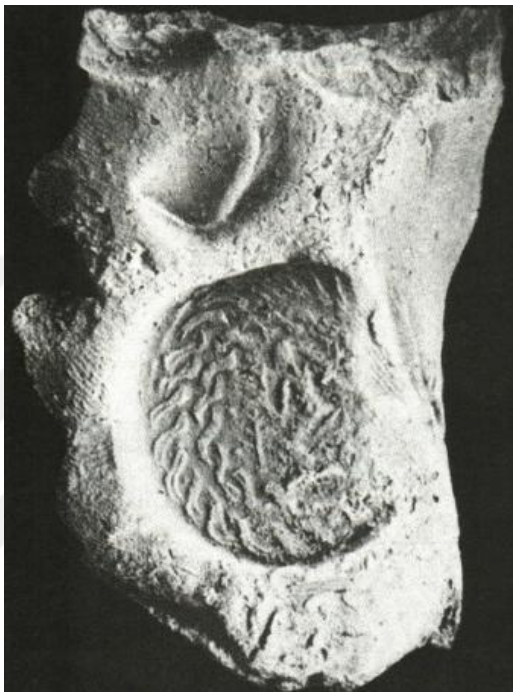
Shape of a seal: Round

Representation: The deity with long hair is sitting on the folded stool (?). Its figure is slim and it wears a long, plain robe. In the raised, right hand the deity holds a twig (?). Under the hand there is a decorative motif of a branch. Behind the branch there are 2 dots.

Frame: 2 bands of 2 ply braid. The outer braid has central dots. (Alp 1994: 168, seal no. 31)



15a (Alp: Fig. 47)



15b (Alp: Pl. 56/137)

16. 2 imprints on a jar stopper

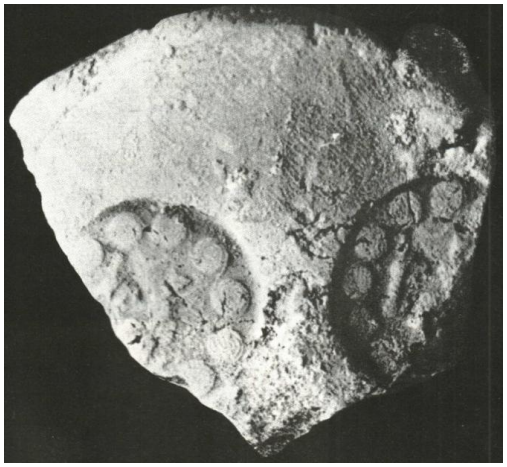
Shape of the seal: Round

Representation: The central field is not well preserved. Part of the figure is not visible. However, the sealing is likely to show the sitting deity. It wears a flat square headgear (similar cap to the one in the seal no. 8). In front of the deity there is a standing smaller figure, probably the worshipper. His hands are raised in the gesture of adoration.

Frame: A single line forming spirals. (Alp 1994: 168, seal no. 32)



16a (Alp: Fig. 48)



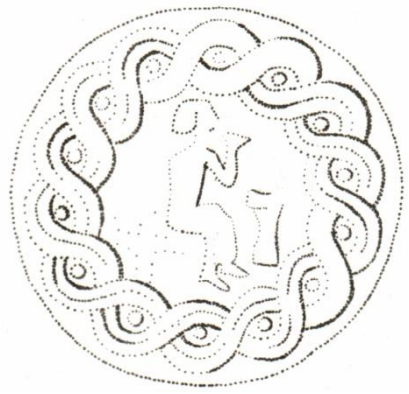
16b (Alp: Pl. 57/138)

17. 5 imprints on the jar stopper

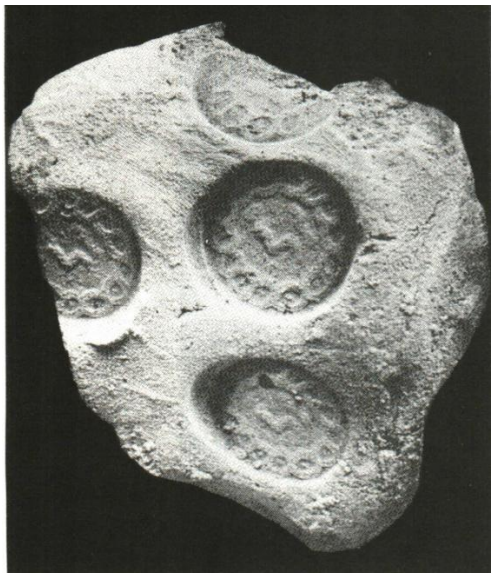
Shape of the seal: Round

Representation: The deity sits on the folding stool. The god wears a long robe, has short hair (or it might be a type of a headgear) his hand is raised and he holds a cup. In front of the god there is an offering table on which a loaf of bread might lie.

Frame: 2 ply braid with central dots. (Alp 1994: 168, seal no. 33)



17a (Alp: Fig. 49)

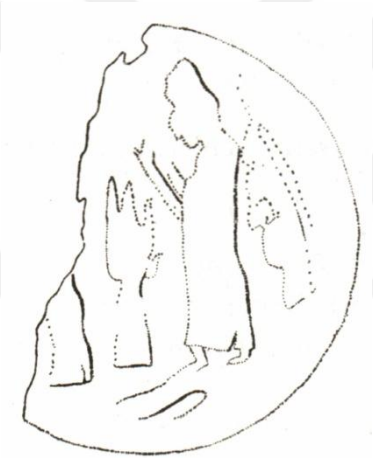


17b (Alp: Pl. 58/139)

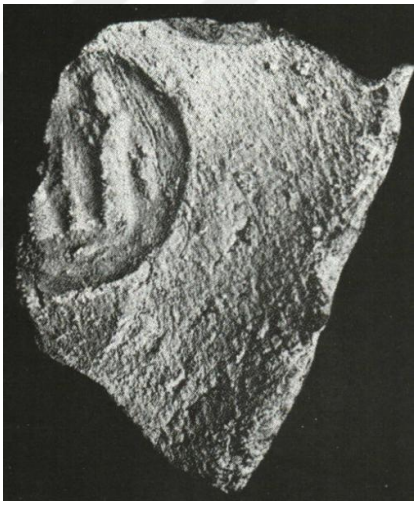
18. 1 imprint on a jar stopper

Shape of a seal: Round

Representation: Almost half of the sealing is not preserved. On the right there is a human figure. Both hands are raised in the gesture of adoration. The figure wears some irregularly shaped headgear. On the left only the lower part of the worshipped figure remained. Between the figures there is a symbol of a raised hand (*Handzeichen*) that is known from Syrian glyptic. Behind the back of the worshipper there is another smaller figure. This sealing is closely related to the seal no. 19. (Alp 1994: 168-169, seal no. 34)



18a (Alp: Fig: 50)

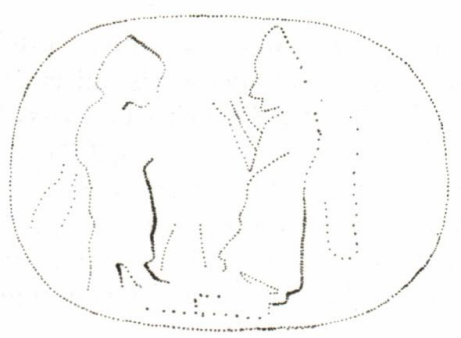


18b (Alp: Pl. 58/140)

19. 3 imprints on a jar stopper

Shape of a seal: Oval

Representation: Two standing figures in the central field. On the right there is a figure in a long robe and with pointed headgear. His hands are raised in the gesture of adoration. On the left there is a worshipped figure in a skull cap. Between both figures there is probably the same motif of a raised hand like in the seal no. 18. Behind the back of the worshipper there is probably another smaller figure. There is also some small detail behind the back of the worshipped figure, but it cannot be identified. (Alp 1994: 169, seal no. 35)





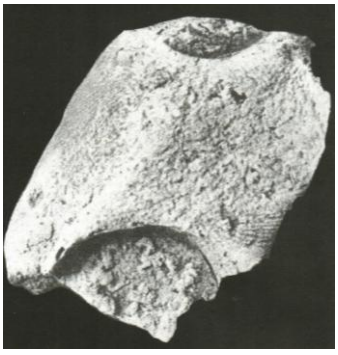
19a (Alp: Fig. 51) 19b (Alp: Pl. 58/141)

20. 2 imprints on a jar stopper

Shape of a seal: Round

Representation: The preserved top of the sealing shows 3 figures. Left part is not well preserved, but probably shows a human figure with a raised hand in which he may hold a cup. On the right there is another human figure with one hand raised. It is difficult to determine whether they are standing or sitting (cf. Alp 1994: both of the figures are sitting). Between them there is a small, plain altar. Above the altar there is a quadruped animal (a goat, lamb or ram) with tucked-under legs. (Alp 1994: 169-170, seal no. 36)



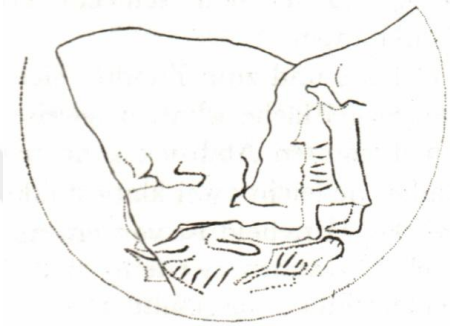


20a (Alp: Fig. 52) 20b (Alp: Pl. 59/142)

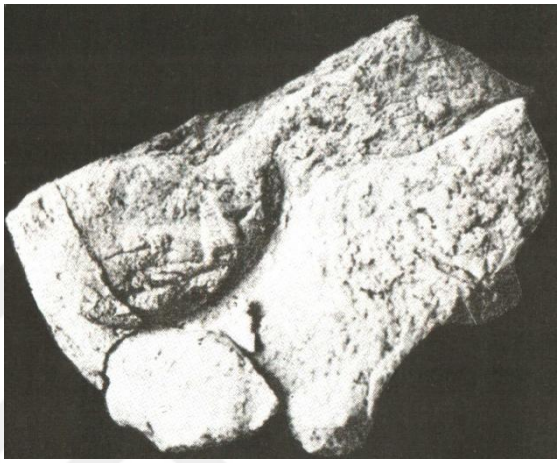
21. 1 imprint on a jar stopper

Shape of a seal: Round

Representation: The sealing is poorly preserved. Only the lower part of the human body is visible on the right. The figure stands on some kind of animal difficult to discern. It is probably an outstretched fish. (Alp 1994: 170, seal no. 37)



21a (Alp: Fig. 53)



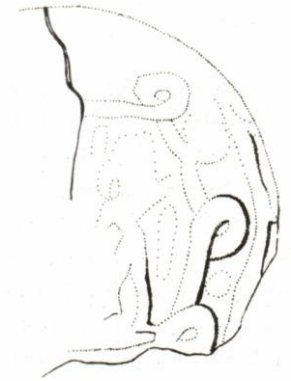
21b (Alp: Pl. 59/143)

22. 4 imprints on a jar stopper

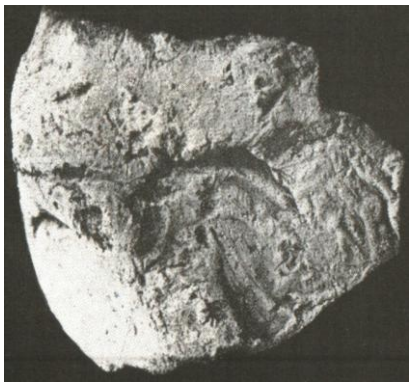
Shape of the seal: Round

Representation: The sealing is very poorly preserved. On the right there is a standing figure.

Frame: Single line forming spirals. It seems that there was also an outer frame – a single line. (Alp 1994: 170, seal no. 38)



22a (Alp: Fig. 54)



22b (Alp: Pl. 59/144)

23. 22 imprints on 10 jar stoppers

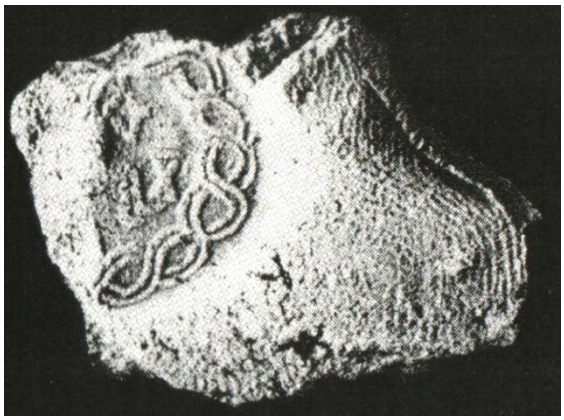
Shape of the seal: Round

Representation: It is an example of a banquet scene. The figure situated in the center sits on the folding stool. In his raised hand he holds a relatively large cup. Interestingly, both his legs are visible, so the figure does not wear a long robe. A single strand of hair grows out from his forehead and continues behind his back (cf. Alp 1994: the figure is an Eagle-man or a man wearing the eagle's mask. I find it difficult to accept since he has no wings and the head does not show any particular features like a beak except for the oddly placed strand of hair). In front of the figure there is a folding table with piled up 3 or 4 loaves of bread. According to Alp seal 24 and 17 are the oldest examples of banquet scene on the stamp seals in Anatolian glyptic.

Frame: 2 ply braid. (Alp 1994: 170-171, seal no. 40)



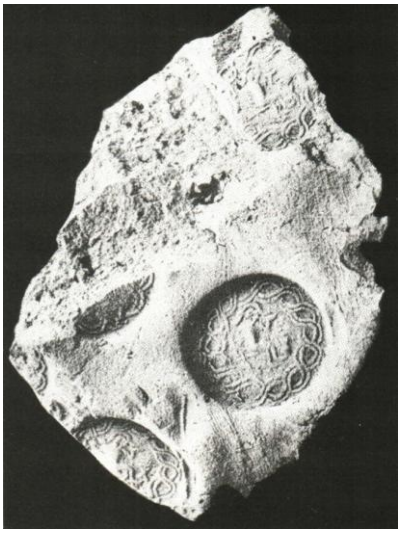
23a (Alp: Fig. 56)



23b (Alp: Pl. 61/147)



23c (Alp: Pl: 60/146)



23d (Alp: Pl. 60/146)

3.1.3. Hybrids

24. 3 imprints on a jar stopper

Shape of the seal: Round

Representation: In the central field there is a hybrid. The body and arms are human. The animal head has an eagle beak (?) and the ears are long similar to the hare. Instead of feet the creature has claws. He wears a short skirt. The head is shown in profile however, the rest of the body is *en face* (cf. Alp 1994: the figure is shown in profile). In his right hand he holds a quadruped animal and in his left hand he holds a crooked weapon. Behind the creature there is a figural motif of a 3 ply braid. Additionally, 6 dots surround the hybrid. (Alp 1994: 171, seal no. 41)



24a (Alp: Fig. 57)



24b (Alp: Pl. 62/156)

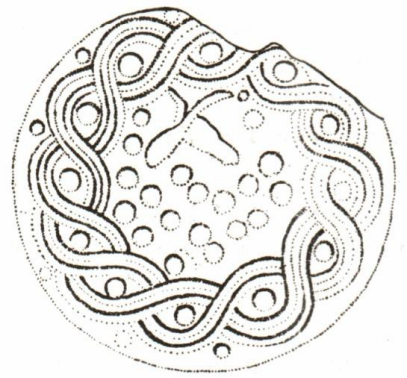
3.1.4. Animals

25. 2 imprints on a jar stopper

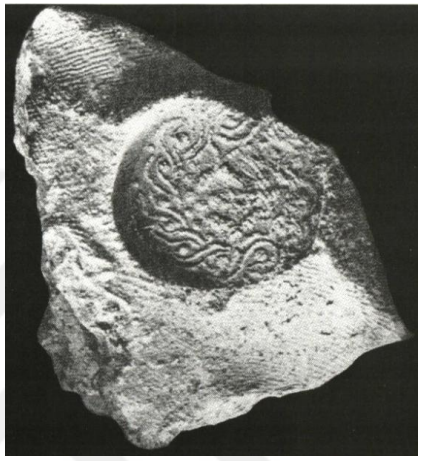
Shape of the seal: Round

Representation: The animal head with long horns surrounded by plenty of dots.

Frame: 3 ply braid with central dots. (Alp 1994: 172, seal no. 42)



25a (Alp: Fig. 58)



25b (Alp: Pl. 63/158)

26. 5 imprints on 2 bullae, a jar stopper and a clay lump

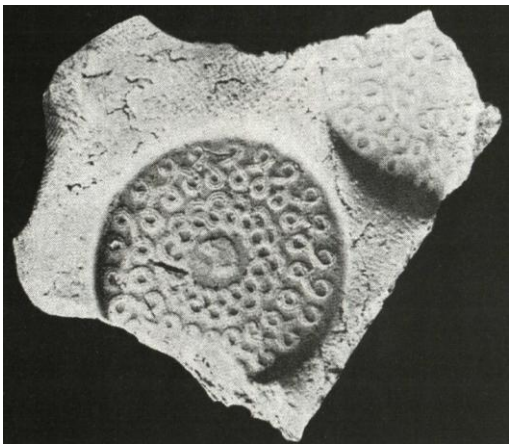
Shape of the seal: Round

Representation: In the central field there is a head of a ram shown in profile.

Frame: 2 bands encircle the main field. The inner ring is a 3 ply braid. The outer band is a 3 ply line forming figure-eights. (Alp 1994: 172, seal no. 43)



26a (Alp: Fig. 59)



26b (Alp: Pl. 64/159)

27. 1 imprint on a bulla

Shape of the seal: Round

Representation: In the central field there is a head of an elk (cf. Alp 1994: a deer). In my opinion, the antlers are too robust to belong to a deer, and the animal has also a distinctive small beard. According to Alp, the animal head could stand for the name of the owner of the seal.

Frame: The image is framed twice. The inner band consists of a single line forming spirals. The outer ring is a 3 ply braid. The plain line separates the main image from the inner frame and the spiral frame from the braid. (Alp 1994: 172, seal no. 44)



27a (Alp: Fig. 60)



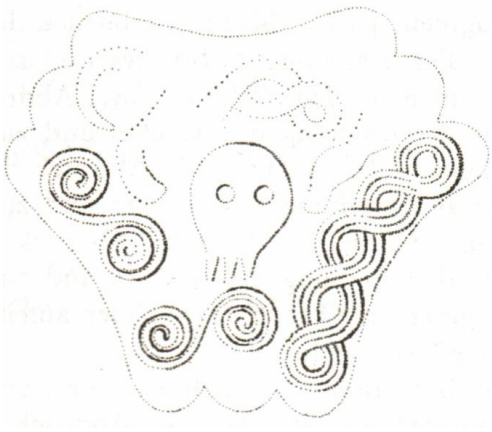
27b (Alp: Pl. 136/419)

28. 9 imprints on 2 jar stoppers

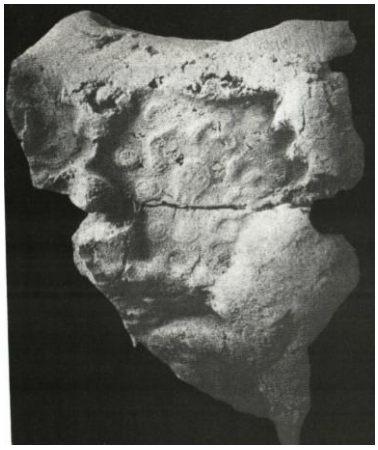
Shape of the seal: Irregular, head of an ox (?)

Representation: In the central field there is a head of an odd animal (cf. Alp 1994: Medusa?). It is shown *en face*. The eyes are the only face features that are presented. The head is round and the lower part of the head splits up into 3 spikes. The image is embellished with the band motifs. Around the head there are 2 lines forming spirals and one 3 ply braid. Above the head there are

also visible some motifs, although they are difficult to discern (maybe some other animal heads?). (Alp 1994: 173, seal no. 45)



28a (Alp: Fig. 61)



28b (Alp: Pl. 64/161)

29. 30 imprints on 15 jar stoppers, a bulla and a clay lump

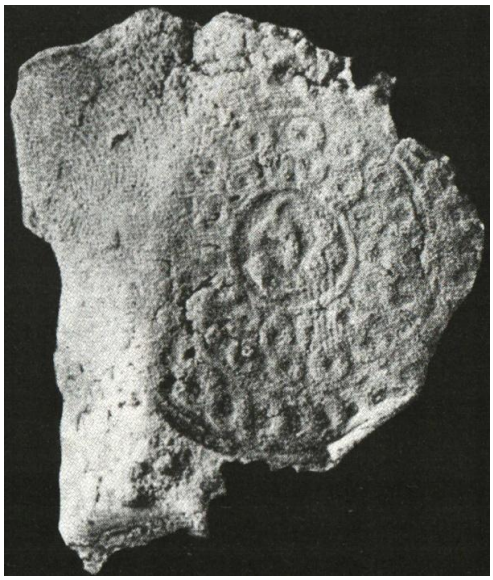
Shape of the seal: Round

Representation: The central field is relatively small. It shows the profiles of three animal heads: a goat, an eagle and a bull.

Frame: The main image is framed twice. The inner band consists of 3 ply line that forms the figure-eights. The outer band is a 3 ply braid with central dots. Additionally, a plain line separates two bands and the central field. (Alp 1994: 173-174, seal no. 46)



29a (Alp: Fig. 62)



29b (Alp: Pl. 65/166)

30. 1 imprint on a terracotta crescent.

Shape of the seal: irregular, animal hoof

Representation: The imprints of the lines resemble a cloven hoof. (Alp 1994: 175, seal no. 48)



30a (Alp: Fig. 64)

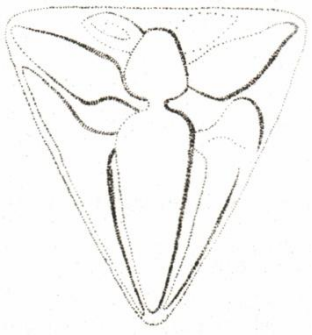


30b (Alp: Pl. 156/477)

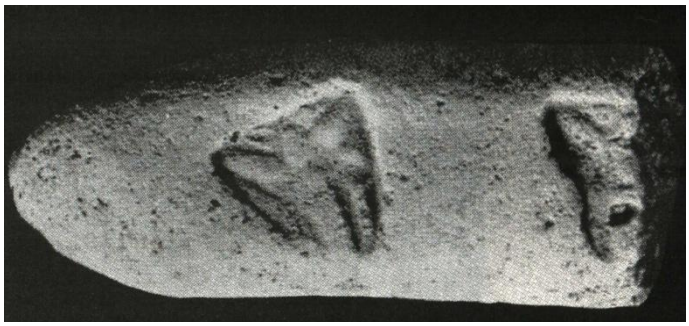
31. 3 imprints on a terracotta crescent

Shape of a seal: Triangular

Representation: A heavily stylized bee. The abdomen and head are located on the central axis. The two pairs of wings and the antennae are stretched to the confines of the seal. (Alp 1994: 175, seal no. 50)



31a (Alp: Fig. 66)



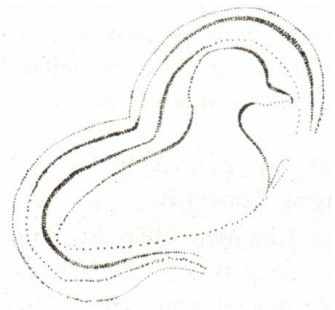
31b (Alp: Pl. 150/460)

32. 4 imprints on a terracotta crescent

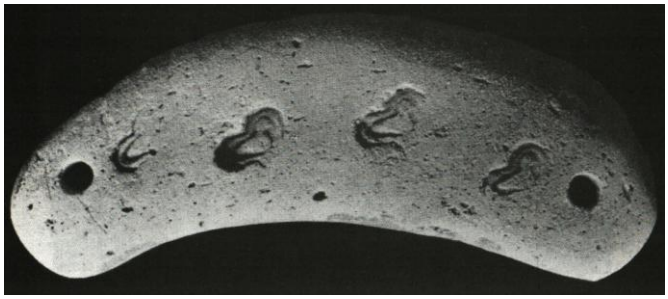
Shape of the seal: Irregular

Representation: A sitting bird shown in profile. The image is crude with solely outlined body, head and beak.

Frame: A simple line encircles the animal following the shape of the seal. (Alp 1994: 176, seal no. 51)



32a (Alp: Fig. 67)



32b (Alp: Pl. 154/471)

33. 1 stamp seal

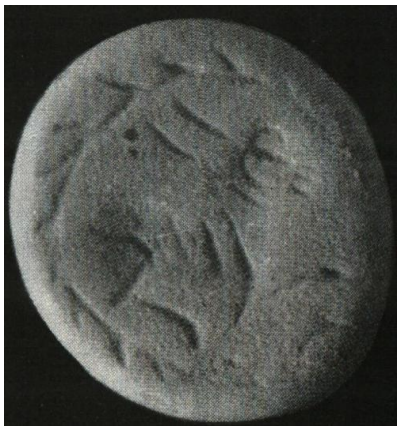
Shape: Round

Representation: In the middle there is a recumbent animal (cf. Alp 1994: a hare). The whole image is crude and stylized. The animal is rendered with lines and dashes.

Frame: Single line with oblique outer spikes. (Alp 1994: 176, seal no. 52)



33a (Alp: Fig. 68)



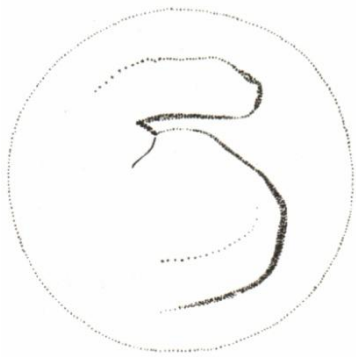
33b (Alp: Pl. 19/46)

34. 1 imprint on a fragment of a terracotta crescent

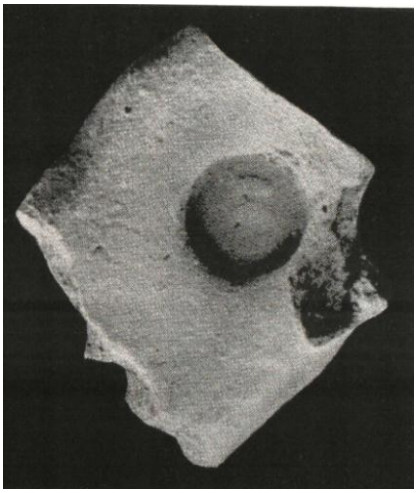
Shape of the seal: Round

Representation: Sitting animal. Perhaps a hare, due to the outlined long ears (cf. Alp 1994: sitting animal with turned back head). Nevertheless, the image

is crude and very schematic, therefore the identification of the animal is difficult. (Alp 1994: 176, seal no. 54)



34a (Alp: Fig. 69)

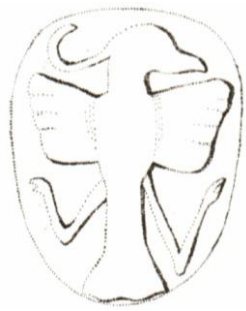


34b (Alp: Pl. 151/461)

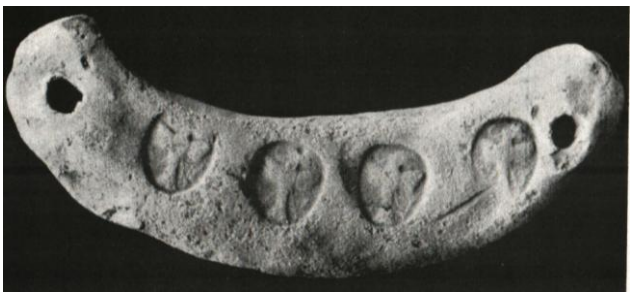
35. 4 imprints on a terracotta crescent

Shape of the seal: Oval

Representation: The image shows an eagle. His head is presented in profile and the rest of the body is *en face*. His head faces right. In the back of his head there is a curled lock of hair. His thick wings are outspread and his legs are bent forming a V-shape. The general rendering of the image is plain, without many details. (Alp 1994: 177, seal no. 56)



35a (Alp: Fig. 71)

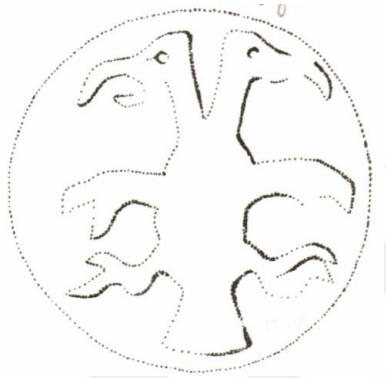


35b (Alp: Pl. 154/473)

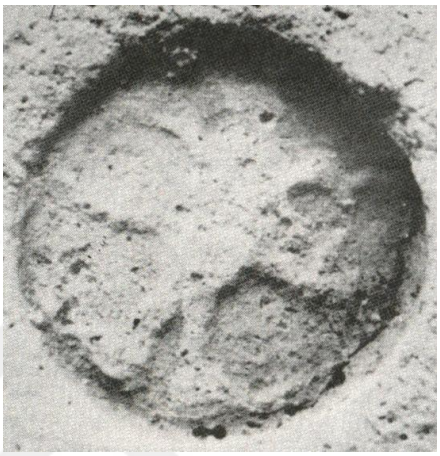
36. 4 imprints on the body of a vessel

Shape of the seal: Round

Representation: Two-headed eagle. The heads are shown in profile and the body is *en face*. The eyes of the bird are marked. The animal's beaks are long. On the other hand, the wings and legs are rather short. The eagle's head on the left has its beak open. The body and the tail are hefty. The overall execution of the image is rather simple and not sophisticated. (Alp 1994: 177, seal no. 58)



36a (Alp: Fig. 72)

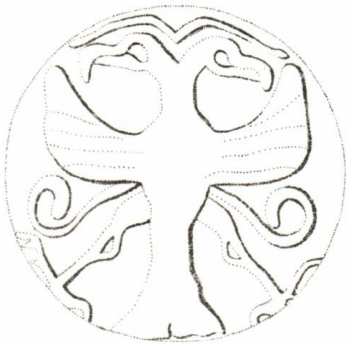


36b (Alp: Pl. 24/60)

37. 2 imprints on a jar stopper

Shape of the seal: Round

Representation: A stylized two-headed eagle. His heads are shown in profile, whereas the rest of the body is *en face*. The eagle has big eyes, sturdy beaks and raised wings with inner horizontal lines. The tail is split into two. His legs are outspread, slim and long with firmly emphasized claws. Two long curls spring up from the back just below the wings. The image is crowned with the V-shaped line, situated just above the heads. (Alp 199: 177, seal no. 59)



37a (Alp: Fig. 72)

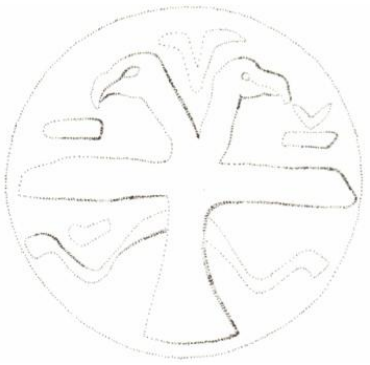


37b (Alp: Pl. 68/178)

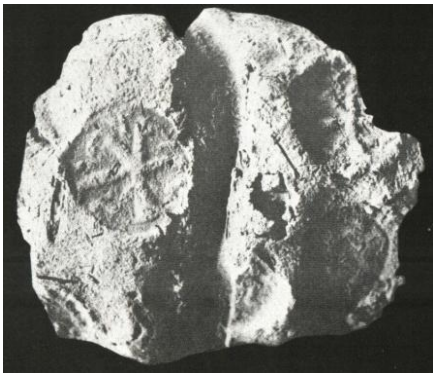
38. 5 imprints on a jar stopper

Shape of the seal: Round

Representation: A two-headed eagle. His heads are shown in profile and the rest of the body is *en face*. It has narrow, outspread wings and a wide tail. The beaks are short. It has slim legs bent into the V-shape. Between the heads of the eagle there is a V-shaped line (similarly to seal no. 37). Some other small details are also visible under its beaks and left wing. The whole image is executed in the schematic manner. (Alp 1994: 177-178, seal no. 60)



38a (Alp: Fig. 74)



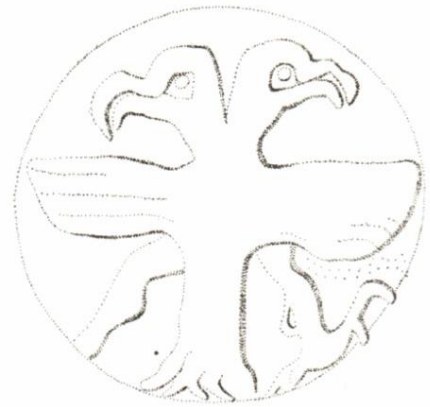
38b (Alp: Pl. 69/179)

39. 5 imprints on a jar stopper

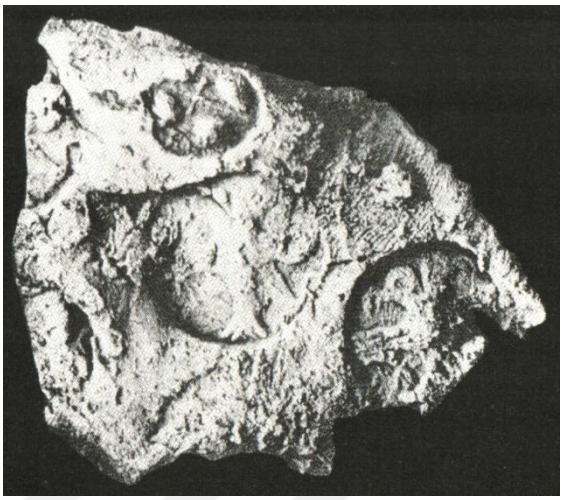
Shape of the seal: Round

Representation: A stylized two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. Its beaks and legs are sturdy with

emphasized claws. Its wings are wide and have inner horizontal lines. The tail is straight and split into five parts. (Alp 1994: 178, seal no.61)



39a (Alp: Fig. 75)



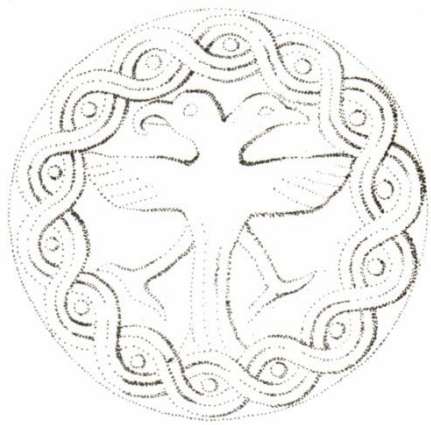
39b (Alp: Pl. 69/180)

40. 7 imprints on 3 jar stoppers

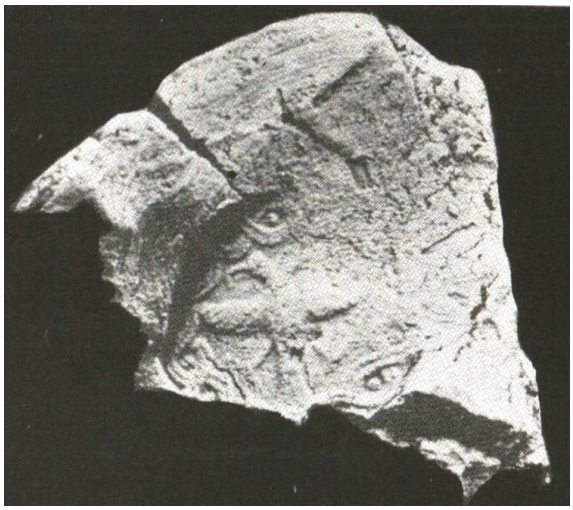
Shape of the seal: Round

Representation: A stylized two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. Its wide wings and slim tail have inner horizontal lines. The straight legs are relatively short and the claws are accentuated. The heads, tail, wings and claws are plastically rendered.

Frame: 2 ply braid with central dots. (Alp 1994: 178, seal no. 62)



40a (Alp: Fig. 76)



40b (Alp: Pl. 70/181)

41. 3 imprints on a clay lump and a jar stopper

Shape of the seal: Round

Representation: A two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. Its wings are raised and curved. The tail is long and the legs are outspread. The image is simple, not sophisticated.

Frame: A braid. (Alp 1994: 178-179, seal no. 63)



41a (Alp: Fig. 77)



41b (Alp: Pl. 71/184)

42. 1 imprint on a jar stopper

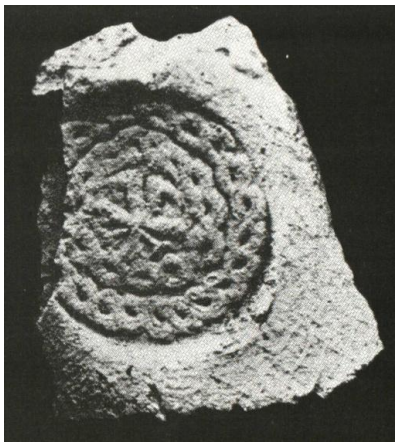
Shape of the seal: Round

Representation: A two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. Its necks are long. The wings and tail widen. The legs are thin and the claws are not well emphasized.

Frame: The central field is twice encircled with 3 ply braids. (cf. Alp 1994: 2 ply braids) (Alp 1994: 179, seal no. 64)



42a (Alp: Fig. 78)



42b (Alp: Pl. 71/186)

43. 2 imprints on 2 clay lumps

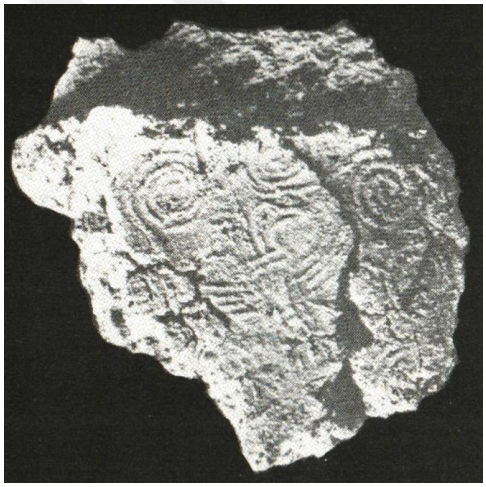
Shape of the seal: Irregular, resembling a clover or a flower

Representation: In the center there is a highly stylized two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. The body is rectangular with inner horizontal and vertical lines. Its wings are raised and curved. They consist of 4 parallel lines. The tail is also rendered with straight parallel lines and additionally, it is divided by a horizontal line into 2 segments. Between the heads there is a herring-bone motif. The whole image is executed in the linear drilled style.

Frame: Single line forming spirals. (Alp 1994: 179-180, seal no. 65)



43a (Alp: Fig. 79)



43b (Alp: Pl.72/187)

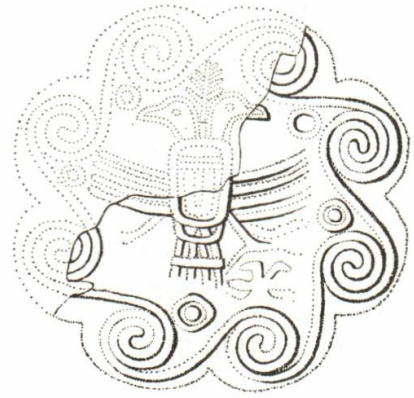
44. 4 imprints on 3 jar stoppers

Shape of the seal: Irregular, resembling a clover or a flower

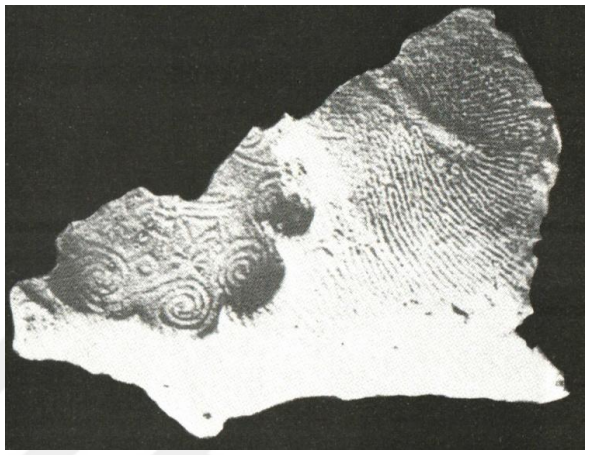
Representation: A two-headed highly stylized eagle rendered in linear style. Its heads are shown in profile and the rest of the body is *en face*. The body is rectangular. Its wings are raised and curved. They consist of 4 parallel lines. The tail also is rendered with 4 straight parallel lines and additionally, it is

divided by a horizontal line into 2 segments.. The legs and claws are relatively small. On the right, below the claw there is a small very crude two-headed eagle.

Frame: Single line forming spirals with inner dotted circles. (Alp 1994: 180, seal no. 66)



44a (Alp: Fig. 80)



44b (Alp: Pl. 73/190)

45. 1 imprint on a jar stopper

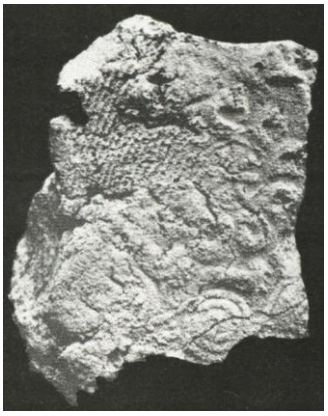
Shape of the seal: Round

Representation: In the small central field there is a two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. Its wings are thin and spread out straight. The legs are relatively short and slim as well. The image is very schematic.

Frame: The central field is framed three times. The inner band is a single simple line. The middle frame consists of a line forming series of loops. The outer ring is a single line forming spirals. Between the middle and outer band there is an unidentifiable detail (cf. Alp 1994: row of animals). (Alp 1994: 180, seal no. 67)



45a (Alp: Fig. 81)



45b (Alp: Pl. 73/192)

46. 10 imprints on 4 jar stoppers and 2 clay lumps

Shape of the seal: Round

Representation: In the small central field there is a stylized two-headed eagle. Its wings are outspread, thin and straight. The legs are very thin and outspread as well. Below both legs there are some details, probably small eagles (similarly to the seal no. 47).

Frame: The image is framed twice. The inner band composes of 2 parts: half of the frame is a single line forming spirals and the second half is a 3 ply braid. The outer band has the same structure: half of the frame is the single line forming spirals with outer dots, and the second half is a 3 ply braid. The central field and 2 frames are separated from each other with plain lines. (Alp 1994: 181-182, seal no. 70)



46a (Alp: Fig. 82)



46b (Alp: Pl. 74/195)

47. 3 imprints on a jar stopper

Shape of the seal: Round

Representation: A two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. The left head with open muzzle belongs to a lioness. The right head with a long beak belongs to an eagle. A curled strand of hair springs up from its head. The tail is thick with visible layers. The wings of the hybrid resemble more the wings of a dragon than a bird. Its legs are relatively short with emphasized claws. Below both legs there are smaller, sitting birds with turned back heads. The bird on the right has a short curved beak. The one on the left has a longer straight beak. All creatures have strongly emphasized and big eyes. (Alp 1994: 182, seal no. 71)



47a (Alp: Fig. 83)



47b (Alp: Pl. 76/201)

48. 8 imprints on 2 jar stoppers

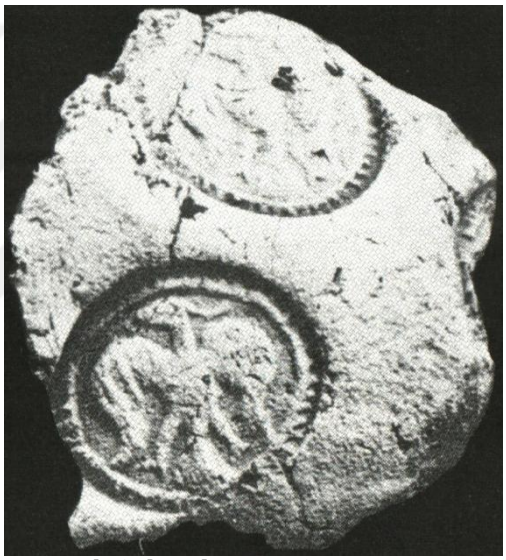
Shape of the seal: Round

Representation: An eagle or a griffin. Its head is shown in profile and the rest of the body is *en face*. The head is turned left and a single strand of hair springs up from it. The creature's wings are curved and the tail is divided into four. Its legs are outspread and the claws are well emphasized. The whole image is plastically rendered.

Frame: Single line with short outer spikes. (Alp 1994: 183, seal no. 74)



48a (Alp: Fig. 84)



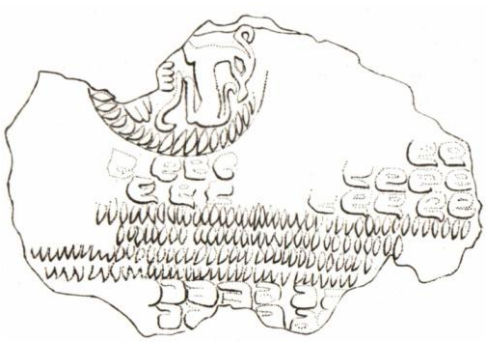
48b (Alp: Pl. 77/203)

49. 1 imprint on a jar stopper

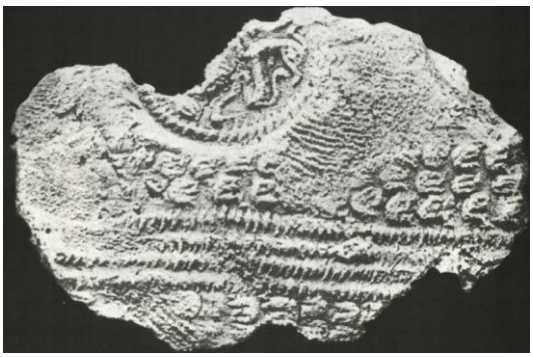
Shape of the seal: Round

Representation: In the preserved part of the sealing a recumbent hybrid can be seen. It has a head of an eagle. The head is turned back and a short curled strand of hair springs up from it. The body belongs to the lion. Its rear legs are tucked under and the tail is raised. On the left some features of another creature can be seen (wings and tail?).

Frame: Short dashes. (Alp 1994: 183, seal no. 75)



49a (Alp: Fig. 16)



49b (Alp: Pl. 43/104)

50. 1 imprint on a jar stopper

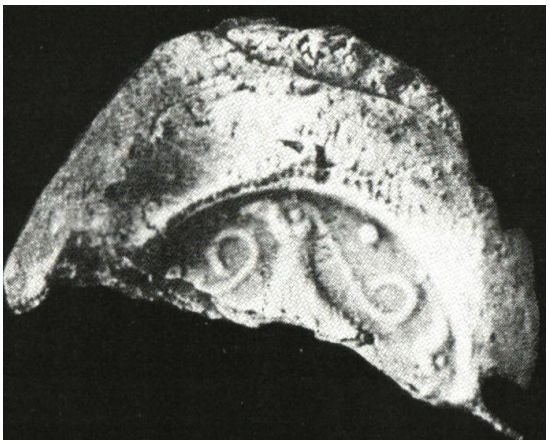
Shape of the seal: Round

Representation: Only the half of the sealing is preserved. It shows two heads of birds (cf. Alp 1994: 4 griffin heads, description of the reconstruction). The heads are arranged to form a square. Their beaks are straight and short. From their heads a long curl springs up. Their necks are long and are embellished with herringbone pattern. The heads are plastically rendered. It is likely that there is also an inner ring of dots in the middle of the sealing. The heads were arranged around the axis.

Frame: The image is surrounded with dots. (Alp 1994: 183-184, seal no. 76)



50a (Alp: Fig. 85)



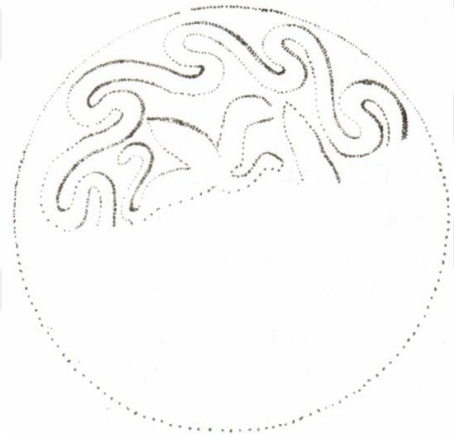
50b (Alp: Pl. 77/205)

51. 6 imprints on a jar stopper

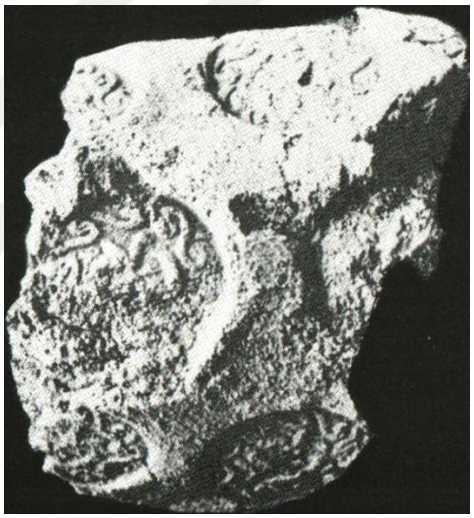
Shape of the seal: Round

Representation: A very schematically rendered winged creature (griffin or sphinx?) shown in profile. The body belongs probably to a lion. Its front paws and tail are raised. It is difficult to decide to which animal the head belongs. There are no visible ears or beak (cf. Alp 1994: a griffin). Next to the head of the creature another pair of wings remained. Thus, probably there were 4 hybrids arranged around the axis like on the seal no. 57.

Frame: Single line forming a squiggle. (Alp 1994: 184, seal no. 77)



51a (Alp: Fig. 86)



51b (Alp: Pl. 77/206)

52. 5 imprints on a jar stopper

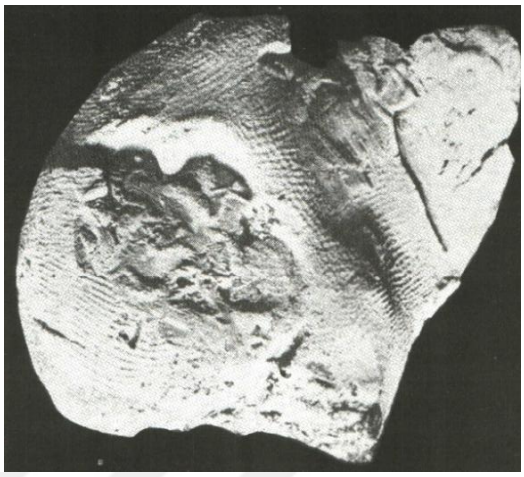
Shape of the seal: Irregular, resembling a clover

Representation: The hybrids are arranged around the axis. Two of them preserved, the rest of the sealing is damaged. Probably they depicted the recumbent griffins. Both creatures have wings. The first one has a visible beak. Next to the bird's head there is a dot. The head of the second hybrid is in triangular shape and is more schematic. There is also some odd straight

line springing up from its body next to the wings. (Alp 1994: 184, seal no. 78)



52a (Alp: Fig. 87)



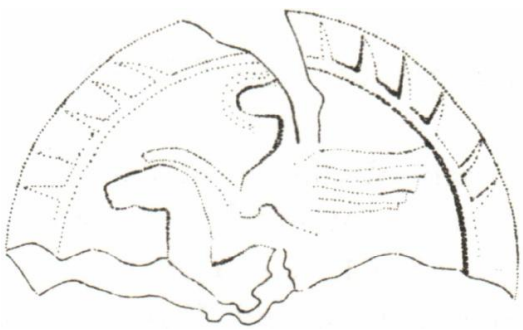
52b (Alp: Pl. 78/207)

53. 2 imprints on a jar stopper (?)

Shape of the seal: Round

Representation: In the remaining half of the sealing 2 hybrids one above the other can be seen. The top creature has raised paws and its wing has inner lines that underline the feathers. The image of the other hybrid is partly damaged. Only its head and neck were preserved. The heads of both hybrids are very schematic, no discernible features can be seen. (cf. Alp 1994: 2 griffins)

Frame: Single line with oblique, outer spikes. (Alp 1994: 185, seal no. 79)



53a (Alp: Fig. 88)



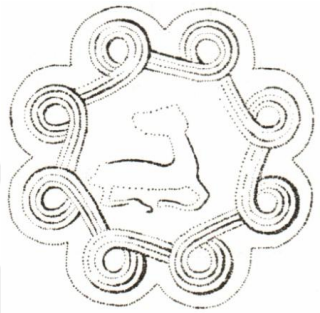
53b (Alp: Pl. 78/208)

54. 1 imprint on a jar stopper

Shape of the seal: Irregular, resembling a flower or a clover.

Representation: In the central field there is a recumbent animal with tucked-under legs and turned back head.

Frame: 3 ply line forming spirals following the shape of the seal. (Alp 1994: 185, seal no. 80)



54a (Alp: Fig. 89)



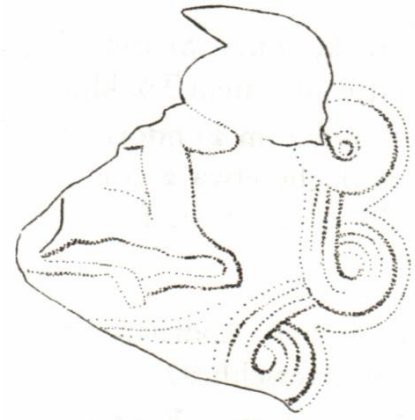
54b (Alp: Pl. 78/209)

55. 1 imprint on a jar stopper

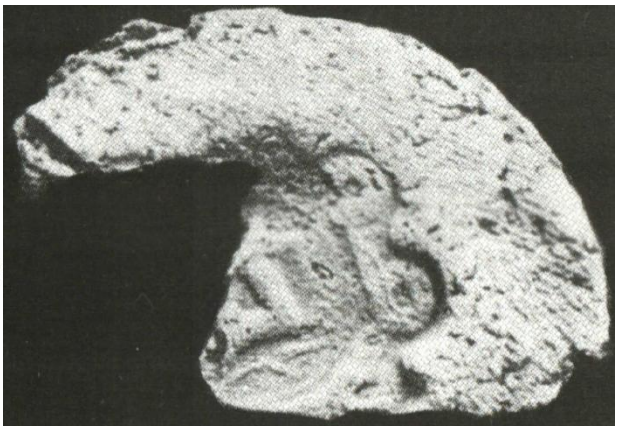
Shape of the seal: Irregular, resembling a flower or a clover.

Representation: It is practically the same image as in the seal no. 61 however, the head of the animal is not turned back and its neck is longer and thicker.

Frame: 3 ply line forming spirals following the shape of the seal. (Alp 1994: 185, seal no. 81)



55a (Alp: Fig. 90)



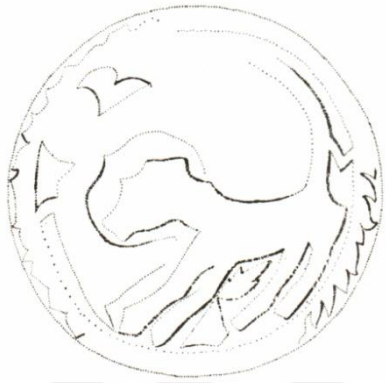
55b (Alp: Pl. 79/210)

56. 1 imprint on a fragment of a vessel

Shape of the seal: Round

Representation: The top part of the sealing is poorly preserved. The bottom half of the sealing shows a standing quadruped animal with raised tail.

Frame: Single line with oblique outer spikes. (Alp 1994: 186, seal no. 87)



56a (Alp: Fig. 92)



56b (Alp: Pl. 25/61)

57. 15 imprints on 7 jar stoppers and a bulla

Shape of the seal: Round

Representation: In the central field there is a recumbent quadruped animal with its head turned back. The next field is filled with the ring of animal heads shown in profile (goat, boar (?), cow, bull, eagle, lion).

Frame: 3 ply braid with central dots. Additionally, each field is separated with

single line. (Alp 1994: 186-187, seal no. 88)



57a (Alp: Fig. 93)



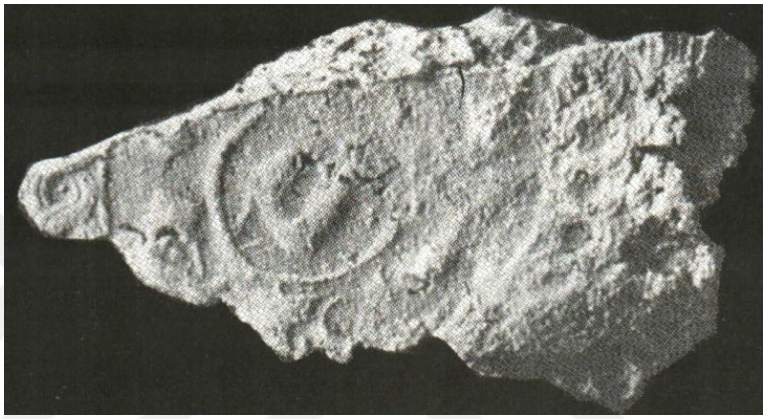
57b (Alp: Pl. 81/217)

58. 1 imprint on a jar stopper

Shape of the seal: Round

Representation: The same as in the seal no. 68. However, the central recumbent animal has horns.

Frame: 3 ply braid with central dots. Additionally, each field is separated with single line. (Alp 1994: 187, seal no. 89)



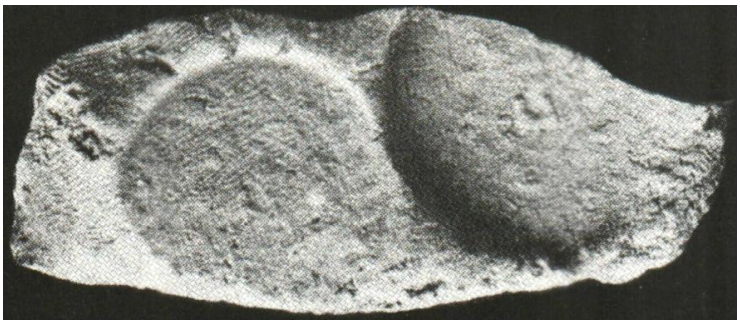
58 (Alp: Pl. 82/223)

59. 2 imprints on a jar stopper

Shape of the seal: Round

Representation: The same as in the seal no. 69. However, the central horned animal has its front legs tucked under.

Frame: 3 ply braid with central dots. Additionally, each field is separated with single line. (Alp 1994: 187, seal no. 90)



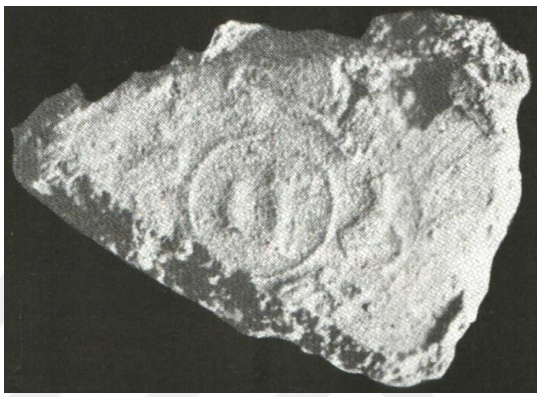
59 (Alp: Pl. 82/224)

60. 1 imprint on a clay lump

Shape of the seal: Round

Representation: The same as in the seal no. 68. However, the central recumbent animal has both front and rear legs tucked under.

Frame: It seems that there is no outer 3 ply braid with central dots. There are only single straight lines separating the fields. (Alp 1994: 188, seal no. 91)

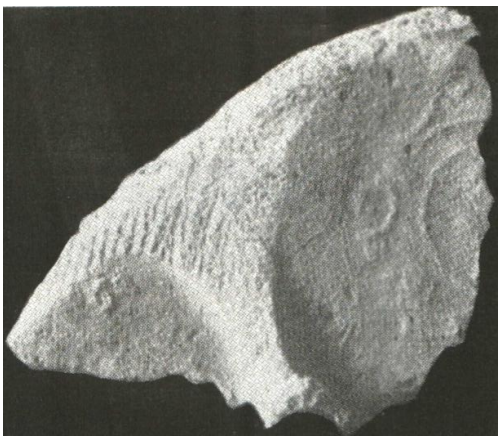


60 (Alp: Pl. 83/225)

61. 2 imprints on a jar stopper

Shape of the seal: Round

Representation: The central field is not preserved. However, the ring of animal heads is visible. (Alp 1994: 188, seal no. 92)



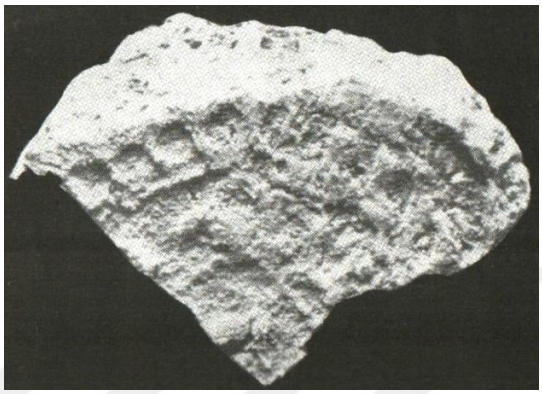
61 (Alp: Pl. 83/226)

62. 1 imprint on a clay lump

Shape of the seal: Round

Representation: The sealing is poorly preserved. In the center there is probably a recumbent animal. The second field composes of the ring of animal heads.

Frame: 3 ply braid. The fields are separated with single straight lines. (Alp 1994: 188, seal no. 93)



62 (Alp: Pl. 83/227)

63. 3 imprints on a jar stopper

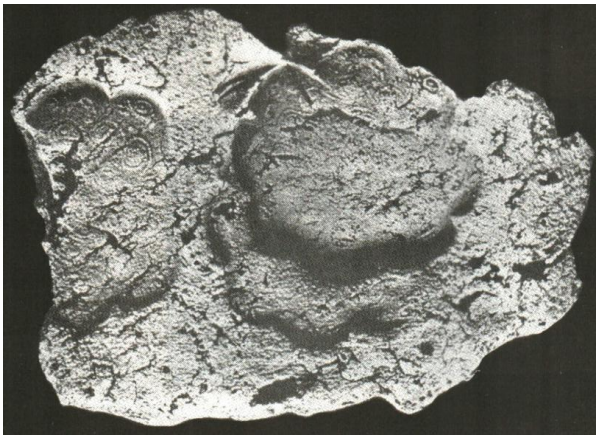
Shape of the seal: Irregular, resembling a flower or a clover.

Representation: The central field of the sealing is not preserved.

Frame: The inner band is composed of a 3 ply braid. The outer ring consists of a single line forming spirals with outer dots. Finally, following the shape of the seal, in the "petals" there are animal heads. Three heads remained: ram, scorpion/crawfish?, cow? (Alp 1994: 188-189, seal no. 94)



63a (Alp: Fig. 94)



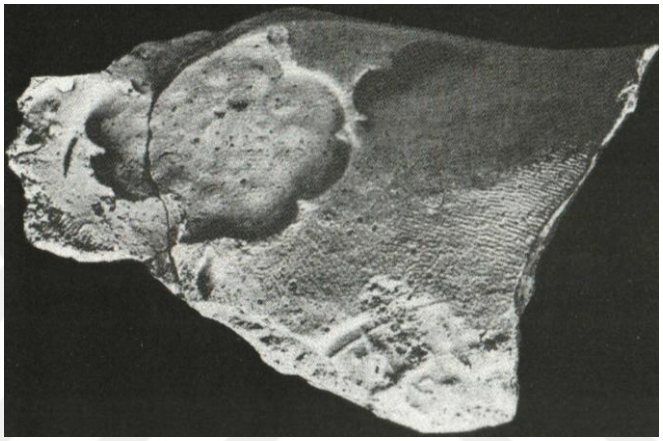
63b (Alp: Pl. 83/228)

64. 7 imprints on 5 jar stoppers

Shape of the seal: Irregular, resembling a flower/clover.

Representation: The central field is poorly preserved. Probably there was a two-headed eagle.

Frame: Similar to the seal no. 63. The inner band composes of a braid. The outer ring consists of single line forming spirals. Finally, following the shape of the seal, in the "petals" there are animal heads. (Alp 1994: 189, seal no. 95)



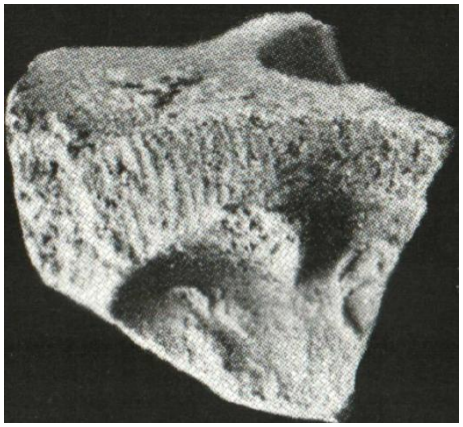
64 (Alp: Pl. 40/98)

65. 2 imprints on a jar stopper

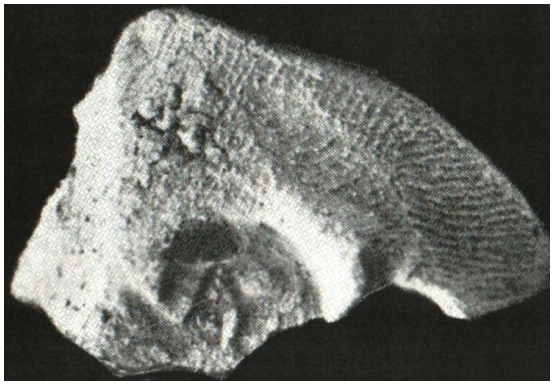
Shape of the seal: Irregular, resembling a flower or a clover.

Representation: The sealing is poorly preserved.

Frame: Similar to seals no. 64 and 63. In each "petal" there is an animal head. (Alp 1994: 189, seal no. 96)



65a (Alp: Pl. 84/231)



65b (Alp: Pl. 84/231)

66. 3 imprints on a clay lump and a jar stopper

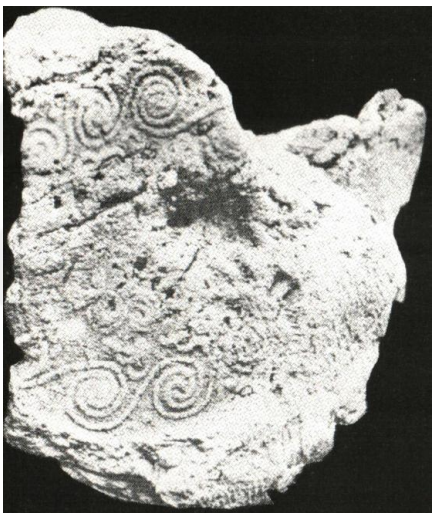
Shape of the seal: Round

Representation: The central field is not preserved.

Frame: Inner band composes of 3 ply braid. Next, there is the ring of animal heads shown in profile. Only three are preserved. Unfortunately, they are difficult to identify due to the lack of distinguishable features (cf. Alp 1994: mountain sheep?, goat, vulture?). The third band consists of a single line forming spirals with outer dots. (Alp 1994: 189-190, seal no. 97)



66a (Alp: Fig. 95)



66b (Alp: Pl. 84/232

67. 3 imprints on a jar stopper

Shape of the seal: Round

Representation: The central small middle field is damaged.

Frame: The first band is composed of a single line forming spirals. Next frame consists of the ring of animals or their heads. It is difficult to identify them. The outer band is again the single line forming spirals. (Alp 1994: 190, seal no. 98)



67a (Alp: Fig. 96)



67b (Alp: Pl. 85/234)

68. 5 imprints on a jar stopper

Shape of the seal: Round

Representation: On the right there is a recumbent quadruped horned animal with its head turned back and tucked-under legs. Next to the animal, on the left there is a pitcher with a high foot and large body. Above the central motifs there is another figure, difficult to identify (cf. Alp 1994: a calf lying down and eating grass?, above it a badger). Behind the animal's head there is a geometric motif of a hash-mark. (Alp 1994: 190, seal no. 99)



68a (Alp: Fig. 97)



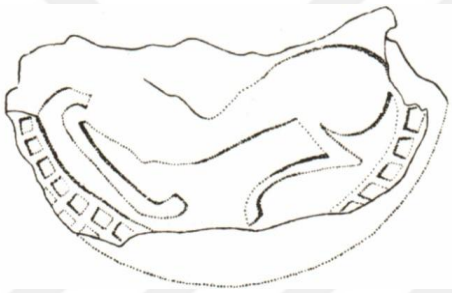
68b (Alp: Pl. 85/235)

69. 1 imprint on a clay lump

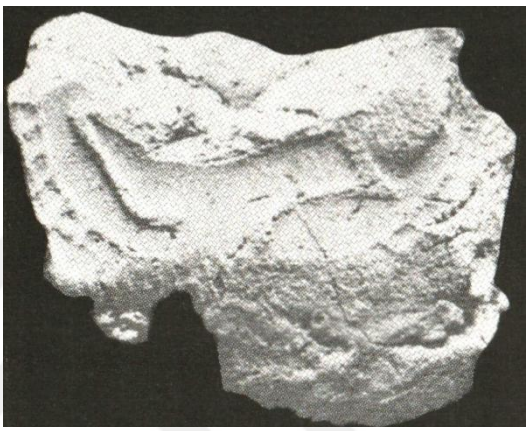
Shape of the seal: Round

Representation: Only half of the sealing remained. In the lower part, the body and legs of a recumbent animal were preserved. The legs are tucked under and the body is slim. Perhaps it represents a deer.

Frame: The geometrical band forming a ladder design. (Alp 1994: 190-191, seal no. 100)



69a (Alp: Fig. 98)



69b (Alp: Pl. 86/236)

70. 1 imprint on a clay lump

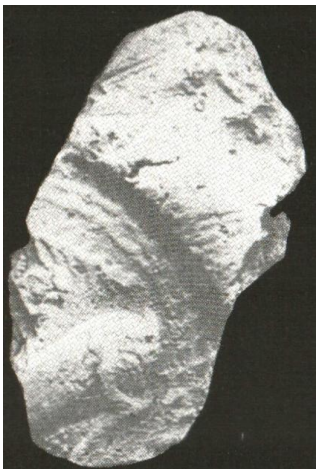
Shape of the seal: Round

Representation: Similar to seal no. 69. In the preserved sealing the back of the animal is visible. It has a short tail and tucked-under rear legs. His body is slim. Perhaps it represents a deer. Above its body there is a herringbone motif (a branch?)

Frame: A geometrical band forming a ladder design. (Alp 1994: 191, seal no. 101)



70a (Alp: Fig. 99)



70b (Alp: Pl. 86/237)

71. 3 imprints on a jar stopper

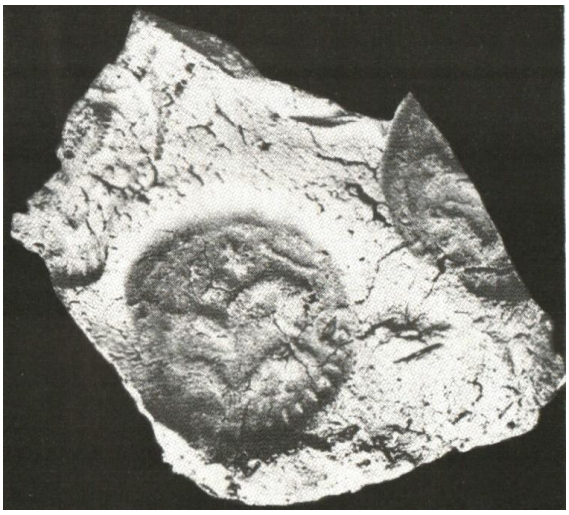
Shape of the seal: Round

Representation: In the central field there are two quadruped animals lying one above the other. Their legs are tucked under and their bodies are slim. The animal's image is very crude. Above the top animal there are 3(?) stars and two sticks.

Frame: Short oblique dashes. (Alp 1994: 191, seal no. 103)



71a (Alp: Fig. 100)

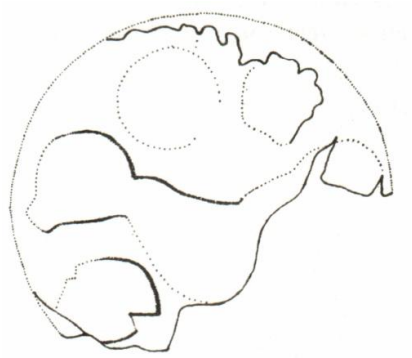


71b (Alp: Pl. 87/239)

72. 3 imprints on a jar stopper

Shape of the seal: Round

Representation: The bottom part of the seal is poorly preserved. In the remaining part the animal's body and its big round head are visible. It is surrounded by 3 big circles. (Alp 1994: 191, seal no. 104)



72a (Alp: Fig. 100)

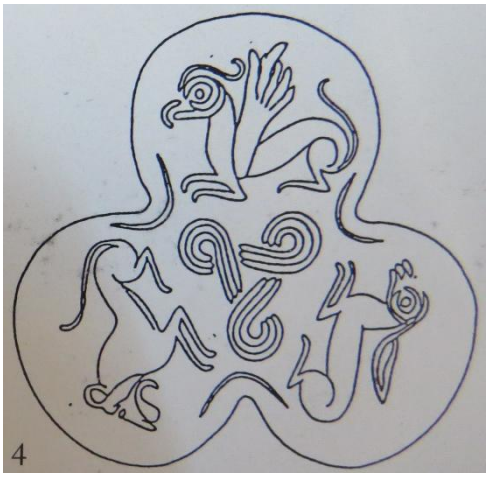


72b (Alp: Pl. 87/240)

73.

Shape of the seal: Clover

Representation: In each of three petals there is a recumbent animal: a lioness, a griffin and a hare. Moreover, the figures are separated by the geometrical motifs resembling hooks. In the middle of the sealing there is another decorative motif of a 3 ply line forming 3 loops. (Alp 1993: 190)



73 (Alp 1993: Pl. 19, Fig 4)

74.

Shape of the seal: Round

Representation: At the top of the sealing there are two antithetically arranged figures. On the left there is a griffin and on the right there is a lion.

Both of the creatures are sitting and have one paw and their tails raised. The griffin has wide wings and open mouth with protruded tongue. Between the griffin and lion´s head there is an 8-pointed star. At the bottom of the sealing there is a recumbent with its tucked-under legs goat or a chamois. Above its back there is a decorative motif of a twig. Behind the griffins head and goats rump there are other geometrical filling motifs resembling hooks. (Alp 1993: 190)



74 (Alp 1993: Pl. 19, Fig. 6)

75. 4 imprints on terracotta crescent

Shape of the seal: Round

Representation: A sitting lion with sturdy chest, raised front paws and tail. The whole image however is fairly simple. (Alp 1994: 192, seal no. 105)



75a (Alp: Fig. 102)



75b (Alp: Pl. 153/468)

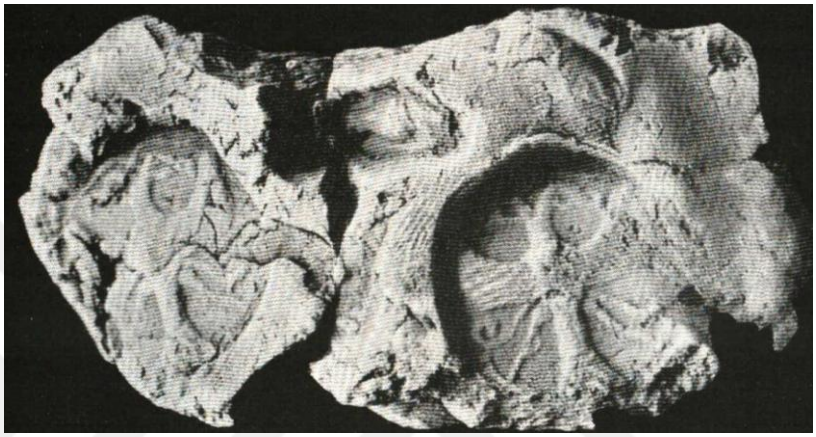
76. 1 imprint on a jar stopper

Shape of the seal: Oval

Representation: Lying lion with raised tail and plastically rendered mane. His muzzle is open. (Alp 1994: 192, seal no. 106)



76a (Alp: Fig. 103)



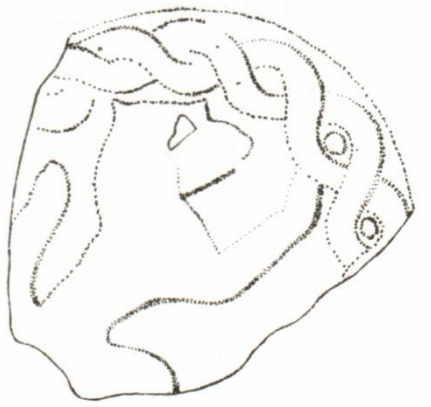
76b (Alp: 68/178)

77. 1 imprint on a jar stopper

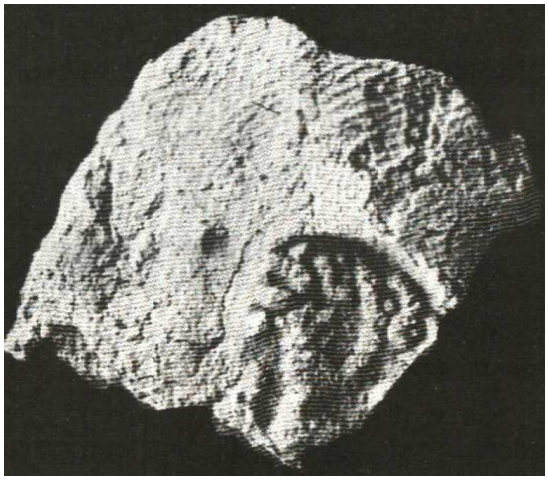
Shape of the seal: Round

Representation: A lioness standing on its hind legs with raised paw and tail shown in profile. The depiction is simple, not sophisticated.

Frame: Braid with central dots. (Alp 1994: 192, seal no. 107)



77a (Alp: Fig. 104)



77b (Alp: Pl. 87/241)

78. 4 or 5 imprints on 3 jar stoppers

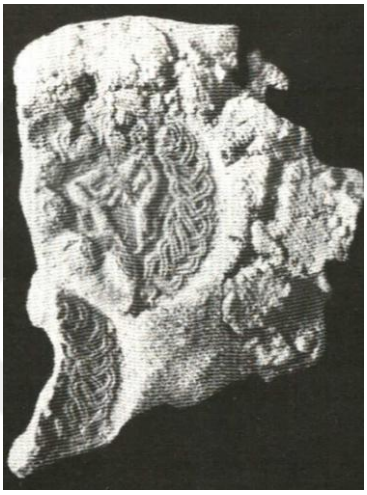
Shape of the seal: Round

Representation: In the central field there are two antithetically arranged lions. They are standing on their hind legs. Their tails are raised and they paws are touching. Their muzzles are open and the tongues are emphasized.

Frame: One band divided into two. One half is composed of a 3 strand 2 ply braid. The other half is a single line forming spirals. (Alp 1994: 193, seal no. 108)



78a (Alp: Fig. 105)



78b (Alp: Pl. 87/242)

79. 2 imprints on a clay lump

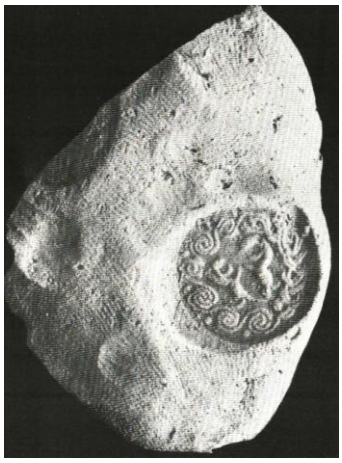
Shape of the seal: Round

Representation: Similar representation to seal no. 78. In the central field there are two antithetically arranged lions. They are standing on their hind legs. Their tails are raised and their paws are touching. Their muzzles are open, but they do not have tongues.

Frame: One band divided into two. One half is composed of a 2 ply braid. The other half is a single line forming spirals with outer dots. (Alp 1994: 193, seal no. 109)



79a (Alp: Fig. 106)



79b (Alp: Pl.88/245)

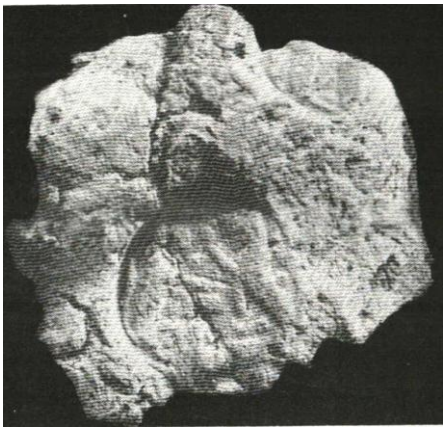
80. 6 imprints on 2 jar stoppers and a clay lump

Shape of the seal: Round

Representation: Two antithetically arranged lionesses shown in profile. They stand on their hind legs with their tails raised. The lioness on the right has its one paw raised. The lioness on the left has both paws raised. Their muzzles are open. At the bottom, between the lions there is a small recumbent animal. At the top, between their heads there is a solar disc framed with the crescent. The free space in the sealing is embellished with dots. The whole scene looks like a fight over prey. (Alp 1994: 194, seal no. 110)



80a (Alp: Fig. 107)



80b (Alp: Pl. 88-246)

81. 1 imprint on a terracotta crescent

Shape of the seal: Irregular, resembling a flower or a clover.

Representation: The sealing is very poorly preserved. It might depict two antithetically arranged lions (?) (Alp 1994: 194, seal no. 111)



81a (Alp: Fig. 108)



81b (Alp: Pl. 152/465)

82. 1 imprint on a terracotta crescent

Shape of the seal: Round

Representation: In the central field are two antithetically arranged lionesses. Their tails are raised and the paws of the lioness on the left are raised as well. In their mouths they hold their prey. Behind their heads a long curl is attached.

Frame: 2 ply braid with central dots. (Alp 1994: 194-195, seal no. 112)



82a (Alp: Fig. 109)



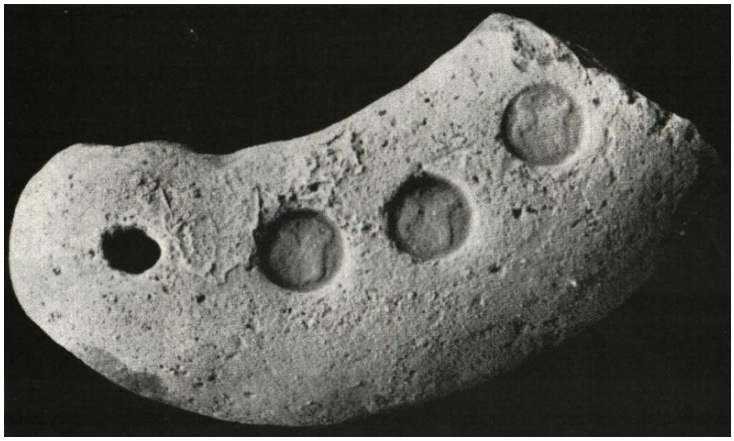
82b (Alp: Pl. 152/467)

83. 3 imprints on a terracotta crescent

Shape of the seal: Round

Representation: Two hybrids arranged antithetically. Their bodies belong to lions, but their heads are of a bird type. Their beaks are wide open and their tails are raised. (Alp 1994: 195, seal no. 113)





83a (Alp: Fig. 110) 83b (Alp: Pl. 154/472)

84. 5 imprints on a jar stopper

Shape of the seal: Round.

Representation: In the center there is a two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. Its wings are straight and outspread. Its tail is long and thick and its legs have emphasized claws. Below its wings there are single curls. Its claws rest on the backs of two sitting lions with one raised paw. Their tails are between their hind legs. The lions are arranged antithetically with their backs turned to each other.

Frame: 3 ply braid with central dots. (Alp 1994: 196-197, seal no. 116)





84a (Alp: Fig. 111) 84b (Alp: Pl. 91/252)

85. 2 imprints on a jar stopper

Shape of the seal: Round

Representation: In the center there is a two-headed eagle. Its heads are shown in profile and the rest of the body is *en face*. Its wings are straight and outspread. They also have inner horizontal lines that outline feathers. Its tail is broad. Below its wings there are two sitting lions. The lions are arranged antithetically and they sit with their back turned to each other. Below the lions there are one or two small animals.

Frame: 2 ply braid with central dots. (Alp 1994: 196, seal no. 117)



85a (Alp: Fig. 112)



85b (Alp: Pl. 92/252)

86. 7 imprints on a jar stopper and a clay lump

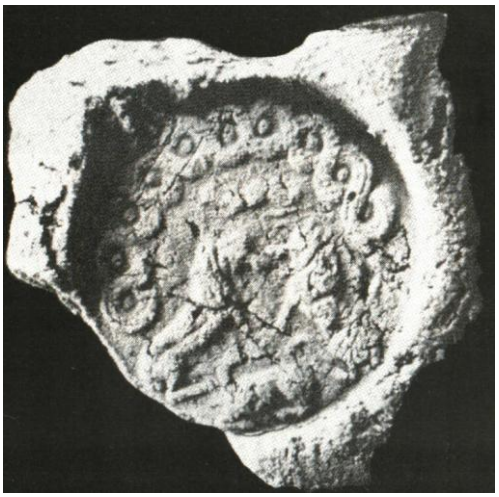
Shape of the seal: Round

Representation: In the central field there are two sitting lions arranged antithetically. Their muzzles are open. The lions have emphasized manes. Under their front paws lies a quadruped animal with turned head (cf. Alp 1994: a gazelle?). Both its front and hind legs are tucked under. Its tail is long and raised. Above the lions' heads there is another smaller recumbent animal.

Frame: Image is only half framed in 3 ply braid with central dots. (Alp 1994: 196-197, seal no. 118)



86a (Alp: Fig. 113)



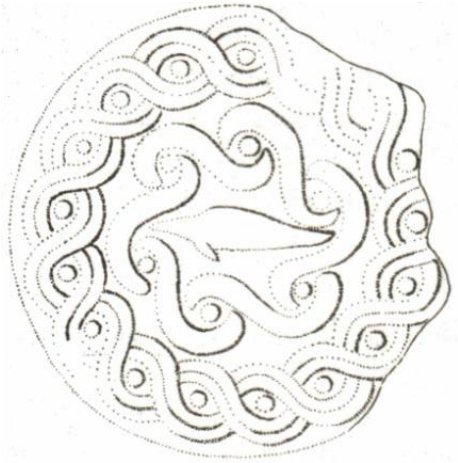
86b (Alp: Pl. 92/255)

87. 2 imprints on a jar stopper

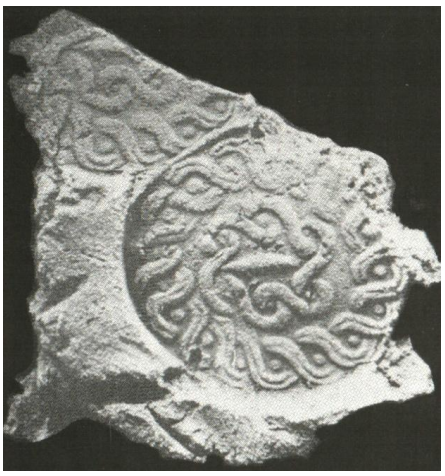
Shape of the seal: Round

Representation: In the central field there is a fish.

Frame: First band is composed of a single braid with central dots. The outer ring consists of a 2 ply braid with central dots. (Alp 1994: 197, seal no. 119)



87a (Alp: Fig. 114)

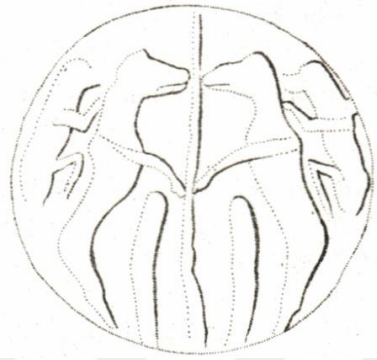


87b (Alp: Pl. 94/258)

88. 9 imprints on 2 jar stoppers

Shape of the seal: Round

Representation: The sealing is divided into halves with a vertical line. From the line there are symmetrically arranged 3 figures. The first ones from the center are thick “sticks”, rising from the bottom to mid-height. Next ones are 2 animals standing on their hind legs, their front paws touching the vertical divider line. They have short ears and their bodies are very slim. They resemble canines. Behind their backs are sitting monkeys with raised front paws (cf. Alp 1994: first fish, then lions and monkeys). (Alp 1994: 197-198, seal no. 120)



88a (Alp: Fig. 115)

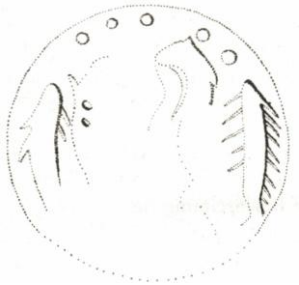


88b (Alp: Pl. 94/260)

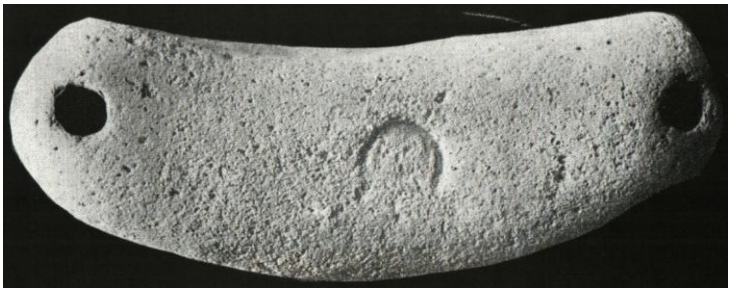
89. 1 imprint on a terracotta crescent

Shape of the seal: Round

Representation: The middle field of the sealing is poorly preserved. However, it probably shows 2 antithetically arranged animals. Moreover, on both edges of the sealing there are similar elements, probably representing fish. The top edge is embellished with 5 dots. (Alp 1994: 198, seal no. 122)



89a (Alp: Fig. 116)



89b (Alp: Pl. 153/470)

90. 8 imprints on a jar stopper

Shape of the seal: Round

Representation: Lower part of the sealing is not preserved. In the center part of the sealing the animal has remained. The creature has a relatively big head in comparison to its thin body. The big dot probably represents its eye. Above the central animal there is a smaller one with one raised front paw and tail. Its head has irregular shape (a mane?). The whole image is schematic and not natural (cf. Alp 1994: The central field: lion, above it smaller animal probably a lion cub). (Alp 1994: 198, seal no. 124)



90a (Alp: Fig. 117)



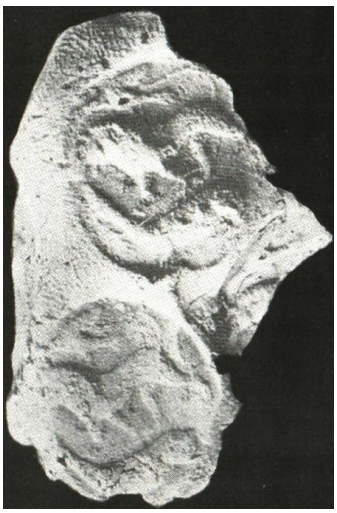
90b (Alp: Pl. 93/257)

91. 4 imprints on a jar stopper

Shape of the seal: Round

Representation: Three animals facing left are presented in the sealing. In the center there is a strutting lion. Its tails is raised and its muzzle is open. It is the biggest animal in the depiction. Above the lion there is an airborne bird (cf. Alp 1994: airborne eagle). Below the lion there is a recumbent animal with tucked-under legs and a long neck (probably a doe?). The whole image is very plain, only the lion has some emphasized details like an eye and mouth. (Alp 1994: 118-119, seal no. 125)





91a (Alp: Fig. 118) 91b (Alp: Pl. 92/254)

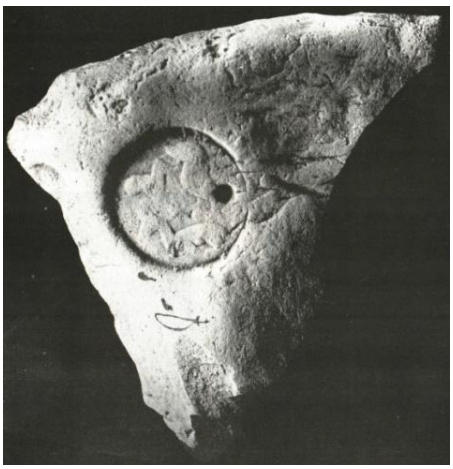
92. 1 imprint on an animal shaped terracotta item

Shape of the seal: Round

Representation: Three animals are presented in the sealing. At the very bottom there is a recumbent quadruped animal with tucked-under legs facing left. It has a slim body and short, curved horns on the top of the head. The animal resembles a goat. Above the recumbent goat, on the left there is a smaller recumbent animal with the head facing right. Next to the smaller figure, on the right there is another bigger animal facing left. It has a robust body and big head. The shape of the head resembles the wild boar, however there are no traces of tusks (cf. Alp 1994: recumbent deer at the bottom, a lamb above it, next to it a predator probably shown just before attacking the smaller animal). The whole rendering of the animals is rather simple, not many details are emphasized. (Alp 1994: 199, seal no. 126)



92a (Alp: Fig. 119)



92b (Alp: Pl. 246/753)

93. 1 imprint on a handle of a vessel

Shape of the seal: Round

Representation: The top part of the sealing is poorly preserved. Three animals remained in the image. The composition is unclear. There could have been a fourth animal in the damaged part of the sealing. Thus, the layout could have had two pairs designed symmetrically or the animals were arranged around the axis. All the creatures are quadruped animals. The one at the bottom seems to have horns and wings. The animal seems to have its head turned back. All the animals look like they are in the mid-race. The overall image is rather simply executed.

Frame: Single line with short spikes. (Alp 1994: 199-200, seal no. 127)



93a (Alp: Fig. 120)



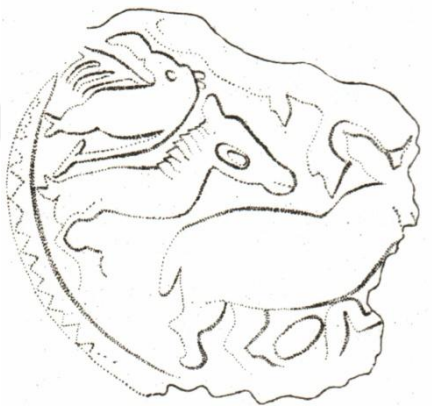
93b (Alp: Pl. 25/62)

94. 1 imprint on a clay lump

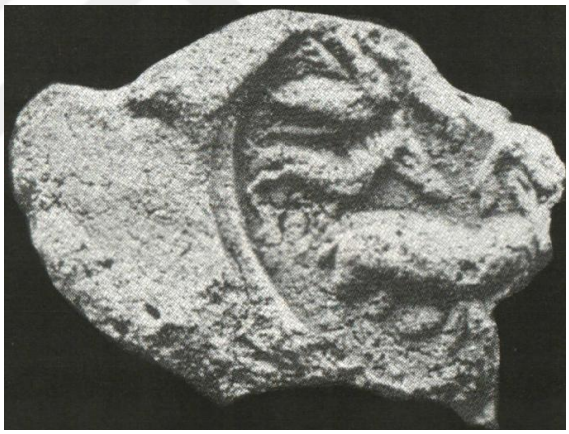
Shape of the seal: Round

Representation: Part of the sealing is not preserved. In the remaining piece one can see three animals. At the top there is a creature resembling a bird. It has wings and a beak (cf. Alp 1994: an eagle). Below the bird there is an animal with plastically rendered mane and short ears. It is probably a foal. Next to it there is a strutting big quadruped animal. Only its body is preserved. Its body and legs are robust. The ears are pointy and long. It might have been identified with a mule or a donkey, if only its tail was longer.

Frame: Single line with short spikes. (Alp 1994: 200, seal no. 128)



94a (Alp: Fig. 121)



94b (Alp: Pl. 95/261)

95. 2 imprint on a jar stopper

Shape of the seal: Round

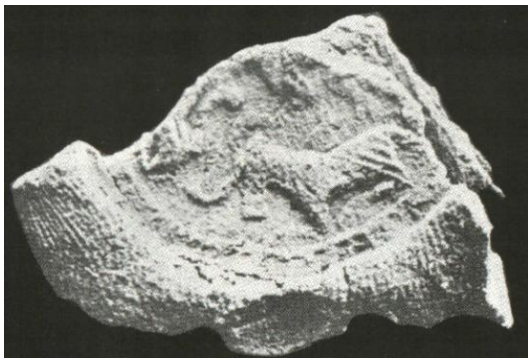
Representation: Only the lower part of the sealing is preserved. At the bottom there is a recumbent quadruped animal with outstretched front and tucked- under hind legs. Its muzzle is rectangular. The animal has curved horns and probably long ears. Nevertheless, it is difficult to identify the creature (cf. Alp 1994: probably a bull). Above the head of the animal there is

probably part of another animal figure. The rest of its depiction is not preserved.

Frame: Single line with short spikes. (Alp 1994: 200, seal no. 129)



95a (Alp: Fig. 122)



95b (Alp: Pl. 95/262)

96. 1 imprint on a bulla

Shape of the seal: Round

Representation: In the central field there are 3 animals. At the top there is a fish with two sets of fins. Below the fish there is a standing female quadruped animal with long tail, slim body and long neck. It is probably a doe or a hind (cf. Alp 1994: a cow). She is feeding a calf, which is situated under the female. On the left there is another figure, but it is impossible to identify it (a monkey?).

Frame: 3 ply braid with central dots. (Alp 1994: 200-201, seal no. 130)



96a (Alp: Fig. 123)



96b (Alp: Pl. 136/420)

97. 2 imprints on a jar stopper (?)

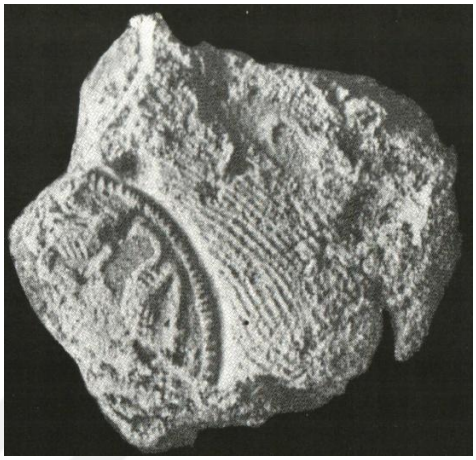
Shape of the seal: Round

Representation: Only the right part of the sealing is preserved. There is probably a bird with long neck, wings and short beak.

Frame: Single line with short spikes. (Alp 1994: 201, seal no. 131)



97a (Alp: Fig. 124)

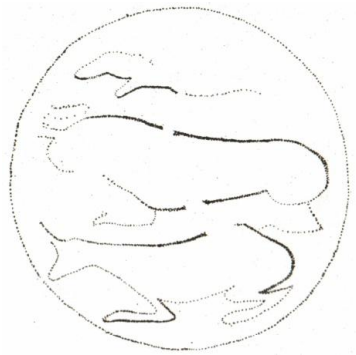


97b (Alp: Pl. 95/263)

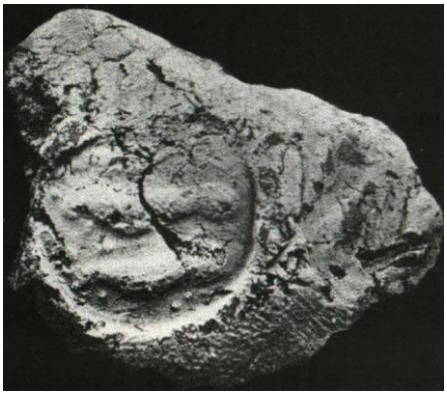
98. 1 imprint on a jar stopper

Shape of the seal: Round

Representation: The sealing is not clear. It probably shows 2 or 3 recumbent animals, arranged one under another. (Alp 1994: 202, seal no. 135)



98a (Alp: Fig. 126)

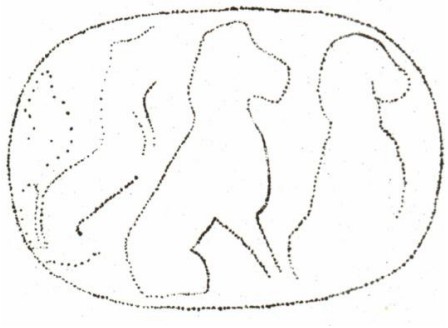


98b (Alp: Pl. 96/266)

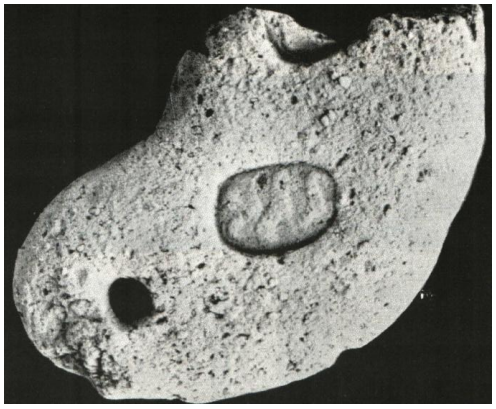
99. 2 imprints on a fragment of a terracotta crescent

Shape of the seal: Oval

Representation: The sealing shows 3 sitting animals, probably lions. (Alp 1994: 202, seal no. 136)



99a (Alp: Fig. 127)



99b (Alp: Pl. 151/464)

100. 2 imprints on a jar stopper

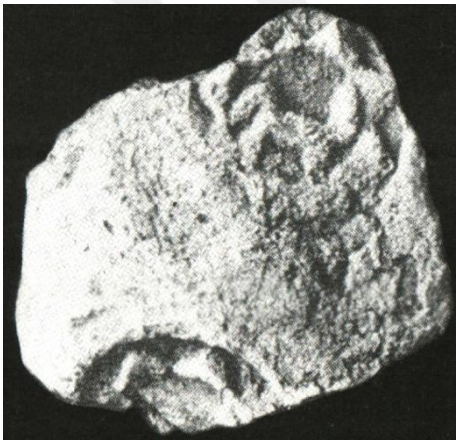
Shape of the seal: Round

Representation: In the central field there is a standing quadruped animal shown in profile. The execution is very crude and schematic.

Frame: The animal is fit into 10-pointed star. (Alp 1994: 202, seal no. 138)



100a (Alp: Fig. 128)

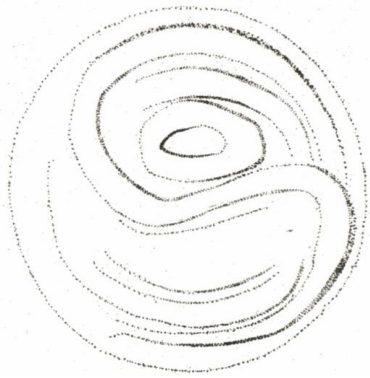


100b (Alp: Pl. 97/268)

101. 1 imprint on a clay label

Shape of the seal: Round

Representation: The sealing shows a rolled up snake whose head, body and eye are plastically rendered. (Alp 1994: 202-203, seal no. 139)



101a (Alp: Fig. 129)

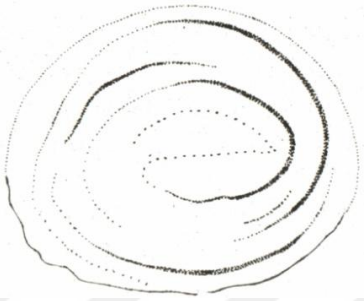


101b (Alp: Pl. 142/438)

102. 1 imprint on a an animal shaped terracotta item

Shape of the seal: Oval

Representation: Probably a rolled up snake. (Alp 1994: 203, seal no. 140)



102a (Alp: Fig. 130)



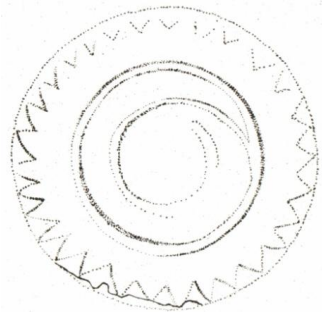
102b (Alp: Pl. 246/752)

103. 1 imprint on a terracotta crescent

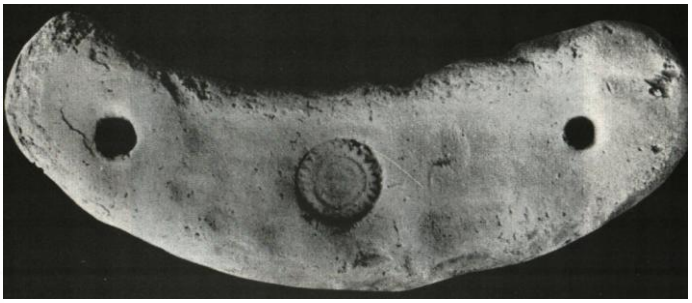
Shape of the seal: Round

Representation: Probably a stylized rolled up snake.

Frame: Single line with short spikes or a zigzag line. (Alp 1994: 203, seal no. 141)



103a (Alp: Fig. 131)



103b (Alp: Pl. 150/459)

104. 2 imprints on a jar stopper

Shape of the seal: Round

Representation: In the central field there is probably a depiction of a rolled up snake.

Frame: 2 ply braid with central dots. (Alp 1994: 203, seal no. 142)



104a (Alp: Fig. 132)



104b (Alp: Pl. 97/269)

105. 2 imprints on a jar stopper (?)

Shape of the seal: Round

Representation: Part of the sealing is damaged. It either shows a strongly stylized rolled up snake or a whirl motif. (Alp 1994: 204, seal no. 143)



105 (Alp: Pl. 97/270)

106. 1 imprint on a jar stopper

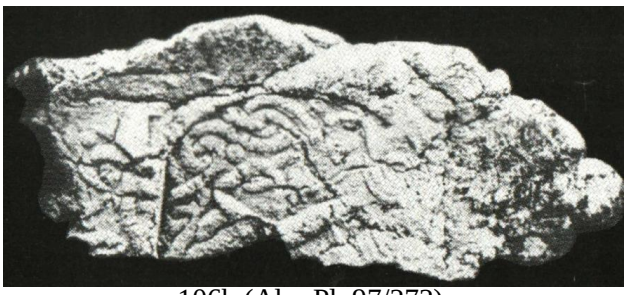
Shape of the seal: Oval

Representation: Half of the sealing is not preserved. In the center there is probably an animal. Only the head and the back part of the body remained.

Frame: Single line forming spirals with outer dots. (Alp 1994: 204, seal no. 145)



106a (Alp: Fig. 133)

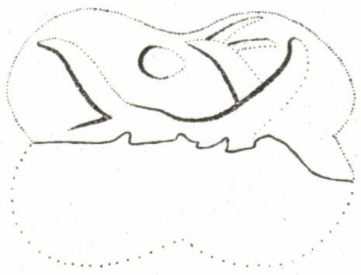


106b (Alp: Pl. 97/272)

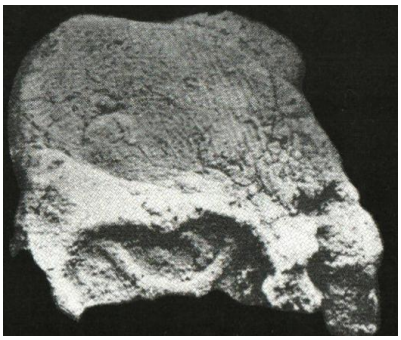
107. 1 imprint on a jar stopper

Shape of the seal: Irregular, resembling a clover

Representation: Half of the sealing is damaged. In the center there are 2 curved lines resembling a pair of horns. (cf. Alp 1994: four-arm figure) Above the lines there is a dot and next to it a detail resembling an animal head with two horns. (Alp 1994: 204, seal no. 146)



107a (Alp: Fig. 134)



107b (Alp: Pl. 97/273)

List of the poorly preserved or very faint stamp sealings that might present animal scenes:

108. Alp 1994: 176, seal no. 53

109. Alp 1994: 176, seal no. 55

110. Alp 1994: 181, seal no. 68

111. Alp 1994: 181, seal no. 69

112. Alp 1994: 182, seal no. 72

113. Alp 1994: 183, seal no. 73

114. Alp 1994: 185, seal no. 82

115. Alp 1994: 185-186, seal no. 83

116. Alp 1994: 186, seal no. 84

117. Alp 1994: 186, seal no. 86

118. Alp 1994: 191, seal no. 102

119. Alp 1994: 195, seal no. 114

120. Alp 1994: 195, seal no. 115

121. Alp 1994: 198, seal no. 121

122. Alp 1994: 198, seal no. 123

123. Alp 1994: 201, seal no. 132

124. Alp 1994: 201, seal no. 133

125. Alp 1994: 202, seal no. 134

126. Alp 1994: 202, seal no. 137

127. Alp 1994: 204, seal no. 144

128. Alp 1994: 204, seal no. 147

129. Alp 1994: 204, seal no. 148

3.2. Acemhöyük

3.2.1 Humans and Deities

130. Modern imprint of a stamp seal and the seal itself

Shape of the seal: Round

Representation: The main image shows a deity standing on a quadruped horned animal, probably a bull. The deity wears a long plain robe and a pointed headgear with 3 pairs of horns. He holds in one of his hands a long straight staff. Behind his back and at the top of the sealing there are 2 peculiar objects. From the sturdy vertical post-like base numerous rays spring up (cf. Özgüç 1980: musical instruments: a harp or a lyre; or two looms). The rest of the space near the edges is filled with animal figures. Next to the animal that the deity stands on there is a sitting monkey. Next to the monkey on the left, there are two quadruped animals. One has long strongly curved horns and looks like it is depicted in the run. The second animal has shorter and straight horns. It is lying with tucked legs. In the central field in front of the deity there are 2 fish and a smaller lying animal shown from the bird's-eye view with a long tail (a feline kind of animal). The 8-pointed and 4-pointed stars are the other filling motifs present in the sealing. (Özgüç 1980: 71)



130a (Özgüç 1980: Fig. III-24b)



130b (Özgüç 1980: Fig. III-24c)



130c (White 1993: Pl. 63)

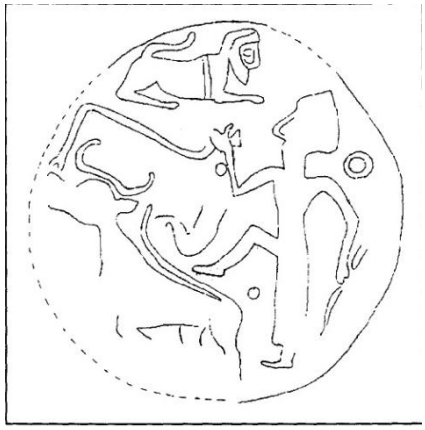
131. Imprints on the bullae

Shape of the seal: Round

Representation: The image shows the deity mounting a bull. The deity holds a staff in his left hand and in the right one he holds a cord. His one leg is raised and lies on the bull's back. In front of the deity there are another 2 smaller animals. (Özgüç 1980: 71)



131a (Özgüç 1980: Fig. III-25a) 131b (Özgüç 1980: Fig. III-25b)



131c (White 1993: Pl. 64)

132. Imprint on a bulla

Shape of the seal: Round

Representation: In the central field there is a deity standing on the horned quadruped animal probably a deer. The deity is wearing a short skirt. And in his hands he holds a bird and a hare. He has also a curved staff behind his back. On the right there is a goddess sitting on a mountain sheep. She wears a long robe and a flat square headgear. (Özgüç 1980: 71)



132 (Özgüç 1980: Fig. III-26)

133. Imprint on a bulla

Shape of the seal: Round

Representation: The sealing is not very clear. However, two figures can be seen. The first one, is the strutting deity in front of the goddess. He is wearing a short skirt. The female deity is sitting on the mountain sheep turning her back to the standing figure. (Özgüç 1980: 71-72)



133 (Özgüç 1980: Fig. III-27)

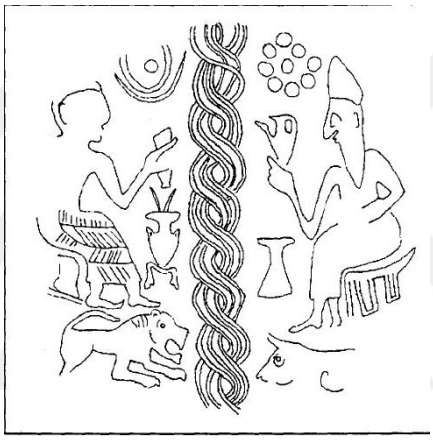
134. Imprints on 2 bullae

Shape of the seal: Oval

Representation: The sealing is divided into halves with a vertical 3 ply braid with central dots. On the left there is a goddess sitting on the animal, probably mountain sheep. In front of her there is a vessel and in her hand there are 2 reeds. The goddess is wearing a long robe and a flat square headgear. On the right there is a male deity sitting on the stool. He is wearing a long robe. In his right hand he is holding a goblet with 2 handles over the table with stacked loaves of bread. Additionally, both of the figures are sitting above 2 recumbent lions. It seems as well that there are astronomical motifs near the heads of the deities. Next to the female goddess there is a crescent with a sun disk (?) and in front of the male deity there is a star. (Özgüç 1980: 72)



134a (Özgüç 1980: Fig. III-28a)134b (Özgüç 1980: Fig. III-28b)



134c (White 1993: Pl. 60)

135. Imprint on a bulla

Shape of the seal: Round

Representation: The deity is sitting on a throne in the shadow of a tree growing from water. The throne is embellished with panels that resemble a temple façade. The deity wears a long plain robe and holds a spear and a scepter-like item. In front of him there is a worshipper. His figure is considerably smaller. He wears a long robe and he holds a vessel. It seems that there is also a table with stacked loaves of bread in front of the worshipper. The scene is crowned with the big crescent and sun disk. At the

bottom of the sealing there is an image of a small ship with a sailor using one oar. (Özgüç 1980: 72)



135a (White 1993: Pl. 17)



135b (Özgüç 1980: Fig. III-29)

136. Imprint on a bulla

Shape of the seal: Round

Representation: The deity in a long plain robe sits on the folding stool in the shade of a grapevine. Under the grapevine there is a squatting monkey. The god wears a simple skull cap as well. His right hand is stretched and it seems that in his left hand he holds a cup. In front of the figure there is a big bowl with the bull shaped legs. Moreover, above the vessel there is a bird and a rhyton. Above the head of the deity there is a recumbent lion. (Özgüç 1980: 72)



136a (Özgüç 1993: Fig 1)



136b (Özgüç 1980: Fig. III-30)

137. Imprints on 2 bullae

Shape of the seal: Round

Representation: The image shows 2 deities. On the right there is a deity sitting on a chair. He holds the staff and the ring. Behind his back there is a fish. In front of the deity there is another standing god. He has a dagger behind his belt. Behind his back there is a big pitcher. Both of the figures have long tufted robes, beards and pointy horned crowns. Between their faces there are 2 filling motifs representing squatting monkeys, who are arranged antithetically. It is also worth noting that at the bottom of the sealing there is a horizontal straight line, which can be identified as a ground level. Thus, it is openly emphasized that the figures are standing on some surface. They are not arranged midair. (Özgüç 1980: 72)



137a (Özgüç 1980: Fig. III-31a)



137b (Özgüç 1980: Fig. III-31b)



137c (White 1993: Pl. 21)

138. Imprints on 2 bullae

Shape of the seal: Round

Representation: The goddess sits on a mountain sheep which is in turn located on a square throne. She wears a long robe. Her torso and head are shown *en face*. In each of her hands she holds a mountain sheep. Unfortunately, the details of the face or headgear are not well preserved. (Özgüç 1980: 73)



138a (Özgüç 1993: Fig. 2)



138b (Özgüç 1980: Fig. III-32a) 138c (Özgüç 1980: Fig. III-32b)

139. Imprint on a bulla

Shape of the seal: Oval

Representation: The goddess sits on the rump of a recumbent quadruped animal with short curved horns, probably a mountain sheep or a goat. The feet of the deity rest on the back of another recumbent mountain sheep. The goddess is wearing a long robe and a flat square headgear. One hand of the goddess is raised. Behind the figure there is a solar disk and in front of her there is a geometrical motif – a spiral. (Özgüç 1980: 73)



139 (Özgüç 1980: Fig. III-33)

140. Imprint on a bulla

Shape of the seal: Round

Representation: The goddess sits on the recumbent mountain sheep. They are both situated on the platform that has human shaped legs. The deity wears a long plain robe. Her one hand is raised. In front of the goddess there is a female worshipper wearing a long robe that shows her bare arms and a pointed headgear. Both hands are raised in the gesture of adoration. She gives the pitcher to the goddess. At the top of the sealing there is a sun disk with marked rays. (Inside of the sun disk there is a two- headed eagle?)

Frame: Straight single line and outer circles or spirals? (Özgüç 1980: 73)



140 (Özgüç 1980: Fig. III-34)

141. Imprint on a bulla

Shape of the seal: Round

Representation: The goddess sits on the recumbent mountain sheep. She wears a long robe and a flat square headgear. Her one hand is raised, in which she holds a cup. The mountain sheep is placed on 2 animals lying back to back: a lion on the left and second mountain sheep on the right. Those two animals are lying on 3 rectangles that might represent mountains. Behind the goddess there is another considerably smaller human figure. The worshipper wears a long robe and holds a cup. In front of the goddess there is another worshipper whose hands are raised in the gesture of adoration. The figure has a pitcher and wears a pointed headgear and a long robe. Between the goddess and the worshipper there are some filling motifs, however the items are difficult to identify. At the top of the sealing there is a two-headed eagle with outspread wings and claws. (Özgüç 1980: 74)



141a (White 1993: Pl. 38)



141b (Özgüç 1980: Fig. III-35)

142. Imprint on a bulla

Shape of the seal: Round

Representation: The goddess sits on the mountain sheep and her feet rest on the back of a recumbent lion. Her one hand is raised and probably she holds a cup. In front of the goddess there is a worshipper wearing a long robe. The figure has a well indicated hump. His hands are raised in the gesture of adoration. He also offers the pitcher to the deity. Behind the worshipper there is a vertical wavy line. Below the pitcher and between the two figures there is also an object resembling a table or an altar. The whole scene is crowned with the big crescent and solar disk.

Frame: Single line forming spirals between two lines resembling ropes. (Özgüç 1980: 74)



142a (White 1993: Pl. 36)



142b (Özgüç 1980: Fig. III-36)

143. Imprint on a bulla

Shape of the seal: Round

Representation: The goddess sits on a square stool that is placed on the podium. The front of the podium is located on the recumbent lion at the bottom of the sealing. The goddess wears a long robe and a flat square headgear. Her one hand is raised in which she holds a cup. In front of the

goddess there is a worshipper in a long plain robe that shows his bare arm. The dress has 2 ridges marked by 2 vertical lines. The worshipper is offering the pitcher to the deity. Between the figures there is another vessel – a vase and an altar. At the top of the sealing there is a quadruped animal that is difficult to identify. Additionally, behind the back of the deity and the worshipper there are 2 fish. (Özgüç 1980: 74)





143a (White 1993: Pl. 37) 143b (Özgüç 1980: Fig. III-37)

144. Imprints on 3 bullae

Shape of the seal: Round

Representation: The goddess sits on a square stool in the shade of the tree, from which the stream is gushing. A bird sits on the top branch of the tree above the head of the goddess. The goddess wears a long tufted robe. She does not wear a headgear. Her hair is straight and long, hanging loose to her arms. Her right hand in which she holds a cup is raised. In front of the deity there is a worshipper in a tufted short robe with a belt that leaves one arm bare and shows the legs. His pointed headgear is also tufted. Both hands are raised and he is wearing bracelets. Behind the back of the worshipper there is a fish. Between the worshipper and the goddess there are two filling motifs: a

weapon (?) composed of 2 parts, looking like it can be folded (?) and a small object resembling an altar (?) or an incense-burner (?). At the top of the sealing there is a disc with inner 4 straight rays and 4 curved ones – an example of a *signe royal* with 4 inner dots. (Özgüç 1980: 74)



144a (Özgüç 1980: Fig. III-38a)



144b (Özgüç 1980: Fig. III-38b)



144c (Özgüç 1980: Fig. III-38c)



144d (Özgüç 1980: Fig. III-38)

145. Imprint on a bulla

Shape of the seal: Round

Representation: The goddess sits on a square stool. She wears a long plain robe and a flat square headgear. Her one hand in which she holds a cup is raised. Behind her there is a high stand on which a bird is sitting. In front of the goddess there is an altar and above it there is a rosette composed of central and surrounding dots. Above the hand of the deity there is a crescent.

Frame: 2 ply braid. (Özgüç 1980: 74-75)



145 (Özgüç 1980: Fig. III-39)

146.

Shape of the seal: Round

Representation: The sealing shows two figures. On the right there is a deity. She is sitting on a stool. Her hands are raised. In one of them she is holding a cup. The goddess is wearing a long tufted robe. Her rectangular pointed headgear is also tufted. She is also wearing a bracelet and an earring. Behind the goddess there is a growing plant. In front of her there is a standing worshipper. He is wearing a long tufted robe leaving one of his arms bare. He is wearing a pointed headgear. His hands are raised. In his left hand he is holding a pitcher. On his right hand he is wearing a bracelet. Behind the worshipper there is another pitcher and some item difficult to identify (a mirror?). Between the goddess and the worshipper there is a vase wıth 2 straws and an altar (?). Both figures are placed on the horizontal line that forms a sort of surface. Below the line there are 3 rectangular figures, from which the central one is the biggest. At the top of the sealing there is a crescent and a sun disk with inner oblique lines. (Özgüç 1993: 178)



146 (Özgüç 1993: Fig. 3)

147.

Shape of the seal: Round

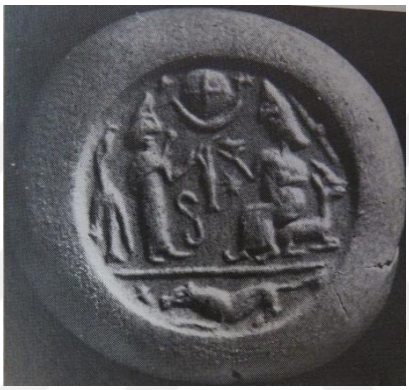
Representation: The sealing shows 2 figures. On the left there is a goddess who is sitting on the mountain sheep. Her left hand is raised and she holds a cup in it. The right hand is bent at the elbow. She is wearing a long plain robe and a pointed headgear. Behind her head there is a long shape difficult to identify. In front of the goddess there is a standing worshipper who is wearing a long plain robe and similar headgear to the deity. His both hands are raised and in the left one he is holding a pitcher. Behind the worshipper there is a bird. Its head is shown in profile and the rest of the body is *en face*. Both figures are placed on the horizontal line that forms a sort of surface. Below the line there is a recumbent animal of a feline type, probably a lioness. In front of its muzzle there is a star (?). The image is crowned with sun disc and the crescent. Inside the disc there are two lines forming a cross. 3 stars embellish the main image. One of them is located next to the pitcher. The other two are on the both sides of the disc. The last decorative motif, an S-shaped figure, is in front of the worshipper. (Özgüç 1986: 51-52)



147a (Özgüç 1986: Ill. 4-2)



147b (Özgüç 1986: Fig. 4-9)



147c (Özgüç 1986: Fig. 4-8)

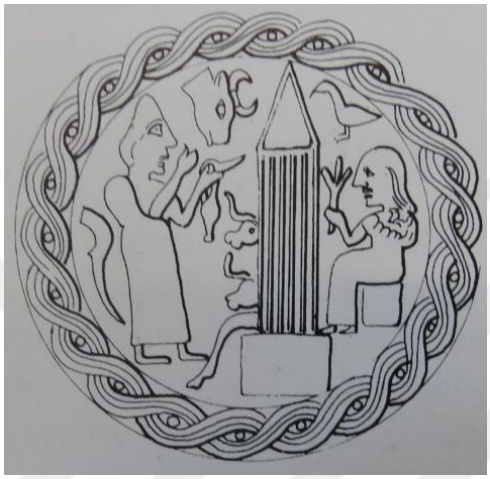
148.

Shape of the seal: Round

Representation: The sealing shows 2 figures. On the right there is a goddess who is sitting on a cubical stool. She is wearing a long plain robe. In her raised hand she is holding a twig. Interestingly, the deity is not wearing a headgear. Her long straight hair hangs loose to her arms. Above the goddess there is a bird shown in profile. In front of the goddess there is a peculiar object. It resembles a fluted pillar (or a stele?) with a pointed top. The pillar stands on a rectangular base. From the pillar two bull's heads and a hoof protrude. In front of the pillar there is a standing worshipper. He is wearing a long plain robe leaving one of his arms bare. His both hands are raised. In the

left hand he is holding a pitcher. The worshipper is wearing a pointed headgear. Behind the figure there is an unidentifiable shape (resembling a weapon?). In front of his face there is another bull's head. It is worth noting that the goddess is considerably smaller than the worshipper, which is very unusual.

Frame: 3 ply braid with inner dots. (Özgüç 2002: 239)



148a (Özgüç 1993: Fig. 4)



148b (Özgüç 2002: Fig. 6)

3.2.2. Heroes

149. Imprint on a bulla

Shape of the seal: Round

Representation: The sealing shows the combat between the warrior and the bull with human head. Both of the figures have rectangular faces with generous beards. The warrior has a muscular body. He holds the creature by its horns and tail. His one leg is raised and looks as if kicks the creature. The warrior is wearing a short skirt and he has 3 pairs of hair curls. The bull with human head has only one curl. Its frontal legs are raised. The whole scene is embellished with numerous filling motifs: fish, monkey sitting on the folding

stool, bird and lioness with open muzzle. The sealing is crowned with the sun disk and a crescent. (Özgüç 1980: 75)



149a (White 1993: Pl. 72)



149b (Özgüç 1980: Fig. III-40)

3.2.3 Hybrids

150. Imprint on a bulla

Shape of the seal: Round

Representation: The sealing shows the Bull-man. The creature has the legs, tail and the ears of the bull. The rest of the body is human. He has a round and generous beard. He is shown *en face*. His upper body is covered in hair. His arms are raised and he stands with his legs apart. He holds in each hand a vessel with streams flowing out of it. Next to his head, on both sides, there is a circle with a central dot. (Özgüç 1980: 75)



150 (Özgüç 1980: Fig. III-41)

151. Imprint on a bulla

Shape of the seal: Round

Representation: The sealing is divided into halves with a central object. It is a high stand crowned with the sun disk. It has 2 pairs of short, curved down branches. The top pair is curved up and is located directly below the disk, thus together they resemble the crescent. On both sides of the object there is a Bird-man. He has the head and wings of a bird. Both of the figures are touching the stand with one hand. They also have one long hair curl growing from behind their heads. At the bottom of the sealing there is a fish. Both figures place one leg on it. Behind each Bird-man there is a simple rosette composed of 6 rays. The whole scene would be symmetrical but for the motif of heads above each of the creatures. There is a human head above the left Bird-man and an animal one above the Bird-man on the right (cf. Özgüç 1980: bird head). (Özgüç 1980: 75-76)





151a (Özgüç 1980: Fig. III-42) 151b (Özgüç 1980: Fig. III-42)

152. Imprint on a bulla

Shape of the seal: Round

Representation: Two sitting female sphinxes are arranged antithetically. They do not have wings. They touch each other with one raised paw. Each of the sphinxes has one hair curl growing form the behind of their heads. Their

tails are raised. At the bottom of the sealing there is a smaller figure of a recumbent lion. Its tail is raised as well. Above the heads of the sphinxes there is a disc.

Frame: 2 ply braid with central dots. (Özgüç 1980: 76)



152 (Özgüç 1980: Fig. III-43)

153. Imprint on a bulla

Shape of the seal: Oval (?)

Representation: In the center there is a human figure. He is holding vessels from which streams flow. The figure is surrounded by two standing female sphinxes. Each of them has 2 pairs of wings and their hair is tied in a bun. Overall, the sealing is not well preserved. (Özgüç 1980: 76)



153 (Özgüç 1980: Fig. III-44)

154. Imprint on a bulla

Shape of the seal: Round

Representation: In the center there is a sitting male sphinx, shown in profile. The sphinx is wearing a skullcap and has a long beard. One of his paws is raised as well as his tail. Two long appendages grow from his body and neck. Their tips in addition to the tail are finished with the head of a snake or a bird.

Frame: 2 ply braid (Özgüç 1980: 76)



154a (Özgüç 1980: Fig. III-45)



154b (Özgüç 2015: Fig. 129)

155. Imprint on a bulla

Shape of the seal: Round

Representation: The male sphinx with wings shown *en face*. His front paws rest on the back of the recumbent animal. He has two curls of hair. (Özgüç 1980: 76)



155 (Özgüç 1980: Fig. III-46)

156. Imprint on a bulla

Shape of the seal: Round

Representation: 2 sphinxes sitting with their backs to each other. They both have wings. The one on the left is a male. He has a beard. The one on the right is a female sphinx. Both of their tails are finished with snakes' heads. Below the creatures there is a bird and above them there is a recumbent hare.

Frame: 2 ply braid (Özgüç 1980: 76)



156 (Özgüç 1980: Fig. III-47)

157. Imprint on a bulla

Shape of the seal: Round

Representation: Two griffins standing with their backs to one another. Above them there is a *signe royal*.

Frame: Single, plain line. (Özgüç 1980: 77)



157 (Özgüç 1980: Fig. III-48)

158. Imprint on a bulla

Shape of the seal: Round

Representation: In the central field there is a standing Griffin-demon surrounded by smaller animal figures. He has the head of an eagle and the body of a lion. His wings are outspread. Additionally, he has a pair of deer horns. In his hands he holds animals: a hare and an antelope. The rest of the surface is filled with filling motifs. Behind the griffin's head there is a sitting bird (a duck?, a goose?). In front of the griffin's head there is a recumbent female sphinx with 2 hair curls. Below the sphinx there is a recumbent bull with tucked-under legs. Below one of the prey of the griffin there is another recumbent feline animal. Its tail is raised and its muzzle is open. The last figure is situated behind the griffin. It is a kneeling human figure (a hero?) armed with a spear or a staff that he holds with both hands. His head has an odd shape, it looks rather unnatural. All figures are presented in profile. Only the torso of the griffin is shown *en face*. (Özgüç 1980: 77)



158a (Özgüç 1980: Fig. III-49a)



158b (Özgüç 1980: Fig. III-49b)



158c (Özgüç 1980: Fig. III-49)

3.2.4 Animals

159. Imprint on a bulla

Shape of the seal: Round

Representation: 2 pairs of lioness and eagle heads with long neck forming a whorl design. All the heads have a pair of long curls of hair. The surface between the heads is filled with sun and fish motifs. (Özgüç 1980: 77)



159 (Özgüç 1980: Fig. III-50)

160. Imprint on a bulla

Shape of the seal: Round (?)

Representation: An animal presented *en face*. Its wings and legs are outspread (cf. Özgüç 1980: two-headed hybrid. One belongs to the lion and

the other one to the bird. Between the legs and heads there are solar motifs). (Özgüç 1980: 77)



160 (Özgüç 1980: Fig. III-51)

161. Terracotta stamp seal

Shape of the seal: Round

Representation: Two-headed eagle. The heads are shown in profile and the body is *en face*. Its tail and wings have inner lines that underline the feathers. Moreover, its tail is relatively wide and big comparing to the body and short wings. The heads are also rather large with robust beaks. Below the wings there were probably similar geometrical motifs (dots?, disks?). There is also some short line below the left beak of the creature. (Özgüç 1980: 77)



161 (Özgüç 1980: Fig. III-52)

162. Imprint on a bulla

Shape of the seal: Round

Representation: The central part of the sealing presents 6 ply braid that forms 3 large loops. The middles of the loops have central dots. The 2 upper loops are crowned by the small figure of a two-headed eagle with outspread wings. (Özgüç 1980: 77)



162 (Özgüç 1980: Fig. III-53)

163. Imprint on a bulla

Shape of the seal: Round

Representation: Two sitting monkeys are antithetically arranged. Together they hold a *signe royal* (cf. Özgüç 2015: sun disc in the crescent). The monkeys are sitting on a flat base. The rest of the sealing is filled with motifs: 2 dots and some irregular shape (cf. Özgüç 2015: three concentric circles). (Özgüç 2015: 165, seal no. Ac. St. 2)



163a (Özgüç 2015: Fig. 130)



163b (Özgüç 2015: Ac. g-119, p. 256)

164. 3 imprints on a cylindrical surface

Shape of the seal: Round

Representation: This sealing is very similar to the seal no. 163. It shows two antithetically arranged sitting monkeys. Their hands are raised and touch each other. They sit on a base. Above their hands there is a dot (cf. Özgüç 2015: sun). This image is very simple and crude in comparison to the seal no. 159. The monkeys have no distinctive features like ears and tails. There are also no filling motifs. (Özgüç 2015: 166, seal no. Ac. St. 3)



164a (Özgüç 2015: Fig. 131)



164b (Özgüç 2015: Ac. i-991, p. 256)

165. Imprint on 6 bullae

Shape of the seal: Round

Representation: The sealing shows three animals arranged one under another. At the bottom there is a recumbent quadruped animal, probably a bull. Its legs are tucked under and the head is turned back. The animal may have horns; however the imprint of this part is very faint. Above the bull there is a predator with a raised paw and tail. It is probably a lioness although its head resembles a canine type. The muzzle of the lioness is open and it seems to be attacking the bull. Above the lioness there is a bird with its head

turned back. At the top of the sealing there are two rosettes. (Özgüç 2015: 170, seal no. Ac. St. 6)



165a (Özgüç 2015: Fig. 134)



165b (Özgüç 2015: Ac. i-838, p. 258)



165c (Özgüç 2015: Ac. i-849 p. 258)

3.3. Kültepe

3.3.1. Masks

166. 2 imprints on a bulla

Shape of the seal: Round

Representation: Human face shown *en face* with emphasized nose, mouth, eyes and hair (cf. Özgüç and Önhan 2001: an idol). (Ö/Ö [Özgüç and Önhan] 2001: 152, Kt. a/k 1262)





166a (Ö/Ö 2001: Pl. 3, seal no. ST 3) 166b (Ö/Ö 2001 Pl. 45, seal no. ST 3)

167. Imprint on a bulla

Shape of the seal: Irregular/Oval

Representation: Human face shown *en face* with indicated eyes, nose, open mouth, tongue, beard and hair. (Ö/Ö 2001: 203, Kt. 82/k 124)





167a (Ö/Ö 2001: Pl. 21, seal no. ST 63) 167b (Ö/Ö 2001: Pl. 84, seal no. ST 63)

168. 5 imprints on sale-waiver document

Shape of the seal: Round

Representation: The sealing shows shapes forming a human face with emphasized big eyes, wide nose and mouth. (Teissier 1994: 56, seal no. 441)



168 (Teissier: 441, p. 230)

169. 4 imprints on the loan contract, credit-sale

Shape of the seal: Rectangular

Representation: The sealing shows the human bearded face with emphasized eyes, nose and mouth. Additionally, the figure has animal ears. (Teissier 1994: 56, seal no. 459)



169 (Teissier: 459, p. 230)

170. 4 imprints on the redemption sale document

Shape of the seal: Square

Representation: The sealing shows geometrical shapes forming a human face with emphasized nose, eyes, mouth and beard. (Teissier 1994: 56, seal no. 460)



170 (Teissier: 460, p. 230)

3.3.2. Humans and Deities

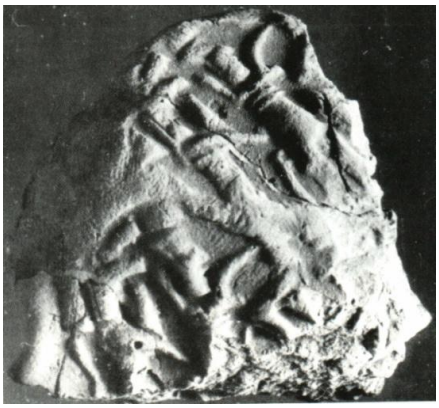
171. 2 imprints on a bulla

Shape of the seal: Round

Representation: Part of the sealing is not preserved. In the center there is a human figure with raised hands. His face is shown in profile, while the rest of the body is presented *en face*. The figure is wearing short skirt. In front of the figure there is a standing animal. It is difficult to determine what kind of animal it is since the image is damaged. It has long neck and short tail. The human figure seems to be holding the animal by its neck. Behind the man there is another animal. It has long ears and tail. Its muzzle is wide open and its tongue is protruded. The figure resembles the canidae type of animal. (cf. Özgüç and Önhan 2001: a bearded man attacked by a lion). The execution of the sealing is crude and schematic. The interesting detail can be observed on the human figure. The chest and the back are presented with a zigzag motif. It is difficult to understand what it stands for. It might be a part of the clothing. If the zigzag was present only on the chest of the figure, it could be interpreted as a bust making it a female figure. (Ö/Ö 2001: 156, Kt. b/k 713)



171a (Ö/Ö 2001: Pl. 4, seal no. ST 5)



171b (Ö/Ö 2001: Pl.47, seal no. ST 5)

172. Imprints on a bulla

Shape of the seal: Round (?)

Representation: Part of the sealing is not preserved. In the center there is a human figure. Unfortunately, only the body of the figure remained. The person is wearing a long, plain robe exposing only the ankles. Probably the figure had raised arms or was holding something, since the visible arm is bent at the elbow. The figure is surrounded with animals and various shapes. There are two distinguishable standing quadruped animals. Directly behind the figure there is a particular hybrid (?). It has two legs and a zigzag line forms its back (feathers? scales?). However, its head belongs to a bull. His head is also turned back and exactly in front of it there is a disk. In front of the human figure there is another animal, however only its head remained. It is probably a bird. Another peculiar motif is situated above the bird's head. It resembles a stele. The rest of the space is filled with other shapes that are difficult to identify. (Ö/Ö 2001: 159, Kt. c/k 772)





172a (Ö/Ö 2001: Pl. 6, seal no. ST 6) 172b (Ö/Ö 2001: Pl. 49, seal no. ST 6)

173. 3 imprints on a bulla

Shape of the seal: Round

Representation: The sealing presents the goddess sitting on the back of a mountain sheep. She is wearing long, plain robe and flat square headgear. Her hands are raised and in the left one she is holding a big vase. In front of the goddess, behind the vase there is another object. It has a high stand. The upper part resembles a globular vessel. It might be an incense-burner, an altar or a schematic representation of a high stand with a vessel on top of it. Behind the goddess there is an animal. Only its upper body remained. Its paw is raised (cf. Özgüç and Önhan 2001: goddess, jar, table-altar and a lion). The whole image is schematic. (Ö/Ö 2001: 163, Kt. c/k 1647B)





173a (Ö/Ö 2001: Pl. 8, seal no. ST 8) 173b (Ö/Ö 2001: Pl. 54, seal no. ST 8)

174. Imprint on a bulla

Shape of the seal: Round

Representation: Part of the sealing is not preserved. The human figure is the central image on the sealing. He is wearing a plain skirt. His arms are wide open. In his left hand he holds a weapon resembling a battle axe. The figure is surrounded by four quadruped animals. In front of him there is probably a deer judging from its slim body. However, its head is not preserved. Below the deer there is an animal with curved horns (a goat?). What is peculiar is the fact that it seems to have two long tails. Next to the horned animal there is a bull. Above it is another quadruped animal with short, bent horns. There are

two filling motifs in the image: a small triangle under the human figure's foot and a quadrangle behind the bull. (Ö/Ö 2001: 167, Kt. j/k 100)



174a (Ö/Ö 2001: Pl. 11, seal no. ST 23)



174b (Ö/Ö 2001: Pl. 59, seal no. ST 23)

175. Imprint on a bulla

Shape of the seal: Round/Oval

Representation: The sealing is not well preserved. In the center is a man with his hands raised. He is surrounded by 3 (?) animals. Since the image is not clear it is difficult to determine the species. However, it appears that the animal directly in front of the man is a bird, possibly a standing swan. The bird has a long curved neck and small head. The rest of the body did not remain, but the shape behind it may represent its big wings (cf. Özgüç and Önhan 2001: a man between two rampant animals, one reclining animal). (Ö/Ö 2001: 168, Kt. j/k 622)



175a (Ö/Ö 2001: Pl. 11, seal no. ST 24)



175b (Ö/Ö 2001: Pl. 59, seal no. ST 24)

176. Imprint on a jug stopper

Shape of the seal: Round

Representation: The majority of the sealing is not preserved. In the remaining part there are two human figures. On the left is a female goddess sitting on the back of the goat. She is wearing a long tufted robe. She is wearing some headgear, but the image is unclear. Her hands are raised. In front of the goddess there is a squatting monkey. Above the animal there is another goat with its head turned back and tucked-under legs. Next to the animals there is another human figure, probably a worshipper. He faces left and his hands are raised probably in the gesture of adoration. His robe is peculiar. It is long, but the front part exposes the front leg of the worshipper, while the back of the robe reaches his ankle forming a sort of train. The man is also wearing a distinctive headgear resembling an hourglass shape with the smaller upper part. In front of the worshipper there is a bull's head. Below his feet there is another animal head probably of a feline kind, but the rest of the body did not remain. Finally, below the sitting goddess, there is a hybrid depicting a bull-man. He has the body of a human with a tail and ears of a bull and a curl of hair. He is holding another animal by its hind legs. Behind the hybrid there is a goat with its head turned back and tucked front legs. There is probably another animal (a bird?) next to the goat, but it is difficult to determine, since only its upper part remained (cf. Özgüç and Önhan 2001: in front of the Hittite goddess Iaia there is another deity wearing a pointed hat with the disk on top; antelopes and lions). (Ö/Ö 2001: 174, Kt. o/k 63)





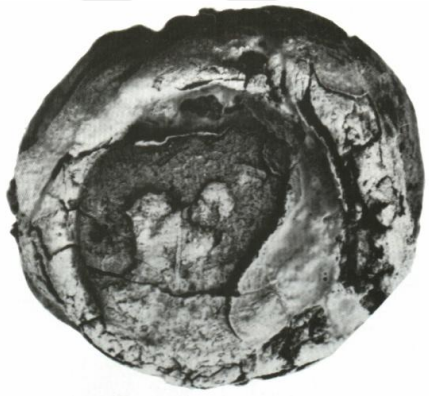
176a (Ö/Ö 2001: Pl. 14, seal no. ST 26) 176b (Ö/Ö 2001: Pl. 65, seal no. ST 26)

177. Imprint on a bulla

Shape of the seal: Round

Representation: In the center of the sealing is a deity sitting on the square stool. The deity is wearing a long, plain robe and a flat square headgear. The image is very simple without detail. (Ö/Ö 2001: 184, Kt. o/t 204A)





177a (Ö/Ö 2001: Pl. 15, seal no. ST 27) 177b (Ö/Ö 2001: Pl.69, seal no. St 27)

178. 3 imprints on a jug stopper

Shape of the seal: Round

Representation: In the center there is a deity sitting on a stool. She is wearing a long robe with a belt tied around her waist, and a flat square headgear. Her arms are raised and in the right hand she is holding a cup. In

front of the deity there is a standing worshipper wearing a long, plain robe and holding a vessel. He has a distinct hump. A vase on two stems is standing between the two figures. Two straws stick out of the vessel (a beer vat?). The goddess is surrounded by animals. Behind her back there is a squatting monkey. Below the monkey there is a row of three horned quadruped animals, probably antelopes or goats. The one directly below the monkey has outspread legs and its head is turned back. The other two are lying with their legs tucked under. Behind the goats there is a feline, probably a lioness, with its front legs stretched. Behind the lioness and below the worshipper there is a hybrid – probably a sphinx. It has an animal body and a human head with a curl of hair. The tip of the hybrid's tail is an animal head (a bird?). Finally, above the worshipper there is a bird. The whole image is crowned with a crescent and a sun disk. There are also several filling motifs: small animal heads and a dot. (Ö/Ö 2001: 184, Kt. t/t 9)





178a (Ö/Ö 2001: Pl. 17, seal no. ST 35) 178b (Ö/Ö 2001: Pl.73, seal no. ST 35)



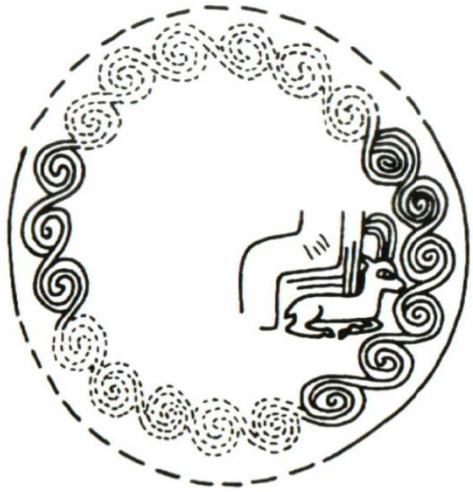
178c (Ö/Ö 2001: Pl. 73, seal no. ST 35)

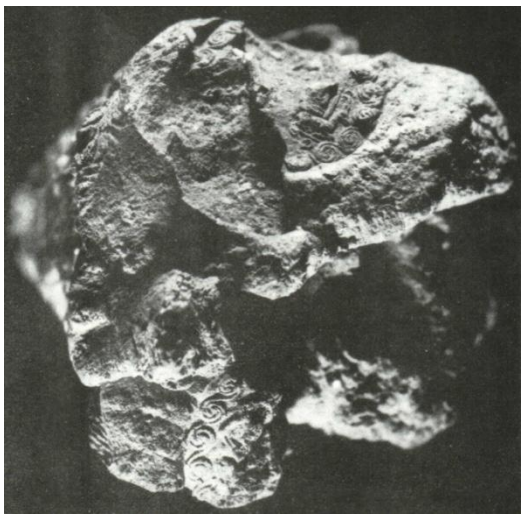
179. Imprints on a jug stopper

Shape of the seal: Round

Representation: Most of the sealing is not preserved. In the remaining part is a goddess wearing a long robe and sitting on throne that is situated on the recumbent mountain sheep (cf. Özgüç and Önhan 2001: a goddess sitting on a mountain sheep). The upper part of her body is not visible.

Frame: A single line forming a spiral. (Ö/Ö 2001: 185, Kt. t/t 11)





179a (Ö/Ö 2001: Pl. 17, seal no. ST 37) 179b (Ö/Ö 2001: Pl. 74, seal no. ST 37)

180. Imprint on a bulla

Shape of the seal: Round

Representation: This sealing shows an unnatural portraying of figures. The human figure sitting on the cushions and a stool is surrounded by animals and seems to be holding a crescent or a weapon (?) (cf. Özgüç and Önhan 2001: a figure holding a bird). However, all of the heads of the figures are distorted and seem misshapen. The figures can be recognized due to the marked eye. In front of the human figure there are two animals: a quadruped with elongated and bent tail and a bird (?). Below the human figure there is another quadruped animal with short legs and tail, but elongated body and muzzle. Between his legs there are 3 crescents. Behind the animal there is a small figure, probably a fish (?). I would treat it as another filling motif, if the figure didn't have an eye. Finally, behind the human figure there is another strutting quadruped animal, which seems to have horns. The filling motifs in the sealing are ubiquitous. The most interesting include: a circle with inner lines and an outer triangle located behind the human (cf. Özgüç and Önhan 2001: a rosette) and the row of seven small cone-like shapes above the head of the human (a headgear?). It is also worth noting that there is a peculiar zigzag line forming the human's belly level (analogy: seal no. 171). (Ö/Ö 2001: 195, Kt. 77/t 60)





180a (Ö/Ö 2001: Pl. 20, seal no. ST 55) 180b (Ö/Ö 2001: Pl. 81, seal no. ST 55)



180c (Ö/Ö 2001: Pl. 81, seal no. ST 55)

181. Imprint on a bulla

Shape of the seal: Round

Representation: In the center there is a human figure. It is facing right and it seems to be depicted in motion or kneeling on one knee. Its lower body and head is shown in profile, while his torso is *en face*. He is wearing a skull cap. The human figure is surrounded by animals: three felines, one animal with large horns and one other animal without distinctive features. Directly in front of the human there is another animal, probably feline, since it bears the same characteristics as the ones surrounding the man, namely it has stripes on the trunk (cf. Özgüç and Önhan 2001: a lion sitting uptight). The whole execution of the image is crude and schematic. The figures do not have many details. (Ö/Ö 2001: 200, Kt. 77/t 69)



181a (Ö/Ö 2001: Pl. 20, seal no. ST 58)



181b (Ö/Ö 2001: Pl. 81, seal no. ST 58)



181c (Ö/Ö 2001: Pl. 81, seal no. ST 58)

182. 3 imprints on a bulla

Shape of the seal: Round

Representation: The sealing presents the sitting goddess and the worshipper. The goddess is wearing long, plain robe. She is wearing a flat square headgear. It seems that the deity has also a single curl of hair behind her head. In front of the goddess there is a standing worshipper. He is wearing a long, plain robe and a skull cap. His hands are raised. Between the figures there is a small vase.

Frame: A braid. (Ö/Ö 2001: 209, Kt. 86/k 39)



182 (Ö/Ö 2001: Pl. 24, seal no. ST 69)

183. Imprint on a bulla

Shape of the seal: Round

Representation: The bottom half of the sealing is not preserved. In the remaining impression there is a human figure in the center. He is wearing a tufted robe with the belt. His arms are stretched. In both hands he seems to be holding horned animals. He either has long hair or his headgear has an extension in the back. In front of his face, a small recumbent, quadruped animal is located. However, it is difficult to identify its species, since its head is not preserved. Finally, next to the figure, on either side there are horned animals, probably goats. Only their heads remained. The execution of the image is crude and simple. Especially noteworthy are the unnaturally elongated arms of the man. (Ö/Ö 2001: 249, Kt. 95/k 449)





183a (Ö/Ö 2001: Pl. 39, seal no. ST 77) 183b (Ö/Ö 2001: Pl. 135, seal no. ST 77)

184. 2 imprints on a bulla

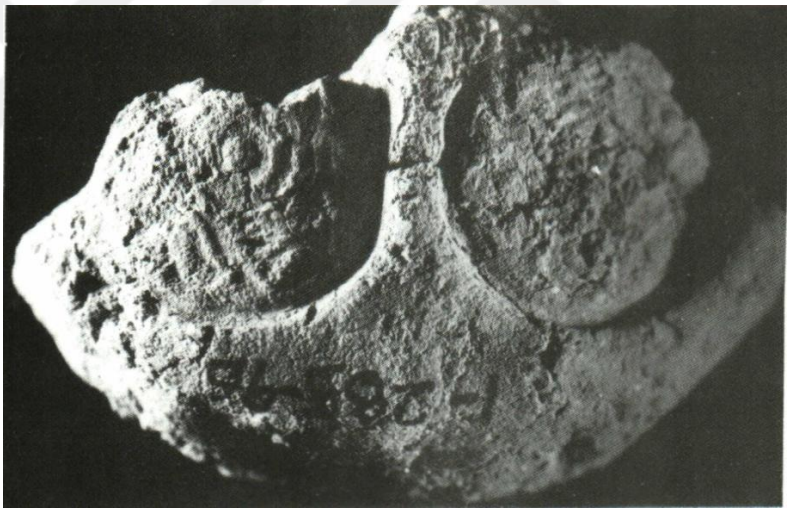
Shape of the seal: Round

Representation: Most of the sealing is not preserved. In the remaining part there is a human figure (a deity?) (cf. Özgüç and Önhan 2001: a worshipper) standing on the animal (a feline type, a lioness?). Only the lower part of the human's body remained. The figure is wearing a similar robe to the figure in the seal no. 176. It is long, but the front part exposes the front leg, while the back of the robe forms a sort of train. In front of the human figure there are 4

animals, 2 of them are for the most part unpreserved. There is one quadruped animal with V-shaped horns or ears and robust neck and head. Additionally, there is a bull with a triangle on its back. In the center of the sealing there is a dot. (Ö/Ö 2001: 249, Kt. 96/k 52)



184a (Ö/Ö 2001: Pl. 40, seal no. ST 78)



184b (Ö/Ö 2001: Pl. 136, seal no. ST 78)

185. Imprint on a loan contract, credit-sale

Shape of the seal: Oval?

Representation: Part of the sealing is not preserved. The remaining image is difficult to interpret since it is schematic and simple. In the center there is probably some hybrid standing astride. The body belongs to the human being but the hands look unnatural. Moreover, the head has a very odd shape and

the figure seems to have a muzzle or a snout. It also seems that on the top of the figure's head there is a disc. In front of the creature there is another figure standing upside down and difficult to identify (an animal? another hybrid?). It seems to have hooves and wings (?). The central figure seems to be holding it with one hand. Behind the head of the central hybrid there is a small figure resembling a sphinx or griffin (?). Finally, below the small figure there are two long shapes resembling very schematic arms (the hands are shaped with crescents), which seems to "grab" the central figure. (Teissier 1994: 56, seal no. 465)



185 (Teissier: 465, p. 230)

186. Stamp seal

Shape of the seal: Round

Representation: The seal shows a goddess sitting on a cubical stool. She is wearing a long plain robe. Her hands are raised. She is wearing a skull cap. It might have an elongated extension hanging in the back. On the other hand that also might be a single hair strand. In front of the goddess there is an altar or a table with six stacked loaves of bread on it. (Özgüç 1968: 70, Kt. g/k 129)



186a (Özgüç 1968: Pl. XXX 2b)



186b (Özgüç 1968: Pl. XXX 2b)

3.3.3. Heroes

187. 2 imprints on a jug stopper

Shape of the seal: Round

Representation: The sealing shows two kneeling heroes who are situated antithetically. Their heads are shown *en face*. They have wings and beards. With one hand they are holding a standard that on top has a disk. The other hands are raised and touch the disk, which seems to have a *signe royale* inside. It is also worth noting that there is a straight line under the feet of the figures, which forms a sort of surface on which the heroes are standing.

Frame: 3 ply braid. (Ö/Ö 2001: 189, Kt. 74/t 13)



187a (Ö/Ö 2001: Pl. 19, seal no. ST 48)



187b (Ö/Ö 2001: Pl.79, seal no. ST 48)

188. Stamp seal

Shape of the seal: Round

Representation: In the center of the seal there is a standing hero. His face and legs are presented in profile but his body is shown *en face*. He is wearing a long robe. His arms are raised. He is standing between two animals which are difficult to identify from the seal surface. (Özgüç 1968: 71, Kt. s/k 1)



188a (Özgüç 1968: Pl. XXXI 1a)



188b (Özgüç 1968: XXXI 1)

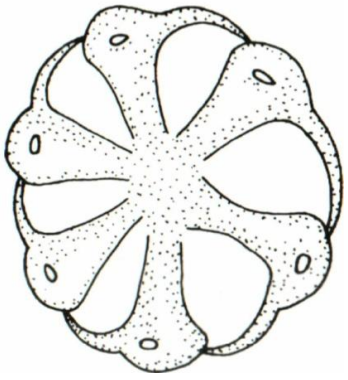
3.3.4. Animals

189. 2 imprints on a bulla

Shape of the seal: Round

Representation: Six birds' heads shown in profile with long thin beaks and marked eye. They are arranged around the central circle with the inner dot.

Frame: 3 concentric circles with inner dashes. **(**Ö/Ö 2001: 147, Kt. a/56)



189a (Ö/Ö 2001: Pl. 1, seal no. ST 1)



189b (Ö/Ö 2001: Pl. 42, seal no. ST 1)

190. 5 imprints on a bulla

Shape of the seal: Round

Representation: Five heads of birds shown in profile with emphasized eye. The heads are arranged around the central circle forming a whorl. The necks are decorated with horizontal straight lines.

Frame: Two lines forming a rim? (Ö/Ö 2001: 184, Kt. t/t 10)



190 (Ö/Ö 2001: Pl.17, seal no. ST 36)

191. 3 imprints on a bulla

Shape of the seal: Round

Representation: Six bird heads arranged in a whorl. On three necks there are horizontal straight lines. (Ö/Ö 2001: 203, Kt. 82/k 136B)



191a (Ö/Ö 2001: Pl. 21, seal no. ST 65)

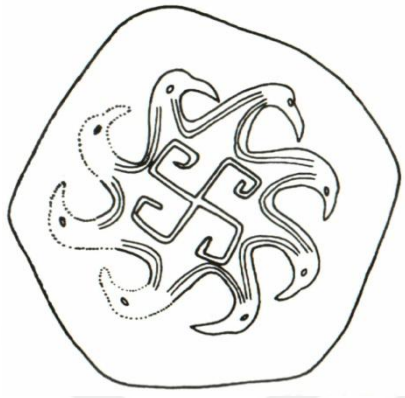


191b (Ö/Ö 2001: Pl. 84, seal no. ST 65)

192. 2 imprints on a bulla

Shape of the seal: Irregular

Representation: Eight bird heads (5 are preserved on the sealing) arranged in the whorl. In the center of the sealing there is a swastika with hooked ends. The necks of the birds are decorated with two parallel curved lines. (Ö/Ö 2001: 204, Kt. 83/k 250)



192a (Ö/Ö 2001: Pl. 22, seal no. ST 67)

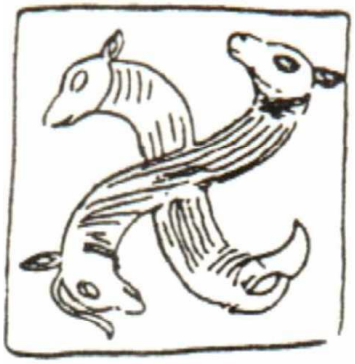


192b (Ö/Ö 2001: Pl. 85, seal no. ST 67)

193. 2 imprints on a loan contract, credit-sale

Shape of the seal: Square

Representation: Four animal heads arranged in a whorl. Bottom right one belongs to the eagle. The rest of the heads are difficult to identify since they do not bear any distinctive features (they resemble hinds or does). However, the bottom left animal has thin horns. (Teissier 1994: 56, seal no. 462)



193 (Teissier: 462, p. 230)

194. Imprint on a jug stopper

Shape of the seal: Round

Representation: Two-headed eagle in the center of the sealing. The heads are shown in profile and the body is *en face*. Its wings are wide with the inner horizontal lines marking the feathers. The beaks are short and crooked and the legs are thin and bent with emphasized claws. Its tail is thick and divided into two. Between the heads there is a small star.

Frame: 3 ply line forming spirals with outer dots. (Ö/Ö 2001: 164, Kt. f/t 397)





194a (Ö/Ö 2001: Pl. 9, seal no. ST 13) 194b (Ö/Ö 2001: Pl. 55, seal no. ST 13)

195. 3 imprints on a bulla

Shape of the seal: Round

Representation: In the center there is a two-headed eagle. The heads are shown in profile and the body is *en face*. The eyes of the bird are unnaturally big. The wings are spread and the tail is divided into two. Under the wings lie 2 horned quadruped animals with tucked-under legs and their heads turned back. Their ears are big and pointy and their tails are short. In front of each muzzle there is one crooked item (a crescent?). (Ö/Ö 2001: 181, Kt. s/k 12)





195a (Ö/Ö 2001: Pl.17, seal no. ST 32) 195b (Ö/Ö 2001: Pl. 73, seal no. ST 32)

196. Imprint on a bulla

Shape of the seal: Round

Representation: In the central part of the sealing there is a two-headed eagle. The heads are shown in profile and the body is *en face*. Its heads are relatively small and the beaks are short, hardly noticeable. Its wings are outspread and have inner horizontal lines that distinguish each feather. The bird has a triangular tail and unnaturally emphasized big and robust legs with large claws.

Frame: Single line forming a spiral. (Ö/Ö 2001: 185, Kt. v/t 22)



196a (Ö/Ö 2001: Pl. 18, seal no. ST 39)



196b (Ö/Ö 2001: Pl. 76, seal no. ST 39)

197. A purchased seal

Shape of the seal: Round

Representation: In the central part of the sealing there is a two-headed eagle. The heads are shown in profile and the body is *en face*. Its wings have inner dashes and the tail is divided into 3 segments. Its beaks are relatively short.

Frame: A geometrical band forming a ladder design. (Özgüç 1968: 71, Kt. k/ 176)



197a (Özgüç 1968: Pl. XXXIII 1a)



197b (Özgüç 1968: Pl. XXXIII 1b)

198. 4 imprints on a bulla

Shape of the seal: Round

Representation: The bottom of the sealing is not preserved. In the remaining part there is a two-headed eagle. The heads are shown in profile and the body is *en face*. Its wings are outspread and have inner oblique dashes. The tail is long and slim as well as the legs. On the each side of the bird there is a standing quadruped animal with its head turned. It has a long neck and short horns or ears. Its body is covered in oblique dashes. The animal resembles a giraffe. (Ö/Ö 2001: 209, Kt. 85/k 59)



198a (Ö/Ö 2001: Pl. 23, seal no. ST 68)

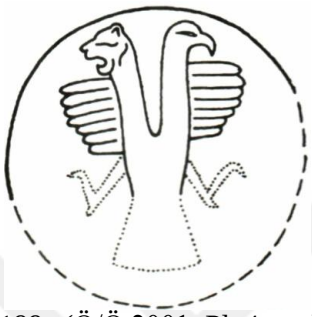


198b (Ö/Ö 2001: Pl. 89, seal no. ST 68)

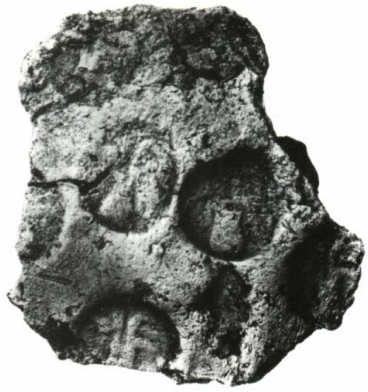
199. 4 imprints on a bulla

Shape of the seal: Round

Representation: In the central part of the sealing there is a two-headed eagle. The heads are shown in profile and the body is *en face*. The head on the left belongs to the lioness and the other one to the eagle. The animal has long necks and the wings grow from them. Each feather is distinguished. The tail is wide and the legs are relatively short in comparison to the rest of the body. (Ö/Ö 2001: 153, Kt. b/k 25)



199a (Ö/Ö 2001: Pl. 4, seal no. ST 4)



199b (Ö/Ö 2001: Pl. 46, seal no. ST 4)

200. Imprint on a bulla

Shape of the seal: Round

Representation: In the central part of the sealing there is a two-headed eagle. The heads are shown in profile and the body is *en face*. The head on the right belongs to the lioness and the other one to the eagle. The muzzle of the lioness is open. The body, tail and wings of the eagle are very wide. The wings are stretched. The tail and wings have inner horizontal lines that distinguish the feathers. The legs are strong and the claws are emphasized. Below the tail there is small figural detail – a single wavy line.

Frame: 3 ply braid. (Ö/Ö 2001: Kt. g/t 280, p. 182-183)





200a (Ö/Ö 2001: Pl. 9, seal no. ST 14) 200b (Ö/Ö 2001: Pl. 57, seal no. ST 14)

201. 2 imprints on a bulla

Shape of the seal: Round

Representation: In the central part of the sealing is a two-headed eagle. The heads are shown in profile and the body is *en face*. The head on the right belongs to the lioness and the other one to the eagle. The body and necks of the bird are slim. The wings are stretched and the tail is long and wide. The bent legs are quite thin and long. The whole image is rather simple. (Ö/Ö 2001: 224, Kt. 90/k 498)





201a (Ö/Ö 2001: Pl. 30, seal no. ST 71) 201b (Ö/Ö 2001: Pl. 107, seal no. ST 71)

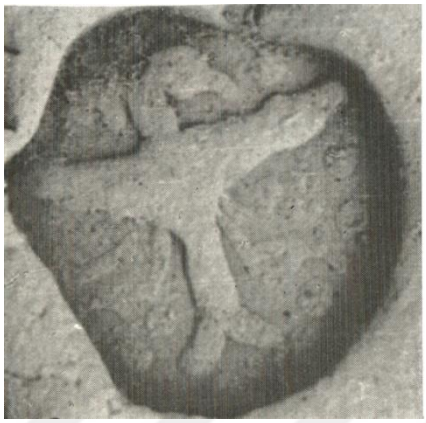
202. Imprint on an envelope (reverse)

Shape of the seal: Irregular/Round

Representation: In the central part of the sealing is a two-headed eagle. The heads are shown in profile and the body is *en face*. The head on the left

belongs to the lioness and the other one to the eagle. The wings are stretched and the tail is long and divided into two parts.

Frame: Dots surrounding the image. (Özgüç 1968: 68, n/k 39)



202 (Özgüç 1968: Pl. XXIII D)

203. Stamp seal

Shape of the seal: Round

Representation: In the center of the seal surface there is an eagle with its head facing left. Its wings are relatively short with inner lines emphasizing the feathers. The eagle's body is rather thick and its tail is rendered in lines. The legs are thin and bent with emphasized claws.

Frame: A geometrical band forming a ladder design (Özgüç 1968: 71, Kt. b/k I)



203a (Özgüç 1968: Pl. XXXIII 2b)



203b (Özgüç 1968: Pl. XXXIII 2a)

204. Stamp seal

Shape of the seal: Round

Representation: In the center of the seal surface there is an eagle with its head facing left. In the back of its head it has a single curl of hair. Its wings are spread out and the legs are bent. Its tail is wide in triangular shape.

Frame: A geometrical band forming a ladder design (Özgüç 1968: 71, Kt. n/t 159)





204a (Özgüç 1968: Pl. XXXIII 3b) 204b (Özgüç 1968: Pl. XXXIII 3a)

205. Stamp seal

Shape of the seal: Round

Representation: Bottom half of the seal is not preserved. In the top part the head of the eagle remained. Its wing rendered in 3 parallel lines and part of the claw is also visible.

Frame: A geometrical band forming a ladder design (Özgüç 1968: 71, Kt. r/k 110)





205a (Özgüç 1968: Pl. XXXIII 5b) 205b (Özgüç 1968: Pl. XXXIII 5a)

206. Stamp seal

Shape of the seal: Round

Representation: In the center of the seal there are two antithetically arranged birds shown in profile. Below them there is a recumbent quadruped animal.

Frame: Not visible in the photos (cf. Özgüç 1968: a guilloche). (Özgüç 1968: 71, Kt. h/k 227)



206a (Özgüç 1968: Pl. XXXII 6b)



206b (Özgüç 1968: PL. XXXII 6a)

207. Stamp seal

Shape of the seal: Square

Representation: The sealing shows a quadruped animal with horns. Above its back there is a motif of a twig or a tree. The whole image is very simple, executed in the linear style. (Özgüç 1968: 72, Kt. r/k 112)



207 (Özgüç 1968: Pl. XXXIV 2)

208. Stamp seal

Shape of the seal: Round

Representation: In the center of the seal there is a sitting lioness facing left. Its tail is raised.

Frame: A geometrical band forming a ladder design (Özgüç 1968: 72, Kt. i/k 57)



208a (Özgüç 1968: Pl. XXXIV 1b)



208b (Özgüç 1968: Pl. XXXIV 1a)

209. Imprint on a bulla

Shape of the seal: Round?

Representation: In the remaining top part of the sealing there are two animals. One quadruped animal has horns (only the head remained). In front of it there is another quadruped animal (only the back of the body was preserved). Its body is slim and its tail is long. (Ö/Ö 2001: 163, Kt. c/k 1648A)



209a (Ö/Ö 2001: Pl. 8, seal no. ST 10)



209b (Ö/Ö 2001: Pl. 54, seal no. ST 10)

210. Imprint on a bulla

Shape of the seal: Oval?

Representation: In the remaining top part of the sealing there are two animal heads on very long necks shown in profile. The necks have inner short

horizontal dashes. The animals have short ears and emphasized eyes. (Ö/Ö 2001: 163, Kt. c/k 1648C)

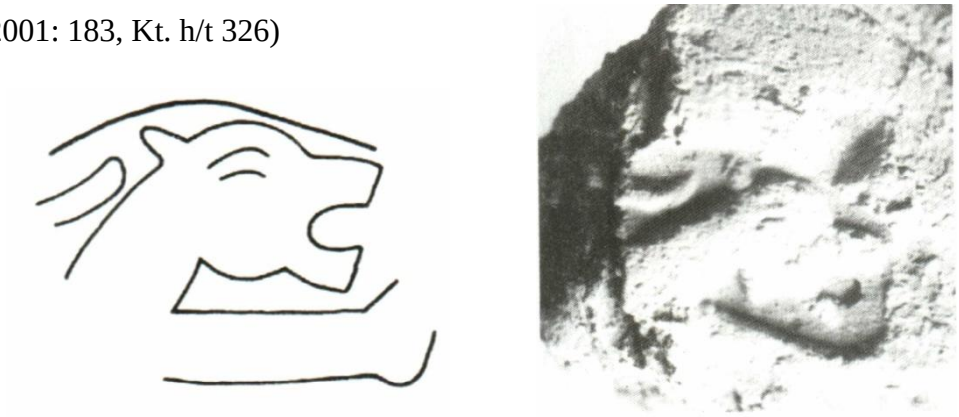


210a (Ö/Ö 2001: Pl. 8, seal no. ST 12) 210b (Ö/Ö 2001: Pl. 54, seal no. ST 12)

211. Imprint on a bulla

Shape of the seal: Round?

Representation: Only the small piece of the sealing remained. In the preserved part there is a head of a feline (lioness?) shown in profile. Its muzzle is open. Piece of its front leg and tail (?) was also preserved. (Ö/Ö 2001: 183, Kt. h/t 326)



211a (Ö/Ö 2001: Pl. 10, seal no. ST 17) 211b (Ö/Ö 2001: Pl. 57, seal no. ST 17)

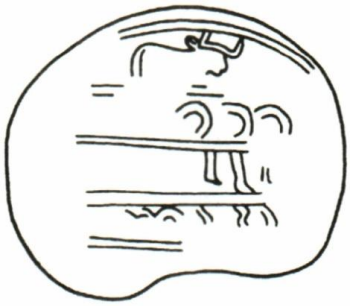
212. 10 imprints on a pitcher stopper

Shape of the seal: Irregular

Representation: The sealing is not well preserved, thus most of the figures are impossible to identify. However, there is no denying that the layout is divided into 4 or 5 panels. The figures are arranged between parallel lines.

The only identifiable figure is located in the top panel, where the bull is depicted.

Frame: The sealing might have a frame consisting of 2 parallel lines that follow the shape of the seal. The only segment of this kind of rim remained above the figure of the bull. (Ö/Ö 2001: 166, Kt. i/t 282)





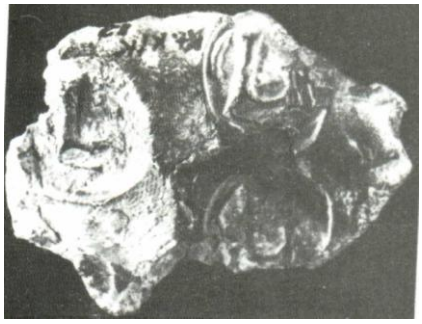
212a (Ö/Ö 2001: Pl. 10, seal no. ST 20) 212b (Ö/Ö 2001: Pl. 58, seal no. ST 20)

213. 3 imprints on a bulla

Shape of the seal: Round

Representation: The sealing presents a single quadruped animal with horns. It is lying with its head turned back. Its front legs are extended. The animal has small ears and horns, but its body is very thin and elongated, especially when it comes to the neck and muzzle. The whole image is very simply executed. (Ö/Ö 2001: 169, Kt. k/k 12)





213a (Ö/Ö 2001: Pl. 11, seal no. ST 25) 213b (Ö/Ö 2001: Pl. 60, seal no. ST 25)

214. 2 imprints on a bulla

Shape of the seal: Round

Representation: Only half of the sealing remained. In the preserved part there is a bird. Its head is shown in profile, while the body is shown *en face*. The second animal is impossible to identify – only its lower part remained (probably the figure is standing on its hind legs). The composition of the image is noteworthy though. It seems similar to the seal no. 88. In front of the bird there is a vertical line that divides the surface into halves. (Ö/Ö 2001: 178, Kt. r/k 22A)





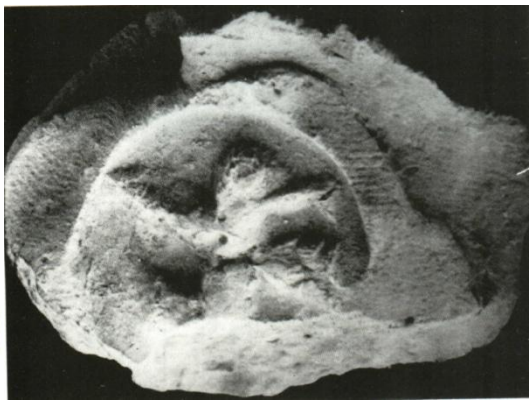
214a (Ö/Ö 2001: Pl. 16, seal no. ST 28) 214b (Ö/Ö 2001: Pl. 70, seal no. ST 28)

215. Imprint on a bulla

Shape of the seal: Round

Representation: Only the top part of the sealing remained. It shows a creature (bird?, eagle?). It has a distinctive crooked beak. Each of the wings appears to be different. The left one is plain, and the right one is executed with a zigzag outline. (Ö/Ö 2001: 178, Kt. r/k 23)





215a (Ö/Ö 2001: Pl. 16, seal no. ST 30) 215b (Ö/Ö 2001: Pl. 70, seal no. ST 30)

216. Imprint on a bulla

Shape of the seal: Round

Representation: The sealing shows four animals probably arranged in two registers. In the top there is a recumbent griffin. In front of it there is a winged sphinx. Both of the creatures have a single curl of hair and raised tails. Below the sphinx there is a lioness (only the front part of the body was preserved). Its muzzle is open and it looks as if it is attacking the recumbent cow or bull located in front of it. One of the front legs of the animal is stretched and its head is turned back. Interestingly, its horns are executed separately from the animal. They hover above the figure. Finally, between the griffin and the sphinx there is a sun disk and a crescent. (Ö/Ö 2001: 184, Kt. s/t 64)





216a (Ö/Ö 2001: Pl. 16, seal no. ST 31) 216b (Ö/Ö 2001: Pl. 70, seal no. ST 31)

217. 3 imprints on a bulla

Shape of the seal: Oval

Representation: The sealing presents two animals. On the left, there is a rampant quadruped animal. Its muzzle is open and it has horns. Its trunk is executed in zigzag lines. On the right, there is a bird with long beak. Behind the bird there is a dot and between the heads of the figures there is another odd shape (a pitcher?). (Ö/Ö 2001: 187, Kt. y/k 13)



217a (Ö/Ö 2001: Pl. 18, seal no. ST 43)



217b (Ö/Ö 2001: Pl. 77, seal no. ST 43)

218. 6 imprints on a bulla

Shape of the seal: Round

Representation: The sealing shows two animals facing each other (in a fight?). On the left, a lioness stands on its hind legs. Its tail and front legs are raised and its muzzle is open. It is facing a winged quadruped creature, probably a griffin, though the front of the mouth is not preserved. The front legs of the creature are also raised. Below the front legs of both figures, is a linear motif: a figure eight or two circles composed of concentric lines. (Ö/Ö 2001: 188, Kt. z/t 23)



218a (Ö/Ö 2001: Pl. 19, seal no. ST 44)



218b (Ö/Ö 2001: Pl. 78, seal no. ST 44)

219. Imprint on a jug stopper

Shape of the seal: Round

Representation: The sealing presents two animals. On the top there is a lioness. Its tail is raised. Its muzzle is open and it seems to be attacking the animal below – a recumbent quadruped animal of a bovine type. Its legs are tucked under and its head is turned back. It has a short tail and an open mouth.

Frame: 2 ply braid. (Ö/Ö 2001: 189, Kt. z/t 24)



219a (Ö/Ö 2001: Pl. 19, seal no. ST 45)



219b (Ö/Ö 2001: Pl. 78, seal no. ST 45)

220. Imprint on a bulla

Shape of the seal: Round

Representation: The preserved part of the sealing shows 4 quadruped animals. The two in the center are standing on their hind legs. Their heads were not preserved. At the bottom, there are another two animals. The one on the left is lying. It has horns. The animal on the right is standing with its head turned. Between two figures there is some figural motif, difficult to identify. (Ö/Ö 2001: 189, Kt. z/t 25)



220a (Ö/Ö 2001: Pl. 19, seal no. ST 46)



220b (Ö/Ö 2001: Pl. 78, seal no. ST 46)

221. Imprint on a bulla

Shape of the seal: Round

Representation: The sealing presents 3 animals. In the upper part, a griffin and a lioness face each other. Below the figures there is a recumbent bull.

Frame: 3 ply line forming a spiral. (Ö/Ö 2001: 189, Kt. 73/t 30)



221a (Ö/Ö 2001: Pl. 19, seal no. ST 47)



221b (Ö/Ö 2001: Pl. 79, seal no. ST 47)

222. Imprint on a bulla

Shape of the seal: Irregular

Representation: The sealing shows a creature, most probably a bird in profile. Its wing is rendered by a zigzag line. It also has a peculiar hump or it is portraying the animal's second wing. (Ö/Ö 2001: 191, Kt. 77/t 4,)



222a (Ö/Ö 2001: Pl. 20, seal no. ST 51)

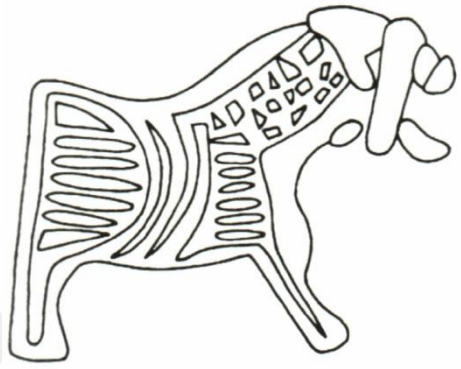


222b (Ö/Ö 2001: Pl. 80, seal no. ST 51)

223. 2 imprints on 2 bullae

Shape of the seal: Irregular, in the shape of a lion

Representation: Inner dashes and curves form a standing lioness with an open muzzle. (Ö/Ö 2001: 191, Kt. 77/t 5-7)



223a (Ö/Ö 2001: Pl. 20, seal no. ST 52)



223b (Ö/Ö 2001: Pl. 80, seal no. ST 52)

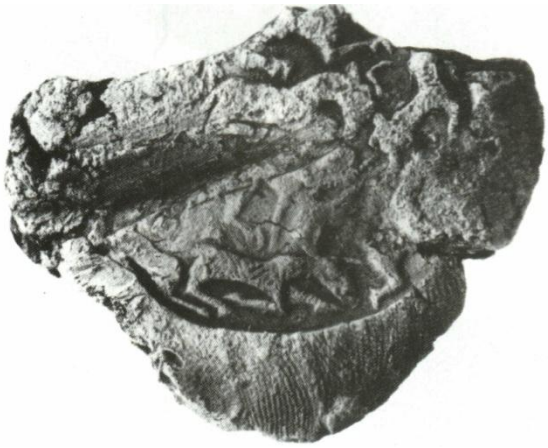
224. Imprint on a bulla

Shape of the seal: Round

Representation: Part of the sealing is not preserved. It shows a group of quadruped animals. In the center there is a recumbent bull (?). It is surrounded by other recumbent animals: antelopes (?) and lionesses (?). (Ö/Ö 2001: 191, Kt. 77/t 62)



224a (Ö/Ö 2001: Pl. 20, seal no. ST 53)



224b (Ö/Ö 2001: Pl. 80, seal no. ST 53)

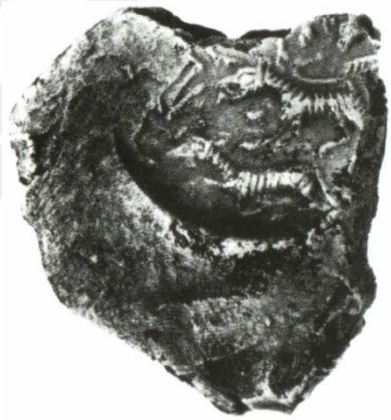
225. Imprint on a bulla

Shape of the seal: Round

Representation: In the remaining part of the seal there is a bull and a lioness at the bottom. The animals' trunks are executed with zigzag lines. The lioness has a raised tail and open muzzle. Below its jaws there is a 7-point star. The horns of the bull are not attached its head. They hover above it. Its tail is long and its front leg is extended. Both animals have inner dashes on their bodies. The figures are surrounded by other animals, however their images are not preserved. (Ö/Ö 2001: 200, Kt. 77/t 8)



225a (Ö/Ö 2001: Pl. 20, seal no. ST 56)



225b (Ö/Ö 2001: Pl. 81, seal no. ST 56)

226. Imprint on a bulla

Shape of the seal: Round?

Representation: Most of the sealing is not preserved. In the bottom there are two quadruped animals. The one at the top is strutting and resembles a feline. Its tail is long and its front leg is raised. In front of it there is a small figural motif. Below the feline there is a recumbent quadruped animal. Its legs are tucked under. It has bigger ears than the feline. Both figures have inner oblique dashes decorating their bodies (cf. Özgüç and Önhan 2001: a lion and

a couchant bovine). In the upper preserved part of the sealing, legs of another animal are visible. (Ö/Ö 2001: 200, Kt. 77/t 54)



226a (Ö/Ö 2001: Pl. 20, seal no. ST 57) 226b (Ö/Ö 2001: Pl. 81, seal no. ST 57)

227. 3 imprints on 2 bullae

Shape of the seal: Round

Representation: The sealing shows animals arranged around the central ring. There are four antelopes, ibex or goats presented from the waist up. Their front legs are raised and their back is executed with zigzag lines. The next animal is difficult to identify. It resembles a hare, mainly because of its long ears. Behind it there is another shape that is difficult to define. (Ö/Ö 2001: 200-201, Kt. 77/t 70)



227a (Ö/Ö 2001: Pl.20, seal no. ST 59) 227b (Ö/Ö 2001: Pl. 81, seal no. ST 59)

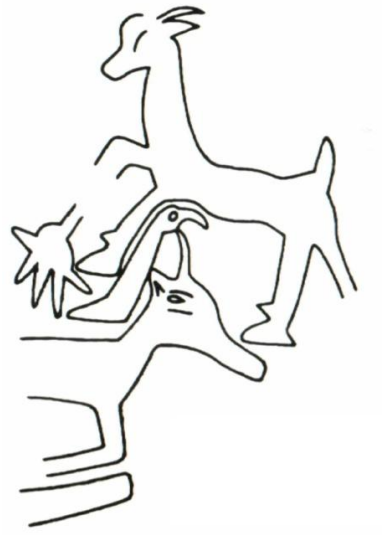


227c (Ö/Ö 2001: Pl. 81, seal no. ST 59)

228. Imprint on a bulla

Shape of the seal: Round?

Representation: Most of the sealing is not preserved. In the remaining part there are two horned quadruped animals. The one on the top is strutting. Below it there is a bird's head with crooked beak. The second animal is lying down. Only the front part of the figure remained. (Ö/Ö 2001: 201, Kt. 77/t 57)



228a (Ö/Ö 2001: Pl. 20, seal no. ST 60)

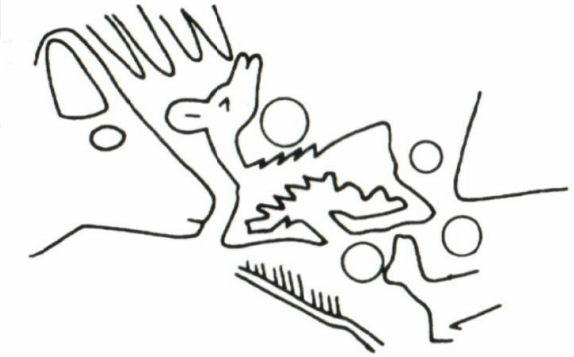


228b (Ö/Ö 2001: Pl. 82, seal no. ST 60)

229. Imprint on a bulla

Shape of the seal: Impossible to determine

Representation: Most of the sealing is not preserved. The remaining part shows animals. On the left, there is a big animal head (a cow?). Next to it, there is a recumbent calf. Its legs are tucked under and its head is turned up. The sealing might have shown the female feeding the calf. The young animal is surrounded by four dots. Its trunk is executed with zigzag lines. Below the calf there is a detail that is difficult to recognize (a tip of a tail?). Above its head there is another zigzag shaped detail (the cow's udders?) (cf. Özgüç and Önhan 2001: reclining animal, sheep head, legs of the lion, dots). (Ö/Ö 2001: 202, Kt. 77/t 66)



229a (Ö/Ö 2001: Pl. 20, seal no. ST 61)



229b (Ö/Ö 2001: Pl. 82, seal no. ST 61)

230. 2 imprints on 2 bullae

Shape of the seal: Round?

Representation: Most of the sealing is not preserved. In the remaining part there are 3 quadruped animals. The one on the top left is standing on its hind legs. Its mouth is open with protruded tongue and its tail is raised. In front of it there is another strutting animal with short curved horns or ears. Finally, at the bottom there is a standing animal with elongated body and muzzle. The sealing is full of filling motifs – various shapes difficult to identify. (Ö/Ö 2001: 201, Kt. 77/t 79)



230a (Ö/Ö 2001: Pl. 20, seal no. ST 62)



230b (Ö/Ö 2001: Pl.82, seal no. ST 62)



230c (Ö/Ö 2001: Pl. 82, seal no. ST 62)

231. Imprints on 27 bullae fragments

Shape of the seal: Round

Representation: The sealing represents a group of animals. In the upper register there are 3 horned animals (ibex?, goats?, antelopes?). Two of them are facing each other. They are standing with their heads turned back. The last one is lying down turned upside down. Its legs are tucked under. In the lower register there is a feline type of animal (a lioness?). Its tail is long and its muzzle is open. It seems to be attacking the animal (a bull?) below it. All of the trunks of the animal figures are executed with zigzag lines. There are also several filling motifs. (Ö/Ö 2001: 191-195, Kt. 77/t 27, 37, 53)



231a (Ö/Ö 2001: Pl. 20, seal no. ST 54)



231b (Ö/Ö 2001: Pl. 80, seal no. ST 54)



231c (Ö/Ö 2001: Pl. 80, seal no. ST 54)



231d (Ö/Ö 2001: Pl. 80, seal no. ST 54)

232. Imprint on a debt repayment document

Shape of the seal: Round

Representation: The sealing shows several animals. In the center there are two quadruped animals. The one on the left has its hind and right front leg tucked under. The left one is stretched out. The head of the animal is turned back. It has short ears and tail. Behind it there is another animal, probably a predator of a feline kind (a lioness?). It has stretched front legs and raised tail. Behind its head there is a fish. In the top part of the sealing there is an animal head (cow?, sheep?) and a bird with its heat turned back. (Teissier 1994: 56, seal no. 442)



232 (Teissier: 442, p. 230)

233. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: The sealing shows 2 figures situated one above another. The top one is a sitting griffin. Its tail is raised and in the back of its head it has a single curled hair lock. Its wings are relatively small. Below the griffin there is a recumbent quadruped animal with its head turned back. (cf. Özgüç 1968: an antelope)

Frame: 3 ply braid. (Özgüç 1968: 68, Kt. n/k 39)



233 (Özgüç 1968: Pl. XXIII B)

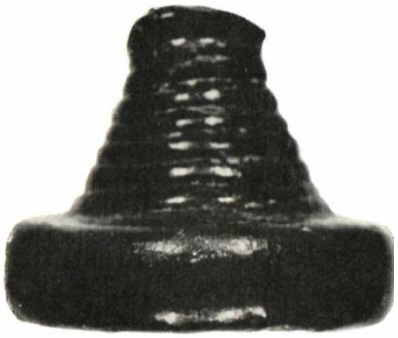
234. Stamp seal

Shape of the seal: Round

Representation: The seal shows three animals. At the bottom there is a recumbent bull with a triangle on its neck. Above the bull there is an eagle shown in profile. Behind its head it has a single curl of hair. Its tail is rendered in vertical lines emphasizing the feathers. Next to the bird, on the right there is a recumbent lion. Its mane is rendered with dashes and its muzzle is open. Above the eagle and lion there is a decorative motif of a 3 ply braid. (Özgüç 1968: 71, Kt. r/k 109)



234a (Özgüç 1968: Pl. XXXI 2b)



234b (Özgüç 1968: XXXI 2a)

235. Stamp seal

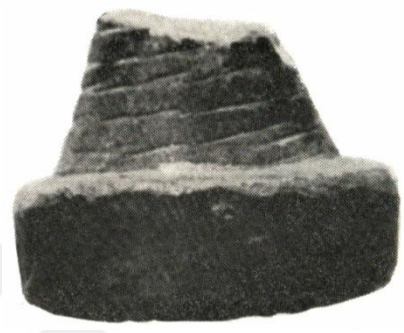
Shape of the seal: Round

Representation: The seal presents 2 animals. On the bottom there is a recumbent quadruped animal, resembling a horse (cf. Özgüç 1968: a bull). On its back there is a sitting eagle shown in profile. The bird's wing and tail are rendered in vertical dashes.

Frame: A geometrical band forming a ladder design (Özgüç 1968: 71, Kt. p/k 166)



235a (Özgüç 1968: Pl. XXXII 1b)



235b (Özgüç 1968: Pl. XXXII 1a)

236. Stamp seal

Shape of the seal: Round

Representation: The seal shows two animals. At the bottom there is a recumbent bull with tucked-under legs and short horns. Above the bull there is a recumbent griffin with raised tail. Behind its head there is a single curved lock of hair. Its wing is rendered with vertical dashes.

Frame: A geometrical band forming a ladder design (Özgüç 1968: 71, Kt. r/k 108)



236a (Özgüç 1968: Pl. XXXII 2b)



236b (Özgüç 1968: Pl. XXXII 2a)

237. Stamp seal

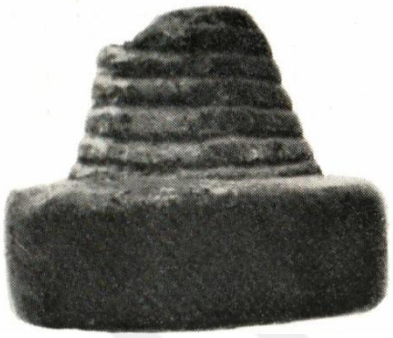
Shape of the seal: Round

Representation: The seal shows two animals. At the bottom there is a recumbent quadruped animal with its legs tucked under and its head turned back. It might be a gazelle however, the horns are not clearly emphasized. On the back of the animal there is a sitting eagle shown in profile. Its wing and tail are rendered with vertical lines.

Frame: A geometrical band forming a ladder design (Özgüç 1968: 71, Kt. f/t 402)



237a (Özgüç 1968: Pl. XXXII 3b)



237b (Özgüç 1968: Pl. XXXII 3a)

238. Imprint on a loan contract, credit-sale

Shape of the seal: Round

Representation: In the center there is unnaturally stylized bird shown in profile. It has big eye, long beak and tail. It has some odd round appendage in front of its body. On the other hand, if seen from another perspective, the appendage might also show the bird's claws holding some object. On both side of the animal's tail there are two figural motifs difficult to identify. (Teissier 1994: 56, seal no. 443)



238 (Teissier: 443, p. 230)

239. 6 imprints on a loan contract, credit-sale

Shape of the seal: Square

Representation: The sealing shows an animal figure, probably recumbent. The whole image is very schematic. In the upper right corner there is probably another head (?) or a limb (?) of the animal. (Teissier 1994: 56, seal no. 461)



239 (Teissier: 461, p. 230)

240. 6 imprints on a sale document

Shape of the seal: Irregular, an animal paw

Representation: The sealing represents the imprint of a lion's paw. It has emphasized phalanges and pads of the paw. (Teissier 1994: 56, seal no. 446)



240 (Teissier: 446, p. 230)

241. Imprint on a loan contract, credit-sale

Shape of the seal: Oval

Representation: The sealing is not well preserved. It shows some animal, interestingly from bird's-eye view. (Teissier 1994: 56, seal no. 445)

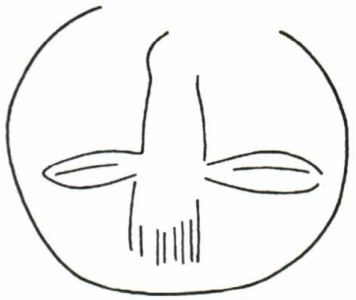


241 (Teissier: 445, p. 230

242. 4 imprints on a bulla

Shape of the seal: Round

Representation: The sealing shows a figure resembling a bird. (Ö/Ö 2001: 163, Kt. c/k 1647C)



242 (Ö/Ö 2001: Pl. 8, seal no. ST 9)

3.3.5. Sealings on tablets authorized by the native rulers of Kanesh

I. Inar

243. Imprint on an envelope (reverse)

Shape of the seal: Oval

Representation: The sealing shows a seated goddess. She is wearing a long, plain robe and a flat square headgear. Her hands are both raised. In front of her there is a large vase. (Özgüç 1996: 268, Kt. n/k 32)



243a (Özgüç 1996 Fig. 1F)



243b (Özgüç 1968: Pl. XVIII F)

244. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: In the center there is a goddess sitting on a mountain sheep. She is wearing a long plain robe. Unfortunately, her head is not preserved. In front of her there is a worshipper. His hands are raised. He is wearing a long plain robe and some kind of headgear (?). Behind the goddess there is another figure, probably sitting. It is difficult to identify the figure, whether it is another deity or a worshipper. Below the goddess there is a quadruped animal figure, probably of a feline type (cf. Özgüç 1996: a lion). (Özgüç 1996: 268, Kt. n/k 32)



244a (Özgüç 1996: Fig. 1D)



244b (Özgüç 1968: Pl. XVII D)

245. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: The sealing shows an animal (probably a lioness) attacking another smaller animal. (Özgüç 1996: 268, Kt. n/k 32)



245a (Özgüç 1996: Fig. 1B)



245b (Özgüç 1968: Pl. XVII B)

246. Imprint on an envelope (reverse)

Shape of the seal: Round

Representation: The sealing shows three standing figures. In the center there is a lioness standing on its hind legs and with the raised front paws. Its muzzle is open. Behind the animal there is a hybrid. The figure has a tail and legs of a bird. However, its torso, hands and head belong to the human. The hybrid is holding the tail of the lioness with the right hand. In front of the lioness there is another standing animal with its head turned. Its front paws are raised and it has a long snout. Between the lioness and the animal there is a small bird with its head raised. At the bottom of the sealing there is a fish. (Özgüç 1996: 268, Kt. n/k 32)



246a (Özgüç 1996: Fig. 1G)

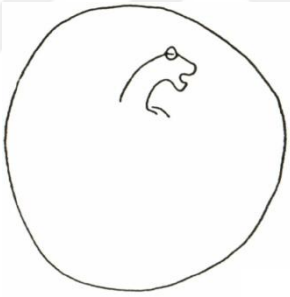


246b (Özgüç 1968: Pl. XVIII G)

247. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: Very faint impression of the sealing. It shows a head of a lioness (cf. Özgüç 1996: a sphinx and a lioness, in front of the figures there is another crouching animal with its head turned). (Özgüç 1996: 268, Kt. n/k 32)



247 (Özgüç 1996: Fig. 1C)

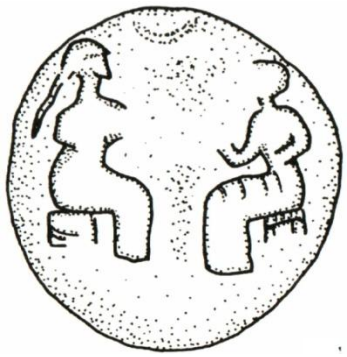
II. Waršuma

248. Imprint on an envelope (reverse)

Shape of the seal: Round

Representation: The sealing shows two sitting deities facing each other. The one on the left is sitting on a square stool. The figure is wearing a long plain robe. The deity has a single curl of hair and is wearing a skull cap or his headgear has extension in the back. It seems that the hands of the deity are raised. The deity on the right is also sitting on a stool. The figure has raised

both hands and is wearing long plain robe. It appears that at the top of the sealing there is a crescent. (Özgüç 1996: 269, Kt. n/k 31)



248a (Özgüç 1996: Fig. 2G)



248b(Özgüç 1968: Pl. XVI G)

249. Imprint on an envelope (reverse)

Shape of the seal: Round

Representation: The sealing shows two sitting deities facing each other. They both are wearing long plain robes and their hands are raised. The deity on the left is wearing a skull cap. (Özgüç 1996: 270, Kt. k/k 14)



249a (Özgüç 1996: Fig. 3D)



249b (Özgüç 1968: Pl. VIII D)

250. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: The sealing presents two animals. On the left there is a recumbent quadruped animal. It has a short tail (?) and its muzzle is open. Above its head there is a small two-headed eagle. Behind the recumbent animal there is a figure of a peculiar shape. It is difficult to identify. It bears a

decoration of a circle with inner dot. Behind the figure there is a standing animal. The oblique short dashes on its neck could indicate that it represents a horse, however it seems that the figure has horns(?). (cf. Özgüç 1996: 2 lions, a bird, a fish and a figure). (Özgüç 1996: 269, Kt. n/k 31)

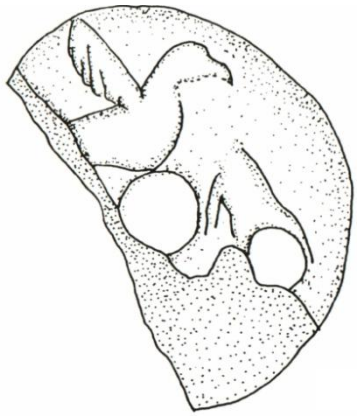


250 (Özgüç 1996: Fig. 2B)

251. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: Half of the sealing is not preserved. In the remaining part there is a winged griffin or an eagle. In front of it there is another animal, however the impression is too faint to identify it. The figures are arranged around a central hole. (Özgüç 1996: 269, Kt. n/k 31)



251 (Özgüç 1996: Fig. 2C)

252. Imprint on an envelope (reverse)

Shape of the seal: Round

Representation: The seal shows 3 animals. The one at the top is a lion. Its front paw is raised and its muzzle is open. It seems that it is attacking a quadruped in front of it. Below the lion there is another recumbent quadruped animal with its legs tucked under and its head turned. (Özgüç 1996: 269, Kt. n/k 31)



252a (Özgüç 1996: Fig. 2F)



252b (Özgüç 1968: Pl. XVI B)

253. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: Part of the sealing is not preserved. In the remaining part an animal, probably a lioness, with its muzzle open is attacking another animal figure. (Özgüç 1996: 270, Kt. k/k 14)



253a **(**Özgüç 1996: Fig. 3B)

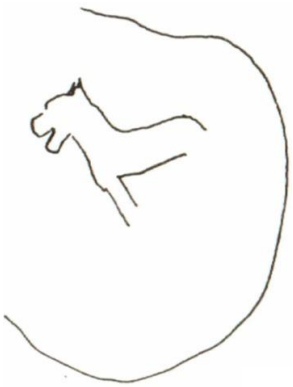


253b (Özgüç 1968: Pl. VIII B)

254. Imprint on an envelope (obverse)

Shape of the seal: Round (?)

Representation: Most of the sealing is not preserved. In the remaining part in the center there is a standing lioness (?) with open muzzle. (Özgüç 1996: 270, Kt. k/k 14)



254a (Özgüç 1996: Fig. 3C)



254b (Özgüç 1968: Pl. VIII C)

III. Pithana

255. Imprint on an envelope (obverse)

Shape of the seal: Round

Representation: The sealing presents different animals. Some of them are difficult to identify. On the top there is a lioness. Its muzzle is open and it has an unnaturally elongated body and short legs. It might be attacking the animal in front of it. It is a recumbent quadruped horned animal. Its legs are tucked under and its head is turned. In the rest of the sealing 3 or 4 other animal figures are visible. The whole image is plain and schematic. (Özgüç 1996: 270, Kt. 89/k 379)



255 (Özgüç 1996: Fig. 4A)

IV. Anitta

256. Imprint on a tablet (obverse)

Shape of the seal: Round

Representation: The sealing shows 2 standing quadruped animals. The head of the animal located at the top resembles a horse head. Additionally, the figure had inner dashes on the neck that could represent a mane. However the raised tail does not resemble a horse tail. Therefore, it might be a lion. Below the animal there is another animal figure. Its body is slim and it has V-shaped short horns. (Özgüç 1996: 271, Kt. 89/k 371)



256 (Özgüç 1996: Fig. 6B)

V. Zuzu

257. Imprint on a tablet

Shape of the seal: Round

Representation: In the center there is a recumbent quadruped animal. Its horns are very thin. It has a short tail and ears. The eye is marked. The body of the animal has inner dashes (cf. Özgüç 1996: a sitting antelope.)

Frame: Single line forming spirals with outer dots. (Özgüç 1996: 271, Prague I 837)



257 (Özgüç 1996: Fig. 7)

258. Imprint on a tablet (obverse)

Shape of the seal: Oval

Representation: The sealing shows a strutting bull with a cone on its back. Below its head there are 8 small dots arranged in a triangular shape (cf. Özgüç 1996: a bull with the cone in front of the mountain). (Özgüç 1996: 272, Kt. k/k 1)



258a (Özgüç 1996: Fig. 8B)



258b (Özgüç 1968: Pl. VII B)

259. Imprint on a tablet (reverse)

Shape of the seal: Round

Representation: The sealing shows a two-headed eagle. The heads are shown in profile and the body is *en face*. Its wings are raised. It has thin and short legs. Its tail is split into two. Between the heads there is a small dot. Below the wings, the figure is surrounded by 6 stars.

Frame: A braid. (Özgüç 1996: 272, Kt. k/k 1)



259a (Özgüç 1996: Fig. 8C)



259b (Özgüç 1968: Pl. VII C)

260. 2 imprints on a tablet (obverse and reverse)

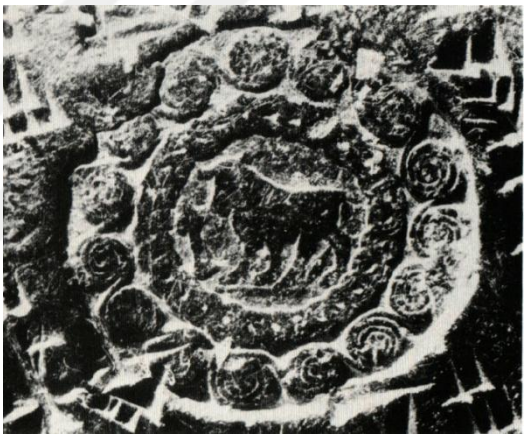
Shape of the seal: Round

Representation: In the center there is a standing bull. Its body is robust. In front of the bull there is significantly smaller humanoid figure or statue (?). It seems to be wearing a skull cap (cf. Özgüç 1996: a worshipper). Below the bull there is a straight line under its hooves, which forms a ground line on which the animal is standing.

Frame: The inner frame is a braid. The outer frame is a single line forming a running spiral. (Özgüç 1996: 272, Kt. 89/k 369)



260a (Özgüç 1996: Fig. 9)



260b (Özgüç: Fig. 9)

List of the poorly preserved or very faint stamp sealings that might present animal and human scenes:

261. Özgüç 1968: 64, Kt. e/k 167, Pl. V 1b

262. Özgüç 1968: 64, Kt. j/k 625, Pl. VI 2 d

263. Özgüç 1968: 64, Kt. j/k 625, Pl. VI 2 e

264. Özgüç 1968: 67, Kt. n/k 31, Pl. XVI E

265. Özgüç 1968: 68, Kt. n/k 39, Pl. XXIII A

266. Özgüç 1968: 70, Kt. 1/k 46, Pl. XXX 1a, 1b

267. Özgüç 1968: 71, Kt. r/k 107, Pl. XXXII 4a, 4b

268. Özgüç 1968: 71, Kt. b/k 459, XXXII 5a, 5

269. Özgüç 1968: 71, Kt. n/k 163, XXXIII 4a, 4b

270. Özgüç 1968: 72, Kt. p/k 138, XXXIII 6a, 6b

271. Özgüç 1968: 72, Kt. i/k 2, XXXIV 3b

272. Özgüç 1968: 72, Kt. i/k 4, XXXIV 4a, 4b

Chapter 4

Main motifs and compositions of the stamps seals from Karahöyük-Konya, Acemhöyük and Kültepe

The following chapter examines how each site approaches various motifs and scenes in their local glyptic tradition. It is hoped that this part of the thesis will prove that the term Anatolian Style is not a homogenous concept, and that in fact each examined site expressed itself in glyptic in a different manner. The chapter presents the principal themes and scenes and then also touches upon singular and filling motifs from the Anatolian stamped glyptic. In brackets are given examples of the theme being discussed. The seal number refers to the number in the catalogue of this thesis. In the footnotes I included a reference and a short description of seven additional seals from Acemhöyük that I came across in the final stage of writing my thesis, when it was too late to add them to my catalogue.

4.1. Masks or human faces

Humbaba/Huwawa is known from Gilgamesh Epic, where he is presented as a helper of the god Enlil. He is the guardian of a cedar forest, who is killed by Gilgamesh and Enkidu (Wilcke, 1975: 530). Humbaba/Huwawa is described as a giant with human head, monstrous face and lion's paws. He also has long hair and whiskers (Black & Green, 1992: 106).

Art forms in which Humbaba/Huwawa image appears include: plaques, masks, glyptic and figurines, where they serve an apotropaic function. The earliest images of Humbaba/Huwawa in art date to the late 3rd millennium B.C., where he is found on terracotta plaques (Graff, 2013: 22-23). The image of Humbaba/Huwawa came from Mesopotamia to Anatolia in the early 2nd millennium B.C. when the oversized filling motif of a mask or head begins to appear on cylinder seals (Graff, 2013: 35-37). I believe that some of the stamp seals showing an unnatural image of a face could represent the face of Humbaba/Huwawa, since all of his characteristics are emphasized: big eyes, mouth, hair, possible whiskers. Most of the faces/masks, especially the ones from Kültepe, show also a terrible and ominous grimace.

Karahöyük-Konya: There are two types of this motif. The first one is very schematic. The masks are rendered with lines and dots emphasizing the main features of the face (eyes, eyebrows, mouth). The second type of this theme is composed of a human head placed in the center of the seal. It can be shown in profile or *en face*. The central motif is encircled with bands and other human and animal heads (nos. 1-6).

Acemhöyük: This motif is not present[2].

Kültepe: The seals with masks are more varied than the simple examples from Karahöyük -Konya. They are also rendered with lines and dots but they emphasize

[2] Addendum: There is one example of a sealing showing a mask, but it is used as a filling motif in the scene of two sitting deities drinking from the vessel (Özgüç 1983: 413-414; Abb. 1a). (not in the thesis catalogue)

more features of the face (eyes, eyebrows, nose, open or closed mouth, beard, forehead, hair) (nos.166-170).

4.2. Humans and Deities

The simplest classification of the scenes is to divide them into sitting deities and standing deities, which include both female and male divinities. However both these groups have many variations present in the three examined sites.

4.2.1. Sitting deities

All three sites share three variants of a sitting deity (groups a, b and d). Either the deity is alone, with the altar/table or in front of the divinity there is a worshipper.

a) Deity with an altar

Karahöyük-Konya: Similarities between the sealings showing this composition include the figures holding a cup and wearing long, plain robes. However, the headgears (pointy headgear, flat, square cap) and the seats (folding stool, quadruped animal with tucked-under legs, throne or chair with the back) differ. The offerings on the altar include: a rosette composed of dots, a horned animal, loaves of bread. The background can also be plain or filled with subsidiary motifs (nos. 11-13, 17, 23).

Acemhöyük: There is one example of this theme. The goddess sits on a cubic stool. She wears a long, plain robe and a flat square headgear. She holds a cup and is accompanied by a bird placed behind her back on a stand. In front of her there is an altar with a rosette composed of dots (no. 145).

Kültepe: There is one example of this theme. The goddess sits on a cubic stool in front of the altar with loaves of bread. She wears a long plain robe and a skull cap. Her hands are raised (no. 186).

b) Deity with the worshipper

Karahöyük-Konya: There is one example of this theme. The deity wears a long, plain robe and a flat square headgear. In front of the deity there is a standing worshipper wearing a long, plain robe and rising hands. He is smaller than the figure of the divinity (no. 16).

Acemhöyük: This kind of scene has several variants. The common features are: the worshipper has his or her two hands raised and holds a pitcher. Generally, the worshipper is of the same size as the deity. There is a variety of robes (long, plain, tufted, leaving one or both of the arms bare) and headgears (square and flat, pointed or no headgear at all showing the long hair of the goddess) both for the divinity and the worshipper. The scenes can be simple, focusing on the adoration; or filled with subsidiary motifs and details (tree, boats, another worshipper, sun discs, vessels and offerings). The deities sit on a variety of seats: simple stools, elaborate thrones, mountain sheep. Moreover, the seats can be placed on platforms or other animals. Sometimes additionally, the deity rests its feet on the back of the lion (nos. 135, 140-144, 146, 147)[3].

Kültepe: There is one example of this theme. Both of the figures wear long, plain robes. Also the figures are of the same size. The worshipper's hands are raised. He wears a skull cap while the deity is wearing a flat square headgear with an extension or a hair lock (no. 182).

c) Deity with the worshipper and animals

This theme is very similar to the former group, however I decided to single it out due to the character of the animals in the scene. In **Acemhöyük** the animals seem to play the role of attributes of the deities, therefore the focus is on the adoration scene itself.

[3] Addendum: There is also one additional example of such motif showing the sitting goddess on a stool that is place on the back of a mountain sheep. Her feet rest on the back of a second mountain sheep. Her torso and face are presented *en face*. In front of the goddess there is a considerably smaller worshipper. Next to the goddess there is a bird. (Özgüç 1983: 415; Abb. 2) (not in the thesis catalogue)

This is why I classify those sealings in the former group of the deity and the worshipper. Whereas in **Kültepe** the animal figures and heads are treated as a random filling motif. The arrangement of those motifs is chaotic, therefore the main theme of the sealing is not explicit (nos. 176, 178). In case of **Karahöyük-Konya** there is one example of this theme and one badly preserved sealing that might have depicted this group. In the first sealing the deity is sitting on the folded stool that is placed on the back of the mountain sheep. The deity's feet lie on the back of another recumbent animal. Behind the worshipper there is a bird hybrid. This fragment of the sealing shows the deity sitting on a mountain sheep and a worshipper. The scene is accompanied with a fish and other quadruped animal (nos. 8, 10).

d) Deity alone

Karahöyük-Konya: There is one example of this theme. The deity is wearing a long, plain robe. It probably holds a twig. In front of the deity there is a motif of a branch and two dots (no. 15).

Acemhöyük: There is one example of this theme. The goddess sits on a mountain sheep and her feet lie on the back of another sheep. She wears a long robe and flat headgear. She is accompanied by the solar disc and a spiral (no. 139).

Kültepe: Both deities have long robes and raised hands. In the second image in front of the deity there is a vase (nos. 177, 243).

e) Sitting deities facing each other

Karahöyük-Konya: There are two examples of this theme, however the sealings are only fragmentarily preserved. Therefore, it is difficult to determine if the deities are sitting or standing (nos. 9, 20).

Acemhöyük: There is one example of this theme. The image is based on oppositions. Both deities have different headgears, robes, hold different vessels and sit on

different chairs. It is very likely that they are of opposite genders. Different motifs, objects and animals are associated with the figures. The whole layout is divided with a vertical three ply braid (no.134)[4].

Kültepe: In this scene both deities sit on cubic stools, wear long, plain robes and have both hands raised. They all seem to wear skull caps, however in one case the god has either a lock of hair or a straight extension behind his headgear (nos. 248, 249).

f) Deity with animals

Karahöyük-Konya: This motif is not present.

Acemhöyük: The goddesses are depicted without an altar or worshipper but in the presence of animals. In the first case, the goddess sits on a folded stool and behind her there is a grapevine. The filling motifs include: lion, bird, monkey, animal head. In the second example the goddess is sitting on a mountain sheep. Her face and torso are presented frontally. In both hands she holds the mountain sheep. The headgears and robes of the goddesses differ (nos. 136, 138).

Kültepe: This motif is not present.

g) Deity in a temple (?)

Karahöyük-Konya: This motif is not present.

Acemhöyük: This seal needs to be singled out due to its extraordinary imagery. It resembles the theme of a deity and a worshipper. However, between the figures there is a fluted pillar or a stele with a pointed top, from which two bull's heads and a hoof protrude. The goddess sits on a stool and is not wearing any headgear, so her long hair is visible. She holds a twig and above her head there is a bird. The worshipper holds a pitcher. His arms are raised and he surprisingly is larger than the deity. In front of his face there is a bull's head. For the first time the worshipper and a deity

[4] Addendum: There is also one example of the sealing from Acemhöyük that shows two antithetically sitting deities drinking from the vessel (Özgüç 1983: 413-414; Abb. 1a) (not in the thesis catalogue)

are separated by a clear “architectural” detail placing the goddess inside the temple. On the other hand, the stele can represent an early example of a *huwasi* stone known in the Hittite world, since in this motif there is a clear connotation to the bull that might symbolize another deity (no. 148).

Kültepe: This motif is not present.

4.2.2 Standing deities

There is no common theme involving standing figures for all three sites.

a) Facing figures

Karahöyük-Konya: The two examples of this motif are not well preserved. However, the figures share the same type of garment, a long plain robe. The figure on the right has raised both hands in the gesture of adoration and wears pointy headgear. The worshipped figure wears a skull cap. In both cases between the figures there is a motif of a single raised hand (nos. 18, 19).

Acemhöyük: This motif is not present.

Kültepe: This motif is not present.

b) Deity on an animal

Karahöyük-Konya: This motif is not present.

Acemhöyük: There are two examples of this motif. The only similarity is the fact that both deities are armed and stand on animal. In the first case, the god has a long, plain robe and a horned headgear. He stands on a bull and holds a staff. He is also probably armed with a cone and arrows (this detail will be discussed below). In the second sealing the god wears a short skirt and a skull cap. He holds a hare and a bird and stands on a deer. He is armed with a curved staff. The first sealing is filled with other animals and subsidiary motifs. In the second example the god is accompanied only by the goddess sitting on a mountain sheep (nos. 130, 132).

Kültepe: There is a single example of this motif, but the sealing is not fully preserved. In the bottom part a figure standing on a feline is visible. Its garment is noteworthy, because it is a rare example in the stamp glyptic of a robe exposing the front leg and forming a train in the back (no. 184).

c) A deity mounting a bull

Karahöyük-Konya: This motif is not present.

Acemhöyük: The god holds in one hand a staff and in the other one a cord. He puts one leg on the back of an animal. He wears a long plain robe and has a pointy headgear (no. 131).

Kültepe: This motif is not present.

d) Figure fighting with or surrounded by animals

Karahöyük-Konya: This motif is not present.

Acemhöyük: This motif is not present.

Kültepe: There are several variations of this theme. The hero or a deity can wear a long or short tufted or plain robe. Sometimes the figure is armed, sometimes it holds the animals by the neck or horns. The figure can be surrounded by various animals or fight two of them (nos. 171, 172, 174, 175, 183). There is also one example of a seated figure fighting with an animal (no. 180). The figure is seated on a stool with cushions. The rest of the image is filled with other figures of animals and geometric shapes. Additionally, there is one example of a kneeling figure, whose pose may instead indicate motion. The figure is surrounded by a group of animals including feline types and one horned animal (no. 181).

4.3. Heroes

Karahöyük-Konya: This motif is not present

Acemhöyük: The hero, a warrior with generous beard and hair with three pairs of locks holds a creature (horned head of a man and body of a bull) by its tail. The scene is filled with subsidiary animal motifs and crowned with the sun disc and a crescent (no. 149).

Kültepe: The first sealing shows two antithetically kneeling winged heroes with generous beards. They hold a standard. The other sealing shows a standing hero with both hands raised, wearing a long robe between two animals (nos.187, 188).

4.4. Hybrids

a) Bird-man

Karahöyük-Konya: The figure wears a short skirt. The body and arms belong to a human. Instead of feet the figure has claws. It also has an eagle beak. The creature resembles a Bird-man, however it is wingless and has also hare-like ears. The figure is armed with a crooked weapon. In one hand it holds an animal (no. 24).

Acemhöyük: There are two antithetically placed figures. The creatures have wings and eagle-heads with a curl. The rest of the body is human-like. They hold a standard or a stand crowned with a crescent and sun disc (no. 151).

Kültepe: This motif is not present.

b) Bull-man

The standard representation of a Bull-man includes human head and upper body with bovine horns, ears, tail and lower part of body. Since the Early Dynastic Period in Sumer, the Bull-man fighting the animals or a nude hero is a common motif in glyptic. In later periods he also incorporates the role of the attendant of the god Shamash (Black & Green, 1992: 48-49). As noted by White (1993: 135-140) the motifs of nude hero and Bull-man are not exclusive, and the Mesopotamian characteristics of both figures intermingled in Anatolian glyptic.

Karahöyük-Konya: This motif is not present.

Acemhöyük: The creature has the legs, tail and ears of a bull. The rest of the body is human. The figure does not have horns. He holds in each of his hands a vessel with streams flowing out of it (no. 150).

Kültepe: This motif is not present.

c) Sphinxes

On Anatolian cylinder seals sphinxes and griffins appear to have connotations with the underworld (White, 1993: 159), however, on the stamp seals they are mainly presented in heraldic poses or are used as filling motifs.

Karahöyük-Konya: This theme is not popular in the site. Actually, the given examples are not well preserved, thus it is difficult to determine whether the figures are griffins or sphinxes (nos. 51-53).

Acemhöyük: The sealings show a great variety of sphinx iconography. The sphinxes are female or male, wingless or winged. They often appear in pairs arranged antithetically. They can sit or stand and have different hairstyles, like a bun or hair locks. Generally, they are depicted in profile, however there is one extraordinary example of a sphinx presented *en face*[5]. There are also examples of sphinxes with a tail ending with the head of an animal (snake or bird)[6]. The sphinxes are the central motif of a sealing, but also can be accompanied by other animals or a human figure. Finally, the sphinx can also play the role of a subsidiary motif (nos. 152-156, 158).

[5] Addendum: There are two more example of a sphinx, whose face is shown *en face*. In the first example the sphinx is attacking a smaller animal (Özgüç 1983: 417, Abb. 5). In the second example two sitting sphinxes are arranged antithetically and have one paw raised. Their head are *en face* but their faces have no features; they are blank. The sphinxes are accompanied with a rosette and two birds (Özgüç 1983: 417, Abb. 4) (not in the thesis catalogue)

[6] Addendum: There is one more example showing this kind of sphinx with snake appendage. Two recumbent male, wingless sphinxes face each other. Their heads are turned back. The scene is crowned with two squatting monkeys with their paws raised (Özgüç 1983: 416; Abb. 3) (not in the thesis catalogue)

Kültepe: This theme is not popular in the site. The sphinx is used as a filling motif in two cases. Interestingly, in one example the tip of the hybrid's tail is ended with another animal head, similarly to the examples from Acemhöyük. In the other sealing the sphinx is accompanied with a griffin and a lioness attacking a bull (nos. 178, 185, 216).

d) Griffins

The griffin is a hybrid composed of the body, hind legs and tail of a lion, while the head and front legs belong to the bird, in most cases an eagle. A griffin can be winged or wingless (Black & Green, 1992: 99-101). The griffin was brought from North Syria to Anatolia (Börker-Klähn, 1971: 635). The creature has many connotations which depend on period and region. For example, in Mesopotamia the griffin was strongly connected to the Storm god, since it pulled his chariot (Börker-Klähn, 1971: 633), but in Anatolia the griffin was a mythological creature, most of the time a positive one, which protected a deity (Börker-Klähn, 1971: 636) or had links to the underworld (White, 1993: 159). In regard to the local Anatolian stamped glyptic, the griffin was frequently presented with sphinxes or other animals. It never plays the role of a god's attribute, it stands as a decorative theme on its own.

Karahöyük-Konya: There are two clear examples of griffins. They are depicted with two other animals (nos. 51-53, 73, 74).

Acemhöyük: There is one example of this motif. Two griffins stand back to back. The image is crowned with a *signe royal* (no. 157).

Kültepe: The griffin is a more popular hybrid motif than sphinx. It is used as a filling motif, presented in groups or pairs with other animals (nos. 185, 216, 218, 221, 233, 236).

e) Griffin-demon

Karahöyük-Konya: This motif is not present.

Acemhöyük: The Griffin-demon dominates the whole scene. The hybrid is considerably larger than any other figures. Its wings are spread and it stands astride. The creature holds two smaller animals by their hind legs. The Griffin-demon has strong wings and beak, smaller horns, the body of a lion and a large tail. The creature is surrounded by other figures including animals, sphinx and a kneeling human figure with a staff (no. 158).

Kültepe: This motif is not present.

4.5. Animals

a) Heads of animals

Karahöyük-Konya: The single heads of various animals are the central motifs of each sealing. Additionally, the sealing is embellished with several bands surrounding the main image. The other variant of this type of theme consists of animal heads that encircle the central motif of a sealing (nos. 25-29, 57, 63-67).

Acemhöyük: The heads of animals are used as a filling motif, not as a central iconographic theme.

Kültepe: The heads of animals are used as a filling motif, not as a central iconographic theme.

b) Heraldic eagle

Karahöyük-Konya: The head of the eagle is shown in profile while the rest of the body is *en face*. The eagle has emphasized claws, tail, outspread wings and beak. There is also one strand of hair springing up from the back of its head (nos. 35, 48).

Acemhöyük: This motif is not present.

Kültepe: The iconography is identical to the one in Karahöyük-Konya, however some eagles do not have the strand of hair behind their heads (nos. 202-205).

c) Double headed eagle

The double-headed or lion-headed eagle, the hybrid called Imdugud in Mesopotamia, is associated with the god Ninurta (White, 1993: 73), who according to the myth kills the creature (Black & Green, 1992: 107). On the stamp seals the double headed eagle appears only in heraldic pose, being the main theme of the sealing.

Karahöyük-Konya: The standard representation shows the heads in profile while the rest of the body is *en face*. Depending on the execution and style the image can be simple or the creature can have more emphasized claws, outspread wings and stronger beaks. In most cases the eagle is encircled within elaborate bands. In two examples the double headed eagle is also accompanied by a pair of lions. Two styles can be observed. The first one renders the figure in a natural way following the features of an actual bird. The second one is linear, which executes the body using dashes and lines. Between the heads of the creature there is also a herringbone motif or a twig (nos. 36-46, 84, 85).

Acemhöyük: The depiction follows the standard representation of the double headed eagle, although it is obvious that in the second example the creatures play the role of a decorative motif, while the six ply braid forming three large loops is the main motif of a sealing (nos. 161,162).

Kültepe: : The depiction follows the standard representation of the double headed eagle, however in several scenes the creature is accompanied by a pair of other animals (nos. 194-198, 259).

d) Two-headed eagle

The representation and occurrence of this creature is very similar to the standard double headed eagle. It is shown in heraldic pose. The meaning behind the two-

headed eagle is unknown but it might constitute a variation on the iconography of the above-mentioned creature Imdugud, which had a head of a lion and body of an eagle.

Karahöyük-Konya: The theme follows the standard characteristics of a double headed eagle, however one of the heads belongs to a lioness. In this example, under the creature there are two sitting birds with their heads turned back (no. 47).

Acemhöyük: This motif is not present.

Kültepe: : The theme follows the standard characteristics of a double headed eagle, however one of the heads belong to a lioness. The creature is the main focus of the sealings without additional motifs. Depending on the execution, the image can be more crude or elaborate (nos. 199-201).

e) Animal heads in a whorl

Karahöyük-Konya: This motif is not present, however there is one example of a sealing showing the heads of birds, which are arranged around an axis forming a square. Unfortunately, half of the sealing is not preserved (no. 50).

Acemhöyük: There is one example of this motif[7]. The whorl is composed of two pairs of the heads of lionesses and eagles. All the heads have a pair of long curls of hair. The surface is embellished with the filling motifs of fish and sun discs (no. 159).

Kültepe: The majority of the representations shows several, identical birds' heads arranged in a whorl. The number of the heads varies from five to eight. The image can be simple or decorated with additional motifs (inner dot or swastika with hooked ends). One example of the sealing shows four heads arranged in the whorl belonging to four different animals (nos. 189-193).

f) Lions

[7] Addendum: There is one more example of this theme. 6 bird heads with long necks and curl of hair are arranged in a whorl (Özgüç 1983: 414; Abb 1b) (not in the thesis catalogue)

Karahöyük-Konya: There are three main types of scenes involving lions. The first one is a heraldic type. It simply shows the lion *en face*. The second type shows a pair of lions fighting each other. The last theme shows a pair of lions during the combat over a prey. There are also two examples of a pair of sitting lions that accompany the double headed eagle (nos. 75-82, 84-86).

Acemhöyük: The lion is used as a subsidiary motif, not as the central theme.

Kültepe: Seal no. 208 shows a sitting lioness. Seal 223 is worth singling out due to its rare style. The sealing itself is shaped in the form of a lioness, executed with inner dashes and curves. In other cases the lion serves the purpose of a filling motif or is involved in the scene depicting an attack on another animal (nos. 178, 181, 211, 216, 218, 219, 221, 225, 226, 231, 232, 234, 245-247, 252-255).

g) Animal scenes

Karahöyük-Konya: There is a variety of animals scenes. They are arranged in groups or one under another. They include many kinds of animals: birds, bulls, antelopes, lions, etc. The animals may be logically connected; for example, they show an attack of a predator or feeding of a calf. In other cases they present a random group of animals (nos. 51-56, 68-74, 87-107).

Acemhöyük: There is only one example of a conventional animal scene[8]. The three figures are arranged one under another. In the rest of the sealings the animals serve the purpose of a filling motif or an attribute for deities (no. 165).

Kültepe: The themes are similar to the animal scenes in Karahöyük-Konya, but the arrangement of the figures is more clustered. It appears that animal figures are used to fill every spot on the sealing thus, the whole scene is less organized or well

[8] Addendum: There is one more example of this kind of scene. The sealing shows a lion, bull, goat and a sphinx (Özgüç 1983: 418, Abb. 6) (not in the thesis catalogue)

thought out than in Karahöyük-Konya (nos. 212, 216-221, 224-232, 234-237, 245, 250-257).

4.6. Other subsidiary motifs

a) Sun-discs and crescents

The motif of a crescent, which symbolizes the moon, is known in Mesopotamian iconography since prehistoric times (Black & Green, 1992: 54). However, clear evidence of crescents in glyptic begin in the Early Dynastic Period. First, they were present in the context of animal combat scenes, later the moon was strongly linked to fertility and begun to appear in scenes that included deities (Collon, 1993: 357). In the Neo-Assyrian and Old Babylonian Period, the crescent was a symbol of the Moon god Sîn (Nanna-Suen). In Ur III Period (Collon, 1993: 357, White, 1993: 143) in the iconography the crescent began to be paired with a sun disc, which might have stood for the symbol of eclipse (Black & Green, 1992: 54) or different phases of the moon (Collon, 1993: 357).

In the stamp seals, the simple sun-discs appear by themselves only in one case. In the seal no. 152 from Acemhöyük the sun-disc hovers above the two antithetically arranged female sphinxes. Seal no. 164 from Acemhöyük may also present a sun-disc above two monkeys; however it is very small and might instead intend a simple dot. The other example of a more elaborate sun-disc not accompanied by a crescent can be found on seal no. 140 from Acemhöyük as well. The sealing shows an adoration scene with the goddess sitting on a mountain sheep that is placed on an elaborate platform with human-shaped legs. Between the heads of the worshipper and the goddess there is sun-disc with protruding rays and probably a cross or double-headed eagle inside the disc.

The motif of a crescent depicted by itself is also very rare. It appears only in two cases (Acemhöyük: seal no. 145, Kültepe: seal no. 248). In the first example the crescent seems to be an attribute of a goddess as it is depicted directly above her hand. In the second example, the crescent hovers above the two sitting deities.

The most common motif depicts the crescent directly under the sun-disc. The motif is present in all three examined sites.

Karahöyük-Konya: There are two examples of this motif. The crescent and sun disc appear above the scene with the sitting deity and a worshipper with the pitcher. In the second example the crescent and the sun appear in the scene of the sitting deity and an altar. In both scenes the rosette is also present: once behind the back of the sitting deity, and in the second sealing above the altar (nos. 10, 11).

Acemhöyük: The crescent with the sun disc appears mostly in the scenes including various divinities or deities with a worshipper. In one case the motif appears in the scene where a hero fights with a hybrid/Bull-man. Finally, one variation of the motif occurs in the scene of a deity and worshipper, where the sun-disc has a cross design inside it (nos. 134, 135, 142, 147, 149).

Kültepe: There are two examples of this motif. In the first example the crescent and the sun-disc appear above the scene of a sitting goddess and the worshipper. In the second example the motif appears in the scene presenting animals and mythological creatures – a sphinx and a griffin (nos. 178, 216).

Another interesting variation of this motif is presented in seal no. 146 from Acemhöyük. The scene of the goddess and a worshipper is crowned with the crescent and sun-disc with inner oblique dashes, but both symbols are arranged next to each other.

A further variant of the sun-disc motif appearing in the Anatolian stamp seals is the *signe royal*. The *signe royal* motif was mainly used for impressions on vessels, especially in the Hittite Period. Its significance is uncertain, although it is proposed that such branding denoted a vessel intended for a cultic use or royal designation (White, 1993: 145-154). When it comes to glyptic, in Acemhöyük it appears in the scene of a goddess with the worshipper, accompanied by a pair of griffins and a pair of monkeys holding the *signe royal* with the crescent (nos. 144, 157, 163).

A final variant of the sun-disc motif changes it into the form of a standard held by figures. In Acemhöyük (no. 151) two standing Bird-men hold a staff with two pairs of curved branches and topped with the crescent and a sun-disc. In case of Kültepe (no. 187) two winged kneeling heroes are holding a straight pole crowned with the sun-disc, probably with a *signe royal* design inside.

Summary of types of crescent and sun discs appearing on stamp seals:



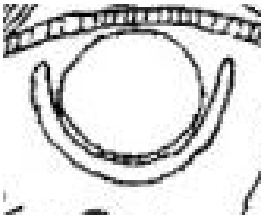
a)



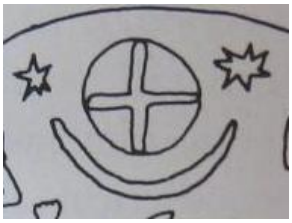
b)



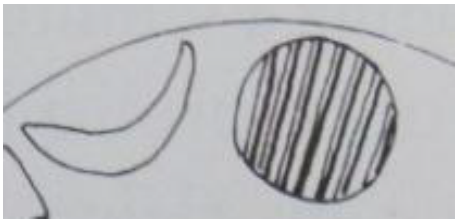
c)



d)



e)



f)



g) h) i) j)

Fig. 4. Sun discs and crescents: a) simple sun disc (seal no. 152); b) sun disc with rays (seal no. 140); c) simple crescent (seal no. 145); d) crescent with sun disc (seal no. 142); e) sun disc with a cross (seal no. 147); f) crescent and sun disc apart (seal no. 146); g) simple *signe royal* (seal no. 144); h) *signe royal* with a crescent (seal no. 163); i) sun disc and a crescent on a standard (seal no. 151); j) sun disc on a standard (seal no. 187). For the complete seal image and source of illustration, see Catalogue (Chapter 3).

d) Cone and arrows

This motif is connected to the figure of a Weather-god and appears frequently in Anatolian style cylinder seals. Two similar designs are found on a stamp seal from Acemhöyük (no. 130). Initially it was identified (by Nimet Özgüç) as musical instruments or looms, but I believe it is safe to classify at least the one directly placed behind the god's back as a "cone and arrows", following the identification of White (1993: 95-98).



a) b)

Fig. 5. Cone and arrows motif: a) seal no. 130; b) cone and arrows motif on cylinder seals from Kültepe (White, 1993: 97).

The similarity of the iconography in the cases of cylinder seals and a stamp seal from Acemhöyük are obvious. The god is standing on a bull. He does not have a beard and is armed with a staff or an axe. He wears a horned headgear and he even has the same robe that shows one of his legs. He holds the reins, that are slightly different compared to other representations, namely they are composed of two ropes. The only substantial difference is the fact the god on the stamp seal does not hold a cup in his hand, which might be explained by the fact that he is depicted alone in the scene without any attendant with a pitcher. Finally, the weather god is often accompanied by a rain cloud that is situated in front of him. In the case of the stamp seal, such a motif might be identified with a horizontal cone with feather-like projections that is present in front of the deity. However, it must be noted that it would be a relatively

large example of a cloud not similar to the other examples found in the cylinder seals. Nonetheless, due to the iconography of the deity in the seal 130, I believe it is safe to identify the figure as a Weather-god.

e) Rosette

The rosette motif is known in Mesopotamian art since prehistoric times. It was used as a decorative design for example in architecture and pottery throughout the ages. There are no sources that would give an explicit, single meaning of this motif. One of the possible connotations of the rosette is linked to Ishtar, goddess of love and war. It is believed to be her symbol, together with the star (Seidl & Krebernik, 2008: 443-447).

In the examined here stamp seals the rosette is relatively popular, although interestingly it is absent in Kültepe. In Karahöyük-Konya (nos. 10, 11) the rosette is present only in the divine context. In the first example, the rosette is behind the deity, used as a filling motif rather than an attribute. In the second case the rosette is in front of the deity, interestingly above the altar in the place where usually the offering should be. In Acemhöyük the rosette motif appears in different contexts (nos. 134, 145, 151, 154, 165). It can be placed above the head of the sitting god (no. 134), or in front of the sitting goddess above the altar (no. 145), similarly to the seal from Karahöyük-Konya. In other cases the rosettes accompany the mythological creatures like Bird-men (no. 151) and sphinx (no. 154). Finally, it is also depicted in the animal scene (no. 165). It seems that there are two types of rosette iconography: composed of central and surrounding dots (when it appears in the scenes including gods) and formed from "petals" in the scenes including hybrids and animals.

f) Bull with a cone

This motif originated in Anatolia (Teissier, 1994: 55)[9]. The significance of this bull is not known. However, it has strong divine ties since on the cylinder seals the bull with the cone is frequently the main character in the presentation or adoration scenes (White, 1993: 90).

In regard to the stamp seals, there are only two examples of this motif, both coming from Kültepe (nos. 184, 258). In the first example the role of the bull is unknown since the majority of the sealing is damaged. In the second sealing, the bull with the cone is the central focus since there are no other participants or decorative motifs except for the small triangular cluster of dots in front of the animal. This seal is also exceptional because it belongs to a known and distinguished person: Zuzu, the last attested ruler of Kültepe (no. 258).

g) Monkey

I decided to single out this motif since it appears that this animal has some connotations with sun-discs or has some solar significance in general as in Egypt (Wilkinson, 1992: 73).

Karahöyük-Konya: In the first sealing the squatting monkey with raised paws is placed behind the back of the sitting deity. In the second example pair of monkeys is a part of an animal scene (nos. 13, 88).

Acemhöyük: This site has the biggest variety of monkey representations. It can be used as a filling motif in the scene with the god, goddess or hero (nos. 130, 136, 149). On the other hand, another three examples imply a connection between this animal with the sun-disc (nos. 137, 163, 164)[10]. In the first example a pair of monkeys with their paws raised is present in the scene involving two gods. The animals are put in the place where the sun-disc and the crescent usually crown the

[9] For the association of a bull with the city of Ashur see Özgüç, N. 2015: 61.
[10] For one more example see footnote 5.

whole scene. The other two sealings show the similar theme of two squatting monkeys which hold a crescent with *signe royal* and a dot/sun-disc.

Kültepe: In the first example most of the sealing is damaged, however it seems that a very schematic monkey is in front of the deity sitting on the mountain sheep. In the other sealing the monkey is placed behind the goddess's back. In both cases the motif of a monkey serves the purpose of a filling motif rather than an attribute (nos. 176, 178).

It is evident that in Karahöyük-Konya and Acemhöyük the monkey plays a more important role in the iconography than in Kültepe, where it is used simply as a filling motif. It is worth noting that when the monkey plays a meaningful role in the whole scene, all other solar symbols are absent.

h) Rod and ring

This motif is known since the Ur III Period and lasts till Neo-Babylonian times; however, its great popularity falls in the first half of the 2nd millennium B.C. It is possible that the rod and ring were used as measuring instruments or a shepherd's staff and rope for rounding up sheep, but in iconography they symbolize the divine order. In general, these attributes can be held only by major deities and throughout time could be linked for example with Tishpak, Marduk, Shamash, Adad, Ea. In some examples the rod and ring are also held by major goddesses (Wiggermann, 2008: 414-419). In compositions with a deity holding rod and ring, the king is always present, since the scene symbolizes the legitimization of his power.

In Acemhöyük (no. 137) there is one example of such scene. A sitting, bearded deity is holding the rod and ring. The deity does not have any clear characteristics, but might represent god Ea since behind his back there is a fish. Interestingly, in front of the god is another figure, whose status cannot be identified since it is not presented

with any peculiar features. The figure resembles a worshipper or another deity, judging from other iconographical representations on the stamp seals. The figure does not carry any attributes that would help us identify him as a ruler, and constitutes an interesting variation of this theme.

i) Cow and calf

The motif of a cow feeding its calf was known already in Sumerian iconography, but it gains real popularity with the Old Babylonian Period. The theme is identified as an emblem of Ishtar or Ninhursaga, a Sumerian mother goddess (Black & Green, 1992: 53).

In the stamped Anatolian glyptic there are two examples of such a scene: one coming from Karahöyük-Konya (no. 96), the other a partly preserved sealing from Kültepe (s. 229).

CHAPTER 5

CONCLUSIONS

As it was noted earlier, the glyptic of the 2nd millennium B.C. from Central Anatolia is not an uniform group. Both cylinder and stamp seals were used by individuals and offices in order to approve the contracts and business undertakings. Foreign contacts and a diverse community contributed to the variety of seals. The seals could not only be imported or brought by the merchants from Assyria, but the local seal producers could also try to conform to the taste of their foreign customers (Tosun, 1965: 184). The extensive studies of Nimet Özgüç and Edith Porada among others of this amalgam of different traditions led to isolate four glyptic styles present in Anatolia in this period (Özgüç, 1965: 46). The rich material from Kültepe and Acemhöyük was augmented with the findings from Karahöyük-Konya and the exhaustive publication of seals of Sedat Alp (1994). Finally, the recent works of Agnete Wisti Lassen contribute to the earlier studies. Apart from purely stylistic questions, she also

widens the subject by considering the owners of seals and distribution of styles (Lassen, 2014).

The society of 2nd millennium Central Anatolia was diverse ethnically. The city-states were occupied by Hattians, Luwians, Hittites and Hurrians, which is reflected in the names of deities worshipped by the people of this period (Taracha, 2009: 27). With the settling of Assyrian merchants, the pantheon also was enlarged by their divinities. Although we cannot reconstruct the full pantheon of Central Anatolia, the site of Kültepe sheds some light on this matter. Firstly, we owe our partial understanding of the local Anatolian pantheon to the later religious documents from the Hittite period, which mention the group of participants in the ceremonies called "singer of Kanesh" who sang to the particular group of gods (Archi, 2004: 11). The names of the deities that are connected to this group of worshipers include: Pirwa, Kamrusepa, Hassusara, Askasepa, Suwaliyat, Halki, Hasam(m)ili, Siwat, Ispant, Assiyau, Ilali(yant), Maliya and Darawa (Taracha, 2009: 30-31). Our second source comes from Kültepe itself. The documents repeat some of those names, but also add more including: Sun God Tiwad, Anna, Nipas, Higisa, Harihari, Tuhtuhani, Kubabat, Nisaba and Parka (Taracha, 2009: 28). The texts also show some religious changes that occurred in Kültepe II and Ib. During level II the pantheon had stronger ties to the influences from Northern Syria and Southern Anatolia. The goddess Anna was the main deity in the city. She was appointed as a witness in commercial deals by the local merchants. In the level Ib period she was replaced in the contracts by the Storm God (Taracha, 2009: 28-29). Finally, after the conquest of the city by the dynasty from Kussara, the rulers established their royal ideology in the city. King Anitta built three new temples in Kanesh: for the throne goddess Halmasuit, for the Storm God Tarhuna and for a traditional Kanesh god, whose true identity was disguised under

name *Sius-summis* (Our Deity) (Taracha, 2009: 30). Although the lists of names of major and minor gods from that period is considerable, it seems that in the Kanesh city the concept of the divine trinity was also present, also backed by the three-headed figurines found in Kültepe and Acemhöyük (Balkan, 1992: 18).

Unfortunately, those texts do not provide us with the attributes or more detailed characteristics of the named gods, thus it is impossible to identify them in the glyptic iconography. The only thing that can be done, is to classify them into groups (Özgüç N., 1988: 25-27).

5.1. Unique features, differences and similarities between three sites

A first fascinating element in the Karahöyük-Konya site is the abundance of terracotta objects, which are crescent-shaped and pierced on both sides. The terracotta crescents are frequently found in Early and Middle Bronze Age contexts throughout Anatolia (Lassen, 2015: 127); however the great majority of the crescents from Karahöyük-Konya were marked either by the stamp seals or incisions. They could be stamped once or bear several sealings, but always of the same seal. To determine the function of those objects is not in the scope of this thesis, however it is noteworthy to mention some of the proposed explanations. Originally, the function of the items was connected to a recording system. As suggested by Alp the crescents functioned as receipts for imported goods (Weingarten, 1990: 66). However, after the crescents became the object of the studies in the field of experimental archaeology, it was revealed that they could have been used as loom weights in the textile production, especially for creating the twill pattern (Lassen, 2015: 127-128). Nonetheless, other theories offer a sort of reconciliation between the two notions, retaining the crescents' utilitarian function but also recognizing them as a part of

administrative system connected to the textile production, namely serving as a token and confirmation of performed work for the palace (Lassen, 2013: 87-89). A second distinctive feature of glyptic practice in Karahöyük-Konya is its special attention given to animal representations (see chapter 4, 4.5.). Animals are the predominant iconographical motif in the site, which can take the form of singular or several animal heads being the central motif of the sealing. The whole figure of an animal used as a central motif is also very popular. The snake used as a central motif is worth singling out since this animal is absent in the two other examined sites. Examples of sealings shaped in the form of an animal are common as well. The inclination for various and elaborate bands and rare presence of filling motifs are another feature of the stamped glyptic. Finally, the occurrence of clover shaped sealings is also characteristic for Karahöyük-Konya.

The stylistic execution of the themes and figures is rather plain. The figures tend to have one type of garment, although a variety of headgears is noticeable. However, overall the worshipper and deity tend to look very similar. No attention is paid to the details of human figures (hair, facial features etc.). A greater variety in stylistic rendering can instead be observed with the animal themes. The animal figures can be crude and sometimes unidentifiable. On the other hand, there are examples of animals executed in linear style or with greater attention to details like horns, the form of the body, manes, muzzles etc. that helps us to discern the type of presented animal. This feature again underpins the conclusion that the users of Karahöyük-Konya seals were more interested in animal iconography than religious one in anthropomorphic representations.

The stamp seals from Acemhöyük present probably the most varied class of stamp seals both with regard to style and the choice of themes. There is basically no pair of

similar seals, especially when it comes to the human/deity figures. Essentially, each seal is worthy of precise scrutiny. In general, the Acemhöyük seal users were very fond of various types of deities, mythological figures and hybrids (see chapter 4, 4.4.) including: Bull man, Bird man and Griffin demon. Much attention in Acemhöyük seals is devoted to the sphinxes. That glyptic offers the biggest panoply of this hybrid's image. There are female sphinxes both wingless and with wings, male bearded sphinxes also with and without wings, the sphinx with snake additions and a peculiar example of a sphinx shown *en face*. On the other hand, conventional animal scenes are not popular in Acemhöyük, although the monkey figure seems to have some importance, since it stands as a motif on its own.

The technical execution of the seals constitutes the most elaborate example of the three examined sites. A considerable focus is put on details. The figures wear various headgears (horned, pointy, skull cap etc.) and robes (plain, flaunted, tufted, long, leaving one arm bare etc.). In some cases one can observe the facial features of the figures (hair, eyes, mouth). The deities are accompanied with different attributes, therefore it is possible to recognize the presence of various types of divinities. The filling motifs are present, however they are arranged in more well-thought manner, since they constitute symbols that are connected to the figures in the scene. They do not resemble an example of a *horror vacui* phenomenon. The arrangement of the main figures is also well considered, we do not observe clusters of characters. Finally, considering that sealings in Acemhöyük offer great iconographical array of themes and the scenes are sumptuously ornamented, the elaborate bands are not frequently used, since they could create a decorative surfeit and divert the attention from the main scene.

When it comes to Kültepe seals one can distinguish two types of compositions: plain, and with many filling motifs that form clusters of animal and human figures. In general, the human/deities figures tend to have simple garments and do not have distinguishable attributes or features, therefore it is difficult to identify the type of a deity. More attention to details is paid for animal figures, due to which one can often discern several kinds of animals: bovine types, feline types, gazelles etc. Essentially, figures are naturally rendered, however there are several examples of sealings that present a different style of figural execution, where both animal and human figures have unnatural, elongated and angular bodies. The Kültepe seals are not also that interested in decorative bands, focusing rather on the main theme in the sealings.

I decided to single out seal no. 212 which I found unique for all three examined sites due to its composition. Most of the sealing is not preserved, however it is clear that the figures were arranged in panels, separated by parallel lines. Thus, I believe it is an extraordinary example of a stamp seal that tries to emulate such a registered arrangement of the figures typical for cylinder seals. Moreover, a couple of exceptional seal shapes, not found in other sites, are worth mentioning. Seal no. 240 has the form of a lion's paw and seal no. 223 is in the form of a lioness that is rendered in dashes and lines, and is clearly not of an Anatolian origin.

Kültepe is the only site that provides us with seals that we can assign to the rulers and officials of the city. Due to this we can also observe a change in the sealing practice of texts. It seems that originally only the envelopes containing tablets were sealed. However, Anitta's reign commenced the tradition of sealing both envelopes and tablets, which led to total abandonment of stamping the envelopes by Anatolians in Zuzu's time (Özgüç, 1996: 273), while the Assyrians continued the tradition of stamping the envelopes (Larsen, 1977b: 94).

Finally, the greatest similarity, connected more to the sealing practice than style or iconography that all three sites share, is the fact that the bullae bearing the stamp sealings are not inscribed, in contrast to their equivalents with the cylinder impressions (see Özgüç & Önhan, 2001). Moreover, although we know that the Anatolians embraced the tradition of cylinder glyptic and cuneiform signs from the Assyrians, they did not follow the habit of putting the inscriptions or legends on the stamp seals as well. Any inscription seems therefore to be strictly connected to the cylinder seal tradition, which will be changed in the Hittite period, when the stamp seals will bear both cuneiform and hieroglyphic engravings.

5.2. Some remarks on the differences between Anatolian stamp seals and Anatolian cylinder seals.

Now I would like to briefly refer to the issue of iconographic differences between the Anatolian stamp and cylinder seals. The themes include mythical scenes, elaborate worship and presentation scenes, where there are numbers of less important and major deities, and scenes of war and hunting (Özgüç N., 1988: 24-25). Some of the differences of course can be explained with prosaic answers like limited space on the stamp sealing. It would have been difficult to fill in a presentation or worship scene that included several registers, numerous figures and motifs. Thus, it seems that those themes are simplified in the stamped glyptic, incorporating only a few deity and worshipper figures. Nevertheless, in other cases local stamp seal iconography seems very reluctant to some of themes that would pose no technical problem to engrave on the seal. First significant absentees are the nude and disrobing goddess. The motifs themselves are of Syrian origin (Alexander, 1993: 2). On the cylinder seals the disrobing goddess is not an object of worship by herself but occurs in the processions or in the presence of the Weather god on a bull or mountain (White, 1993: 111),

whereas the nude goddess is most of the time sitting on a mountain sheep (White, 1993: 112). On the stamped glyptic we can differentiate a type of goddess sitting on a mountain sheep, but she is never naked.

The war god and battle scenes in general are not popular themes on the stamp seals. In the cylinder seal iconography the war gods mostly stand on a lion or sit on a throne placed on the lion's back. In most cases he is armed with a shaft-hole axe (Özgüç N., 1988: 27). When it comes to the sealings from the examined sites, the figures are rarely armed, and mostly with staffs. If the combat scene occurs, it involves a regular warrior or man not a deity. In general, the combat scenes presented on the stamped glyptic concern solely animals and not human figures.

The Weather god and its various variants is probably the most important theme in the glyptic from Assyrian Colony Period. His iconography is strongly linked to its sacred animal the bull. Thus, he occurs in the representations showing him holding the reins of the bull, standing on a bull or fighting with it. Another important variant of this figure is the deity standing on mountains (Özgüç N., 1988: 26). It seems that such iconography is again absent in the local stamp seals. The only two examples of a figure involved with the bull come from Acemhöyük (seal nos. 130, 131). The first sealing shows a Weather god with cone and arrows standing on a bull and the second one shows the god mounting a bull. In other cases the bull is treated rather as a filling motif or a participant in animal scenes than an attribute for a deity.

The most perplexing absent motif on the stamped glyptic however, is the bull altar and bull with the cone. Generally, it seems that the bull worship is overlooked in the local stamp seals repertoire. The dominant animals connected with the divinities are lions, mountain sheep and quadruped like gazelles or antelopes. Heraldic lions and

double-headed eagles also seem to have importance in the local glyptic. The clearest examples of stamp seals presenting the bull as central motif are seals nos. 258, and 260 from Kültepe. Interestingly, these two seals belong to the last attested ruler of Kanesh, king Zuzu. Therefore it seems that the origins of a bull as an important symbol of royal ideology and iconography, which flourished in the Hittite Period, can be traced back precisely to Zuzu's reign. The bull was strictly connected to the figure of a Weather god and this notion was also reflected in other artistic mediums apart from glyptic, for example reliefs, starting in the 3rd millennium B.C. and continued to the Hittite period (Leinwand, 1992: 152). When it comes to the bull with the cone on its back, as it was mentioned earlier, it is an original Anatolian iconographic concept.

In the cylinder glyptic, the bull with the cone was a central motif of worship and offering scenes. The bull had often protruding hands from its chest and was place on sophisticated, several-tiered platforms in some cases held by Bull-men or placed on animals (Leinwand, 1992: 145-146). It is really puzzling why this motif, in an abbreviated version does not occur in stamp seal repertoire more often.

To conclude this preliminary attempt of cylinder and stamp seal comparison I would like to sum up that the deities on the stamp seals, especially from Karahöyük-Konya and Kültepe, are difficult to identify since they are not presented with distinguishable attributes, notably horns to show divinity. Most of them wear simple, undecorated robes and headgears. If the worshipper figure hadn't been present, it would have been actually difficult to recognize their sacred nature. The Acemhöyük seals, on the other part, present the variety of god types with distinctive features. However, it has to be underlined that some motifs, popular from the Anatolian cylinder seals, are neglected in their stamp counterparts. The most striking characteristic is the fact that

the bull figure is not a dominant animal figure. Prominence is instead given to the lion and gazelle/antelope. Therefore, as it was proposed by Özgüç (1979: 280) the deities with lions and antelopes were the superior deities in the local pantheon.

5.3. Final remarks

I treat this thesis as an introduction to my future studies on glyptic that I hope I will be able to continue. This thesis was devoted mainly to the Anatolian stamp seals and I would like to treat it as a basis for my future investigations that would embrace wider scope of materials, for example Assyrian Colony Period seals from Alishar Höyük and Boğazköy. Moreover, I would like to further and deeper analyze the differences and similarities between the cylinder and stamp seals of Anatolian group both in regard to their iconography, use and significance in administrative system. Finally, I believe that the issue of subsidiary motifs present in the seal iconography treated as a potentially primordial hieroglyphic signs, that was already argued by Alp (1994: 281-287), would be worth pursuing.

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