



## Cylinders in Anatolia: Remarks on Early Bronze Age Seals and Sealings

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### ABSTRACT

Cylinder seals began to be used in Anatolia shortly after their emergence in Mesopotamia and Iran during the second half of the 4<sup>th</sup> millennium BCE. These seals, offering a wide narrative space, were used across Western Asia until the 5<sup>th</sup> century BCE. Seal impressions, which in their simplest function ensured property protection, appeared within similar timeframes. This study provides a comprehensive evaluation of cylinder seals and impressions from the 3<sup>rd</sup> millennium BCE in Anatolia, focusing on their significance during the Anatolian Early Bronze Age. Published cylinder seals and impressions are cataloged, categorized by region and period, and analyzed. The findings revealed that cylinder seals and impressions were prevalent at the Southeast Anatolian and Cilician–Amuq sites, areas that interacted with the Mesopotamian cultural sphere during early Early Bronze Age. In the later Early Bronze Age, these artifacts spread to Central and Western Anatolia, facilitated by trade routes known as the Anatolian Trade Network or Caravan Roads. The limited number of cylinder seals and the near absence of their impressions on clay bullae in Western Anatolia indicate that cylinder seals did not support the indigenous stamp seal tradition of the region. Moreover, they were not adopted as bureaucratic tools similar to their use in Mesopotamia. Instead, it is posited that as cylinder seals moved farther from their region of origin, they transitioned into prestige items or simple protective amulets rather than organizational instruments.

**Keywords:** Cylinder Seal, Sealing, Early Bronze Age, Anatolia, Mesopotamia



## Introduction

Cylinder seals, introduced simultaneously in Uruk, Southern Mesopotamia, and Susa, Southwestern Iran, during the second half of the 4<sup>th</sup> millennium BCE, were used throughout Western Asia until the 5<sup>th</sup> century BCE (Teissier, 1984, xxi; Collon, 1987, 5; Porada, 1993, 563; Pittman, 1995, 1592). As a Sumerian invention (Moorey, 1994, 103), the cylinder seal provided impressions in the form of friezes, capable of depicting complex and narrative scenes (Frangipane, 2002, 222; Teissier, 1984, xxi). These seals coexisted with stamp seals, which remained prevalent in Mesopotamia.

While cylinder seals were used in certain regions of Western Asia for a relatively limited period, stamp seals were used more widely and over a longer period. This disparity contributed to cylinder seals being regarded as more exclusive and privileged objects than multifunctional and more accessible stamp seals. Cylinder seal production relied primarily on stone as the raw material, necessitating more sophisticated craftsmanship.

The status of seal carvers in Mesopotamia during the 3<sup>rd</sup> millennium BCE is supported by limited epigraphic evidence. Craftsmen known as *burgul* in Sumerian and *purkullu* in Akkadian were among the professionals specializing in stone carving. A similar is *zadim*. The mentioned in Old Babylonian texts, here it is suggested that *burgul* and *zadim* may have been involved in both activities concurrently (Edzard, 1959–1960, 31–33; Loding, 1981, 8). Edith Porada (1977, 12, fn 1–2) suggested that cylindrical pieces drilled from stone blocked during vessel production were also suitable for seal making, implying that stone vessels and cylinder seals may have been produced in the same workshop, possibly by different artisans. In the 2<sup>nd</sup> millennium BCE, these specialized craftsmen were often members of a high-status social class financed by the palace (Teissier, 1984, xxiv).

The emergence of cylinder seals may be attributed to the need for broader impression surfaces for narrative scenes and the demand for a unique bureaucratic tool to manage increasingly complex economic and administrative systems (Nissen, 1977, 15). During the Jemdet Nasr period, cylinder seal designs were distributed over a wide area, and their patterns diversified in the 3<sup>rd</sup> millennium BCE, probably due to expanded long-distance interactions, increasing bureaucratic complexity, and related factors (Collon, 1987, 15 ff.; Frangipane 2002, 202 ff.). The continued popularity of mythological scenes on cylinder seals indicates that these artifacts retained symbolic and/or religious significance alongside their functional roles.

A sealing *bulla* or *cretula* refers to a lump of soft material such as clay, plaster, wax, asphalt, or animal dung bearing one or more seal impressions (Fiandra, 2003, 32). Among these, clay was the most commonly used material for sealing. Initially, *bullae* were used to

secure containers such as sacks, baskets, boxes, jars, and doors (Collon, 1987, 113). Following the invention of writing, seals were also applied to tablets, envelopes, treaties, and letters. By the 3<sup>rd</sup> millennium BCE, seals had additional uses, including ornamental applications on vessels (Collon, 1987, 113). Mesopotamian Early Bronze Age (hereafter EBA) cylinder seals served mainly administrative and bureaucratic functions, acting as symbols of ownership, status, authority, trust, approval, and legitimacy. Additionally, they were valued as jewelry, protective amulets, votive offerings, and family heirlooms. (Dede, 2014, 11).

Cylinder seals and their impressions first appeared in Anatolia during the Late Chalcolithic Period. Notable settlements with early evidence of cylinder seals include Arslantepe, Norşuntepe, Tepecik, Hassek Höyük, Samsat, Hacinebi, and the Amuq Plain (Braidwood & Braidwood, 1960, 254; N. Özgüç, 1987, 430–432; Pittman, 2003, 35; Dede, 2014, 19–20).

The imagery on cylinder seals became increasingly diverse during the Early Dynastic, Akkadian, Post–Akkadian, and Ur III periods, collectively spanning the EBA. These depictions provide a valuable understanding of the ethnic composition, fashion, construction techniques, decoration, furniture, agriculture, weapons, and military equipment of the era. Additionally, they illustrate daily life, religious activities, ceremonies, hunting, banquets, and worship practices (Roach, 2008, 1). During the 3<sup>rd</sup> millennium BCE, cylinder seals expanded beyond southern Mesopotamia to regions such as Iran, Syria, Egypt, Anatolia, and the Aegean (Collon, 1987, 20).

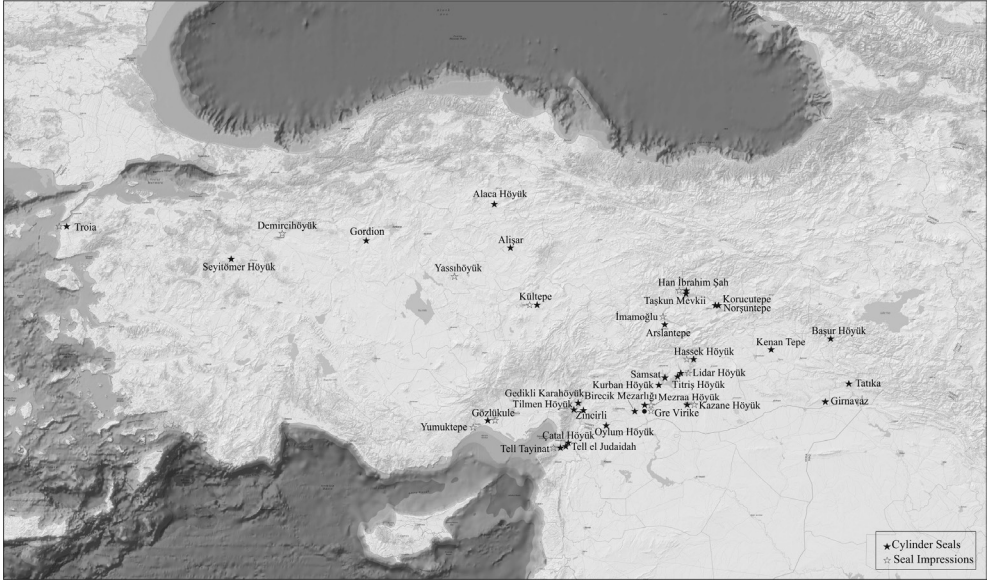
The 3<sup>rd</sup> millennium BCE witnessed significant diversification and intensification of inter–regional contacts, not only in Anatolia but across the entire Mediterranean region (Şahoğlu, 2005; 2019; Efe, 2007; Massa & Palmisano, 2018). Alongside raw materials and finished goods, technology and ideology were disseminated through EBA communication networks (Rahmstorf, 2016; Oğuzhanoğlu, 2019). Although stamp seals remained the dominant seal type in Anatolia during this period, evidence of impressed *bullae* has emerged, indicating their use on clay for the first time (Massa & Tuna, 2019; Oğuzhanoğlu, 2019, tab. 6; Türkteki, 2023a). Cylinder seals, however, are also found in settlements located along significant trade routes.

## Methods

This study aims to compile a comprehensive overview of the cylinder seals and impressions dating from the 3<sup>rd</sup> millennium BCE in Anatolia and evaluate their significance for the Anatolian EBA. To achieve this objective, published cylinder seals and impressions

were cataloged regionally and chronologically, grouped, and then analyzed.<sup>1</sup> For seals lacking exact stratigraphic information, stylistic features were used for dating. If a publication excluded information about the seal's decoration, these seals were considered only as numerical entries in the graphs.

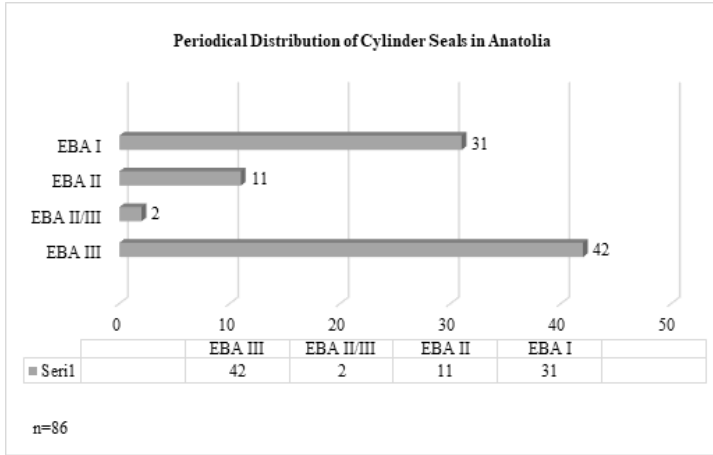
## Early Bronze Age Cylinder Seals in Anatolia



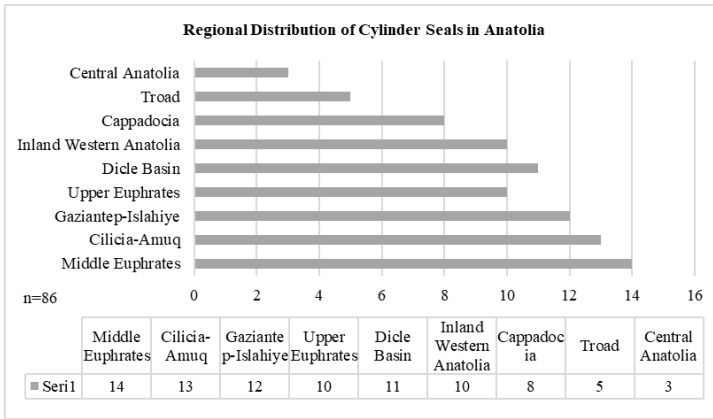
**Figure 1:** Sites mentioned in the text (Map: M. G. Dede)

Within the scope of this study, 86 cylinder seals were identified (Fig. 1). The EBA I and EBA III groups were predominant, whereas the EBA II assemblage was significantly smaller (Graph 1). These seals were either discovered or purchased from various parts of Anatolia, with a particular concentration in the Euphrates and Tigris basins and the Cilicia–Amuq regions (Graph 2).

<sup>1</sup> The core of the research in this article is based on the catalog and comparison section of the thesis titled “*Anadolu’da Bulunmuş Eski Tunç Çağı’na ait Silindir ve Damga Mühürler* (Early Bronze Age cylinder and stamp seals in Anatolia)” completed in 2014 at Ankara University, Graduate School of Social Sciences after the permission of its author. Since the aforementioned thesis did not include the sealings, this article included and analyzed them for the first time. Furthermore, the discovery and publication of new glyptic evidence after the completion of the thesis in 2014, made it necessary to revisit this issue. The images, graphics, general evaluations, and discussions used in the article are unique to this article.



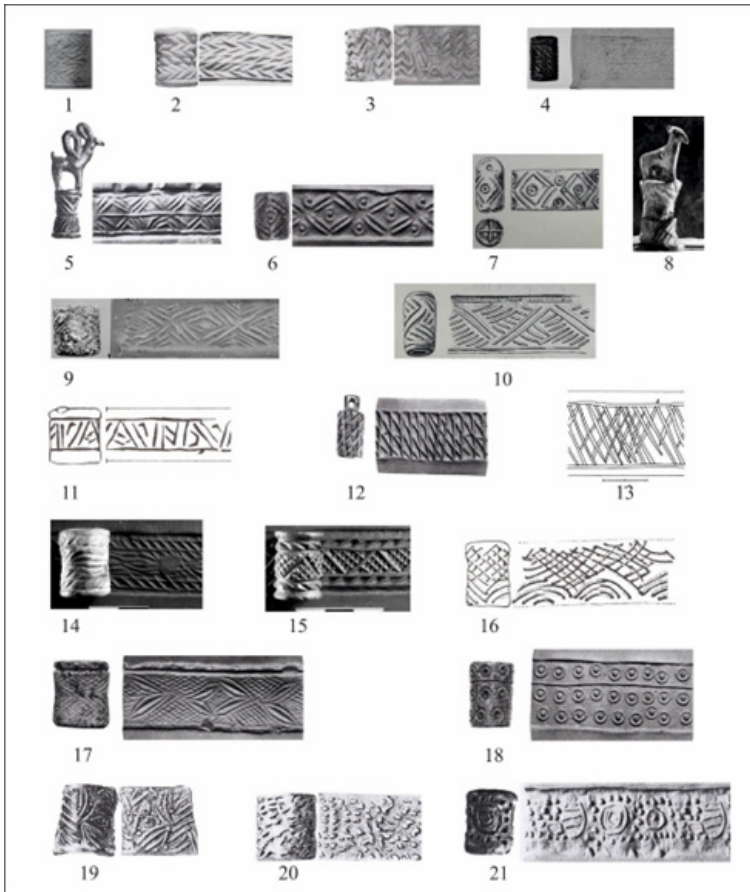
**Graph 1:** Periodical distribution of EBA cylinder seals in Anatolia



**Graph 2:** Regional distribution of EBA cylinder seals in Anatolia

**EBA I:** Two main seal shapes were observed among the 31 EBA I seals: one featuring animal–figured handles (Cat. Nos. 1, 8, 28, 30; Fig. 2: 5, 8; Fig. 3: 2, 3) and another with a vertically oriented rope hole (Cat. Nos. 2–7, 9–27, 29–30). The decoration on these cylinder seals can be divided into two main types: geometric (Fig. 2) and figurative patterns. Geometric decorations were widely used in Mesopotamia from the Jemdet Nasr Period (3100–2900 BCE) onward. The geometrically decorated seals originated from sites in the Euphrates (Cat. Nos. 1–12), Tigris (Cat. Nos. 13–15); Islahiye (Cat. Nos. 16–17), Amuq (Cat. Nos. 18–21) and Central Anatolia (Cat. No. 22) (Table 1). Motifs within this group included zigzag patterns, intertwined/diamond patterns, net, dot, line, circle, concentric circle, hatched triangles, drill holes, scallops, fishbones, parallel lines, lozenges, crosses, and parallel or diagonal lines with various filling patterns (Fig. 2).

Several seals from Anatolia exhibit parallels with those found in Southern Mesopotamia, Northern Syria, and Iran (Frankfort, 1955; pl. 3: 7; 17: 167; 20: 209–210; 23: 238; 39: 408; 76: 827; Teissier, 1984, cat. nos. 119: 24–26; 125: 50; Hammade, 1994, 37; fig. 31, 41, No. 318; Roach, 2008, 220, nos. 1383–1401). Scholars have described these stylistically similar seals using various nomenclatures, such as *Jemdet Nasr Style* (Frankfort, 1955), *Syrian Group* (Teissier, 1984), *Peripheral Jemdet Nasr* (Buchanan, 1981), *Northern Syria–Mesopotamia Group* (Hammade, 1987), *Jemdet Nasr Brocade Style* (Hammade, 1987), and *Rough Style* (Matthews, 1997), reflecting the regions of their discovery and distinct depiction features.



**Figure 2:** EBA I seals with geometric patterns (Luschan, 1943, taf. 39: d-e; Braidwood & Braidwood, 1960, fig. 254:1-3, 5; Helms, 1973, fig. 10; Hauptmann, 1974, lev. 80:1; 1982, lev. 26:2; Behm-Blancke, 1981, taf. 11:5-6; 1984, taf. 12:3-4; Palmieri, 1981, fig. 10:1; Sertok & Ergeç, 1999, fig. 12; Dusinberre, 2005, fig. 11a-b; Frangipane, 2012, fig. 8a; Sağlantimur, 2017, res. 15)

The second group of EBA I seals, which feature figurative decorations, originated from the Euphrates (Cat. Nos. 23–26; Fig. 3: 1, 4, 7–8) and Tigris basins (Cat. Nos. 27–30; Fig. 3:

2–3, 5–6). These seals generally depict rows of animals in motion (Cat. Nos. 2–28, 30), such as horned animals or scorpions, occasionally accompanied by human figures. The scenes also include depictions of human activities, such as herding cattle or plowing.

The rows of animals, either at rest or in motion, is prominent in Mesopotamian cylinder seals across almost every period from Jemdet Nasr onward (Mackay, 1931, pl. LXXX–1; Frankfort, 1939, 24 v.d, 35, pl. VIII: b; Porada, 1948, 6). Notably, the Anatolia seals exhibit strong parallels with examples from various Mesopotamian sites and private museum collections (Frankfort, 1955, pl. 18: 187, 192) and Iran (Roach, 2008, 97, no. 589). These parallels span Jemdet Nasr and Early Dynastic I *Brocade*-style seals (Buchanan, 1966, 18; pl. 7; 1981, 169, 171, 173, 175, 178–181; Strommenger, 1980, 55, abb. 43). Similar scenes have also been documented in Diyala Province, Habuba Kabira (Strommenger, 1980, 55, abb. 43), Susa, and museum collections (Porada, 1948, pl. VI: 31–32; Buchanan, 1966, 128–129; pl. 46: 705–706).

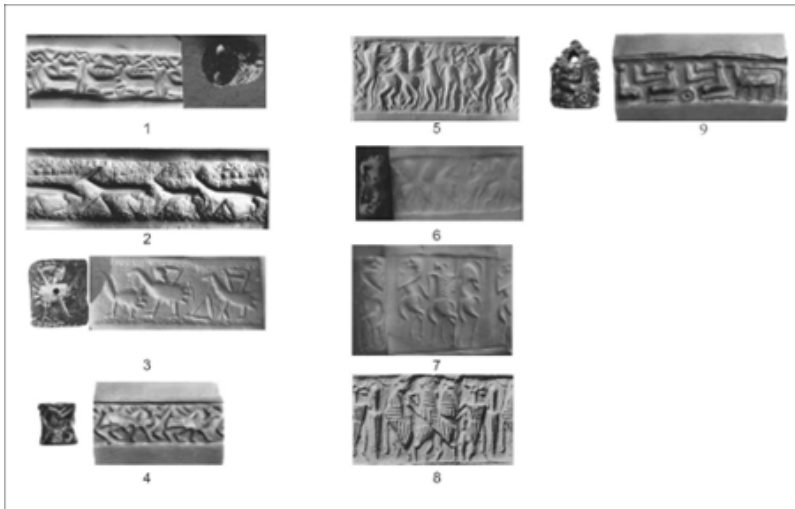
One example from Hassek Höyük (Cat. No. 25; Fig. 3: 7) features a narrative scene that likely depicts a daily chore (Behm-Blancke, 1981, taf. 11–1a, b). This exhibition recalls Jemdet Nasr-era human and animal scenes, such as an example from the Ashmolean Museum Collection (Buchanan, 1966, 47, 721).



**Figure 3:** EBA I seals with figurative scenes (Helms, 1973, fig. 10; Behm-Blancke, 1981, taf. 11:1a-b; 1984, taf. 12:2; Batuhan, 2014, kat. no. 091; Frangipane, 2014, fig. 9; Sağlamtımur, 2017, res. 15)

**EBA II:** A limited number of seals from this period have been recovered, with examples found in the Euphrates (Cat. Nos. 32–35), Tigris (Cat. Nos. 36–38), Islahiye (Cat. Nos. 39–40), and Amuq (Cat. Nos. 41–42) regions. All these seals feature figurative decorations (Table 1). Four examples depict rows of animals (Cat. Nos. 32–34, 42; Fig. 4: 1–4), similar to the EBA I style. A single seal (Cat. No. 41; Fig. 4: 9) from Tell el-Judaidah portrays a daily chore scene, belonging to the Jemdet Nasr group of *pigtailed figures or squatting women* (Porada, 1948, 4; Collon, 1987, 15–16)<sup>2</sup>. Similar scenes are well-documented in excavation reports and private collections (Mallowan, 1947, 135–136, pl. XXI: 17–18; Porada, 1948, pl. III: 7e–16e; Frankfort, 1955, pl. 29: 206; 31: 312; 45: 480; 52: 542; 74: 808; 82: 871; 88: 829; Buchanan, 1966, pl. 2: 14, 15, 17; 1981, 48–51, fig. 144–152; van Driel, 1983, fig. 2; Teissier, 1984, cat. no. 187: 300–301; Matthews, 1997, pl. IX/XLII: 41; Roach, 2008, 342–43, nos. 759–780).

The contest scenes (Cat. Nos. 35–40; Fig. 4: 5–8) emerged during this period, appearing alongside previously known EBA I motifs (Table 1). The composition and style of these contests align with the Early Dynastic II/*Fara Style* (Heinrich, 1931, taf. 46: f. g; 47: b; 50: a; 55: c; 59: h; 49: i, 59: j; Amiet, 1980, pl. 65: 866, 870, 874–876; 68: 899, 876; 68: 899). Similar examples are known from archeological sites and private museum collections dating to the same period (Heinrich, 1931, taf. 42; Buchanan, 1981, fig. 247–251; Teissier, 1984, 56–57; Hammade, 1987, 35; 1994, 326).



**Figure 4:** EBA II seals (Luschan, 1943, taf. 39:a; Braidwood & Braidwood, 1960, fig. 297: 5-6; van Loon, 1978, lev. 135:C; Erkanal, 1990, fig. 15; 1991, res.17; 2000, res. 7; N. Özgüç, 2009, s. 84, res. 354-355)

2 This seal is considered to be produced in EBA I and has been still in use during EBA II (Braidwood & Braidwood, 1960, 388). Sitting or squatting women practising dairy production, wool spinning, and pottery making are considered as the depiction of daily or temple chores (Frankfort, 1939, 37; 1955, 17; Porada, 1948, 4; Collon, 1987, 16).



**EBA III:** during EBA III, the distribution of cylinder seals in Anatolia expanded significantly, including Central Anatolia, Cappadocia, and Western Anatolia for the first time (Graph 2, Fig. 1, Table 1.). Alongside the prevalent geometric decorations typical of the EBA, the repertoire began to include figurative scenes of warfare, worship, hunting, and banquets.

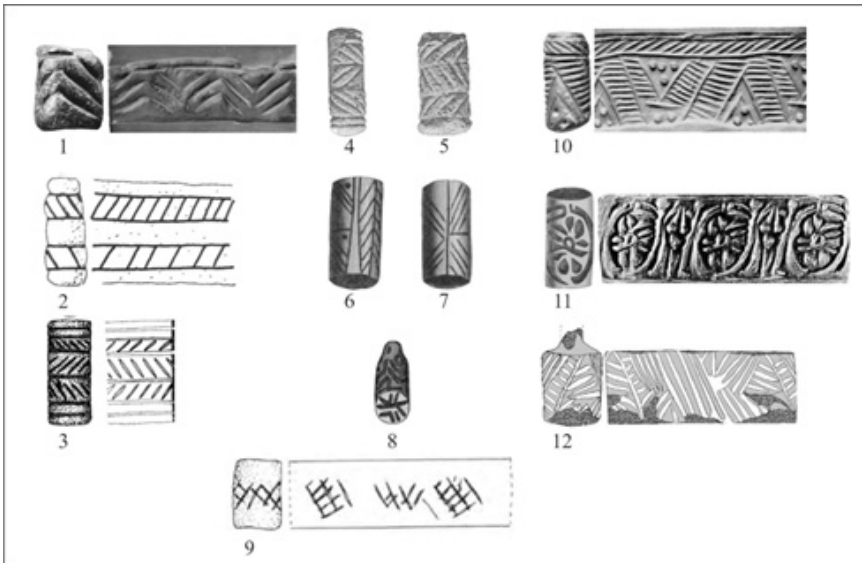
Cylinder seals featuring geometric patterns from EBA III (Fig. 5) have been discovered in nearly all regions, the Euphrates (Cat. Nos. 43–44), Gaziantep–İslahiye (Cat. Nos. 45–46), Cilicia (Cat. Nos. 47–48), Central Anatolia (Cat. No. 49), Cappadocia (Cat. No. 50), and the Troad (Cat. Nos. 51–54). These examples exhibit parallels with those from sites such as Tell Bi’a (Strommenger & Kohlmeyer, 1998, taf. 76: 16.), Tell Brak (Matthews, 1997, pl. 32; 33: 421, 452. 428; 35: 465–466), and Abu Hureyra (Matthews, 1997, pl. 32; 33: 421, 452. 428; 35: 465–466; 39: 525), which were central to the distribution area since EBA I.

The seal from Alişar seal<sup>3</sup> (Cat. No. 49; Fig. 5: 10) represents the Mesopotamian EBA I *Piedmont* style<sup>4</sup>, a style documented in Southern Mesopotamia (Frankfort, 1955, 18, pl. 42: 448), Syria (Fukai, 1974, pl. LVIII: 17; Teissier, 1984, no.119–23; Collon, 1987, 23, fig. 41; Matthews, 1997, pl. X: 57), Iran (Roach, 2008, 364–374; 208–209, no. 1319, 1322), and private collections (Porada, 1948, 7, pl. VII:35; Teissier, 1984, cat. nos. 119–23; Collon, 1987, 23, fig. 41). However, the Alişar seal was recovered from Level 8M, which dates to the controversial “Copper Age.” This term, which is often debated, generally refers to transition periods including EBA II and EBA III. Thus, Level 8M is dated to the end of EBA II or the beginning of EBA III (Bertram & İlgezdi–Bertram, 2020, 102).

Another seal from the Troad (Cat. No. 54; Fig. 5: 11) belongs to the *Piedmont* style group and features floral decoration (Frankfort, 1939, 230; Collon, 1987, 20–23). The exact stratigraphic context of the Troy seals (Cat. Nos. 51–54, 86) unearthed by Schliemann remains unknown. While the Alişar and Troad seals display earlier Mesopotamia glyptic features, they were likely imported into Anatolia through the active trade networks of the EBA.

3 Henri Frankfort states that the Alişar seal (Fig. 5: 10) was imported from southern Mesopotamia according to a similar seal from the Tell Asmar Early Dynastic I layer. Furthermore, Porada suggests that the Alişar seal and another example in the Pierpont Morgan Library Collection are works of the same craftsman. Frankfort (1955, 12 et al.), Porada (1948, 4 et al.), and Briggs Buchanan (1966, 16) date this type of seal to the Jemdet Nasr Period, while Dominique Collon (1987, 20–24) and Holly Pittman (1994, 139) date it to the Late Jemdet Nasr–Early Early Dynastic I.

4 This same group of seals made of minerals such as fired hardened steatite or chlorite has different names after regions: *Piedmont seals* (along the Zagros foothills and southern Turkey), “*Nineveh V*” (after the sounding in Nineveh), *Early Dynastic I* (Diyala Region chronology), *Early Bronze Age I* (Syrian–Palestinian terminology), *Piedmont Jemdet Nasr*, *Glazed Steatite Style*, *Fired Steatite*. The incised decoration on these narrow, long seals follows two main schemes: Geometric decorations consist of patterns such as rosettes, circles, circles surrounded by horizontal (Matthews, 1997) or vertical lines, and circles with a dot in the center, while the other group consists of figurative patterns (Porada, 1948, pl. VII; Collon, 1987, 20–23; Pittman, 1994, 135 et al.; Matthews, 1997, 77–78.)



**Figure 5:** EBA III seals with geometric patterns (Schliemann, 1881, nos. 500, 501, 503; von der Osten, 1937, fig. 186; Goldman, 1956, fig. 393: 20-21; Algaze, 1990, pl.167: B; Duru, 2003, lev. 163:1; Özgen, et al, 1997, abb. 27:1; Ökse, 2006, 554, res. 1; Öztürk, 2019a, fig. 2, seal 1)

Seals with narrative scenes became increasingly prevalent during EBA III. A seal with a mythological scene from the Amuq Plain (Cat. No. 65; Fig 6: 1) was categorized by Pierre Amiet (1980, 65, pl. 85bis: M, P; pl. 64–72) under the *Fara Style*, by Frankfort (1955, 232, 234) under *Peripheral Early Dynastic III*, and by Donald M. Matthews (1997, 112) under *the Provincial Early Dynastic and Big Daggers scenes*. While no exact parallel to the Amuq seal has been identified, certain elements of the scene are common at other sites (Heinrich, 1931, taf. 46: f–g; 47: b; 50: a; 55: c; 59: h–j; 49: i; Koşay, 1951, pl. CLXXXII: 49; Frankfort, 1955, pl. 24: 245; Amiet, 1980, pl. 65: 866, 870, 874–876; 68: 899). Two seals from Zincirli in the Gaziantep–İslahiye Plain (Cat. No. 39; Fig. 4: 8) and Troy (Cat. No. 86; Fig. 6: 2) depict a dagger on the ground. The dagger, featuring a crescent-shaped hilt, is also seen in Mesopotamian and Susa glyptic (Heinrich, 1931, taf. 55: c; 59; Amiet, 1980, pl. 65: 866, 874).

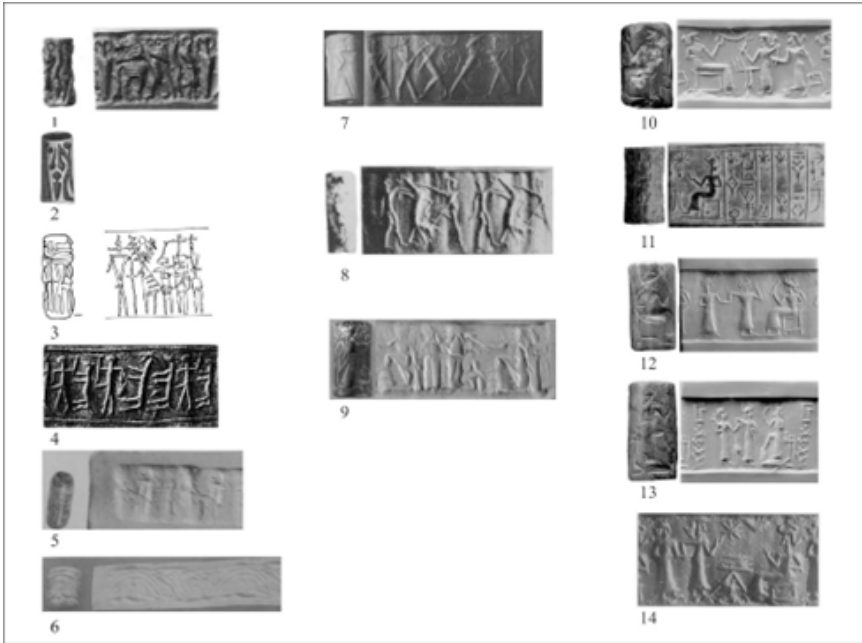
Among seals with hunting scenes, the Titriş (Cat. No. 56; Fig. 6: 6) seal is considered a local replica of the Early Dynastic II *Fara Style* (Algaze et al., 1995, 19). Similar scenes appear in examples from Tilmen Höyük (Cat. No. 58; Fig. 6: 5) and Tell Tayinat (Cat. No. 66; Fig. 6: 3)<sup>5</sup>.

5 A very faint figure with a spear (?) recognizable in the photograph of the impression. However, the decoration is unclear.

The stratigraphy of the Alaca Höyük seal (Cat. No. 75; Fig. 6: 4) in a hunting scene is uncertain. Kurt Bittel (1939–1941, 299–300, abb. 3), who first published the seal, dated it to the first half of the EBA. In contrast, Donald Matthews (1997, 100, 146, pl. XXXIX: 525–526) suggested a later date in the second half of the period. The seal’s style indicates a prolonged period of use, from the beginning to the end of the EBA (Matthews, 1997, 100). However, considering the intensified long–distance connections of Central Anatolia in EBA III, controlled by elites in affluent royal contexts, as well as the dating of a highlight similar seal from the Tell Tayinat EBA III stratigraphy (Cat. No. 66), it is plausible to date the Alaca Höyük seal to EBA III.

Two examples of contest scenes originated from Kenan Tepe (Cat. No. 57; Fig. 6: 7) and Kültepe (Cat. No. 68; Fig. 6: 8). The Post–Akkadian and Ur III examples depict two figures fighting with a lion. Close counterparts of the Kültepe seal (Fig. 6:8) are found at various sites and in several collections (von der Osten, 1934, pl. X; 1936, pl. V: 40, 44; Frankfort, 1939, pl. XVI: f–g; 1955, pl. 67: 722; 69: 75; Porada, 1948, 33–34; pl. XXVI: 167–170; XLII; Legrain, 1951, pl. 15: 187, 189–196, 199–201, 203,205, 208–210; Parrot, 1952, 198, fig. 9; 1962, pl. XII:1; Boehmer, 1965, taf. XVXXIV: 274; Buchanan, 1981, 194, fig. 505; Collon, 1982, pl. XXXV: 246–249; 1987, 32–33, 36–37, fig. 95–101, 111; Yücel & Parlütü, 2023, cat. no. 3).

The composition of the Kenan Tepe seal (Fig. 6: 7) resembles the Akkadian “*two pairs of contestants*” scheme (Porada, 1948, 22–23). Although the exact parallel to the seal is unknown; key elements such as the lion (Legrain, 1951, pl. 14: 182; Boehmer, 1965, XVII: 195; Buchanan, 1981, 152, Fig. 413), the deity with a crescent moon (Porada, 1948, pl. LXVIII: 493; LXX: 514; Legrain, 1951, pl. 14: 184; Frankfort, 1955, pl. 71: 778; 66: 713; 67: 717; 68: 740; 70: 771; 86: 905; pl. 88: 935; Boehmer, 1965, XVII: 195; Buchanan, 1981, 156, fig. 422; fig. 586;), and the pole (Braidwood & Braidwood, 1960; Amiet, 1980, pl. 89: 1180; Buchanan, 1981, 127, fig. 338) are familiar motifs.



**Figure 6:** EBA III seals with mythological, hunting, battle and worship scenes (Schliemann, 1881, no. 502; Bittel, 1941, abb. 3; Balkan, 1957, res. 12; Braidwood & Braidwood, 1960, fig. 327; Özgüç, 1986, fig. 3-42, 43; Algaze, et al, 1995, fig. 9; Bradley Parker, et al, 2002, şek. 8-A; Duru, 2003, lev. 12:2; Özyar, et al, 2011, res. 8; Welton, et al, 2011, 160, fig. 13:4; Öztürk, 2019a, fig.6-7)

The only example of a battle scene comes from Gözlükule (Cat. No. 64; Fig. 6: 9). This seal portrays the battle of the gods, including the Sun God Shamash. Who frequently depicted Akkadian seals in various forms (Dede, 2014, 145–146). While no direct analog of the Gözlükule seal has been found, similar examples have been identified in archeological sites and private collections (Frankfort, 1939, pl. XIX: b–d, XXIII: a; Boehmer, 1965, XLI: 482; Buchanan, 1981, figs. 436–438).

All examples featuring worship scenes (Collon, 1987, 369) originate from Kültepe in Cappadocia (Cat. Nos. 69–73; Fig. 6: 10–14). These seals typically exhibit period-specific characteristics: a worshiper, accompanied by a guardian/protector goddess, is led to the major deity seated on a stool. Similar iconographic features and scenes appear in Post-Akkadian and Ur III seals (von der Osten, 1934, 90; pl. XI: 116; Porada, 1948, 31, pl. XI: 253, XL: 255–259, XL: 255–256; 1966, 243–244; Buchanan, 1981, fig. 543, 545, 555, 557, 560, 567; Collon, 1982, 110; 1987, 112; Teissier, 1984, 92, no. 135).

Banquet scenes appear in two distinct compositional schemes based on Anatolian examples. The Tell el-Judaidah (Cat. No. 67; Fig. 7: 1) and Kültepe (Cat. No. 74; Fig. 7: 2) seals depict deities seated on stools, drinking from a vessel with straw. In contrast, three examples from

Oylum Höyük (Cat. Nos. 59–61; Figs. 3–5) portray banquet scenes with tables laden with food, accompanied by musicians and dancers. The former composition is characteristic of the Early Dynastic I period, while the latter resembles banquet scenes with lyre players found on seals from the Royal Cemetery at Ur and examples from Northern Syria and museum collections (Buchanan, 1966, 153, no. 814; Selz, 1983, 167–168; taf. XIII: 159; Teissier, 1984, 345–346, no. 199; Martin, 1988, 246, no. 225; Özgen, 1994, 471; Matthews, 1997, pl. XX; Parayre, 2003, 277, pl. 1: 11–13). Two additional examples from Seyitömer Höyük in Inland Western Anatolia (Cat. Nos. 76–77; Fig 7: 7–8) probably represent banquet scenes.



**Figure 7:** EBA III seals with banquet scene (Bittel, 1941, abb. 4; Ward, 1910, no. 900; Braidwood & Braidwood, 1960, fig. 382: 6; Özgen, 1993, fig. 4a-c; Okatan, 2019, lev. VIII, res. 14-15)

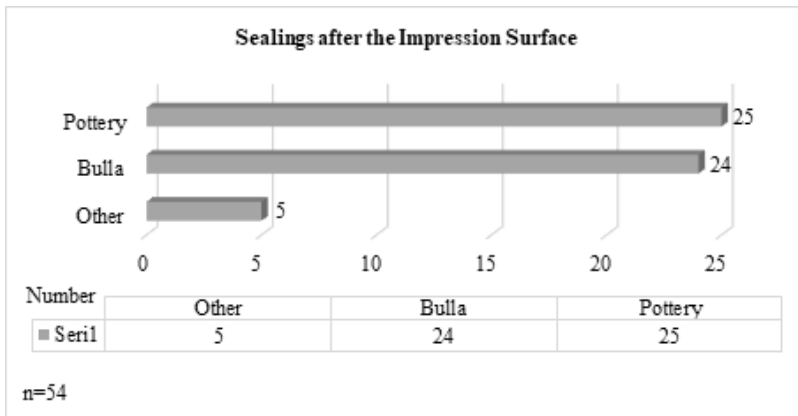
Seals depicting daily (?) scenes originate from the Euphrates (Cat. No. 55; Fig. 8: 1) and the Inland Western Anatolia (Cat. Nos. 78–85; Fig. 8: 2–7). These images seem related to agriculture or animal husbandry. Stylistically, they align with the Late Chalcolithic–Early EBA group from Southeast Anatolian and Northern Syrian (Behm–Blancke, 1993, 253, abb 2: 1; Matthews, 1997, 64–65; Yücel & Parlı, 2023, cat. no. 1).

Two seals from Oylum Höyük feature human–animal (Cat. No. 62; Fig. 7: 8) and animal–rosette friezes (Cat. No. 63; Fig. 7: 9). These were crafted in the same style as the banquet scene seals (Cat. Nos. 59–61) from the site, suggesting they may have been produced by the same seal carver or workshop. Classified by Matthews (1997, 120, pl. XXII: 261–263) under the “Brak style,” these seals represent the Syrian style, characterized by single friezes.



Figure 8: EBA III seals with daily scenes (Yalçıklı, 2019; Okatan, 2019, lev. VI, res. 8-13, 16-17)

### Early Bronze Age Cylinder Seal Impressions

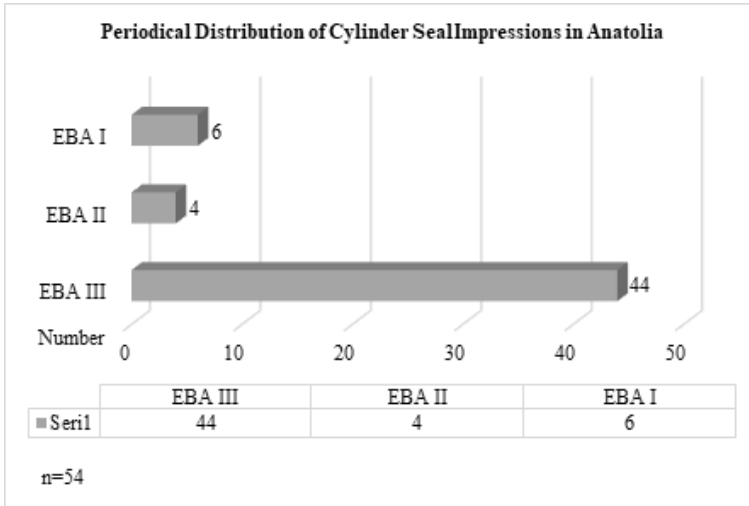


Graph 3: Sealings after the impression surface

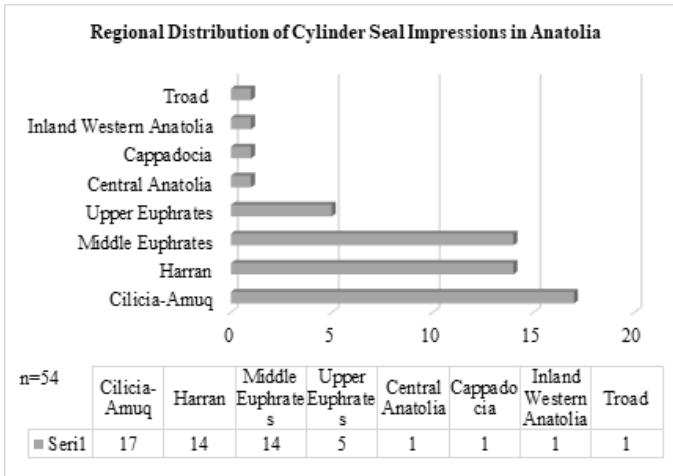
Of a total of 54 EBA sealings analyzed in this study (Cat. Nos. 87–140), 24 were found on clay bullae for doors or vessels, while 25 were identified on the body or handle of pottery.

Some impressed sherds belonged to pithoi (Table 2, Graph 3). Chronologically, six sealings are attributed to EBA I (Cat. Nos. 87–92), 4 to EBA II (Cat. Nos. 93–96), and 44 to EBA III (Cat. Nos. 97–140).

The periodic distribution of cylinder seal impressions demonstrates a significant accumulation in EBA III. The regional distribution of the impressions mirrors that of the cylinder seals (Fig. 5). The depictions of these impressions are categorized into two main groups: geometric and figurative, similar to the seals themselves.



**Graph 4:** Periodical distribution of cylinder seal impressions in Anatolia



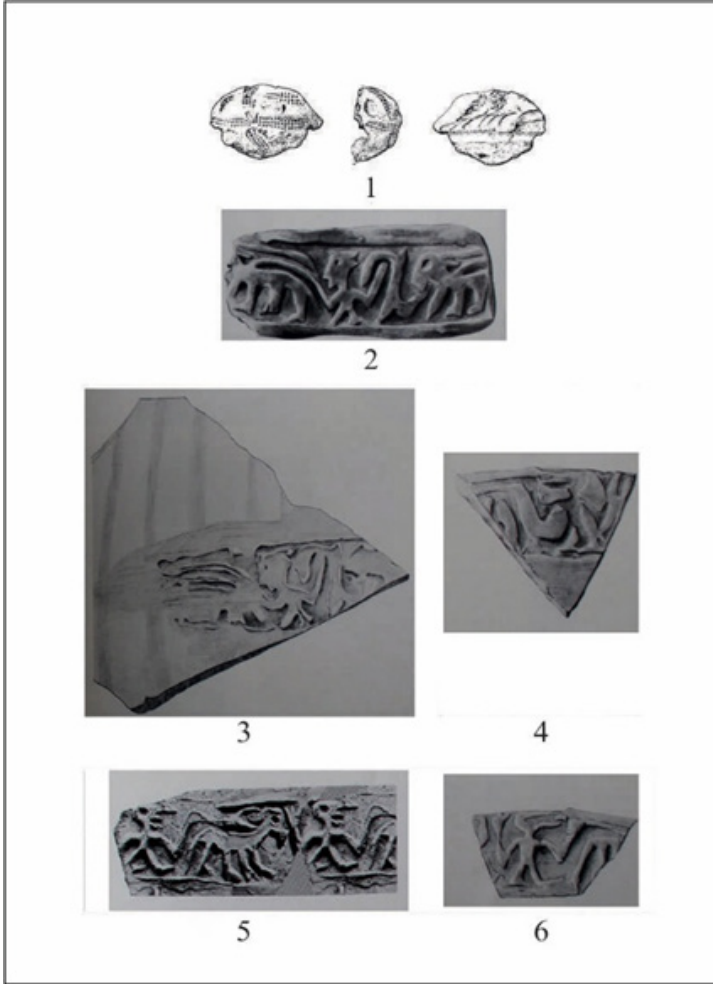
**Graph 5:** Regional distribution of cylinder seal impressions in Anatolia

**EBA I:** The six examples from EBA I exhibit either geometric or figurative decorations and were found in the Euphrates Basin and Central Western Anatolia (Cat. Nos. 87–92). Among these, one bulla from Demircihöyük in Inland Western Anatolia stands out, while the remaining impressions are on vessels or terracotta plates.

Geometric decoration, represented by a single example, shows compositional and geographical similarity to scenes on cylinder seals (see above). In the Euphrates Basin, figurative scenes, all from Hassek Höyük (Cat. Nos. 88–92; Fig. 9: 2–6), depict daily chores. Notably, a cylinder seal with a similar scene was recovered from the same site (Cat. No. 25; Fig. 3: 7). Similar patterns have been identified on seals in private collections (Buchanan, 1966, 47, 721). These scenes and their iconographic features suggest a regional style that was ordained during the Late Chalcolithic and persisted into EBA. Manfred R. Behm–Blancke (1993, 253, abb 2: 1) described this as the “*rustical style*,” while Matthews (1997, 64–65) referred to it as the “*Hassek Style*” within the *Chuera Group*.

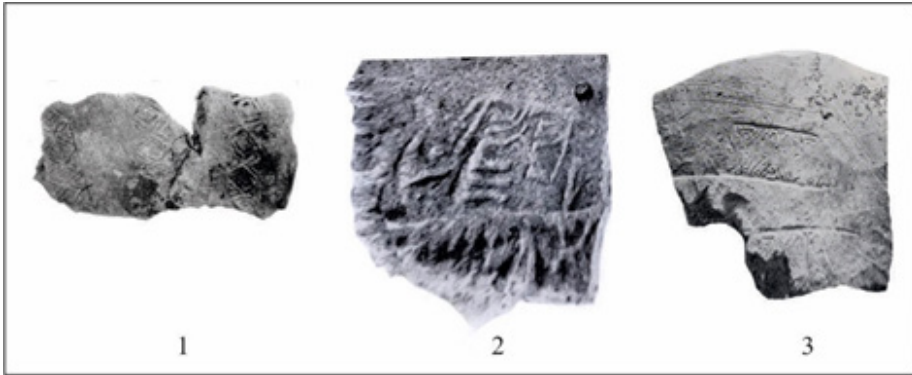
The exception in the EBA I group is the Demircihöyük bulla (Cat. No. 87; Fig. 9: 1), which features unique decoration. Though reminiscent of ordinary EBA I examples (Cat. No. 1–21; Fig. 2), its simple geometric pattern has no exact parallels among known cylinder seals or sealings (Obladen–Kauder, 1996, 286, fig.136.5; Massa 2015, 138). Considering its early dating for West Anatolia and distinctive decoration, it is plausible that this bulla was impressed not by a seal but by another cylindrical object, possibly made of perishable material and used primarily for other decoration purposes (e.g., pottery).





**Figure 9:** EBA I cylinder seal impressions: Bullae and pottery (Behm-Blancke, et al, 1981, taf. 11: 2-4; 12: 1-2; Obladen-Kauder, 1996, taf. 136: 5)

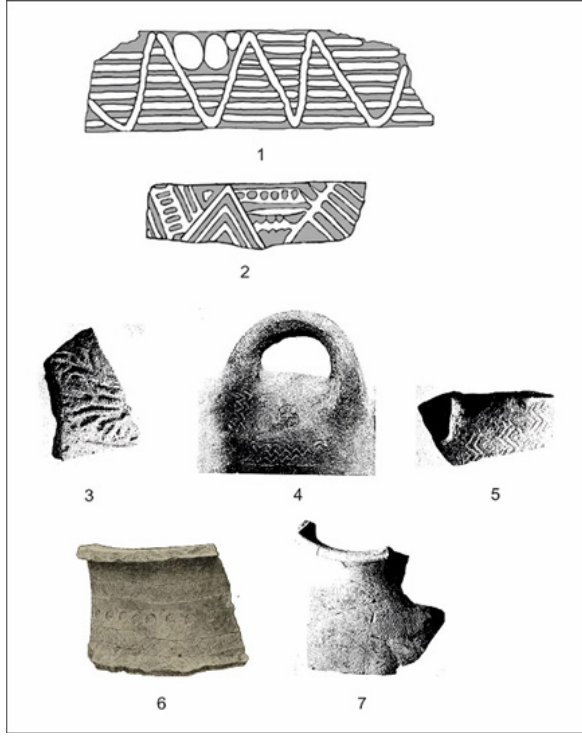
**EBA II:** The four seal impressions dated to EBA II originate from the Euphrates Region (Cat. Nos. 93–96; Fig. 10: 1–3). These impressions are found on various vessel types, with one featuring geometric decoration and the others depicting figurative scenes. The geometric example from Han İbrahim Şah (Cat. No. 93; Fig. 10: 1) consists of intertwined diamond–slice patterns similar to contemporary cylinder seals. A. Tuba Ökse (2016, 554) emphasized that the figurative scene from Gre Virike (Cat. Nos. 94–95; Fig. 10: 2–3) bears stylistic similarities to those at Upper Euphrates and Syrian sites throughout the EBA. Additionally, an example from Lidar Höyük (Cat. No. 96) indicates relations with Southern Mesopotamia during the Early Dynastic II period.



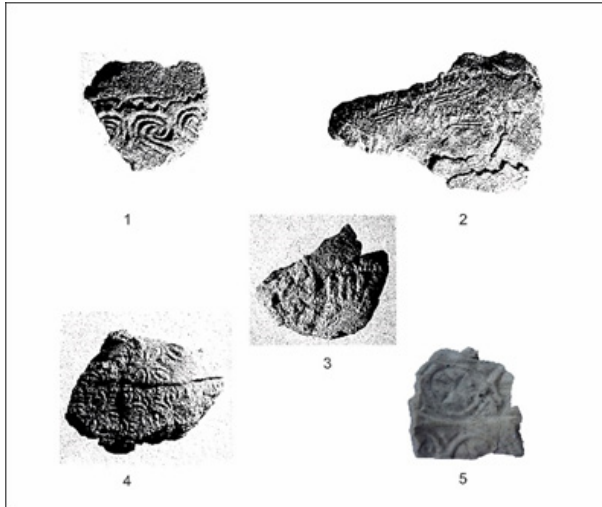
**Figure 10:** EBA II cylinder seal impressions: Pottery (Ertem, 1982, lev. 29, 31)

**EBA III:** The distribution of impressions expanded during EBA III (Cat. Nos. 97–140), paralleling the trends observed in cylinder seals. EBA III sites in Harran (Cat. Nos. 100, 121–133), Cilicia (Cat. Nos. 101–111, 113, 134–136), Amuq (Cat. Nos. 137–138), Cappadocia (Cat. No. 140), Central Anatolia (Cat. No. 139), and the Troad (Cat. No. 112) yielded cylinder impressions on bullae, stoppers, labels, and predominantly on pottery. During this period, impressions became more diverse, featuring complex scenes and styles.

Geometric decoration persisted in EBA III impressions, alongside animal or human processions, banquets (?) scenes, worship scenes, and inscriptions, which were added to existing figurative scenes for the first time. EBA impressions with geometric patterns (Fig. 11–12) were found in the Euphrates (Cat. Nos. 97–99; Fig. 11–12), Harran (Cat. No. 100), Cilicia–Amuq (Cat. Nos. 101–111, 113; Fig. 11: 3–5, 7), and the Troad (Cat. No. 112; Fig. 11: 6). These patterns and their distribution closely align with the cylinder seals at the period.



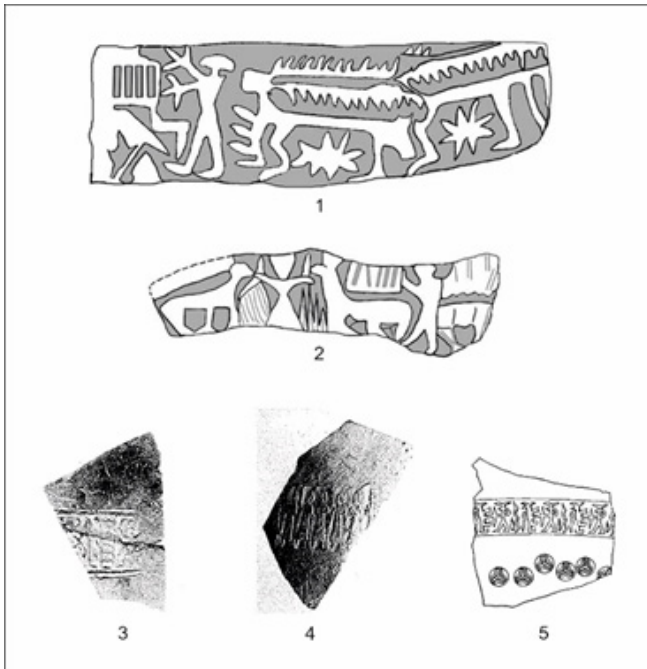
**Figure 11:** EBA III sealings with geometric patterns: Pottery (Schliemann, 1881, nos. 482–483; Goldman, 1956, fig. 397: 5-8, 10-11; Ökse, 2006, 556, res.2-3)



**Figure 12:** EBA III sealings with geometric and floral patterns: Stopper and bullae (Goldman, 1956, fig. 398: 1, 3, 4, 6; Yalçıklı, 2019, res. 3)

Two seal impressions with floral decoration, one from Mezraa Höyük (Cat. No. 99; Fig. 12: 5) and the other from Tarsus–Gözlükule (Cat. No.113; Fig. 12: 4), feature various types of rosette and linear tree patterns. These motifs bear similarities to decoration found on seals and seal impressions from Anatolia (Schliemann, 1881, nos. 500, 503; Schmidt, 1902, 303–8868; Bittel, 1939–1941, abb.1; Frankfort, 1939, 230), Mesopotamia (Tobler, 1950, CLXI: 48; Frankfort, 1955, 20, pl. 3: 9–10; 8: 51; 12: 96), Northern Syria (Weiss, 1990, 392, 406, pl. 139a–b; Parayre, 2003, pl. 4), and Iran (Roach, 2008, 187, no. 1179; 189, nos. 1189–1191).

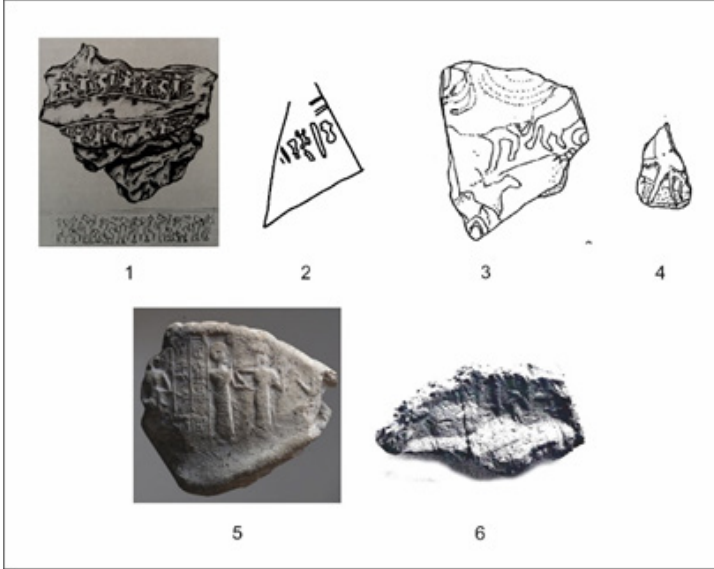
Figurative scenes mainly consist of contests, human or animal processions, worship, and banquets. An example from Gre Virike (Cat. No. 119; Fig. 13: 1) depicts humans and animals facing an architectural structure, possibly an *altar*. Another impression from the same site (Cat. No.120; Fig. 13: 2) presents a similar scene, although the architectural feature is absent (Ökse, 2006, 555, res. 4–5). The style of these Gre Virike seals has parallels in Northern Syria and Anatolia, dating back to the Late Chalcolithic period and beyond (Courtois, 1962, fig. 21; Ertem, 1974, pl. 62: 1–2; van Loon, 1983, 3, fig. 5; Collon, 1987, 14, fig. 11, 678; Parayre, 1990, 556–558, fig. 28–4; Matthews, 1991, 148–52, fig. 2: 13–14; 1997, pl. 38: 502–503; Frangipane, 1993, 194, fig. 2:2; Schwartz et al., 2003, 329, fig. 4; Batihan, 2014, no. 091; Sağlamtimur, 2017, 16, res. 15).



**Figure 13:** EBA III sealings with figurative scene: Pottery (Ökse, 2006, 556, res. 4-5; Garstang, 1953, fig. 150.17; Goldman, 1956, fig. 397: 9, 12)

The four examples depicting contest scenes originated from Lidar and Kazane. The Lidar examples (Cat. Nos. 116–118) are described in the literature as “*an animal contest scene and male figures making pithos in the style of the Early Dynastic Period.*”<sup>6</sup> The Kazane example (Cat. No. 121) can similarly be interpreted as a possible contest scene. All these examples date to the Early Dynastic III period.

Human and animal processes were found in the Harran and Cilicia regions (Fig. 13: 4). The example from Kazane (No. 127) features double friezes with a row of lions (Creekmore, 2008, fig. 7.20: 388)<sup>7</sup>. The Gözlükule example (Cat. No. 134) depicts a human and animal procession (Goldman, 1956, 241, fig. 398:5), which suggests an Akkadian or Post–Akkadian dating (Porada, 1948, pl. XXXIX:250E, 251). In the Cilician example, while the scene itself may differ, stylistic details such as the figures’ hairstyles and clothing types resemble those found on Kültepe EBA III seals (Özgüç, 1986, fig. 3–42, 43).



**Figure 14:** EBA III sealings with figurative scene: Bullae (1-4, 6) and label (5) (Uzunoglu, 198, res. 18-19; Welton, et al, 2011, fig. 13:5-6; Omura, 2016, fig. 25; Öztürk, 2019b, cat. o. 028)

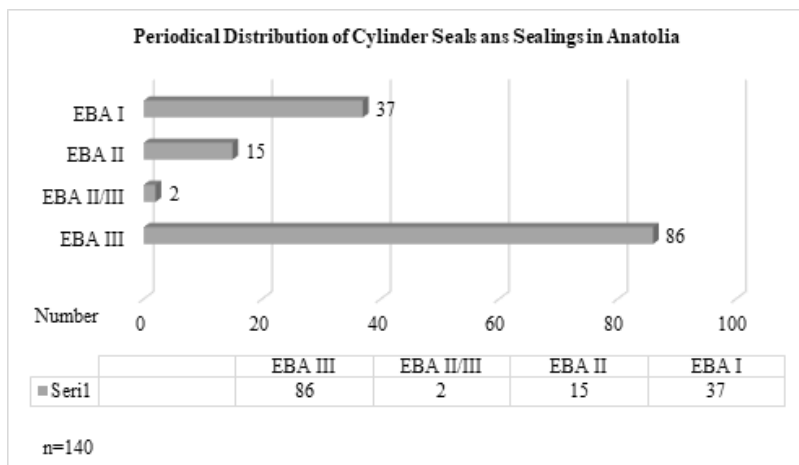
6 No further detail is provided in the publication. For other examples of contest scenes in this period, see: Buchanan, 1981, 105–145; Frankfort, 1955, 28–31; Porada, 1948, 11–2; pl. XII–XV.

7 This description is based on an unclear photo in the publication where the sealings from the Harran Plain with double friezes are compared with the Early Dynastic III examples (Creekmore, 2008, 273). For similar Early Dynastic III examples, see: Porada, 1948, pl. XVII: 105E, 108E; XVIII: 109, 111–116; XIX: 118E; XX: 125, 12–128; Frankfort, 1955, pl. 33: 334; 35: 362; Buchanan 1981, fig. 326–327; 331–338.

All examples described as banquet or presentation scenes are from Kazane (Cat. Nos. 129–131). These impressions display multiple occurrences of the same seals with double friezes. The only example of a worship scene is from a label found in Cappadocia<sup>8</sup> (Cat. No. 140; Fig. 14: 5). This seal's stylistic characteristics align with the Ur III period. Similar scenes and stylistic features are well-documented in the Mesopotamian repertoire (Buchanan, 1981, fig. 538; Collon, 1982, pl. XLVI: 396–397; XLIV: 366–378; XLV: 379–390; XLVI: 391, 393–401; XLVII: 403–415). However, this is the first and only known example of an inscribed seal impression from Anatolia during the EBA<sup>9</sup> (Table 2).

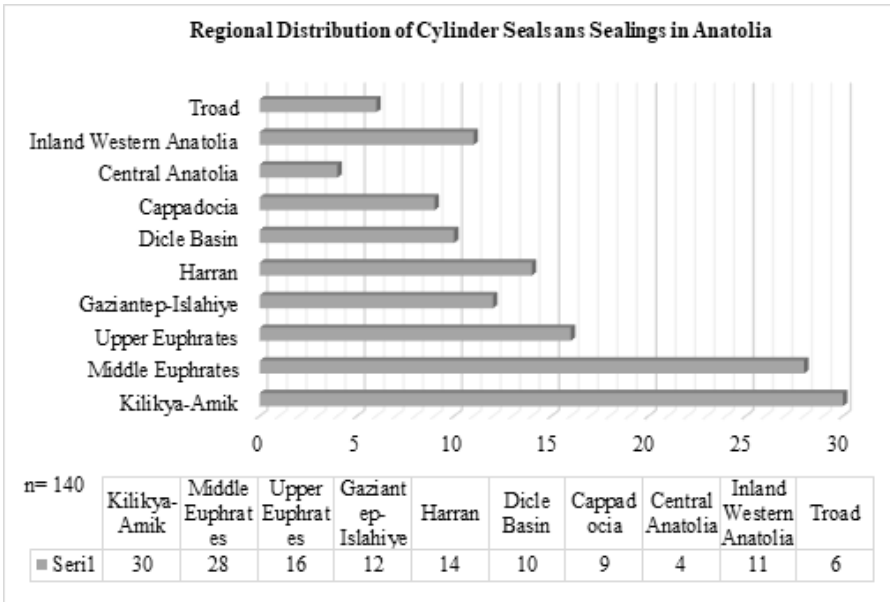
### Overall Assessment and Conclusions

The cylinder seals are a distinctive artifact originating from Mesopotamia, characterized by their specialized craftsmanship. Its creation required not only access to rare materials (e.g., semiprecious stones, faience, ivory) but also advanced manufacturing techniques, such as drill usage and literacy for inscriptions. This combination of material scarcity and technical expertise renders cylinder seals rare and prestigious objects, maintaining their popularity among Mesopotamian elites and bureaucrats for an extended period. The larger surface area of cylinder seals compared to stamp seals also contributed to their appeal. Notably, regional differences in style indicate that these seals were produced in various workshops, some of which likely operated under the influence of local political authorities.



**Graph 6:** Periodical distribution of cylinder seals and sealings in Anatolia

- 8 There is also a bulla bearing the impression of a figurative scene, considered as an EBA example by some scholars Sabahattin Ezer (2014, fig. 14), Fikri Kulakoğlu and Güzel Öztürk (2015, fig. 4) and Michele Massa (2015, fig. 5.14, sg104). While the bulla in question (Öztürk, 2019a, cat. no. 097, Lev. 42:2) was later dated to the Assyrian Trade Colonies Period by Öztürk (2019a). According to stylistic details, the latter dating has been accepted by the authors and this bulla.
- 9 Urdun, son of Namhani mentioned in the inscription, was a scribe working for the Nippur palace in Southern Mesopotamia (Öztürk, 2019a, 89).



**Graph 7:** Regional distribution of cylinder seals and sealings in Anatolia

Cylinder seals first appeared in Anatolia during the Chalcolithic period, and their distribution extended from the Middle to the Upper Euphrates. This widespread adoption is attributed to the interconnectedness between the “Uruk culture” and Anatolian sites, as well as the trade and communication networks along the Euphrates Valley. For instance, chemical analyses of a cylinder seal-impressed pot discovered at Hacinebi indicate its origin in Susa (Wengrow, 2008, 19). In addition to the seals themselves, sealed vessels and objects were also part of these cultural and material exchanges. During the Chalcolithic period, the Euphrates region fell within the cultural sphere of Syro-Mesopotamian influence rather than that of mainland Anatolian, which explains why cylinder seals, a foreign technological and intellectual innovation, were first introduced in this area of Anatolia.

Unlike stamp seals<sup>10</sup>, cylindrical seals were primarily used to impress on clay from their earliest applications, serving as tools for bureaucratic functions. These included the production of *bullae*, labels, containers (used for trade or gift exchanges), and door closures.

During EBA I, the cylinder seals found in Anatolia exhibit a strong connection to the Syro-Mesopotamian tradition regarding material, decorative scenes, and style. While geometric patterns are dominant, figurative decorations are also present (Graph 6). Geometrical motifs,

<sup>10</sup> Stamps were used throughout the long period of use from the Neolithic onwards for several purposes such as body, fabric, food, ceramic decoration, or carried as amulets (Çilingiroğlu, 2009, Atakuman, 2015; Üstün Türkteki, 2021, Türkteki, 2023b), as well as being for stamping clay in certain regions, especially after the Chalcolithic.

which appear in various forms on cylinder seals, have been observed in Mesopotamia since the Jemdet Nasr period (Collon, 1987, 20–23, 113).

In Southeastern Anatolia, the most extensive EBA I cylinder seal assemblages have been recovered from Hassek Höyük, Başur Höyük, and Arslantepe. All known figurative scenes are from these three settlements (Graph 7). Considering their stylistic similarities, it is plausible that they were produced in the same workshop or region. Interestingly, comparable figurative examples from the Euphrates Basin during EBA I continued to be used until the end of the EBA. Based on similar seal impressions, Ökse (2006, 555) stated that this style emerged in the Upper and Middle Euphrates Basin during the Late Chalcolithic and remained in use in Northern Syria until the end of the Early Bronze Age. Collon (1987, 20–23, 113) interpreted cylinder seal vessels, prevalent in Northern Mesopotamia, Syria, Palestine, and the Anatolian, as decorative elements or symbols of local dynasties.

As noted above, cylinder seals in Chalcolithic Anatolia were concentrated along the Euphrates. However, by EBA I, the Tigris Basin had also become part of this mobility network. This shift may reflect trade dynamics (Wengrow, 2008, 19) that gradually shifted toward the Tigris Basin during the early 3rd millennium BCE. Among the key actors in this trade were elite groups, such as those buried in Başur Höyük EBA I. These groups were interred in exceptionally rich tombs, accompanied by privileged goods and artifacts.

EBA II marks the period with the lowest number of cylinder seals and impressions in Anatolia, which might be attributed to insufficient research (Graph 6). However, a similar decline in settlement numbers was noted in the Upper Euphrates region, which was previously rich in seals during EBA I. During this period, the Syro–Mesopotamian influence, as observed at Norşuntepe, significantly diminished (Sagona & Zimansky, 2015, 164; Dede, 2025a). This transformation was likely driven by the Early Transcaucasian movements. However, the altered pattern of seal usage in Anatolia cannot be fully explained by internal Anatolia turmoil alone; it also reflects the broader political and economic dynamics in Mesopotamia. For instance, the Middle Euphrates and Gaziantep–İslahiye sites, which were relatively less affected by Early Transcaucasian mobility, also experienced a decline in seal usage during EBA II.

The end of EBA II witnessed the emergence of the so-called “Anatolian Trade Network/Caravan Roads.” During EBA III, Anatolian chiefdoms such as Kültepe, Acemhöyük, Alaca Höyük, Küllüoba, Beycesultan, Liman Tepe, and Troy, played crucial roles, establishing significant overseas connections with the Aegean. After the foundation of the Akkadian Empire, the expansionist policies of Akkadian kings likely brought much of Southeastern Anatolia under the Akkadian influence, explaining the resurgence in cylinder seal use during EBA III. In addition to Southeastern Anatolia, the Akkadian Kingdom also conducted

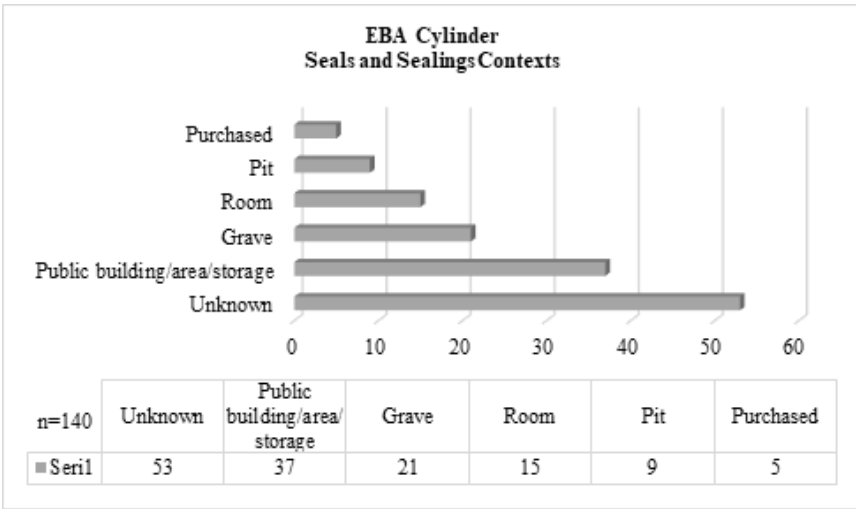


political and commercial activities in Central Anatolia (Westenholz, 1997, 102–104, 246–251; 1998, 8–9, 15; van de Mieroop, 2000, 138–139) later copies of Sargon and Naram–Sin texts. The vibrant economic activity likely made Anatolia a center of attraction. As part of this interconnected system, cylinder seals began to appear as imports in Central and Western Anatolia and parts of the Aegean for the first time (Bernabò Brea, 1976, 298–300, pl. 25; Collon, 1997, 20ff).

The Cilicia–Amuq region, located within the Syro–Mesopotamian cultural sphere, established maritime connections with Mediterranean communities even before the EBA (Sherratt, 2000, map 7). Non–Anatolian seals were also discovered in this region during and before the EBA (Braidwood & Braidwood, 1960; Dede, 2025b). Gözlükule, situated at a key inland and coastal road junction in Cilicia, served as a link with Western Anatolia during the EBA (Mellink, 1989b; 1993), and yielded a rich glyptic assemblage. Most EBA III cylinder seals and impressions in Anatolia originate from the Southeast Anatolian or Cilician–Amuq regions. Notably, the relatively rich *bullae* collections from Gözlükule and Kazane indicate that these regions, particularly their major sites, adopted a Mesopotamian–type sealing system.

In Central Anatolia, Kültepe yielded evidence suggesting familiarity with Mesopotamian seal and sealing practices, as indicated by the coexistence of cylinder seals and impressions (Kulakoğlu & Öztürk, 2015; Kulakoğlu, 2015, 10, tab. 1; 2018, 59)<sup>11</sup>. In contrast, apart from the debated EBA I bulla from Demircihöyük, the glyptic assemblages of West Anatolian, including those from the EBA III layers of Seyitömer and Troy, align with the “Great Caravan Road” identified by Efe (2007). Their active roles in the EBA III trade networks were corroborated by numerous archeological findings. Seyitömer seals, which display traces of paint and were found clustered with beads, contrast with the absence of *bullae* in the heavily burned Troy II deposits. These findings indicate that by the time they reached Western Anatolia, seals had lost their original functional purposes and acquired the status of prestige objects or exotic goods likely used as ornaments or amulets. The preference for prestigious and nonindigenous materials and technologies in Anatolia, such as faience and lapis lazuli, evident in the Seyitömer and Kültepe seal groups, further supports this interpretation.

11 In a preliminary report published by Kulakoğlu and Öztürk in 2015, it is stated that thousands of bullae were found in the EBA strata. However, no further publication is available for a stylistic evaluation of this group. Of the six Kültepe cylinder seals published by Öztürk (2019a) in her PhD dissertation, two were excavation materials, and the other four were purchased, all dated to the Post–Akkadian and Ur III periods. The only seal impression dating to the EBA levels is on a label from Level 11b (Kulakoğlu, 2018, 59; Öztürk, 2019a, 2019b).



**Graph 8:** EBA Cylinder Seals and Sealings Contexts

The context to which most EBA cylinder seals and sealings belong remains unclear. The largest group, whose findspots have been documented, was found in public or storage areas (Graph 8). While this group is small in EBA I, its representation increases significantly after the second half of the EBA. During this later period, the rise in the number of communal buildings alongside the glyptic assemblage found related to these buildings must be understood as a consequence of the interactions among the elite (Dede, 2024). The purpose of seals and sealings in administrative areas would have been to protect valuable goods and objects. The second largest group of seals originated from burial contexts (Graph 8). These examples may indicate that the person buried was privileged, or alternatively, the seal in the grave could have lost its administrative significance, evolving into a simple amulet. The unspecified areas, sometimes defined as “rooms” in some publications, may have actually been storage spaces (Graph 8). Some examples recovered from pits may also suggest their use in public ceremonies (Türkteki et al, 2023).

In conclusion, the Southeastern Anatolia and Amuq–Cilicia plains were first introduced to cylinder seals in the Chalcolithic period, primarily through their connections with Syro–Mesopotamia. Meanwhile, Central and Western Anatolia became familiar with these objects during the EBA III, probably following the establishment of the Akkadian Kingdom. These intensified inter–regional relations facilitated the selective exchange of technologies and ideas between regions, such as metallurgy, metalworking techniques, the potter’s wheel, seal impressions, customs related to eating and drinking, grave types, and burial practices. Within this process, geographically and economically regions closer to the Akkadian Kingdom adopted cylindrical seals and impressed them onto clay. In contrast, settlements in

Western Anatolia, which had more distant and indirect relations with Mesopotamia, probably never fully adopted the practice of using cylinder seals, neither during the EBA nor in later periods. However, settlements in Central Anatolia, whose relations with Syro–Mesopotamian counterparts started during the EBA and gradually intensified during the Assyrian Trade Colonies Period, integrated cylinder seals and sealings into their administrative and bureaucratic systems. This practice, though diminished significantly during the Hittite Kingdom, did not entirely disappear.

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Table 1: Catalogue of Cylinder Seals

Cat. No.	Fig. No.	Site	Context	Dimensions Length	Diam.	Material	Decoration /Style	EBA Per.	Region	Description	Citation
1	2-8	Arslantepe	Elite Area			Copper	Geometric (?)	I	Upper Euphrates	Animal-shaped handle	Frangpane, 2012, 250, Fig. 8a
2	2-11	Arslantepe	Room A177				Geometric	I	Upper Euphrates	Bow and net motifs	Palimari, 1981, Fig. 10-1
3	2-15	Arslantepe	Elite Area			Stone	Geometric	I	Upper Euphrates	Scalloped triangle motifs and beveled lines within the scene bordered by two long lines	Frangpane, 2012, 250, Fig. 8a
4	2-14	Arslantepe	Elite Area			Stone	Geometric	I	Upper Euphrates	Net motif	Frangpane, 2012, 250, Fig. 8a
5	2-3	Norsuntepe	Pit 27	2.10		Clay	Geometric	I	Upper Euphrates	Five parallel rows of zigzag with a star motif on one side	Hauptmann, 1982, Lev. 26-2, Schmidt, 2002, Taf. 86.1355
6	2-2	Norsuntepe		3.90	2.20	Shell	Geometric	I	Upper Euphrates	Herringbone motif	Hauptmann, 1974, Lev. 80-1, Schmidt, 2002, Taf. 86.1354
7	2-11	Taşkun Mevku		2.30	2.10	Clay	Geometric	I	Upper Euphrates	Zigzag motif and short lines	Helm, 1973, Fig. 10; Sagona, 2004, Fig. 69-6
8	2-5	Hasek Höyük	Pithos Grave G70	5.25	1.35	Bronze	Geometric	I	Upper Euphrates	The handle in the shape of a ibex, and zigzag motifs in the seal face divided in two	Behm-Blancke, 1984, Taf. 12-4
9	2-20	Hasek Höyük	Ash pit/deposit	2.30	2.00	Clay	Geometric	I	Middle Euphrates	Dots	Behm-Blancke, 1981, Taf. 11-5
10	2-19	Hasek Höyük	Ash pit/deposit	2.60	2.17	Clay	Geometric	I	Middle Euphrates	Dots and lines	Behm-Blancke, 1981, Taf. 11-6
11	2-21	Hasek Höyük		2.00	1.40	Clay	Geometric	I	Middle Euphrates	Concentric circles surrounded by drill holes, single circle with a hole in the centre, lozenge and 'comb' motifs	Behm-Blancke, 1984, Taf. 12-3
12	2-1	Birecik Grave	Grave	4.20		Limestone	Geometric	I	Middle Euphrates	Herringbone motif between horizontal lines	Serot & Ergat, 1999, Fig. 12
13	2-9	Başur Höyük	Grave 1	1.60	1.30	Limestone	Geometric	I	Tigris	Interwined lozenge motif	Sagliamur, 2017, Res. 15
14	2-4	Başur Höyük	Grave 2	1.60	0.80	Serpentine	Geometric	I	Tigris	Zigzag motif and short lines	Sagliamur, 2017, Res. 15
15		Tanka	Grave				Geometric (?)/Piedmont	I	Tigris	No information about the seal decoration.	Okse, 2014, 9
16	2-10	Zincirli		2.50		Gray Stone	Geometric/Piedmont	I?	Gaziantep-Islahiye	Double row of hatched zigzags.	Luschan, 1943, Taf. 39-d
17	2-7	Zincirli		2.50		Green Serpentine	Geometric	I?	Gaziantep-Islahiye	Concentric circle and lozenge motifs. Cross inside an octagon on the stamp face	Luschan, 1943, Taf. 39-e
18	2-17	Tell Judaidah	el	4.30		Stone	Geometric and floral	I	Cilicia-Amuq	Four-leaf rosette and net motif	Bradwood & Bradwood, 1960, Fig. 254-5
19	2-6	Tell Judaidah	el	2.10		Green Stone	Geometric	I	Cilicia-Amuq	Concentric circle and lozenge motif	Bradwood & Bradwood, 1960, 332-332, Fig. 254-3
20	2-18	Tell Judaidah	el	2.80		Green Stone	Geometric	I	Cilicia-Amuq	Concentric circle motifs in the seal face divided in two	Bradwood & Bradwood, 1960, 332-332, Fig. 254-2

21	2:12	Tell Juddidah el				3.90	Stone	Geometric	I	Cilicia-Annuq	Net motif	Braidwood & Braidwood, 1960, 331-332; Fig. 254-1
22	2:13	Gordion	MBA, LBA deposit		1,10	2,20	1,10	Geometric/Animal row	I	Central Anatolia	Decorated with a net motif	Dusubert 2005, 33, Fig. 11a-b
23	3:1	Arslantepe	Elite Area (near the chief's hut)				Clay	Figurative/Animal row	I	Upper Euphrates	Two horned animals in motion. Drill used for the feet of the animal	Frangpane, 2012, s. 250, Fig.8b; 2014, s. 176, 179, Fig.9
24	3:4	Mevkii			2,90	2,60	Clay	Figurative/Animal row	I	Upper Euphrates	Three scorpion figures in motion	Helm, 1973, Fig. 10; Sagona, 2004, Fig. 69-8
25	3:7	Hassek Höyük	Ash pit/deposit		3,20	3,15	Clay	Figurative	I	Middle Euphrates	A human figure walking to the right holds two cows with his left hand. One of the cows is fully depicted, while the head and neck of the other cow are missing	Behm-Blanche, 1981, Taf. 11:1a-b
26	3:8	Hassek Höyük			2,55	2,00		Figurative	I	Middle Euphrates	The seal face depicts three horned animals walking to the left in an area bounded by short lines at the top and bottom. The arc-like lines in the lower row are thought to resemble mountain huts	Behm-Blanche, 1984, Taf. 12:2
27	3:6	Başur Höyük	Grave 3		1,80	1,10	Serpentine	Figurative	I	Tigris	A horned animal figure is depicted with horns, tail and genitalia in a rather large size in the centre. There are an hourglass-shaped base (?) and a triangle as filling motifs	Bathan, Kat.No.091
28	3:2	Başur Höyük	Grave				Bronze	Figurative/Animal row	I	Tigris	Handle in the form of a horned animal (goat?), Horned animals running in succession, stylised human (?) figures in between	Sağlantınur, 2017, s. 16, Res. 15
29	3:5	Başur Höyük	Grave				Bronze	Figurative/Mythologica 1(?)	I	Tigris	The scene depicts a mixed creature/human (?) with hands shaped like tree branches and a prominent phallus. Around this main scene, there are decorations with various beaks and motifs that probably complement the main story	Sağlantınur, 2017, s. 16, Res. 15
30	3:3	Başur Höyük	Grave				Bronze	Figurative/Animal Row	I	Tigris	The handle in a combination of four animals. Horned animals in motion with interwoven angles as filling motifs on the seal surface	Sağlantınur, 2017, s. 16, Res. 15
31		Tell Juddidah el			2,20		Green stone	Figurative	I	Cilicia-Annuq	The seal is damaged, the decoration is not recognisable	Braidwood & Braidwood, 1960, 331, 333, Fig. 254-4
32	4:3	Konurtepe			2,00	1,70	Pink Limestone	Figurative/Animal Row	II	Upper Euphrates	Three birds (cranes?) walking to the left. The bird in the centre is carrying an egg. Between the two birds is a triangle motif	van Loon, 1978, Lev. 135:C
33	4:1	Samsat			1,60	1,50	Steatite	Figurative/Animal Row	II	Middle Euphrates	A row of antelopes lying down with their heads turned back. Between the animals, a horizontal staircase with a star above, an antelope calf and a horizontal staircase with a bird above are respectively placed	N. Özgür, 2009 s. 84, Res. 355
34	4:2	Samsat			1,80	1,70	Black Stone	Figurative/Animal Row	II	Middle Euphrates	A herd of antelope walking to the left	N. Özgür, 2009 s. 84, Res. 354
35		Lidar Höyük						Figurative/Contest	II/EHDI	Middle Euphrates	Mesallian style (EHD II). No other information	Hauptman, 1981, 198
36	4:5	Gimavaz	Grave				Bone	Figurative/Contest	II	Tigris	There is a lion on the left, a bull in the centre and a goat behind it. All three figures have human arms	Ekmal, 1990, Fig. 15

37	4: 6	Gırmavaz	Grave				Bone	Figurative/Contest	II	Tigris	The seal face depicts the animal combat. The struggle between upright lion and human figures is depicted.	Erkannl. 1991, Res. 17
38	4: 7	Gırmavaz	Grave	1.80		Stone	Figurative/Contest	Figurative/Contest	II	Tigris	The seal face depicts the animal combat. The struggle between upright lion and human figures is depicted.	Erkannl. 2000, Res. 7
39	4: 8	Zincirli		5.90	2.80	Gray Stone	Figurative/Contest	Figurative/Contest	II/Er	Gaziantep-İslahiye	The scene shows a naked hero with hands raised, wearing a bull mask (?), and two lions crossed on their hind legs, with another lion in the background. A dagger is depicted behind the naked hero. The details of the figures are emphasized with striped hatches.	Lüschan, 1943, Taf. 39a; Amiet, 1980, 85b; P. Moortgat, 1988, No. 776
40		Yence					Figurative/Contest	Figurative/Contest	II/Er	Gaziantep-İslahiye	Early Dynastic II style. No other information	Demir & Ekici, 2019, 504
41	4: 9	Tell Judaidih el		2.40		Green Stone	Figurative/Daily(?)	Figurative/Daily(?)	II	Cilicia-Annu	Two people squatting or seated with another person facing them and an animal figure, with a one-centred circle motif in the centre	Braidwood & Braidwood, 1960, 387-388, Fig. 297.5
42	4: 4	Tell Judaidih el		1.40		Stone	Figurative/Animal row	Figurative/Animal row	II	Cilicia-Annu	Two horned and short tailed animals walking in the same direction. An angle motif separates the two animals	Braidwood & Braidwood, 1960, 387-388, Fig. 297.6
43	5: 12	Gre Virike		4.3-3.25	2.6-2.7	Limestone	Geometric	Geometric	III	Middle Euphrates	A motif resembling elongated leaves emerging from an oblique stem on the left, intertwined angles, four of which overlap the upper set of leaves on the right	Okse, 2006, 554, Res. 1
44	5: 9	Kurban Höyük	Sector E			Black Serpentine	Geometric	Geometric	III	Middle Euphrates	Irregular lines	Algaze, 1990, Pl.167/B
45	5: 2	Gedikli-Karaböyük		2.30	0.90	Stone	Geometric (?)	Geometric (?)	III	Gaziantep-İslahiye	The scene is horizontally divided into three horizontal areas and decorated with horizontal and vertical parallel lines	Duru, 2003, Lev. 163:1
46	5: 3	Oylun Höyük	Grave FS. 26	2.20		Frit	Geometric	Geometric	III	Gaziantep-İslahiye	Vertical parallel hatching between three horizontal lines	Ozgen et al., 1997, Abb. 27.1
47	5: 4	Gozlukule	Room 79	2.50	1.30	Blue Faience	Geometric	Geometric	III	Cilicia-Annu	Diagonal dashes between three horizontal lines	Goldman, 1956, Fig. 393:20
48	5: 5	Gozlukule		3.20	1.10	Blue Faience	Geometric	Geometric	III	Cilicia-Annu	Diagonal dashes between three horizontal lines	Goldman, 1956, Fig. 393:21
49	5: 10	Alisar		4.00		Diorite	Geometric/Piedmont	Geometric/Piedmont	II-III	Central Anatolia	Diagonal dashes between three horizontal lines	von der Osten, 1937, Fig. 186
50	5: 1	Kullepe	Storeroom of Level 13 Palace			Stearite	Geometric	Geometric	III	Cappadocia	In the main frieze at the triangles between hatched diagonal bands are filled with dots, while a hatched band borders the scene at the bottom.	Ozturk, 2019a, s. 48, 65; Fig. 2, Seal 1
51	5: 6	Troy		5: 6		Clay	Geometric	Geometric	III	Troad	No information	Schliemann, 1881, Nr. 500
52	5: 7	Troy				Clay	Geometric	Geometric	III	Troad	No information	Schliemann, 1881, Nr. 501
53	5: 8	Troy					Geometric	Geometric	III	Troad	No information	Schliemann, 1881, Nr. 500
54	5: 11	Troy		3.70	1.80	Blue Feldspat	Floral/Piedmont	Floral/Piedmont	III	Troad	Piedmont style. The seal face is decorated with ten-leaf rosettes surrounded by circles	Schliemann, 1881, Nr. 503; Schmidt, 1902, 303-304; Bittel, 1941, Abb. 1
55	8: 1	Mezra Höyük (?)	Central Building (?)	1.80	2.00	Bone	Figurative/Agriculture (Daily)	Figurative/Agriculture (Daily)	III	Middle Euphrates	A ploughing scene with a person seated on a plough drawn by two bulls and another person pulling the bulls, followed by a scorpion and a dog (?)	Yalçinkh, 2019
56	6: 6	Tinç Höyük	Late EBA floor	2.80		Clay	Figurative/Animal Hunt (?)	Figurative/Animal Hunt (?)	II-III	Middle Euphrates	A human (?) figure thrusting a spear into an eagle (midfig.?)	Algaze et al. 1995, Fig. 9

57	6: 7	Kenan Tepe		2.50	2,3-1,3	Hematite	Figurative/Contest	III	Tigris	Two fighting scenes, one between a short-haired and bearded naked hero with a forehead band holding a pointed is in a combat and an upright lion; the other one between a bearded human wearing a pointed cap and another lion	Bradley Parker, et al, 2002, Şek. 8-A
58	6: 5	Tilinen Höyük		2.00		Stone	Figurative/Animal Hunting (?)	III	Gaziantep-İslahiye	Although not very distinct on the seal face, it shows a figure trying to thrust a spear-like object into an animal	Duru, 2003, Lev. 12:2
59	7: 3	Oylun Höyük	Grave no. 25	1.80		Ivory (?)	Figurative/Banquet	III	Gaziantep-İslahiye	A table covered with food flanked by two people, one of whom plays the lyre/harp, behind, on the left is a tall rectangular pedestal with a spouted vase, a row of birds and a rosette of seven leaves in the lower frieze	Ozgen, 1993, Fig. 4c
60	7: 4	Oylun Höyük	Grave no. 25	1.80		Ivory (?)	Figurative/Banquet	III	Gaziantep-İslahiye	A table covered with food is flanked by two people, one of whom plays the lyre/harp, a bird figure on the table, and a standing figure (dancer?) with arms raised upwards	Ozgen, 1993, Fig. 4b
61	7: 5	Oylun Höyük	Grave no. 25	1.50		Ivory (?)	Figurative/Banquet	III	Gaziantep-İslahiye	A table covered with food is flanked by two people, one of whom plays the lyre/harp, a bird figure on the table, and a standing figure (dancer?) with arms raised upwards	Ozgen, 1993, Fig. 4a
62	7: 8	Oylun Höyük	Grave no. 25	1.60		Ivory (?)	Figurative/Human and Animal frieze	III	Gaziantep-İslahiye	A human figure between two animals on the upper frieze figures, two lions (?) and a scorpion on the lower	Ozgen, 1993, Fig. 4d
63	7: 9	Oylun Höyük	Grave no. 25	1.7		Ivory (?)	Figurative/Animal and Rosette frieze	III	Gaziantep-İslahiye	The scene bordered by a fishbone and a ladder motif depicts an eight-petaled rosette motif in the foreground, followed by a goat and a bird	Ozgen, 1993, Fig. 4d
64	6: 9	Gozlukule		2.90		Steatite	Figurative/Battle	III	Cilicia-Annuq	The Sun God Shamash on the right, with his foot resting on mountain, holding a mace and overpowering the enemy god kneeling in front of him. The enemy is being restrained by another god from behind, pulling him back by his horn	Ozgar, et al, 2011, Res. 8 & Braadwood, 1960, Fig. 327; Frankfort, 1965, Pl. XXXIXb
65	6: 1	Çatal Höyük	Inside a red-black burnished pitthos	3.7		Stone	Figurative/Mythologica I (?)	III	Cilicia-Annuq	The scene with a lion and a bearded human figure and a bull's head is separated by a tree from a short-skirted, bald figure	Bradwood, 1960, Fig. 327; Frankfort, 1965, Pl. XXXIXb
66	6: 3	Tell Tayinat	Probably storage room			Stone	Figurative/Animal Hunting (?)	III	Cilicia-Annuq	In the centre of the scene is the sun between the antlers of a stag, to the left of the stag is a man with a sword (?), and there are three figures next to the stag. The figures are schematic	Welton, et al, 2011, 160, Fig. 13:4
67	7: 1	Tell Judaidh		1.90		Stone	Figurative/Banquet	III	Cilicia-Annuq	Two figures, wearing horned caps, seated on opposite stools, drink from a large vessel in front of them with straws. There is a standard with a crescent moon near the straws, a tree behind the figure, a bird in front of the deity on the left, and a star above the scene	Bradwood, 1960, Fig. 382.6; Frankfort, 1965, Pl. XXXIXf

68	8-8	Küllepe	Purchased	2.50	0.85	Lapis lazuli	Figurative/Contest	III/Post Akkad	Cappadocia	Two naked figures fighting with an upside-down lion	von der Osten, et al. 1933, Kf-126; Bittel, 1941, Abb. 5; Öztürk, 2019b, Kat. No.025
69	6-12	Küllepe	Grave 01	1.7	0.9	Lapis lazuli	Figurative/Worship	III/III, Dönemi	Ur	Utu/Shamash seated on a stool and a worshipper brought before him accompanied by the guiding deity	Öztürk, 2019a, Fig. 6; 2019b, Kat. No.26
70	6-13	Küllepe	Purchased	2.1	1	Lapis lazuli	Figurative/Worship	III/III, Dönemi	Ur	Utu/Shamash standing on a mountain and a worshipper accompanied by a guiding deity, a potion vessel between the worshipper and the guiding deity, and a two-line inscription at the end of the scene	Öztürk, 2019a, Fig.7; 2019b, Kat.No.027
71	6-10	Küllepe	Purchased	1.9	1.2	Lapis lazuli	Figurative/Worship	III/Post Akkad	Cappadocia	The guiding deity holding a plant in one hand leading the worshipper holding an object to the chief god sitting on a stool. A crescent moon motif on the offering table	T. Özgüç, 1986; Fig. 3-43
72	6-14	Küllepe	Purchased	1.9	1.1	Lapis lazuli	Figurative/Worship	III/Post Akkad	Cappadocia	The deity is seated on his throne and the guiding deity brings the worshipper. The deity's left hand is raised and the offering table in front of him has a star motif on it	T. Özgüç, 1986; Fig. 3-42
73	6-11	Küllepe		2.4	1.3	Lapis lazuli	Figurative/Worship	III/Post Akkad	Cappadocia	The seated, horned deity on his throne, wearing a long robe, a bottle on the offering table, an eight-armed star above the scene. A five-line inscription: "Abu-ah, God Adad is his god. He is the priest of the Assyrian city god Adad"	Balkan, 1957, Res. 12
74	7-2	Küllepe	Purchased	3.8	1.9	Serpentine	Figurative/Banquet	III	Cappadocia	Two figures sitting on opposite stools drinking liquid with straws from a spherical vessel. On the other side, a human spears a four-legged reptile. Various filling motifs on the rest of the scene	Bittel, 1941, Abb. 4; Ward, 1910, No. 900
75	6-4	Alaca Höyük	Central building				Figurative/Animal Hunt (?)	II- III	Central Anatolia	Two figures holding short swords and axes, the one on the left holds a spouted pitcher in his right hand. Of the three animals, only the goat can be identified. The figures are schematic	Bittel, 1941, Abb. 3
76	7-6	Seyitömer	Central building	1.80	0.90	Faience	Figurative/Banquet (?)	III	Inland Anatolia	Two figures in the centre near the table. The object on the table is interpreted as a ziqqurat, the table as an altar, and the figure behind the figures as a door	Okatan, 2019, Lev. VIII, Res.14
77	7-7	Seyitömer	Central building	1.90	1.00	Faience	Figurative/Banquet (?)	III	Inland Anatolia	A person sitting on a stool to the right of a tablet in the centre, an animal to the left, an altar in the centre, and the objects under and above the table interpreted as potter's wheel	Okatan, 2019, Lev. VIII, Res.15
78	8-2	Seyitömer	Central building	2.4	1.2	Faience	Figurative/Daily (?)	III	Inland Anatolia	Two animals -one is horned- on both side of a human. A crescent with the tips pointing upwards is on the right side of the human. Traces of burgundy paint on the surface	Okatan, 2019, Lev. VI, Res. 8



79	8:3	Seyitömer	Central building	2.45	1.3	Faience	Figurative/Daily (?)	III	Inland Anatolia	Western Anatolia	Horned animal on both sides of a human. Remains of green and red paint are visible on the surface	Okatan, 2019, Lev. VI, Res. 9
80	8:4	Seyitömer	Central building	2.2	1.15	Faience	Figurative/Daily (?)	III	Inland Anatolia	Western Anatolia	Horned animals on both side of a human, and a crescent on the upper left. Remains of burgundy paint on the surface	Okatan, 2019, Lev. VII, Res.10
81	8:5	Seyitömer	Central building	2.3	1.35	Faience	Figurative/Daily (?)	III	Inland Anatolia	Western Anatolia	A human figure in the centre with horned animals on both sides. Remains of green and burgundy paint on the surface	Okatan, 2019, Lev. VII, Res.11
82	8:6	Seyitömer	Central building	2.65	1.3	Faience	Figurative/Daily (?)	III	Inland Anatolia	Western Anatolia	A human flanked by horned animals. Remains of red paint on the surface	Okatan, 2019, Lev. VII, Res.12
83	8:7	Seyitömer	Central building	2.3	1.3	Faience	Figurative/Daily (?)	III	Inland Anatolia	Western Anatolia	A human flanked by horned animals and two crescents above the head. Remains of red paint on the surface	Okatan, 2019, Lev. VII, Res.13
84	8:8	Seyitömer	Central building	2.35	1.40	Faience	Figurative/Daily (?)	III	Inland Anatolia	Western Anatolia	A human figure in the centre with horned animals on both sides. Remains of burgundy paint on the surface	Okatan, 2019, Lev. VIII, Res.16
85	8:9	Seyitömer	Central building	2.25	1.30	Faience	Figurative/Daily (?)	III	Inland Anatolia	Western Anatolia	A human figure in the centre with horned animals on both sides	Okatan, 2019, Lev. VIII, Res.17
86	6:2	Troy				Blue Faience	Figurative	III	Troad		The seal depicts a human figure and a dagger stuck in the ground. Schliemann states that this seal has an inscription bearing the name of the owner	Schliemann, 1881, Nr. 502

Table 2: Catalogue of Seal Impressions										
Cat. No.	Fig. No.	Site	Context	Dimensions	Decoration Style	EBA Period	Region	Imp. On	Description	Citation
87	9-1	Demircihöyük	Central courtyard storage pit	3.6x8.3x0.9 cm. h. of imp. 2.7 cm.	Geometric	I	Inland Western Anatolia	Bulla	Three parallel rows of small squares forming a band	Obladen-Kander, 1996, Taf. 136-5
88	9-2	Hassak Höyük	Large ash pit		Figurative	I	Middle Euphrates	Clay plaque	Agricultural/daily scene. A stylised human holding a cattle	Behm-Blancke et al., 1981, Taf. 11: 2
89	9-3	Hassak Höyük	Large ash pit	H. of imp. 2.8 cm.	Figurative	I	Middle Euphrates	Impression on reserve-slipped pot sherd	Similar scene to the one above	Behm-Blancke et al., 1981, Taf. 11: 3
90	9-4	Hassak Höyük	Large ash pit	H. of imp. 2.8 cm.	Figurative	I	Middle Euphrates	Impression on pot sherd	Similar scene to the one above	Behm-Blancke et al., 1981, Taf. 11: 4a-b
91	9-5	Hassak Höyük	Mound	H. of imp. 2.9 cm.	Figurative/Agricultural/daily	I	Middle Euphrates	Impression on reserve-slipped pot sherd	A stylised human flanked by horned animals	Behm-Blancke et al., 1981, Taf. 12: 1
92	9-6	Hassak Höyük	Large ash pit	H. of imp. 2.8 cm.	Figurative	I	Middle Euphrates		A similar scene to the one above	Behm-Blancke et al., 1981, Taf. 11: 4a-b
93	10-1	Han Ibrahim	From the room		Geometric	II	Upper Euphrates	On a pithos sherd	Lozenge	Ereem, 1982, Cat.No. 344, Lev. 31
94	10-2	Han Ibrahim	From the room		Figurative	II	Upper Euphrates	On a pithos sherd	Probably an eagle and mixed creatures	Ereem, 1982, Cat.No. 294, Lev. 29
95	10-3	Han Ibrahim	From the room		Figurative	II	Upper Euphrates	On a pithos sherd	Stylised deers (?)	Ereem, 1982, Cat.No. 344, Lev. 31
96		Lidar Höyük			No information	III	Middle Euphrates	On the neck of a jar	Defined only as ED II Mesilim style	Hauptmann, 1981,198
97	11-1	Gre Vinke		2.1x7.5	Geometric	III	Middle Euphrates	On jar body fragment	Simple geometric pattern with a wide zigzag line and small horizontal lines or circles within the triangular areas formed by it	Okse, 2006, 556, Res.2
98	11-2	Gre Vinke		1.4x4.7	Geometric	III	Middle Euphrates	On jar body fragment	Geometric design with chevrons, vertical and horizontal lines, arcs, triangles and curves	Okse, 2006, 556, Res. 3
99	12-5	Mezraa Höyük		Height 6.1 cm, length 4.6 cm, thickness 1.8 cm.	Geometric and Floral	III	Middle Euphrates	Bulla	Two impressions of the same seal. Rosette with 6 leaves and horizontal lines framed by row of triangles	Yalcikil, 2019, Res. 3, Creskane, 2008, Fig.17.20, 386
100		Kaznae Höyük	Storage room		Geometric	III	Harran Plain	Door sealing	Wavy lines	Goldman, 1956, Fig. 398:3
101	12-1	Gozlikule	Room 30		Geometric	III	Cilicia-Amaq	Stopper	S-shaped intertwined spirals within a zigzag-shaped border	Goldman, 1956, Fig. 398:3
102	12-2	Gozlikule	Room 30		Geometric	III	Cilicia-Amaq	Stopper	Three parallel lines	Goldman, 1956, Fig. 398:4
102	12-3	Gozlikule	Room 30		Geometric	III	Cilicia-Amaq	Stopper	Parallel lines	Goldman, 1956, Fig. 398:6

103	Gözlükule	Room 30	Geometric	III	Cilicia-Amuq	Stopper	Impressions from three different seals. One consists of a panel of concentric circles and vertical lines	Goldman, 1956, Fig. 398.7
104	Gözlükule	Room 39	Geometric	III	Cilicia-Amuq	Stopper	Five cylinder seal impressions. S-shaped motifs, spirals and zigzags. Schematic and angular carving of a human being and two horned animals, facing the altar. Filling motifs between the legs of the animals. The animal on the left has horn-like projections on one leg	Goldman, 1956, Fig. 398.2
105	Gözlükule		Geometric	III	Cilicia-Amuq	On jar fragment	Partly preserved. Triangles and lines.	Goldman, 1956, Fig. 397.5
106	Gözlükule		Geometric	III	Cilicia-Amuq	On phthos fragment	The bevelled lines forming tree branches	Goldman, 1956, Fig. 397.10
107	Gözlükule		Geometric	III	Cilicia-Amuq	On jar neck	Two impressions of the same seal. Symmetrical zigzags and lozenges.	Goldman, 1956, Fig. 397.7-8
108	Gözlükule	Room 36	Geometric	III	Cilicia-Amuq	On bowl fragment	Two impressions of the same cylinder and one impression of stamp seal. Rowns of zigzags on cylinder seal impression; cross on stamp seal impression.	Goldman, 1956, Fig. 397.6
109	Gözlükule	Room 45	Geometric	III	Cilicia-Amuq	On bowl fragment	Impression of stamp and cylinder seal. Two creatures facing each other with filling motifs in between on cylinder seal impression; intertwined angles on stamp seal impression	Garstang, 1953, Fig. 150.17
110	Yumuktepe		Figurative	III	Cilicia-Amuq	On the pot sherd	Stamp and cylinder seal impressions. The impression of the cylinder seal consists of two separate bands of linear decoration. The impression of the stamp seal consists of a cross motif with an intertwined angle between the arms.	Schiemann, 1881, Nr. 482-483
111	Troy		Geometric	III	Troad	Pottery	Flowers with four petals	Goldman, 1956, Fig. 398.1
112	Gözlükule	Room 30	Floral	III	Cilicia-Amuq	Stopper	A figure raising its three fingered hands with an exaggerated phthos; a human figure moving towards him and a snake between them. A bull-man, and another human figure with hands in praying gesture moving to the right with a fish between them. One more snake at the end of the scene.	Uzunoglu, 198, Res. 18-19
113	İnanoglu Höyük	Storage room	Figurative	III	Upper-Euphrates	Bulla	The same depiction with the former	Uzunoglu, 198, Res. 18-19
114	İnanoglu Höyük	Storage room	Figurative	III	Upper-Euphrates	Bulla	Animal contest scene and male figures making a phthos. Early Dynastic style.	Mellink, 1985, s. 115
115	Lidar Höyük		Figurative/Contest	III	Middle Euphrates	On phthos fragment		

116	Lidar Höyük				Figurative/Contest	III	Middle Euphrates	On pithos fragment	Animal contest scene and male figures making a pithos. Early Dynastic style.	Mellink, 1985, s. 115
117	Lidar Höyük				Figurative/Contest	III	Middle Euphrates	On pithos fragment	Contest scene of upright lions	Mellink, 1985, s. 115
13: 1	Gre Virike	Grave	2.4x8.1		Figurative	III	Middle Euphrates	On the shoulder of burial pithos	A schematic human and two horned animals probably facing the altar. Filling motif between the legs of the animal figures. The animal on the left has a horn-like projections on one leg.	Okse, 2006, 556, Res. 4
13: 2	Gre Virike		1.6x8.1		Figurative	III	Middle Euphrates	On a vertical handle	A schematic human with raised arms, holding a bundle of grass or a branch through the animals on either side. On the right, a second human.	Okse, 2006, 556, Res. 5
120	Kazane Höyük	Storage room			Figurative/Contest	III	Harran Plain	Bulla	Contest scene of upright lions	Creekmore, 2008, Fig.6.19, 574
121	Kazane Höyük	Storage room			Figurative and geometric	III	Harran Plain		No information	Creekmore, 2008, Fig.7.20, 384
122	Kazane Höyük	Storage room			Figurative and geometric	III	Harran Plain	Bulla	No information	Creekmore, 2008, Fig.17.20, 381
123	Kazane Höyük	Storage room			Figurative and geometric	III	Harran Plain	Door sealing	No information	Creekmore, 2008, Fig.17.20, 396
124	Kazane Höyük	Storage room			Figurative and geometric	III	Harran Plain	Door sealing	No information	Creekmore, 2008, Fig.17.20, 395
125	Kazane Höyük	Storage room			Figurative and geometric	III	Harran Plain	Label	No information	Creekmore, 2008, Fig.17.20, 385
126	Kazane Höyük	Storage room			Figurative	III	Harran Plain	Label	Procession of upright lions moving in the same direction in two friezes	Creekmore, 2008, Fig.7.20, 388
127	Kazane Höyük	Storage room			Figurative	III	Harran Plain	Bulla	Humans, a tree and two upright lions	Creekmore, 2008, Fig.7.20, 387
128	Kazane Höyük	Storage room			Figurative/Banquet or presentation scene (?)	III	Harran Plain		Row of dots (humans?) on the upper frieze; humans sitting beside or standing on either side of a vessel.	Creekmore, 2008, Fig.7.20, 382
129	Kazane Höyük	Storage room			Figurative/Banquet or presentation scene (?)	III	Harran Plain		Row of dots (humans?) on the upper frieze; humans sitting beside or standing on either side of a vessel.	Creekmore, 2008, Fig.17.20, 397
130	Kazane Höyük	Storage room			Figurative/Banquet or presentation scene (?)	III	Harran Plain	Bulla	Row of dots (humans?) on the upper frieze; humans sitting beside or standing on either side of a vessel.	Creekmore, 2008, Fig.17.20, 394
131	Kazane Höyük	Storage room			Figurative	III	Harran Plain	-	Two friezes. Angle-filled crosses separate the friezes.	Creekmore, 2008, 272
132	Kazane Höyük	Storage room			Figurative	III	Harran Plain		No information	Creekmore, 2008, 272
133	Gozlikule	Room 30			Figurative	III	Cilicia-Anuik	Stopper	A procession of humans holding animals and a ladder on the right of the scene	Goldman, 1956, Fig. 398:5
134	Gozlikule	Room 25			Figurative	III	Cilicia-Anuik	On jar	A procession of three or more men moving left	Goldman, 1956, Fig. 397:12

135	13:	Gozlukule	Room 56		Figurative	III		Cilicia-Annuq	On jar fragment	Fauntastic animals (?) on the right and scattered motifs on the left separated by a ladder	Goldman, 1956, Fig. 397/9
136	14:	Tell Tayinat	Probably storage room		Figurative	III		Cilicia-Annuq	Door sealing	Partly preserved. Two animals standing back to back	Welton, et al., 2011, Fig. 13:5
137	14:	Tell Tayinat	Probably storage room		Figurative	III		Cilicia-Annuq	Door sealing	Partly preserved. The forelegs of an animal	Welton, et al., 2011, Fig. 13:6
138	14:	Yassiboyuk	Palace		Figurative	III		Central Anatolia	Door sealing	No information	M. Omura, 2016, Fig. 25
139	14:	Kultepe	Pit	3x2.6x0.8 cm	Figurative/worship	III		Cappadocia	Label	Impressions by the same cylinder seal impressed on all four sides. A seated deity and a worshipper accompanied by a guarding deity. Inscription: Ur-dun DUB SAR DUMU Nann-ha-ni Su/Ba-x DAM. GAR (Urdun son of Nann-ha-ni)	Oztrak, 2019b, Cat. No. 028

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