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A GROUP OF CYLINDER SEALS FROM THE DİYARBAKIR MUSEUM

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Abstract

The geometric cylindrical seals that were brought to the museum through confiscation and acquisition were handled in the works stored in the purchasing depot of the Diyarbakır Archaeological Museum. The period of cylinder seals, their function and the expression scenes on them are examined. As a result of the evaluation of the cylinder seals included in the study, historical and cultural framework was tried to be formed by considering the socio-cultural structure of the age. The origin of the Mesopotamian societies, their life-styles, religions and their relations with each other are also discussed in connection with the cylinder seals chosen as the subject of the study. Parallel to this, the general definition of the seal has been made with respect to the cylinder seals included in the study. As a result of the evaluation of cylinder seals, their contributions to Anatolian Archaeology were examined. The period of cylinder seals, their function and the expression scenes on them are examined. As a result of the evaluation of the cylinder seals included in the study, historical and cultural framework was tried to be formed by considering the socio-cultural structure of the age. Because cylinder seals are the most important works of art that reflect the belief and mythology of ancient societies. They are also the most important tool seals that determine the economic activities of ancient societies. Cylinder seals emerged with the invention of writing and exposed parallel development with cuneiform. Radio-carbon method could not be used for the exact dating of the cylinder seals subject to our article. Because the fragments could not be taken from works. Instead, similarities of the works in publications and style criticism have been made with the works on previously published materials.

Keywords: *Cylinder seal, Jemdet-Nasr, Ancient Mesopotamia, Museum of Diyarbakır*

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A Group Of Cylınder Seals From The Diyarbakır Museum

DİYARBAKIR MÜZESİNDEN BİR GRUP SİLİNDİR MÜHÜR

Özet

Diyarbakır Arkeoloji Müzesinin satın alma deposunda muhafaza edilen eserler içerisinde müsadere ve satın alma yoluyla müzeye kazandırılan geometrik biçimli silindir mühürler ele alınmıştır. Ele alınan silindir mühürlerin dönemi, işlevi ve üzerlerindeki anlatım sahneleri irdelenmiştir. Çalışmaya dâhil olan silindir mühürlerin değerlendirilmesi sonucunda çağın sosyo-kültürel yapısı dikkate alınarak, tarihsel ve kültürel çerçeve oluşturulmaya çalışılmıştır. Diyarbakır Müzesinden çalışma konusu olarak seçilen silindir mühürlerle bağlantılı olarak Mezopotamya toplumlarının kökeni, yaşam biçimi, dinleri ve birbirileriyle olan ilişkileri de ele alınmıştır. Buna paralel olarak çalışmaya dâhil edilen silindir mühürlerle ilgili olarak mühürlerin genel tanımı yapılmıştır. Ele alınan silindir mühürlerin değerlendirilmesi sonucunda Anadolu Arkeolojisine olan katkıları irdelenmiştir. Çünkü silindir mühürler, Eski Çağ toplumlarının inanç ve mitolojisini yansıtan en önemli sanat eserleridir. Aynı zamanda Eski Çağ toplumlarının ekonomik faaliyetlerini belirleyen en önemli araç mühürleridir. Yazının icadıyla birlikte silindir mühürler de ortaya çıkmış, çivi yazısıyla paralel gelişim göstermiştir. Makalemize konu olan silindir mühürlerin kesin tarihlendirmesi için, radyo-karbon yöntemi kullanılamamıştır. Çünkü eserlerden parça alınamamıştır. Bunun yerine eserlerin yayınlarda benzerlikleri ve daha önce yayınlanmış malzemelerdeki çalışmalar ile stil kritiğine gidilmiştir.

Anahtar Kelimeler: *Silindir mühür, Cemdet-nasr, Eski mezopotamya, Diyarbakır müzesi*

Indroduction

Seals are usually made of solid materials such as stone, sometimes ivory, bone, glass, tiles, metal, wood, hard-dried clay or baked clay. It is defined as an object whose surface has been processed (Collon, 1987:4;Pitmann, 1987:12). Seals have been used functionally since the Neolithic Period. Towards the end of the Iron Age, the use of seals has now completed its era. In their long-term use, seals, despite their small size, have shown a significant difference in their role in human society. For example, cylinder seals have become an integral part of everyday life in Old Mesopotamia and Anatolia. They spoke of any event in everyday life more than royal reliefs or monumental sculptures. Seals were often used in everyday affairs and correspondence by everyone, from kings to slaves. Seals were created by Seal makers known as "burgul" in Sumerians and "purkullu" in Akkadian. Before becoming a seal master, he would have to work with a professional master for at least four years. (Dede, 2014:21).

Located in southwestern Iran, the Elamites invented the cylinder seal simultaneously with the period when the Sumerians found the writing. Cylinder seals, which began to appear simultaneously in Elam (Susa) in southwestern Iran in 3,500 BC and Uruk in Southern Mesopotamia, continued to be used in the Near East until the 5th century BC. (Collon, 1987:6; Porada, 1993:564). It is estimated that stamp seals are replaced because cylinder seals provide continuous printing and contain scenes of a complex and storytelling nature (Frangipane, 2002:99; Dede, 2014: 22). Our preliminary information on the first use of the seal can be based on the distinction of goods and products from other people's goods with a single mark. The need to repeat the same shape many times after another may have led to the discovery of the seal bearing on it a mark unlike others, impossible to imitate, easy to recognize (Dede, 2014:23). When the use of cuneiform and clay tablets was abandoned, cylinder seals were replaced by re-stamp seals. Cylinder seals have developed together into cuneiform and clay tablets (Collon, 1987:14) .

Cylinder seals, which have been used since the Uruk Period, have found a wide spread area in Jemdet Nasr. The increase in the number of employees and trade in the state organization in Jemdet Nasr; The motifs and scenes on the seals have become dimmer than the Uruk Period in terms of the subject, but have become more practical in mass production (Collon, 1987; Frangipane, 2002; Dede, 2014). As a result, the motifs and scenes on the seals have varied over time. (Collon, 1987). Stamp seals are seen in all parts of Anatolia during the Old Bronze Age, while cylinder seals are represented with fewer examples.

Stamp seals are generally geometrically decorated and there are also small and floral and figurative motifs. Cylinder seals have geometric, floral and figured decorations (Collon, 1987:6; Dede, 2014:24; Pitmann, 1987: 13).

Geometric patterned cylinder seals, which came to the museum through the purchase or grant kept in the warehouse of the Diyarbakır Archaeological Museum, were formed from serpentine, marble, carnelyan, limestone, bronze and hematite3. When addressing the definition of these cylinder seals, their origin and spread have also been taken into account. The seals we took to work at the Diyarbakır Archaeological Museum have extended in Mesopotamia. No information about where these seals came from and their dating is available in the museum's inventory. Similar works and forms in publications have been cited for their ruins and dating.

The introduction of 14 cylinders gave important clues about the social life, belief system and fauna of the places where they were produced. The plot formed by the roll seals of the cylinder seals is related to the person who makes and uses it. For this reason, it was tried to determine the place and tradition of Anatolian cylinder seals in this geography by comparing them with Near Eastern seals carrying the dynamics of the culture. First of all, this method shows us that the seals we have acquired in the Diyarbakır Museum belong to the Jemdet Nasr Period. Parallel to our working methods, it is aimed to introduce the seals stored in the museum's store to the scientific world. Another objective is to place the seals on the correct chronology plane as much as possible. For this reason, the Early Bronze Age chronology, in which the works were used, was examined based on the chronology proposed by E. Porada (Porada, 1993:565).

1-Historical Process Of Seals

The earliest use of the seal dates back to prehistory. The oldest examples of seals known from archaeological studies were found in the Ras Shamra and Bouqras Neolithic settlements in Syria today and are dated to the second half of the 7th millennium BC (Collon, 1987:16). In Anatolia, stamp seals belonging to the same period were found at Çatal Höyük and Arslantepe. Around 3,200 BC, with the invention of the manuscript, cylinder seals also began to appear. In southern Mesopotamia, cylinder seals used to be formed from clay tubers and rolled on tablets, applied to the door pegs of warehouses and to the shipping portion of

3 This study, dated 29.03.2019 and 51045164-155. 01-E.No. 272234 Republic of Turkey Diyarbakır Governorship Provincial Directorate of Culture and Tourism Diyarbakır Archeology Museum Directorate has been made with the work permit.

goods (Collon, 1987:20). With these seals, the seller and buyer could tell whether the locked goods had been tampered with.

In the Near East glyptic art, there were two types of seals, stamp and cylinder seals. Stamp seals emerged in the context of the "administrative, ruling' in Northern and Central Mesopotamia in the 7th millennium BC, and were used only until the 5th millennium BC. Cylinder seals began to appear in Southern Mesopotamia and southwestern Iran about 3,500 BC (Marcus, 1990:176). The emergence of cylinder seals has caused stamp seals to gradually lose popularity. Thus, they began to be the means of cylinder seals to the perfection of a bureaucratic class that rose in the stages of State Formation. Stamp seals continued to be re-manufactured in the 3rd and 2nd millennium BC, but mainly cylinder seals continued to be used. Stamp seals made a strong comeback and replaced cylinder seals in the 1st millennium BC (Tsouparoulou and Casties, 2014: 39). In addition to the materials they were made of craftsmanship, craftsmanship, inscriptions and functionality are examined by seals to obtain rich information about the life of the past period. For purposes of use, traces of clay can be found on every surface from doors to sacks and containers. Since cylinder seals have a wide range of uses, there is no precise explanation of their function.

Stamp seals, the earliest use of Mesopotamia and Anatolia in glyptic art, were mostly decorated with geometric patterns and a few animal scenes. During the Uruk Period (4000-3100 BC), animal scenes were mostly preferred and various animal depictions were used on the seals. Another feature of the glyptics of this period are their depictions of the "priest-king". The cylinder seals of the Uruk period were mostly made of limestone and gypsum, while very few were made of lapis Luzi. There was also the presence of cylinder seals, probably made of wood. However, the wood has not survived to the present day because it is organic (Von der Osten, 1934:3).

Composition of cylinder seals in early Uruk, geometric patterns belonging to the Halaf period were preferred, while depictions of priest-kings were mostly included in late Uruk. In the Jemdet Nasr period (3100-2900 BC) animals, everyday activities and geometric patterns were more common, while pig-tailed figures formed the most characteristic group in different performing activities (Frankfort, 1955:33). The material used in cylinder seals in Mesopotamia was generally composed of soft stones such as chlorite or calcite. However, there were cylinder seals made of hard stones such as rock crystals (Tsouparoulou and Casties, 2014: 39).

By the time of the Early Dynasties I (2950-2750 BC), the cylinder seals were mostly decorated with geometric designs and were long and slender. While the material used in the seals of this period was usually steatite, then seals made of soft stones such as marble, calcite and limestone were used. Seals made of valuable materials such as lapis lazuli and alabaster are among those used. For the first time in the Early Dynasties II, Sippar depicts bull men, heroes and competition scenes. By the time of the Early Dynasties III (2600-2350 BC), more complex and individualized themes emerge. Competition scenes, banquets, human and animal figures are starting to emerge together. Banquet scenes are the most preferred depictions during this period (Von der Osten, 1939:25).

During the akkads period, another dynasty, cylinder seals (2334-2193 BC) are mostly long and concave in shape. Characteristic scenes of this period adorn struggles (man and animal, animal and Animal, Man and man, wars) and mythological stories. There are many examples of presentation and worship scenes as well as banqueting scenes. Besides diorite, Greenstone, jasper and rock crystal seals, the material used mainly of this period was Serpentine (Von der Osten, 1934: 25).

The standard main theme in the III. Ur Dynasty (2112-2004 BC) is the presentation scenes for a god or King. Several variations of this are included: the king and the viewer are among those involved in the presentation or salutation scenes of the worshipper to a hymn. Besides some combat scenes, however, there are also ritual scenes depicting particularly libations (Von der Osten, 1934:27). Chlorite is the material used as mostly during this period. Seals made of Serpentine and steatite have also been recovered all over Mesopotamia. Seals made of marble, hematite and lapis lazuli were also in the majority (Tsouparoulou and Casties, 2014: 40).

Cylinder seals (2000-1740 BC) in the age of the ancient Assyrian trade colonies were influenced by cuneiform tablets and appear to differ from the Mesopotamian seal tradition. While the air god Enlil is the most frequently represented god, the scenes of introduction, worship and ceremonial procession are quite common. Hematite is the main material used in seal making in the Assyrian Trade Colonies Age. (Tsouparoulou and Casties, 2014: 39; Pitmann, 1987: 22). Old Babylonian Seals (2000-1600 BC) were mostly used in official works. The topics covered ranged from gods and worshipers to presentation scenes to competition and ritual scenes. On the seals, there are mace figures, goddess with a machete or naked figures. Hard stones were used in the construction of the seals. Hematite, limonite and serpentine were the preferred stones, whereas in the late Babylonian period

(17th and 16th century BC) long seals with agate (carnelyan) or jade stone were used. The glyptic of Northern Mesopotamia and Syria from 1800-1730 BC are represented by scenes of ritual and worship (Tsouparoulou and Casties, 2014: 40). The main elements are highly variable: they consist of Gods (naked goddess and various local deities), real and fantastic animals, Egyptian motifs, and male figures representing heroes, rulers and demons. The main material used in seals produced for the elite or ruling class was hematite (Tsouparoulou and Casties, 2014: 41; Munn-Rankin, 1959:22).

During the Mitanni rule in northern Mesopotamia and Syria (1500-1360 BC), two glyptic styles can be distinguished: 1) Generic Mitanni Style 2) Syrian-Mitanni style. Although the seals of the generic Mitanni style are prominent, their iconographic repertoire is quite limited. Simple ritual scenes are predominant and usually depict figures surrounding a tree. Herbal or geometric style seals are more commonly associated with generic Mitanni style seals. Of the iconographic motifs of Syrian-Mitanni style seals, the most common are ritual scenes, drinking and votive scenes, as well as animal sequencing scenes. Motifs in this style were inspired by the seals of Cappadocia (Kültepe), Syria and Mesopotamia. The materials used to produce the generic Mitanni seals were compounded (Von der Osten, 1939). Occasionally, however, there were some seals made of chert and hematite. On the other hand, the Syrian-Mittani seals were formed with the help of a drill on hard stones such as hematite, chalcedony, agate and bloodstone (Tsouparoulou and Casties, 2014: 42).

The Kassit seals, on the other hand, are divided into four stylistic groups. Cylinder seals of this period have been found in distant lands such as Dilmun (Bahrain), the Persian Gulf, the Mycenaean Thebes and the Uluburun Batığı. The first Kassit group has one or two figures, long inscriptions filling motifs and was used in the 14th century BC. This style was influenced by the prototypes of Old Babylon. The second, the Pseudo-Kassit style, is very closely related to the first Kassit group, but in the linear style it is much better used. The second Kassit group is more detailed and creative than the first Kassit group. It began to emerge in the second half of the 14th century BC. The most common rendered scene is shown a mountain god surrounded by water streams. The second group continued until the end of the 13th century BC. The Third Kassit Group (1157-1104 BC) is depicted with unlettered seals depicting the quadruple figüre around a tree. It emerged in the 13th century BC and dominated the glyptic art of the Second Isin Dynasty. The first and second Kassitic groups consist of seals made of hard stones such as chalcedony and agate (carnelyan) and are often attached to gold

caps. Pseudo-Kassit style seals are made of soft composite materials, while the third group of Kassit seals are made of soft stones and quartz. In total, only about 400 different seal designs can be associated with the Kassit glyptic. In the fourth Kassit group, the main themes are mostly decorated with mythological scenes.

The glyptic art of Middle Assyria is from (1350-1200 BC) to early (14th century BC), Middle (13th century BC) and Late Period (12th century BC) is divided into three stages. In later stages, chariots and cult scenes and temples were processed. The competition and the scenes of the struggle were covered in all stages of this period. In the characteristic animal scenes of this period, horse and winged bull begin to appear for the first time in Neo-Assyrian glyptic art. Agate (carnelian), marble, quartz and bloodstone (jasp) are the most preferred stones. However, seals made of soft materials such as soapstone were also processed (Tsouparoulou and Casties, 2014: 42).

In the Neo-Assyrian Period, cylinder seals (934-611 BC) are characterized by worship, hunting, competition, banquet, siege and animal scenes. Topics covered in the gliptic art of the period include royal worship, representation of kings and bows and trophies, the king's struggle with a lion, figures surrounding a tree, siege and hunting scenes. Soft stones (serpentine and limestone) are preferred materials in the 9th century BC, but at the end of the 9th century BC the seals were made of hard stones (Von der Osten, 1939). At the end of the 7th century BC, stamp seals officially replaced the cylinder seals. Distinguishing between New Babylonian and New Assyrian seals can be difficult, but there are some features that help identify. Nearly all of the new Babylonian seals (626-539 BC) are made of hard stones. The subjects are long headdresses worn by gods bearing typical Babylonian characteristics, repetition of figures, and wings of equal length for four-winged creatures (Von der Osten, 1934:159:). During the Achaemenid Period (550-330 BC), both cylinder and stamp seals were used together. Unlike the Neo-Assyrian and Neo-Babylonian practices of two centuries ago, cylindrical seals were used in official works, while stamp seals were used in private works. Many relations can be found between Achaemenid glyptic and Neo-Assyrian and New Babylonian glyptic art. Iconographically the main subjects were the heroic king protecting animals, kneeling Archers, abstract designs and fighting animals (Pittman, Sheridian, Porter, and De Graeve, 1977:60). Colored stones such as carnelian (agate), jasper were chosen for Achaemenid seals (Von der Osten, 1939; Tsouparopoulou ve Casties, 2014). In Mesopotamia, the period between 5000-3200 BC is called the pre-writing period. The Sumerian culture began with Uruk. The cylindrical seals that we have researched from the Diyarbakır Museum are

the seals that we believe belong to the age of Jemdet Nasr (2900-2600 BC), an important period of the written age. In Mitanni state, cylinder seals were produced in their own style. In Anatolia, together with the Urartians, Mesopotamia and the Neo-Assyrian and Neo-Babylonian periods, cylinder seals go down in history (Frankfort, 1965: 13; Koçak, 1994:14).

2-Style Of Cylinder Seals

The cylindrical seals that we included in the Diyarbakır Museum are geometric motif seals, which we think are Jemdet Nasr style. There are two types of cylinder seal styles in Mesopotamia: Uruk style and Jemdet Nasr style (motifs and engraving). Uruk-style seals show animals and figures depicted in a very natural way. It shows that seal makers aim for impressive clarity. Motifs include descriptions of the natural world in hierarchical arrangements, as well as ritual narratives, including temples, boats, and presentations to the gods. Seals tend to be artfully cut, detailed and balanced in composition, aesthetic. Then, with the urbanization and transition to the state model, mass production and population density increased considerably. This required a transition to mass production to save time and labor. In this respect, there was a need for seals that were signatory and could provide convenience (Collon, 1987:13).

Communication before writing was transmitted pictographically. However, with the establishment of a regular system, cuneiform writing was introduced in the Sumerians in the 3200 BC. Figurative cylinders in the Uruk period were replaced by stylized symbols as the majority in the Jemdet Nasr period. Jemdet Nasr style seals have less detail than the Uruk Seal style and are characterized by the intensive use of drill and cutting discs that produce round and linear markings, respectively. Figures 1, 2, 3, 4, 5, 6 they have these characteristics in themselves. Common motifs in the style of Jemdet Nasr include horsetail women who participate in domestic work and herds of animals in front of the temples. Uruk-style seals are the property of individuals and have been used to identify individuals who require each seal to be visually distinct. They were used to validate transactions and control the transport and storage of goods (Nissen, 1977:21). Nissen argues that Uruk-style seals are more complex and therefore take time to produce, and are the property of elite community members at the top of the administrative hierarchy (Nissen, 1977:22). In contrast, Nissen suggests that Jemdet Nasr seals are used to identify a “legal” person, such as an institution, not a private individual (Nissen, 1977:22). In this case, it was less important that the different seals were distinguishable from each other, which allowed repeated motifs to

be used. Although Jemdet Nasr cylinder seals are not yet a symbolic representation of pictographic images, we can say that the triangular motifs represent the temple, the zigzags symbolize agriculture or agricultural products. In this respect, Figures 1, 2, 3, 7, 8, 9 are seals that we think are related to agriculture and soil. Figure 11 is the seal that we think is related to the temple and agriculture. Figures 12 and 13 may be clothing, fabric seals produced for commercial purposes as in the examples of Hittite clothing. A clay disc with a diagonal scraping on another seal makes sense for sheep; parallel lines on the wool had the meaning (Collon, 1987:13). At the mouth of the burdens of merchandise, these symbolic descriptions should represent the quality of the commodity as a code.

3- Everyday Use Of Cylinder Seals

As mentioned earlier, seals have been used by people in all strata of Mesopotamian society from the ruling class to merchants and even slaves. Lewis and Feldman describe the use of the cylinder seal in four items:

1. To verify or justify a transaction (similar to today's signature)
2. To prevent access to warehouses, rooms or houses.
3. As the amulet duty
4. As a sign of personal identity or professional commitment (Lewis and Feldman, 2015:11).

It was used by providing practical use of signing a person's name, restricting the access of people who could break the seal stamp, and as a personal identification tool or a profession of authority or expertise of some kind. The third usage listed is an amulet in the Mesopotamian faith in seal meaning it can prevent evil spirits and protect them from possible harm (Lewis and Feldman, 2015:12). The seal could also work to bring luck and prosperity. A seal may have been engraved with a story about the gods or a certain scene from mythology, or perhaps with the image of a demon that means "strong soul ve and does not have the universal negative connotation it has today. The demon Pazuzu, for instance, was a scary-looking creature. But it would protect pregnant women and their unborn children from harm if they carried a seal on them as an amulet (Lewis and Feldman 2015;12 Yücel, 2019:283). Cylinder seals, property stamp as functionally, were used to close or lock pottery (Tosun, 1955:91). They were also used as amulets for the task of charms. In another function of the cylinder seals, the evil spirits or the effects caused by the evil spirits rather than a repellent amulet or amulet func-

tion is that the seal owner has a protective function in the nature of prayer to their gods. (Koçak, 1994:39).

Geometric-style cylinder seals are made of fused quartz composite materials carved with simple geometric designs such as diagonal scanning and vertical cornered double rows. Michelle I. Marcus suggested that similar geometric cylinder seals were seized from all regions of the Ancient Near East, including Tepe Sialk and Coğa Zenbil, on the Iranian plateau, and that geometric cylinders were seized in Diyala and outside Hasanlu for the production site (Marcus, 1990:177). The function of these works is not yet certain. Geometric seals were found in southern Mesopotamia and in the old parts of Iran, but none were found in Hasanlu. In contrast to Marcus, most of the geometric cylinders of Hasanlu IVB suggest that they emerge in batches with other beaded materials, possibly suggesting that these seals are not used in economic operations (Marcus, 1989:58).

3.1. Cylinder Seal Forms

Cylinder seals, as the name suggests, are cylinder-shaped seal types with thread-pass and embossed faces decorated. When it first began to be used in Mesopotamia (3500 BC), was made quite large and sometimes with handle since the early dynasties period a standard of seal sizes was formed and the types were distinguishable from the regions in which they were used and the periods (Dede, 2014; Frankfort, 1939:33). Seals, which are the symbols of property or function as amulets, are generally objects carried on their owners (Dede, 2014:76; Frankfort, 1939:41; Koçak, 1996:17). Therefore, almost all cylinder seals have rope holes. Among the seals we have evaluated, there are different perforation forms especially in the Early Bronze Age.

It is possible to separate the rope holes of the seals into types as “U” shaped and loop handled. H. Frankfort and D. Collon state that the seal tradition with the “U” shaped rope hole is a practice seen during the Jemdet Nasr period, especially in the cylinder seals in Syria (Collon, 1987:22; Frankfort, 1939:43). The main problems on the cylinder seal we have studied are the form and style of the pictures on the cylinder seal. Which content is processed on the cylinder seal, the relationship between the form and content used are discussed. The period in which the cylinder seals were produced and the social conditions, lifestyles and beliefs of these periods were discussed. The cylinder seals in the Diyarbakir Museum are formed by the transfer of the negative shape on the surface of the soft clay, whose dimensions are centimetre in scale, obtained by modle technique by engraving the surface with a pointed tool, pressing and rolling on another sub-

stance. Mesopotamia and its environs were produced between 3500 BC and 500 BC and later ended.

4-Period And Style Problematic

Since the seals included in the study involve geometric stylization, the most important problem for which period and which civilizations or civilizations they belong to is the biggest problem. The similarities with Jemdet Nasr where geometric stylization is predominant and Mitanni style are not specific. That is why we did not put these geometric cylinder seals in Mitanni style. Mebrure Tosun asserts that the Mitanni style was portrayed by scholars as Syrian-Hittite between 1910 and 1925. This terminology continued with this term for a period. In 1925, Robert Heidenreich used the term Mitanni seal for the first time in his doctoral dissertation (Heidenreich, 1925:113). Because until he came to Heindenreich Sumerian, Akkadian, Babylonian, Assyrian and Persian-era cylinder seals were collected under the name of the Syrian-Hittite (Tosun, 1956:24). After Heidenreich, Frankfort (1939) adopted the name Mitanni. In Turkey, Mebrure Tosun (1956), a book which is the first and only related to the Hurri-Mitanni was issued under the name of cylinder seals.

Jemdet Nasr cylinder seals are different from Uruk cylinder seals in terms of subject and style. The structure was machined to a large size with a smaller, dwarf drill. Harder and darker stones were preferred as materials. Even crystal rock was used. Uruk seals are used by individuals while Jemdet Nasr seals are used by institutions (Collon, 1987:9). Uruk cylinder seals began to emerge in areas where stamp seals were inadequate by Uruk rulers. Uruk seals are used by individuals and Jemdet Nasr seals are used by institutions as an example of institutionalization (Collon, 1987:10).

Uruk seals mainly deal with the institutions of the daily works of men related to production. Animal farm, hunting, cereal production, irrigation, fishing, spoils are more dominant in production. In the Jemdet Nasr seals, the subject was mostly associated with activities related to the production of goods, while women were associated with temples. Topics such as zigzagging, weaving, pottery making are included in this group of seals (Collon, 1987:10). The diversity of religious functions in the Jemdet Nasr cylinder seal style is seen to be more attended by women. Jemdet Nasr seals spread over a wider area than Uruk seals. Many seals have been recovered in Syria. In Syria, the scorpion was processed more in the motifs on the cylinder seal, while spiders were more popular in Iranian finds. In Sumerian mythology associated with weaving, the spider is associated with the goddess Uttu.

In many Jemdet Nasr seals, the arrangement of goats or sheep shows the distribution of the use of wool in textile production. Frequent processing of staircases is probably due to the need to emphasize closed areas. Seals have groups of seals depicting fringed objects and pottery. These pots bring to mind the question of whether fragrant essences or oils were used, whether these containers were used for the transport of textiles. The presence of similar objects in seals as flocks of animals may support this belief. Weaving in bales may seem logical. These large jars or containers should be covered with a basket or a net to prevent breakage. The cylindrical seals probably witnessed the commercial relations between Susa, Syria and Egypt from the sea through the land by the gulf over the Arabian peninsula (Collon, 1987:11; Pitmann, 1987:22). The most common ones are the eye shaped (Figures 3, 5 and 13), fish-shaped or stair crawling motifs (Figures 6, 7, 8, 9 and 10).

5-Description Of Seals

As mentioned above, the biggest problem with the seals in the study is which civilization and which period they belong to. When we look at the scientific publications on the subject, they have been compared with the Seals, which are dated in terms of style and subject (layer) and whose position is given. Cross-patterned scans on figures 11 and 12 reflect the Hittite style of clothing. The seals here may have made reference to the clothing. The clothes in question reflect the Hittite clothing style as seen in figüre (Von der Orsen, 1934:132). The cylinder seals in the work are cylinder seals with geometric decoration, where the cylinder surface is filled with geometric patterns. The cylinder seals in this geometric embellishment are: figures 1, 2, 4, 6,7, 8,9, 10 they're numbered seals. Another group is that some pictograms, which are understood to be symbolic, are placed on the seal surface in various combinations. There is a kind of symbolic expression. Eye most popular of these symbols and eye shaped and stair motifs (Figure 8), the dotted circle, pottery, stars, zigzag (figure 9 and Figure 10) and Frankfurt is called by the stack or a tuple. (Frankfort, 1955:36; Koçak, 1996:40).

Figure 4, Figure 5, Figure 10 and Figure 13 are the most widely used designs in Jemdet Nasr era. From Susa to Egypt, there are many similar examples from sites in Syria. These seals show the increasing importance of a trade network outside southern Mesopotamia (Pittman, Sheridian, Porter, and De Graeve, 1977:61). However, the seals we examined probably came from the ruins of Upper Mesopotamia. In the fourth millennium BC, for example in Tell Billa, Habuba Kabira and Jebel Aruda, such cylindrical seals seem to have been used where the major trade

routes of the Tigris and Euphrates are connected to the south. Towards the end of the 4th millennium BC, these trade routes shifted from Susa and southwestern Iran through the Diyala region and on a large arc through Northern Mesopotamia and Syria, to the Palestinian south. (Collon, 1987:17).

Figures 5, and 13 show circle or circular (eyes) patterns, lozenges and zigzags, and are widely adopted in Syria and Palestine (Colllon, 1987: 15). There is a revival of interest in the geometric designs that were associated with Mesopotamian activities along similar trade routes towards the middle of the 3rd millennium BC. The designs consist of three-row herringbone patterns (Figures 8 and 9) and lines with holes from Ur, Fara, Tello and Susa in the south to Hama and Tarsus in the west (Figures 5 and 13) (Collon, 1987:17). Figure 6 shows four eyes. Figure 5 shows four circles with four eyes and dots inside. Figure 10 may represent the temple with its triangular shape and zigzag lines. The staircase symbolizes the god and the temple (Koçak, 1996:45). 7 and 10 may represent the temple. Figure 2 snake body, bull head. Mythological depiction. Figure 4 shows a deer running to the right and a flock of birds in front. The figures are quite abstract. The zig zag lines on Figure 8 and 9 (wikimedia.org) are similar to the motif on a piece of pot in Tell Hassuna (6500-6000 BC). The origin of this motif suggests that it goes far back (Fankfort, 1955: Plate 8 (No: 52).

Seals of the Uruk Age (3100-2900 BC) appeared before the seals that we thought were Cemdet Nasr Age. The cylinder seal style of the Uruk age is decorative with descriptive style and ornamental style. As for the origin of these two styles: there are differences of belief between the Hunter-nomadic tribes and the settled peoples. The Hunter-nomadic tribes chose their gods in favor of men in the direction of belief, as they took more warrior, power-dominated authority into the forefront. This difference of faith has not only been manifested in his beliefs but also in his artistic activities. In the Hunter-nomadic tribes living intertwined with nature and struggling with nature, the depiction based on observation is dominated by a style. The objects are described according to their origin. The instantaneous understanding of movement and events comes to the fore. The message given is a clear message known to all. Some stylization is applied between the depictions. But this stylization is not meant to interpret movements and relationships, but in a way to summarize the event (Koçak, 1996:47).

On the other hand, in settled tribes, there is a rupture from nature and differences in lifestyle. In agricultural society, there are annual cycles rather than momentary movements. Instead of figurative positions of human and animal depictions, the lines and forms of fields, houses and temples begin to come to the

fore. This gradually leads to a geometry of the cylinder seals. Decorative, ornamental, stylized style begins to emerge (Koçak, 1996:47). In the Uruk seals, the descriptive figure depicts the narrative figure. The Sumerians who came to the region from outside, probably combined with the established culture, created a great synthesis. Paintings on the cylinder seals of this period were excavated quite deeply. The very limited production allowed for high labor (Frankfort, 1965:75; Koçak, 1996:47).

When Jemdet Nasr Period came, both styles were used but stylized style became independent from figurative object. This kind of development did not arise for the abstraction itself, but because such production was easier. In this period, it is seen that production increases and quality of workmanship decreases. In order to meet the increasing demand, seal diggers should have turned to geometric studies that allow rapid production, rather than depictions that require more time and care. For the ordinary user, it is important to obtain a seal that belongs only to him, such as a signature. The geometric shape, which has no narrative value, saw this work more practically. In parallel, it is observed that a decrease in the trace depth in the seals has begun (Frankfort, 1965:77; Koçak, 1996:48). In Jemdet Nasr period, there is a decline in quality in labor. However, production is increasing rapidly. The stylistic and geometric patterns come to the fore with the continuation of the depiction style. There are no human depictions in 13 cylinder seals that we think are Jemdet Nasr. In contrast to the Uruk Period cylinder seals, human and animal figures were rarely processed in Jemdet Nasr Period. The temple is dominated by flock and plant subjects. They were also conveyed in geometric style in symbolic or stylized form.

Discussion, Conclusion and Suggestions

Cylinder seals, which started to be used in 3,500 BC, provide information about the social life of the period, belief system and the animals living in the places where they were produced. Stamp seals are applied at one time, the spool seals are rounded, plot, storytelling is in question. Towards the end of the 4th millennium BC, with the urbanization, mass production was started in seal art (as in other arts). Presumably, the subjects such as banquets, contests, and mythological depictions were more detailed and time consuming, and seals bearing signature were preferred.

The earliest examples of diamond-shaped seals can be seen in Mesopotamia during the period of Jemdet Nasr or Early Dynasties I (3100-2750 BC) (Pittman, 1987:25). In this respect, the seals that we have taken into operation are the sig-

natures of the mass production. Geometric patterned cylinder seals shifted from the Diyala region through the major trade routes of southern Mesopotamia in the 4th millennium BC on a large arc through Northern Mesopotamia and Syria, to Palestine with the southern extension. It is seen that this style stripped from local identity and took the universal method.

Jemdet Nasr's cylindrical seals show that the visual figures before him were gradually going towards abstraction like the writing style. Just as in the transition from the pre-writing to pictographic writing. With the increase in population and trade volume, the division of labor, the emergence of urban culture, in a sense, there has been a transition to mass production.

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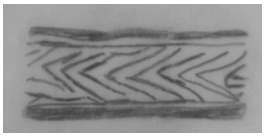
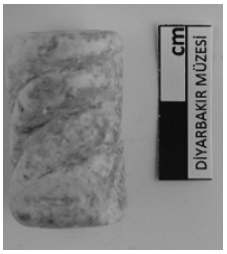
Figures And Drawings



a b c

Figure and Drawing No: 1	(a, b, c)
Excavation Inventory No	33/60/70
Substance	Alabaster
Period	Jemdet Nasr
Dimensions	Length: 1.6 cm; Diameter: 1 cm
Description	There is an arrowhead or spike. There are two holes from the top and bottom. It was probably used in amulet or neck transport.
Similar Examples	Frankfort, 1955: plate 29 (No: 286); Frankfort 1955: plate 17 (No: 164).



a b c

Figure and Drawing No: 2	(a, b, c)
Excavation Inventory No	2/3/09
Substance	Calcite
Period	Jemdet Nasr
Dimensions	Length: 2 cm; Diameter: 1.5 cm
Description	Perforated from top and bottom. It may have been used as an amulet. It consists of oblique half-arc shaped lines.
Similar Examples	Frankfort, 1955: Plate 16 (No: 159).

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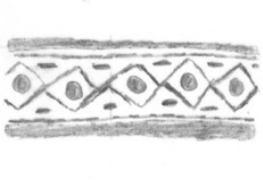
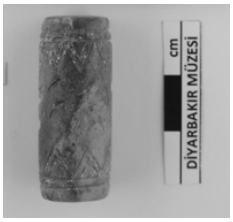
<tr><td colspan="2">   

a b c</td></tr>
<tr><td>Figure and Drawing No: 3</td><td>(a, b, c)</td></tr>
<tr><td>Excavation Inventory No</td><td>45/16/10</td></tr>
<tr><td>Substance</td><td>Bronze</td></tr>
<tr><td>Period</td><td>Jemdet Nasr</td></tr>
<tr><td>Dimensions</td><td>Length: 2.6 cm; Diameter: 1.5 cm</td></tr>
<tr><td>Description</td><td>Bottom and top holes are available. It was probably used as an amulet. There are dots in the square motif. There is a short line (-) above the X shape.</td></tr>
<tr><td>Similar Examples</td><td>Collon, 1987: 22; Frankfort 1955: Plate 8 (No:59); Von der Osten 1934: Plate VIII (No: 68)</td></tr>
<tr><td colspan="2">   

a b c</td></tr>
<tr><td>Figure and Drawing No: 4</td><td>(a, b, c)</td></tr>
<tr><td>Excavation Inventory No</td><td>22/10/02</td></tr>
<tr><td>Substance</td><td>Carnelian</td></tr>
<tr><td>Period</td><td></td></tr>
<tr><td>Dimensions</td><td>Length: 3, 2 cm; Diameter: 1.2 cm</td></tr>
<tr><td>Description</td><td>Rope holes were drilled in the upper and lower parts to carry the neck. In the vertical and lower part of the seal, a spool form is formed. On the left is an animal figure (probably deer) running. There is a flock of birds in front of the animal.</td></tr>
<tr><td>Similar Examples</td><td>Frankfort 1955: plate 26 (No: 261); Frankfort 1955: plate 29 (No: 291)</td></tr>
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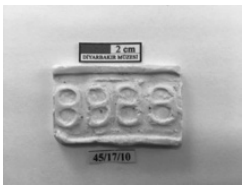
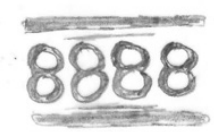
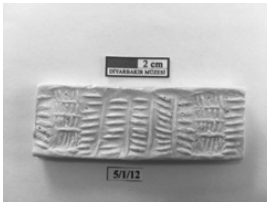
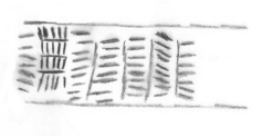
   a b c	
Figure and Drawing No: 5	(a, b, c)
Excavation Inventory No	45/17/10
Substance	Bronze
Period	Jemdet Nasr
Dimensions	Length: 2, 2 cm; Diameter: 1, 4 cm
Description	It is formed by the form of bronze 8 or round letters. Holes were drilled to pass the rope from the top and bottom.
Similar Examples	Collon 1987: 140; Collon 1987: 20
   a b c	
Figure and Drawing No: 6	(a, b, c)
Excavation Inventory No	9/2/98
Substance	Carnelian
Period	Jemdet Nasr
Dimensions	Length: 2, 1 cm; Diameter: 1, 1 cm
Description	There are notches on the body part, bounded by upper and lower linear bands. It may have a function related to agriculture or agricultural products. A hole was drilled from the top and bottom for the threading.
Similar Examples	





a b c

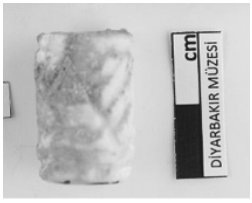
Figure and Drawing No: 7	(a, b, c)
Excavation Inventory No	5/1/12
Substance	Serpantin
Period	Jemdet Nasr
Dimensions	Length: 2.5 cm; Diameter: 1.8 cm
Description	A long line divides the middle of the seal into two. To the left and right of the line are short engraved lines.
Similar Examples	DFrankfort, 1955: Plate 17 (No: 176); Frankfort, 1955: Plate 30 (No: 301).

a b c

Figure and Drawing No: 8	(a, b, c)
Excavation Inventory No	5/70/79
Substance	steatite
Period	Jemdet Nasr
Dimensions	Length: 3, 2 cm; Diameter: 1,6 cm
Description	Rope holes were drilled in the upper and lower parts of the neck. In the vertical and lower part of the seal, a spool form is molded.
Similar Examples	Collon, 1987: 22; Fankfort 1955: plate 8 (No: 52); Louvre Museum (https://commons.wikimedia.org/wiki/File:Poterie_d%C3%A9cor_incis%C3%A9_Hassuna_Louvre_28122017_2.jpg)

a b c

Figure and Drawing No: 9	(a, b, c)
Excavation Inventory No	12/246/77
Substance	Bronze
Period	Jemdet Nasr
Dimensions	Length: 2, 4 cm; Diameter: 0.7 cm
Description	The design shows four different panels between the boundary bands. A hole was drilled from the top to the rope. The upper and lower parts are engraved.
Similar Examples	Von der Osten 1934: plate VIII-70



a b c

Figure and Drawing No: 10	(a, b, c)
Excavation Inventory No	9/15/96
Substance	Limestone
Period	Jemdet Nasr
Dimensions	Length: 2 cm; Diameter: 1, 2 cm
Description	There are in-line hatched shapes in triangular form. May symbolize temple and agriculture. In the upper part, rope holes were drilled to carry the neck. In the vertical and lower part of the seal, a spool form is molded.
Similar Examples	Frankfort, 1955: Plate 20 (No: 209)

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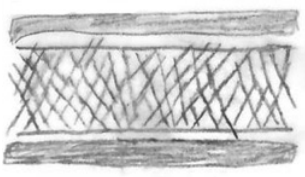
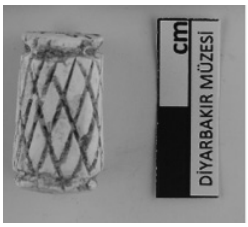
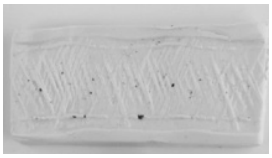
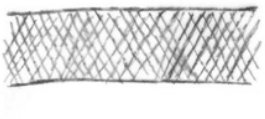



a b c</td></tr>
<tr><td>Figure and Drawing No: 11</td><td>(a, b, c)</td></tr>
<tr><td>Excavation Inventory No</td><td>22/59/10</td></tr>
<tr><td>Substance</td><td>Serpentine</td></tr>
<tr><td>Period</td><td>Jemdet Nasr</td></tr>
<tr><td>Dimensions</td><td>There is a wide cross scan with horizontal bands at the top and bottom. In the upper part, rope holes were drilled to carry the neck. In the vertical and lower part of the seal, a spool form is molded.</td></tr>
<tr><td>Similar Examples</td><td>Frankfort, 1955: Plate 8 (No: 57); Von der Osten, 1934: plate I.</td></tr>
<tr><td colspan="2"> 



a b c</td></tr>
<tr><td>Figure and Drawing No: 12</td><td>(a, b, c)</td></tr>
<tr><td>Excavation Inventory No</td><td>14/14/90</td></tr>
<tr><td>Substance</td><td>Chlorite</td></tr>
<tr><td>Period</td><td>Jemdet Nasr</td></tr>
<tr><td>Dimensions</td><td>Length: 1, 6 cm; Diameter: 0, 7 cm</td></tr>
<tr><td>Description</td><td>The cylinder seals evoke examples of Hittite clothing. In the upper part, rope holes were opened in order to be carried in the neck. The vertical and lower part of the seal is molded in the form of a reel.</td></tr>
<tr><td>Similar Examples</td><td>Marcus, 1989: 59; Von der Osten, 1934: 132.</td></tr>
</table>

a b

Figure and Drawing No: 13	(a, b)
Excavation Inventory No	45/14/10
Substance	Bronze
Period	Jemdet Nasr
Dimensions	Length: 3 cm; Diameter: 1.8 cm
Description	It is a square or X symbol with dots in it. In the upper part, rope holes were drilled to carry the neck. In the vertical and lower part of the seal, a spool form is molded. Here, without touching the clay, the rope may be wrapped around the seal, holding the rope with the right and left hands and rounding the seal with the clay.
Similar Examples	Collon, 1987: 111; Pittman and Aruz, 1987: 54.