

**A SELECTION OF UNPUBLISHED LEAD SEALS FROM THE
GAZIANTEP ARCHEOLOGICAL MUSEUM: SEALS ISSUED BY
STATE OFFICIALS**

**GAZIANTEP ARKEOLOJİ MÜZESİ'NDE BULUNAN
YAYIMLANMAMIŞ KURŞUN MÜHÜRLERDEN BİR SEÇKİ:
DEVLET GÖREVLİLERİ TARAFINDAN DARP EDİLMİŞ
OLANLAR**

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Öz

Fırat nehrinin batı kıyısında, Samsat'a yakın stratejik bir noktada bulunan Gaziantep şehri ticaret yolları bakımından da önemli bir noktada yer almaktadır. Müze'de yaklaşık olarak 120 mühür bulunmaktadır¹ Mühür sahipleri arasında doğrudan merkezi idareye bağlı olanlar ile bölgesel sivil yöneticiler, askeri yöneticiler, din adamları ve özel kişilere ait mühür örneklerine de sıklıkla rastlanmaktadır. Bu makalede sadece merkeze bağlı devlet görevlilerine bağlı olan mühürlerden bir seçki sunulması amaçlanmıştır. Bu örnekler günümüze kadar çıkmış yayınlarda özellikle paralellere az rastlananlar arasından seçilmiştir. Mühürlerin, grekçe büyük harf yazıları Athena yazı karakterinde, küçük harfler ise Grekçe Unicode karakteriyle yazılmıştır. Katalog düzeninin bir satırı da mühür için önerilen tarihe ayrılmıştır. Bunun sonrasında katalog *obverse* (*obv.*: ön yüz), *reverse* (*rev.*: arka yüz) olarak verilmektedir. Bilinenin tekrarından kaçınılması amacıyla grekçe kitabelerin İngilizceye çevrimi bir çok uluslararası yayında da olduğu gibi gözardı edilmiştir, ancak unvan ve görevler için dipnotlar eklenmiştir. Yapılan çalışmalarda

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eserlerin buluntu yerleri tüm Anadolu müzelerinde olduğu gibi genel olarak belli değildir. Buluntu yeri belli olan bir grup (1.6.92'den 10.6.92'ye dek olan toplam 10 mühür) aynı *boulloterion* ile basılmış olmalıdır. Bu grubun buluntu yeri olarak müzeye sıklıkla eser getirilen nekropolis alanı olan Kurtini olması burada bir özel arşivin bulunması olasılığını akla getirdiği için ilgi çekicidir.

Anahtar Kelimeler: *Kurşun mühür, Gaziantep, devlet görevlileri, Bizans mühürleri, sicilografı*

Abstract

Gaziantep had a permanent role in trade routes, its proximity to Samasota and setting on the west of Euphrates was also played an important role. Gaziantep Archeological Museum has 120 seals, including the seals belong to state officials, provincial and military officials, ecclesiastical seals and anonymous seals. In the presentation of the seals we used Athena font for capital letters and Greek Unicode in small letters. Besides, a line in the catalogue dedicated to the proposed date for the seal. Since we avoid to repeat the well known fact we avoid to translate the Greek inscription into English, but instead we put a footnotes for the titles and dignities. Unfortunately, as always the case in Anatolian museums we do not have any answer for the finding places of the seals, since most of them bought or confiscated by the museum is also applicable for Gaziantep Museum. Only we have an idea the inventory numbers (1.6.92 to 10.6.92) most probably struck with the same *boulloterion*. According to the museum records these seals came from the necropolis area known as Kurtini and one may consider the existence of a private archive in the same spot.

Keywords: *Lead Seal, Gaziantep, state officials, Byzantine seals, sigillography*

Introduction

Gaziantep, set on the west bank of Euphrates, near to Samasota had a strategic role for trade routes. The city was established by the Romans in modern Dülük and was called *Antiochia ad Taurum*. After the end of the central Roman administration, the city became the part of the Kingdom of Commagene. Gaziantep is mentioned by Ptolemy and Pliny the Elder in his Natural History (23-79 AD).² The city was conquered by the Arabs under the rule of Chalif Omer bin Hattab in 636. In the following centuries Dülük became less important in terms of trade and cultural life. Finally, the whole district was captured by the Seljuks after Manzikert (1071).

General Information on the Collection and Catalogue:

The sigillographic collection preserved in the Gaziantep Archeological Museum consists of approximately 120 lead seals. The catalogue of seals issued by provincial and central administrators includes seals by civil, as well as military officials.

1) Gregorius, Doukas (family name of *doux*)³

Inventory Numbers and Measurements:

1.6.92; (Dia.: 30.5x28.5/35 W.: 18 gr)

2.6.92; (Dia.: 28.5x29.5/3.5 W.: 17.7 gr)

3.6.92; (Dia.: 29x28.5/4 W.: 19.5 gr)

4.6.92; (Dia.: 28.5x30.5/3.5 W.: 17.7 gr)

5.6.92; (Dia.: 28.5x30.5/3.5 W.: 14.7 gr)

6.6.92; (Dia.: 28.5x29.5/3 W.: 15 gr)

7.6.92; (Dia.: 29.5x30./4 W.: 19.1 gr)

8.6.92; (Dia.: 29x30/4 W.: 18.7 gr)

9.6.92; (Dia.: 29x30.5/3.5 W.: 14.8 gr)

² Pliny the Elder, **Natural History**, in <http://www.perseus.tufts.edu/hopper/searchresults?target=en&inContent=true&q=antiochia+ad+taurum&doc=Perseus%3Atext%3A1999.02.0137>

³ *Doux*: leader, general.

10.6.92 (Dia.: 29x29.5/3.5 W.: 19.3 gr)

Unpublished.⁴

Parallels: Berlin; Manisa Museum Inv.No.: 7340; Sofia Museum; Munich, Staatliche Münzsammlung Museum; Zarnitz, Inv.No.: 190 and 216; Malatya Museum Inv.No.: 4225-4226; Adıyaman Museum, Inv.No.: 5304.

Date: 11th century.

Figures: 1-10.

These seals belonging to Gregory (*doux* or member of the Doukas family) were all found at the necropolis of Kurtini, by a collector, who later sold them to the museum. The weight of all the seals varies, but their diameters are almost equal. The lightest one is 14.8 gram while the heaviest one is 19.5. On account of their diameter these seals seem to fall into two groups: those with 3.5 and those with 4 mm in diameter respectively. So, it is possible to claim that they come from the same mint. All these indicate that this group of seals originally belonged to a state or private archive. Since, after the battle of Manzikert the territory was no longer under the Byzantine rule, the archive might be a private one. In the light of seven published seals belonging to the same Gregory as listed in the *Prosopography of the Byzantine World*⁵ it looks certain that these can be divided into two groups. What distinguishes these two groups is the orthography of the word *martyros*. In the first group the word *martyros* is abbreviated as *martyr*; while in the second group this word is written in full.

Our specimens from the Gaziantep museum belong all to the second group, which, so far was underrepresented. In fact, only, two seals of the second group had been published. One of them was published by Jordanov in private collection in Sofia and the other is in Fogg collection (no: 708)⁶.

The prosopographic study by Demetrios Polemis on *The Doukai*⁷ does not

⁴ Editions: Claudia Sode, *Byzantinische Bleisiegel in Berlin*, 2, Bonn, 1997, no: 347; Ivan Jordanov, *Corpus of Byzantine Seals From Bulgaria*, Volume II, Sofia, 2003, no: 199; J.Cl. Cheynet, "Les sceaux byzantins du musée de Manisa", *Revue des Etudes Byzantines*, 56, p.265; J.Cl. Cheynet - E. Erdoğan - V. Prigent, "Les Sceaux Byzantins du Musée d'Adıyaman", *Studies in Byzantine Sigillography* 12, Jean-Claude Cheynet and Claudia Sode, De Gruyter, 2016, p.100-101; *idem*, "Sceaux des Musées de la Turquie Orientale: Karaman, Nevşehir, Malatya, Maraş", *Revue des Etudes Byzantines*, 74, 2016, 291- 292; A.K. Wassiliou, "Siegel in Kopie und Fälschung", *Kopie und Fälschung*, Christian Gastgeber, Graz, 2001, p.137-139, no: 41.

⁵ <http://www.pbw.kcl.ac.uk/> 15.01.2018.

⁶ Published in electronic database of Dumbarton Oaks Byzantine Lead Seals collection.

⁷ Demetrios I. Polemis, *The Doukai: A Contribution to Byzantine Prosopography*, Athlone, California, 1968, p. 220.

include a Gregorios, -there is only a certain Gregoras, the second-born son of commander Konstantinos Doux (?-913)- who participated in a revolt and was killed in a clash before the Chalke gate in 913. Thus, our Gregorios may be a so far unknown member of this family or he may be an official who served simply as *doux*.

Obv.: Bust of St. Theodore holding a spear in his right hand and a shield in his left hand, flanked by inscription.

⊙ ΘΕΟ ΔΩΡΟ
‘Ο ἅγιος Θεόδωρος

Rev.: Inscription of seven lines. The text preceded by a decorative line.

—.—
+CON
ΓΡΗΓΟΡΙΟΝ
ΟΙΚΕΤΗΝCΩ
CONΛΟΓΤΟΝ
ΔΗΝΑΛΙΤΑ..
Μ..ΤΥΡ.Ε
Ο...Η

+ Σὸν Γρηγόριον οἰκέτην σῶσον, Λόγ(ε), τὸν Δοῦκα λιτα[ῖς] μ[άρ]τυρ(ος)
[Θ]εο[δῶρ]ου.

2) Michael Marachas, *protospatharios*⁸ and *basilikos pronoetes*⁹ of the *ktemata* of the *kouratoria*¹⁰ (of the church) of Antiphonetis:

Inventory Number: 9.28.07

Dia.: 30.5x31.5/4 mm W.: 21.5 gr.

Unpublished.¹¹

Parallels: None.

⁸ *Protospatharios*: lit. means the first sword-bearer, imperial or private bodyguard.

⁹ *Basilikos pronoetes*: lit. administrator or supervisor of estates.

¹⁰ *ktemata* of the *kouratoria*: head of the estate of imperial monastic (?) institution.

¹¹ Editions: Jean-Claude Cheynet, "Sceaux byzantins des musees d'Antioche et de Tarse", *Travaux et Memoirs*, 12, 1994, p.403, no: 21; Werner Seibt, *Die Byzantinischen Bleisiegel in Osterreich*, 1. Teil, 1978, 238-239, no: Mech. 21.

Date: 11th century.

Figure: 11.

Obv.: Inscription of six lines. The text is preceded by a decorative line.

— —
 ΚΕΡΘ
 ΤΩCΩΔ,
 ΜΙΧΑΗΛΑ
 CΠΑΘCΡ
 ΠΡΟΝΗ
 Τ / —

Κ(ύ)ρ(ιε) β(οή)θ(ει) τῶ σῶ δ(ούλω) Μιχαήλ (πρωτο)σπαθ(αρίω) (καὶ)
 β(ασιλικῶ) προνοητ(ῆ)

Rev.: Inscription of six lines. The text preceded and followed by a decorative line.

— —
 ΤΩΝΚΤ,
 ΜΑΤΩΝΤ/
 CΡCΤΘΑΝΤ/
 ΦΩΜΗΤΘ
 ΤΩΜΑΡΑ
 —X /—

τῶν κτ(η)μάτων τ(ῆ)ς κ(ου)ρ(ατωρεία)ς Ἄντ(ι)φῶνητ(οῦ) τῶ Μαραχ(ᾶ).

Anna Comena mentions the church of Christ Antiphonites in Constantinople and Michael was obviously the *pronoetes* of the land estates belonging to this church.¹² Antiphonetes is an epithet of Christ meaning the one who voices the opposite side or the rebuttal.¹³ The image of Christ Antiphonites was used by Empress Zoe (1028-1050) on her coinage.

3) Basileios Apokapes, *proedro*¹⁴ and *doux*

Inventory Number: 2010.2.18

Dia.: 32.5x34/5 mm W.: 21 gr

¹² **The Alexiad of Anna Komnena**, translated by E.R.A. Sewter, Penguin Books, London, 1969, p.186.

¹³ <http://www.metropolitan.org/art/collection/search/466046> (11.12.2016).

¹⁴ *proedros*: high ranking administrator.

Unpublished.¹⁵

Editions:-

Date: 11th century.

Figure: 12.

Obv.: Bust of St. Basileios

–CI ΛΙ Ο..

[Ὁ ἅγιος Βα]σίλιο(ς).

Rev.: Inscription of five lines.

+Κ Ε Ρ Ο Θ
Β Α C I Λ Ι Ω
Π Ρ Ο Ε Δ Ρ Ω
Σ Δ Θ Κ Ι Τ Α Π
Ο Κ Α Π

Κύριε βοήθει Βασιλείω προέδρω (καὶ) δουκὶ τ(ῶ) Ἀποκάπ(η)

Basileios Apokapes is a well-known figure who has been mentioned in numerous sources and attested on many seals which present every step of his career. One cannot specify at what exact date Basileios got the dignity of *proedros* but we know that in 1059 he was already *magistros* and that later during the reign of his close friend Romanus IV Diogenes, he was offered the title *proedros*. On the specimen kept in the Theodoridis collection, the title of the Basileios is *protoproedros* and *doux* of *Edessa*. The obverse is exactly the same with our specimen, i.e bust of St. Basil's with inscription. On the other hand, the reverse is different and he still had the title *proedros* and *doux* and our specimen should belong to an earlier phase of Basileios' career.¹⁶

¹⁵ Parallels: K.M.Konstantopoulos, *Byzantiaka Molydoboulla tou en Athenais Ethnikou Nomismatikou Mouseiou*, Athens, 1917, p. 52, no. 173; Dumbarton Oaks Collection BZS.1958.106.4763, <http://doaks.org/resources/seals/byzantine-seals/BZS.1958.106.4763> (10.05.2016); J.-Cl. Cheynet, "Le sceaux de la collection Khoury", *Revue Numismatique*, 159, 2003, no.7; J.Cl. Cheynet - D. Theodoridis (Eds.), *Sceaux Byzantins de la Collection D. Theodoridis, Les sceaux patronymiques*, Monographies 33, Paris, 2010, D. Theodoridis Collection, inv. 550, p.26-28, no. 14; Ivan Jordanov, *Corpus of Byzantine Seals from Bulgaria*, I, Sofia, 2003, p.44; Michael Grünbart, "Die Familie Apokapes im Lichte neuer Quellen", *Studies in Byzantine Sigillography*, 5, ed. Nicolas Oikonomides, Dumbarton Oaks, Washington D.C., 1998, p.38.

¹⁶ Michael Attaleiates, *The History*, translated by Anthony Kaldelis and Dimitris Krallis, Dumbarton Oaks Medieval Library 16, 2012, 83.11-63.2.

4) Christophoros Mytilenaios, *protospatharios*, *krites*¹⁷ of the hippodrome of the Anatolikai

Inventory Number: 7.38.95

Dia.: 29.5x32/3.5 mm, W.: 16.4 gr

Editions: Unpublished.¹⁸

Date: Second half of the 11th century.

Figure: 13.

Obv.:

+ΚΕΡΟ
ΘΕΙΤ
CΩΔΣΛ.ΧΡ.
ΤΟΦΟΡ.Ρ
CΠΑΘ.

Κύριε βοήθει τῷ σῷ δούλῳ Χριστοφόρῳ βασιλικῷ πρωτοσπαθαρίῳ

Rev.:

.....
..Τ.ΙΠΠΟ
ΡΟΜΚ.ΤΩΝ
.ΝΑΤΟΛΙΚ.
ΤΩΜΙΤΥΛΗ
ΝΑΙΩ
.

κριτῆ ἐπὶ τοῦ ἵπποδρόμου καὶ τῶν Ἀνατολικῶν τῷ Μυτιληναίῳ.

The editors of *BBO* II, A.-K. Wassiliou and W. Seibt refer also another

¹⁷ *krites*: lit. judge

¹⁸ Parallels: (1) The Geneva Museum of History and Art, no. CdN 2004-409, Jean-Claude Cheynet and Maria Campagnolo-Pothitou, *Sceaux de la Collection George Zacos au Musee d'Art et d'Historie de Geneve* 2016, no. 108, p. 130; See also A.K., Wassiliou - Werner Seibt, *Die byzantinischen Bleisiegel in Österreich, 2. Teil: Zentral-und Provinzialverwaltung*, Vienna, 2003, 200, note. 333 (number 198)(abbreviated as *BBO* II).

seal belonging to the same Christophoros Mytilenaios, on which, however, he is mentioned as *protospatharios* and *krites of Mesopotamia*.¹⁹ Wassiliou and Seibt also mention another seal belonging to Christophoros kept in Zacos collection, most probably this must be the same seal that is today at the Geneva Museum of History of Art. In this seal Christophoros has the exact the same titles as on our specimen.

There are two different opinions concerning the identification of the owner of this seal. According to Wassiliou and Seibt, the owner of the seal that they publish should not be identified with the poet Christophoros Mitylenaios, but most probably belongs to a namesake of the same family. On the contrary, Cheynet and Campagnolo-Pothitou in their recent publication of the sigillographic collection at the Geneva Museum of History of Art do not excluded an identification of the owner of these seals with the poet Christophoros Mitylenaios.²⁰

5) Ioannes, *protospatharios*, *kensor* and *anagrapheus* of the Thrakesioi

Inventory Number: 8.38.95

Dia.: 25.5x25.5/4 mm, W.: 13.6 gr

Edition: Unpublished²¹

Date: 1042.

Figure: 14.

Obv.: Bust of Virgin Hodegetria with infant Christ in her left arm; sigla on either side.

MHP
Θ
Μήτηρ Θεοῦ

¹⁹ A.K.Wassiliou, W.Seibt, **Die byzantinischen Bleisiegel in Österreich, 2, Zentral-und Provinzialverwaltung**, Österreichische Akademie der Wissenschaften, Vienna, 2004, 200, no: 334, 202, no: 342.

²⁰ J.Cl.,Cheynet – M.M. Campagnolo-Pothiou, **Sceaux de la Collection George Zacos au Musee d'Art et d'Historie de Geneve**, Milan, 2016, 130, no: 108.

²¹ Parallels: M.L. Zarnitz collection: ed. Werner Seibt and M.L. Zarnitz, **Das Byzantinische Bleisiegel als Kunstwerk**, Vienna, 1997, 89-90, no: 2.2.10; K.M.Konstantopoulos, *Byzantiaka Molydoboullatou en Athenais Ethnikou Nomismatikou Mouseiou*, Athens, 1917, no: 130; Claudia Sode,

Rev.: Inscription of six lines

ΙΩ
ΑCΠΑΘ.
ΚΕΝCΟΡC
ΑΝΑΓΡΑΦ
ΤΩΝΘ..
ΚΗC.

Ιω(άννη) (πρωτο)σπαθ(αρίω) κένσορ(ι) (καί) ἀναγραφ(εῖ) τῶν Θ[ρα]
κησ(ίων)

Sode's example might be from the same boulloterion.²² A very similar seal appeared in also in the Auction catalogue,²³ but there is no further information about Ioannes. The seal that published by Seibt and Zarnitz comes from the same boulloterion with our specimen.²⁴

Conclusion

This brief catalogue of the lead seals from Gaziantep Archeological museum can be accepted as preliminary study of a further more detailed analysis which will help to understand the administrative and cultural life of the province during the Byzantine period. It is possible to claim that the city of Gaziantep was one of the major cities not only in the Byzantine period but also during the Turkish period, played an significant role in provincial and central administration. During the Byzantine period it was an eminent part of the trade routes and cultural life of the state. As one may realize most of the specimen that we have already examined in this paper belong to the 11th century. Under the light of historical evidence the city was conquered by the Arabs in the first half of 7th century and then obtained by Byzantines again until the final capture by the Seljuks after Manzikert. Having numerous lead seals after or the same period of its final conquest by the Seljuks can be considered as the evidence of a private archive. In addition, just like the other museum seal collections the exact origin are still unknown for sure, since very few of them acquired from excavations.

²² Claudia Sode, *Byzantische Bleisiegel in Berlin II*, Bonn, 1997, 193, no: 368

²³ Münz-Zentrum, Auktion 68 (25-27 April 1990, no: 1502).

²⁴ Werner Seibt and M.L. Zarnitz, *supra*.

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<http://www.perseus.tufts.edu/hopper/>



F.1- Inv. No: 1.6.92 Gaziantep Archeological Museum



F.2- Inv. No: 2.6.92 Gaziantep Archeological Museum



F.3- Inv. No: 3.6.92 Gaziantep Archeological Museum



F.4- Inv. No: 4.6.92 Gaziantep Archeological Museum



F.5- Inv. No: 5.6.92 Gaziantep Archeological Museum



F.6- Inv. No: 6.6.92 Gaziantep Archeological Museum



F.7- Inv. No: 7.6.92 Gaziantep Archeological Museum



F.8- Inv. No: 8.6.92 Gaziantep Archeological Museum



F.9- Inv. No: 9.6.92 Gaziantep Archeological Museum



F.10- Inv. No: 10.6.92 Gaziantep Archeological Museum



F.11- Inv. No: 9.28.07 Gaziantep Archeological Museum



F.12- Inv. No: 2010.2.18 Gaziantep Archeological Museum



F.13- Inv. No: 7.38.95 Gaziantep Archeological Museum



F.14- Inv. No: 8.38.95 Gaziantep Archeological Museum

