

Assyromania and More

In Memory of Samuel M. Paley

Edited by Friedhelm Pedde
and Nathanael Shelley

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Samuel M. Paley (October 15, 1941 – March 31, 2010)

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Objects of Anatolian Origin in the Buffalo Museum of Science

Elif Genç
Adana, Turkey

The Buffalo Museum of Science has a number and variety of object collections including an important seal collection of Near Eastern origin that was sent to the museum during World War II. This seal collection is composed of 435 cylinder and stamp seals in total. Most of these are of Mesopotamian and Syrian origin while some others belong to Iranian, Anatolian, Egyptian, and East Mediterranean cultures. These seals are from different periods, dating from 4th millennium BC to the beginning of Middle Ages, but these massive and diverse seal collections have not been published comprehensively yet.[1] In 1983, Professor Edith Porada and Professor Samuel M. Paley started a project to publish the seal collections in the Buffalo Museum of Science, however the project remained incomplete at the time of Professor Porada's passing. In 2008, after 25 years, Dr. Paley restarting the project and invited my participation but the project was again halted when Dr. Paley suddenly passed away in 2010. Completion of this project is our fidelity to Prof. Paley who lucubrated much on this project. I feel honored and sorrow by carrying on and publishing this study in a book arranged in his name.[2]

Three stamp seals and one steatite lead figurine mould from the seal collections of the Buffalo Museum of Science, all of them with Anatolian origin, form the subject of study that will be introduced here.[3]

Stamp Seals (Figures 1–3)

Stamp seals are generally composed of string-hole-handled and disc-based seal types. These type of seals were first evaluated by Hogarth under the subtitle of "handled" as "knobs" and "hammers".[4] Handled and cone-like-topped, disc-based, and hammer-headed stamp seals are indigenous to Anatolia.[5]

a) Museum inv.no: C-15799, Height: 2.96 cm, limestone, pale yellowish brown 10 YR 6/2 is lent by E. de Lorey in 1939, October 11th, and purchased by museum director C.J. Hamlin in 1946. **(Figure 1)** It is handled with a string-hole and hammerhead and its edges are concave and disc based. The handle immediately under the hammerhead narrows towards the disc base and is short. The stem of the hammer handle is facetted with seven sides. The edge of the disc base is concave. A whirlpool motif is engraved on the base.

b) Museum inv.no: C-19870, Height: 3.3cm, Serpentine/chlorite schist, olive black 5Y 2/1, FOH (1958), June 1984. **(Figure 2)** It is string-hole-handled and cone-like-topped, and disc-based. The handle is decorated with three parallel strips. The handle is widens towards the disc base. Four animal figures are engraved on the surface. At the bottom, there is a bull collapsed and turning its head back, on

[1] In 1944, a part of the seal collection was published by Dr. Harald Ingholt in Buffalo Museum of Science Journal, Inghold,1944, 2–12.

[2] Under the leadership of Prof. Paley, I had the opportunity to study at the Buffalo Museum of Science. I thank the Curator of Collections Kathryn H. Leacock from Buffalo Museum of Science, Prof. Peter F. Biehl, University at Buffalo, the State University of New York, Department of Anthropology, and Collector Anette Cravens. I also thank Prof. Holly Pittman from the University of Pennsylvania, from whom I benefited by her knowledge and experience during my stay as a visiting scholar at University Museum of Pennsylvania.

[3] This study was presented in 2009 at Kütahya Dumlupinar University Archaeology Symposium II.

[4] Hogarth 1920, 20–22, Figs. 18,20.

[5] Özgüç 1968, 6; Özgüç 1971, 9.

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top of it stands a lion with its claws extended towards the bull and positioned to attack, and above the lion there are two birds opposite of each other spreading their wings.

c) Museum inv.no: C-15800, Height:1.93 cm, limestone, grayish orange 10 YR 7/4, C.T. Loo, October, 11, 1939. **(Figure 3)** It has a handle with a string-hole and is round-based. Two figures are engraved on its base. At the bottom, there is a lion in a crouching position with open jaws and right above the lion there is a bird, though it is roughly detailed. The wings of the bird are defined by marks and it is portrayed as perching.

Seal C-15799 is in the group of hammer-headed seals and is superficies edged and the edges converge into a concave base.[6] Similar types of seals are distributed in museums around the world today.[7] Additionally, similar types have also been found in systematic excavations in Anatolia.[8] They are made of different kinds of materials such as silver, bronze, hematite, and limestone. The Buffalo seal is made of limestone. Even though the seal forms are similar, the stamp motifs are different. On the seal surface that is surrounded by band motifs, human figures sitting in front of a vase are engraved,[9] which are well known from Assyrian Trade Colony Period,[10] and Old Hittite Period seals.[11] A whirlpool motif is present on the surface of the Buffalo seal. This motif also appears in a variety of types in the Assyrian Trade Colony Period.[12] Seal C-19870 has a cone-handle and is disc-based. This type of seal forms the 18th century BC Anatolian characteristic seal type and is seen more frequently than the hammer-headed seals. There are four animal figures: a lion, a bull, and two heraldic birds, on its surface, where there are lion and bird motifs on seal C-15800. These figures are especially bordered by simple dot and chain motifs in the late phase of the Assyrian Trade Colony Period.[13] These seals represent Hittite stamp seals and dated to the late phase of the Assyrian Trade Colony Period with respect to their seal types and stamp motifs, before the Old Hittite Period.

Lead Figurine Mould (Figure 4)

A purchased Steatite lead figurine mould was transferred to the museum in 1947. Moulds of this type are well-known artifacts in Anatolia. [14]

Museum env.no: C-15781, steatite mould, Height: 5.5 cm, Width: 4.7 cm, purchased by E.de Lorey, October 2, 1947, Paris. One side of this steatite mould is concave while the other side is convex and flat looking. There are negatively engraved figures on the concave side of the mould. These figures are composed of a god, a goddess, a female child, and an antelope, and they resemble a pantheon. The god figure has a high head, huge ears, eyes and nose, a narrow face, and beard. His narrow shoulders are lowered and his hands are extended forward. In his hand, he has a long thin spear/arrow extending towards the right. He has a belt on his waist and a long skirt. The goddess figure has a semicircular head, curly hair going down toward her cheeks, huge eyes, nose, a narrow chin, and has a long neck. She has narrow and low shoulders and is holding a female child with her two hands. Just like the god, she has a long skirt widening towards her feet from her waist and it is divided in two from middle. The female child that the goddess is holding resembles the goddess. The child is bringing his hands together

[6] Hogarth 1920, 22, Fig. 20-C.

[7] Delaporte 1923, 202, Pl. 101 Fig. 6a, (A.1034) Museum of Louvre; Osten 1934, 57, Pl XXV, Fig. 380 the E.T. Newell Collection; Gordon 1939, 25, Pl. IX, Fig. 72 the Walters Art Gallery; Boehmer and Güterbock 1987, 29, Figs. 8–10.

[8] Koşay 1938, Pl. XLVII Al.A89; Beran 1967, Pl. 9 Kat. 95; Dinçol and Dinçol 2008, 20, Pl. 1 Kat. 13, Bo 85/479, Temple 5 (16th century BC).

[9] Delaporte 1923, Pl. 101 Fig. 6b; Osten 1934, Fig. 380; Boehmer and Güterbock 1987, Figs. 8–10.

[10] Özgüç 1968, 7, Pl. XVIII-F; Boehmer and Güterbock 1987, Taf. VIII-74; Alp 1994, 158 Fig. 42, Pl. 53/128.

[11] Osten 1937, 214, Fig. 251 (d975), 224: the border consists of a seated figure before a vessel.

[12] Özgüç 1959, 46, Pl II (c) the animal head move the same direction around the central point, this motif appears in Kanish Karum levels II and Ia: 48, Pl. IV (a).; 1968, 7, Pl. XXXVII, Figs. 1–2,5; 1977, 379, Pl. XIX Fig. 50; Boehmer and Güterbock 1987, Pl.XLI, Nr. 321 Karum Hattush; Alp 1994, 62, Pl.129, Figs. 393–396; Omura 2000, 27, Figs. 57–59.

[13] Özgüç 1953a, 97, Pl. LV, Figs. 521, 524–525; Özgüç 1959, Pl. IIa, Pl. Vlb,d, Pl. VIIa; 1968, 8; Pl. XXXII; Beran 1967, Fig. 69; Boehmer and Güterbock 1987, Figs. 62–63, Figs. 68–69 (Karum Hattush).

[14] Emre 1969; 1971; 1993; 2007.

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and bending towards the god. There is an antelope with its head turned backwards between the god and the goddess. It has its horns extending back, has huge eyes, a tall neck, well defined front legs, and a roughly engraved body.

The lead figurine and moulds that were observed in detail by Prof. Dr. Kutlu Emre, were mostly uncovered in areas of daily life.[15] These are said to be protector gods of family members. Their one side is engraved, and the other side is flat. Therefore, they are thought to be used as religious objects at home with one side being seen.[16] The lead figurine and moulds that are featuring a pantheon are made in similar styles and have several types: child/no child, and antelope/no antelope.[17] The gods and the goddesses on the lead figurines are defined by the weapons or the animals that are on the lead figurines with them; however, most of the gods and the goddesses cannot be identified.[18] The god is holding a long thing spear/arrow. The god with the spear can be considered in the group of "The god with the spear and his family" of K. Emre.[19] Between the god and the goddess stands an animal resembling an antelope. The antelope/gazelle is the animal of the god Amurru and has a relation with the god holding an antelope standard.[20] It is expressed that the goddess depicted with child/no child, and/or dressed or nude, may represent one goddess—"the mother of all gods"[21]—or each goddess[22] separately.

Since the end of 3rd millennium BC, the lead figurines are thought to have spread in large areas through commerce and traders,[23] and to have been used until the late phase of Assyrian Trade Colony Period in the first quarter of 2nd millennium BC. After this period the lead figurines were not used.[24] The lead figurines especially reflecting the pantheon are dated to the late phase of the Assyrian Trade Colony Period.[25] By means of trading many Northern Syrian-Mesopotamian cultural factors have been shaped and developed with Anatolian craft and led to subsequent Hittite craft like the cylinder seals that were produced in native manner.[26] The lead figurines and stone moulds led to the development Hittite art as well as the manner that the pantheons were depicted.[27] The lead figurines and moulds containing a pantheon were found in Kültepe (mostly)[28], Alisar,[29] and Seyitomer[30], and were produced in Anatolia.

In conclusion, the three stamp seals in the Buffalo Museum of Science and the lead figurine mould can be dated back to late phase of Assyrian Trade Colony Period and these were well-known Anatolian art artifacts in the first quarter of 2nd millennium BC, especially in 18th century BC.

[15] Özgüç T. 1959, 52–53; Emre 1971, 154.
[16] Emre 1971, 153–154.
[17] Emre 1971, Pl. VI–VII, 1–2.
[18] Emre 1971, 155–156.
[19] Emre 1971, 139,142, Fig. 22.
[20] Özgüç 1965, 20; Emre 1969, 167–168.
[21] Özgüç 1953b, 294; Özgüç, T. 1959, 53.
[22] Emre 1971, 155–156.
[23] Canby 2003, 173; Efe 2006, 301.
[24] Emre 1971, 153.
[25] Emre 1971, 139–143.
[26] Özgüç, T. 1953, 70; Özgüç 1965, 3; 1968, 6.
[27] Özgüç, T. 1953, 70; Özgüç 1968, 6; Emre 1971, 154–155.
[28] Özgüç, T. 1953, 69–70; 1959, 52–53; Emre 1969, 164–165, Pl. I,a–b; 1971, Pl. VI-3, Pl. VII-2; 1993, 171,173 Fig. 3; 2007, 135, Fig. 1.
[29] Osten 1937, 191–192, d154, e916.
[30] Bilgen et.al. 2010, 348.

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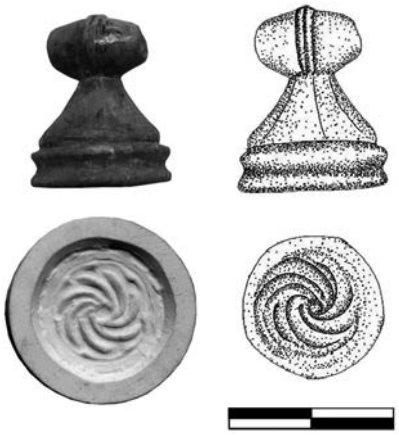


Figure 1. C-15799.



Figure 2. C-19870.



Figure 3. C-15800.

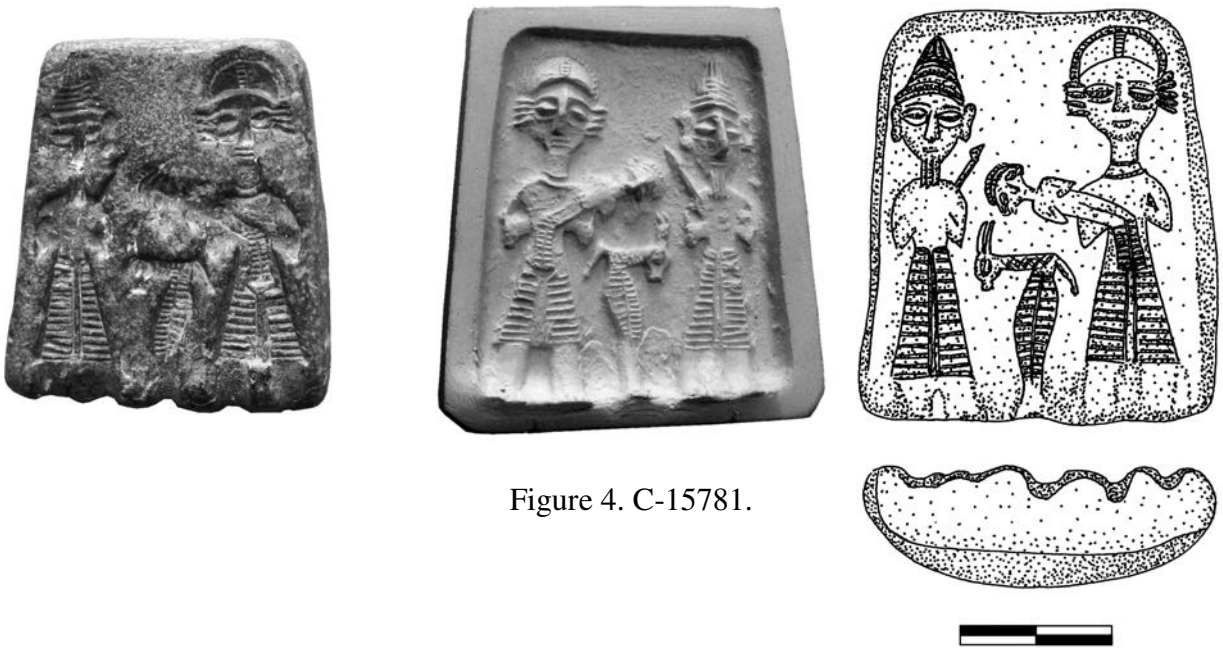


Figure 4. C-15781.

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