

SOMA 2015

Time, Space and People

**Proceedings of the 19th Symposium
on Mediterranean Archaeology**

edited by

Murat Arslan

Access Archaeology



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Proceedings Book of the 19th Symposium on Mediterranean Archaeology

“*Time, Space and People*”

Symposium Aims and Goals

The nineteenth annual meeting of the Symposium on Mediterranean Archaeology (SOMA) was held in Kemer/Antalya (Turkey) from the 12th to the 14th of November 2015. As it has been in the past, this symposium will continue to provide an important opportunity for scholars and researchers to come together and discuss their works in a friendly and supportive atmosphere. Our spectrum is growing wider due to the increased importance and knowledge of interdisciplinary works in today’s scientific era.

Sempozyumun Amacı

Akdeniz Arkeolojisi Sempozyumu’nun (SOMA) on dokuzuncu buluşması 12-14 Kasım 2015 tarihleri arasında Kemer, Antalya’da (Türkiye) gerçekleşmiştir. Geçmişte olduğu gibi, bu sempozyum akademisyenler ve araştırmacıların bir araya gelmesi ve çalışmalarını dostane ve destekleyici bir atmosfer içerisinde tartışmaları açısından önemli bir fırsat sağlamaya devam edecektir. Bugünün bilimsel çağında disiplinlerarası çalışmaların artan önemi ve bilgisine bağlı olarak vizyonumuz genişlemektedir.

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REPRESENTATIONS OF ANIMALS ON SO-CALLED NEO-HITTITE SEALS

NEO-HİTİT OLARAK ADLANDIRILAN MÜHÜRLERDE HAYVAN BETİMLEMELERİ

AGATA KUBALA *

Abstract: Among the decorative motifs engraved on seals produced in the territory of the so-called Neo-Hittite Kingdoms there are representations of animals. They are depicted singly or in groups consisted of two or more representatives of the same or of different species. Animals are often accompanied by filling motifs. Images of single animals, horned quadrupeds, lions and an ostrich appear in stamp seals with hammer-like and fist-shaped handles. Lions also appear in group scenes where they are accompanied by a recumbent or striding goat, birds of prey and a scorpion. Group scenes also contain images of horned quadrupeds and big birds of prey with lowered heads seated at their backs and representations of erect goats placed on either side of a tree. Another combination of animals is a cow suckling its calf. Not all iconographic motifs appearing on Neo-Hittite seals are a continuation of Hittite traditions in seal engraving. Neo-Hittite artists also made use of the rich artistic *oeuvre* of their Syrian, Hurrian and Assyrian neighbours. The combination of decorative motifs borrowed from different cultures within one seal is a consequence of the mixed ethnic composition of the inhabitants of the Neo-Hittite states for whom these seals were made.

Keywords: Neo-Hittite • Stamp Seals • Engraved Decoration • Images of Animals • Borrowing of Motifs

Öz: Neo-Hitit Krallığı olarak adlandırılan sınırdan üretilen mühürler üzerine kazınmış dekoratif motifler arasında hayvan tasvirleri vardır. Bunlar tek başına veya aynı ya da farklı türlerin iki ya da daha fazla tasvirlerinden oluşan gruplarda tasvir edilmektedir. Bu hayvanlar sıklıkla dolgu motifleri ile birlikte tasvir edilmiştir. Tekli hayvan figürleri, boynuzlu dört ayaklılar, aslanlar ve devekuşları, çekiç ve yumruk şeklindeki kollarıyla damga mühürlerde görünür. Aslanlar da yan yatan ya da yürüyen bir keçi, yırtıcı kuşlar ve bir akrebin eşlik ettiği grup sahnelerinde görünür. Grup sahneleri, boynuzlu dört ayaklılar ve ağacın her iki tarafında yer almış ayakta duran keçilerin tasvirleri ile sırtlarında oturan başı öne eğimli yırtıcı büyük kuşları da içerir. Hayvanların diğer kombinasyonu ise ineğin buzağısını emzirmesidir. Sadece Neo-Hitit mühürlerinde görünen tüm ikonografik motifler mühürlerin Hitit oymacılık geleneğinin bir devamı değildir. Ayrıca Neo-Hitit sanatçıları da onların Suriyeli, Hurrili ve Asurlu komşularının zengin sanatsal çalışmalarını kullanmışlardır. Bir nesne üzerinde farklı kültürlerden alıntı yapan dekoratif motiflerin gözlemlenebilir birleşimi, bu mühürlerin yapıldığı Neo-Hitit eyalet sakinlerinin karışık etnik birleşiminin etkisidir.

Anahtar Kelimeler: Neo-Hitit • Damga Mühür • Oyuma Dekorasyon • Hayvan Figürleri • Motif Alıntıları

Amongst the variety of decorative motifs engraved on seals produced in the territory of the so-called Neo-Hittite kingdoms in south-eastern Anatolia and northern Syria there are representations of animals in different poses¹. These are depicted singly or in groups consisted of two or more representatives of the same or different species usually accompanied by filling motifs. The primary sources of artistic inspiration for these motifs are found in Hittite art, which seems in this case to be the logical source of origin. However, other than Hittite prototypes for these motifs can also be noted, a consequence of the political situation, as well as social relations within the vast territory occupied by the Neo-Hittite states.

Images of single animals appear on stamp seals with hammer-like or fist-shaped handles where

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¹ The article presented here concerns only an aspect of the issue of iconography of the so-called Neo-Hittite seals. A dissertation discussing all the iconographic motifs on these seals see Kubala 2015.

the latter is a variant of the former, originating from Syria². I have found five such objects. In three cases we have horned quadrupeds (Figs. 1-3), two goats and a gazelle, on seals in the Ashmolean Museum. On one seal there is a lion (Fig. 4). One, now in the National Library in Paris, carries a running ostrich (Fig. 5).



Fig. 1



Fig. 2



Fig. 3

One of the goats is presented as recumbent (Fig. 1) while the two remaining animals stand quietly facing right (Fig. 2) or left (Fig. 3). Elements placed before the mouths of these animals may be interpreted as branches or small bushes, two of them already stripped of their leaves. They represent the typical food for these herbivores, which they eat in nature. Prototypes of goats standing before a bush or a small tree can be found primarily in Hittite glyptic. The stamp seal in the form of a button found at Hattusa and dating from the 13th century B.C.³ serves as an example. The scene depicted strongly resembles the decoration of the seal with the image of a gazelle (Fig. 3), one can even observe the same filling motif, a six-pointed star, placed above the animals' body. Analogies for the depictions on two other seals with images of standing and recumbent goats may also be found in Hittite glyptic art⁴.

Before a carnivorous predatory animal, a lion (Fig. 4), facing right with in front of its open mouth, is a head of a horned quadruped. Images of lions with slender bodies, massive necks and raised tails are known from both Hittite and Neo-Hittite reliefs⁵. However, neither Hittite nor Neo-Hittite art offer us images of lions in combination with the head of a horned animal. However, images of a horned quadruped's head placed near an open lion's mouth are known from an Anatolian cylinder seals found at Kaneš⁶ and from Hurrian glyptic art, as an impression from a cylinder seal found at Nuzi (Kerkuk) show (Popko 1992, Fig. 27 in the middle).



Fig. 4

Another seal is decorated with the depiction of a running ostrich (Fig. 5). This motif is undoubtedly of Assyrian origin. As Donald Matthews (1990, 104) has recognized, the classical form of this big bird is restricted to the reign of Tukulti-Ninurta I. Such a form of ostrich is visible on two cylinder seals found at Tell Fakhariyah dated to the reign of this Assyrian king⁷. The ostrich on this seal

² Hogarth 1920, 22.

³ Neve 1993, fig. 80.

⁴ cf. respectively Neve 1993, fig. 162; Güterbock 1967, fig. 37.

⁵ cf. Akurgal 1962, fig. 137 at the top.

⁶ Collon 2005, 188 Cat. no. 899.

⁷ cf. Matthews 1990, figs 397-398.

very much resembles its Assyrian prototypes, so, despite some differences (for instance two wings visible on our seal and only one usually carved on the Assyrian prototypes, an ostrich accompanied by its young and attacked by a hero on Assyrian objects), Middle Assyrian ostrich scenes found on cylinder seals dating from the 12th century B.C. it can be assumed, formed the model for this Neo-Hittite depiction.



Fig. 5



Fig. 6



Fig. 7

One of the already presented seals, today in the collection of the Biblical Institute of the University of Fribourg, carries the image of a striding lion (cf. Fig. 4). In the other Neo-Hittite seals these predators also appear in group scenes combined with animals of different species. In such scenes the lions are usually accompanied by goats, birds of prey and a scorpion. Images of these animals occur on six stamp seals, five with hammer-like handles, the sixth is a scaraboid. On two seals, today in the Ashmolean Museum and in the National Museum of Aleppo (Figs. 6 and 7 respectively) lions are accompanied by one or two birds with widely spread wings. In both cases the birds are placed above the lion. Birds depicted on the first seal (Fig. 6) are very well depicted, with particular attention paid to the details, the feathers of their wings and tails are very clearly marked. Their curved, large beaks show they are birds of prey, presumably eagles or hawks. The crouching lion has a big head with widely open mouth, a thick, short neck, a massive body and a raised tail. Its forepaws are stretched out and its hind paws are beneath its body. The pose of the lion shown on the second seal (Fig. 7) is the same, although it has a more elongated body. The bird of prey which accompanies it is more schematic in its representation and it faces downwards and presumably it depicts the moment of its attack upon the crouching lion below it.

Images of lions with big heads, widely open mouths and stocky bodies are very well known from Hittite and Neo-Hittite art. As examples taken from Hittite imperial art the images of two lions guarding the entrance to the Upper City at Hattuša (the so-called Lion Gate) can serve as examples. Most of known Neo-Hittite monuments of this type are lions' images made, such as Hittite examples, partly in sculpture, partly in relief, pairs on either side of an entrance or serving as statue bases⁸. In the latter case they are usually depicted standing or striding, although Neo-Hittite statue or column bases in the form of crouching lions with open mouths and stretched out forepaws are also known⁹.

Spread-winged birds, mainly eagles, placed singly or in pairs above crouching animals are frequent motifs on Hittite stamp seals from the Old Hittite period¹⁰. Among the representations of the

⁸ cf. Akurgal 1962, figs. 109, 127, 132, 136.

⁹ cf. Bossert 1942, fig. 873.

¹⁰ cf. Bittel 1976, 95 and fig. 79.

animals attacked, these are usually hares, gazelles and goats, but lions also appear¹¹. In Neo-Hittite orthostat reliefs a lion and a spread-winged bird of prey appear together only in hunting scenes. A good example is the decoration engraved on an orthostat from the palace of Kapara at Guzana (Tell Halaf) dating from the second half of the 9th century B.C.¹². The Hittites used birds of prey for hunting as J. Vorys Canby (2002, 161-202) proved, although hunting scenes with the participation of people are not known from the Hittite art. However, birds of prey attacking animals were quite popular in Hittite glyptic as is indicated above. Neo-Hittite reliefs showing hunt scenes seem to confirm that the custom of hunting with birds of prey survived long into the Neo-Hittite period. Therefore, it is possible that scenes engraved on both these seals (cf. Figs. 6 and 7) depict, as in the case of Hittite seals, the most important fragment of this type of hunting. However, for the pose of the downward facing bird (cf. Fig. 7) other than Hittite prototypes should be indicated, with better analogies to be found on Assyrian reliefs and glyptic art¹³.



Fig. 8



Fig. 9



Fig. 10

Lions also appear on three other Neo-Hittite seals with hammer-like handles, where they are accompanied not only by birds of prey but also by goats (Figs. 8, 9 and 10). On two seals today in the Ashmolean Museum and the Louvre Museum (Figs. 8 and 9 respectively) very similar scenes were carved. The same animals placed in almost identical poses may be seen and noticeable differences are insignificant. Hittite and Neo-Hittite reliefs do not provide us with examples of such an animal arrangement placed within one decorative field, although crouching goats, striding stockily built lions and spread-winged birds of prey are popular decorative motifs in both cultures. The scene depicted on the third object, now in the Ashmolean Museum (Fig. 10), is more complex. Over the recumbent goat two erect rampant lions may be seen. Behind the lion placed on the right-hand side a seated bird is visible, while behind the predator on the left-hand side the figure of a scorpion is carved. The whole scene is topped by an image of a down-turned hare. A good analogy for the main motif of the rampant lions and the recumbent goat may be found in Assyrian glyptic art. A very similar scene is depicted on a Middle-Assyrian cylinder seal¹⁴ where the two lions have an almost identical pose and the shape of curved back big horns of the goat very strongly resembles the horns of the quadruped on this seal. Erect large lions with widely open mouths also call to mind Assyrian hunting scenes known both from orthostats¹⁵ and from glyptic art¹⁶. However, the motif of an erect

¹¹ Beran 1967, fig. 69.

¹² Orthmann 1971, fig. 11b.

¹³ cf. i.e. Matthews 1990, fig. 292; Collon, 2005 fig. 287.

¹⁴ cf. Matthews 1990, fig. 380.

¹⁵ Parrot 1961, fig. 64.

¹⁶ cf. Wiseman – Forman 1958, fig. 62.

attacking lion appeared considerably earlier in Mesopotamian art and it may already be observed on Early Dynastic cylinder seals. Behind the lion on the left-hand side there is a big bird, most probably a bird of prey. It is however very hard to recognize its species, for the seal's decoration is slightly damaged in this area. It could be an eagle, for images of these birds in similar position are known from Hittite art and even Anatolian art in the period preceding the birth of the Hittite state. A vessel in the shape of a bird of prey dating from the 19th century B.C. was found at Kaneš¹⁷. A big bird seated on a man's outspread hand appears on a scene decorating one side of a Hittite hammer seal dating from the 16th century B.C.¹⁸ from Tarsus. Seated birds of prey were also depicted on Neo-Hittite orthostats in hunting scenes. A scene decorating an orthostat found at Karatepe may serve as an example, where the style of engraving shows a clear Aramaean influence. On its upper part are depicted two birds of prey and between them a bagged down-turned hare¹⁹. The scene engraved on the discussed seal is topped by a hare positioned in the same way, near the bird, before its head. The last element of the scene is a scorpion shown behind the lion on the right-hand side of the decorative field. Images of this crustacean already appeared in the art of the Near East in the 4th millennium B.C. Scorpions also occur in Kassite *kudurru*, where they are symbols of goddess Išhara, worshipped in Syria and Mesopotamia from the 3rd millennium onwards²⁰. In the 2nd millennium B.C. she was worshipped in southeastern Anatolia and in northern Syria in the Hurrian pantheon²¹. This goddess was also held in high regard by the Hittites. Images of scorpions are known from Syrian glyptic art forming a very popular motif in the 2nd millennium B.C. These venomous creatures depicted on Syrian seals seem to be the best analogies for the scorpion depicted on this seal. Very similar depictions of scorpions appear on two North Syrian seals, dated to the 14th century B.C.²² found at Alalakh.

A scorpion and a lion also appear together on another Neo-Hittite seal in the shape of a scaraboid found at Hama, today in the National Museum of Aleppo (Fig. 11). For the image of a scorpion the same North Syrian prototypes may be proposed. The standing lion clearly refers with its massive compact body to the Hittite depictions of these predatory animals, especially in sculpture or in combination a sculpture and a relief. The lion was also made very similar to the predator shown on the already discussed seal from the Ashmolean Museum (cf. Figs. 6 and 11). There are undoubted analogies in the manner of treatment of both predatory animals as Marie-Louise Buhl and P.J. Riis (1990, 88) recognized. Common elements clearly observable in the appearance of lions engraved on the both seals may indicate Hama as the place of origin of the seal from the Ashmolean Museum (cf. Fig. 6) which was acquired and is said to be from Sidon²³.



Fig. 11

Two other stamp seals, presently in the Ashmolean Museum (Fig. 12) and the Durham University Oriental Museum (Fig. 13), are decorated with images of horned animals and birds of prey seat-

¹⁷ Canby 2002, fig. 14.

¹⁸ Canby 2002, fig. 3.

¹⁹ cf. Akurgal 1962, fig. 146.

²⁰ Black – Green 1992, 182.

²¹ Black – Green 1992, 90.

²² Collon 1982, fig. 96.

²³ Buchanan Mooney 1988, 35.

ed on their backs. The horned quadrupeds are a recumbent bull and a striding goat. The bird of prey is the same in both cases. It is a large vulture with a lowered head. Images of recumbent and striding goats with birds seated on their rumps are known from the 2nd millennium B.C.²⁴ in Syrian glyptic art. On one such object, now in the Vorderasiatisches Museum at Berlin²⁵ has a scene very similar to the depiction on the seal presented here as figure 13. A particularly clear resemblance joins these images of birds seated on recumbent animals' rumps. Other common elements are the presence of a branch placed in front of a horned quadruped and a filling motif in the form of a crescent on both these seals. However, the best analogies for the discussed scene, especially for the version depicted on the seal in figure 12 come from Hittite glyptic art. One of the stamp seals found at Hattusa carries a scene resembling this depiction. On the rump of a crouching goat, a bird of prey is seated²⁶.



Fig. 12



Fig. 13



Fig. 14

A recumbent bull also appear on another Neo-Hittite seal from Hama, today in the National Museum at Copenhagen, but on this object it is accompanied not by a bird of prey, but by a scorpion (Fig. 14). Clear similarities between the horned animals on both seals can be observed (cf. Figs. 12 and 14), noticeable firstly is the shape of a small head with a big ear and curved forward large horn. Both animals are also similarly shaped, with somewhat elongated bodies with very slim legs beneath. Images of bulls are known from Hittite art as early as the Old Hittite period and particularly often appear in Hittite glyptic art²⁷. On stamp seals discovered at Hattusa bulls are usually depicted standing or striding, but there are also examples of images of crouching bulls with their legs folded beneath their body. Particularly interesting is the depiction decorating a stamp seal in the Louvre Museum²⁸ where a crouching bull raises one of its legs, defending itself against an assailant, which in this case is a lion. This depiction is in my opinion a very good analogy for the poses of the bulls depicted on both the discussed seals. Clear similarities may also be observed in the shape of their bodies and legs. However, the heads of the bulls depicted on Hittite seals are made in a different manner. They are usually large and crowned with a pair of curved inside small horns. Much better analogies for the shape of our bulls' horns may be found in Assyrian relief and glyptic art. The heads of bulls in Assyrian art²⁹, in profile, are crowned with one visible large horn, curved in exactly the same manner as can be observed on both of these Neo-Hittite seals. Some animals shown on Assyrian reliefs have the front of their necks covered with short horizontally arranged lines, as have the bulls on our seals. Bulls depicted in profile with one visible curved forward horn also occur on Neo-Hittite

²⁴ cf. Delaporte 1923, pl. 103, figs 1 and 3.

²⁵ cf. Jakob-Rost 1975, pl. 7, fig. 112.

²⁶ cf. Boehmer – Güterbock 1987, pl. V, fig. 50.

²⁷ cf. Güterbock 1967, figs. 1, 12, 67 and 81-84.

²⁸ cf. Delaporte 1923, pl. 100, figs 9a-b.

²⁹ cf. Matthews 1990, figs. 334 and 360.

orthostats. However, the shape of their heads and presumably of their horns is, as is the case with the bulls depicted on both the discussed seals, the effect of Assyrian influence which is noticeable in Neo-Hittite art from as early as the middle of the 9th century B.C.³⁰

Marie Louise Buhl and P. J. Riis (1990, 89) discussing the seal presented here as figure 11 in their publication concerning the finds from Hama dated to the Iron Age quoted the seal found in the same site, decorated with an image of a cow suckling its calf (Fig. 15) as an analogy for the depiction on it of a horned animal and in the style of its carving. Indeed, a comparison of horned animals from both seals shows clear similarities, especially in the shapes of their heads with the characteristically curved big horn. As was mentioned earlier, for these elements I assume Assyrian prototypes. Stylistic comparisons also let me describe the manner of carving of the horned quadrupeds on both seals as being very similar in the essential details, such as their heads, bodies and legs, although the cited body parts are more proportional to each other for the depiction of the cow, here figure 14. However, the reason for this may be its later date of its production.



Fig. 15



Fig. 16

The aforementioned scene with a cow feeding its calf decorating the scaraboid-shaped seal (Fig. 15) found at Hama and currently stored in the National Museum at Aleppo provides another combination of animals that appear on Neo-Hittite seals. Such a scene also occurs on another stamp seal in the form of an oval bead bought by Earl Percy during one of his trips to the Near East³¹, today in the Durham University Oriental Museum (Fig. 16). On the seal from Hama (Fig. 15) two quadrupeds are accompanied by a large bird of prey, most probably a vulture, seated on the cow's back. P. J. Riis (1948, 158) recognized it as a feline, but I cannot agree with this. The explanation for this slightly damaged element as a bird of prey, provided by H. Ingholt (1940, 101), I consider to be much more convincing. Moreover, it corresponds well with the depictions of such birds occurring on the already discussed Neo-Hittite seals³².

An old Mesopotamian motif of an animal suckling its young, particularly popular in Syria, was not rare in the art of the eastern Mediterranean in antiquity. It appears on seals originated in different ages from the Djemdet Nasr period onwards³³. A version of the motif, in which a suckling animal does not turn its head back, as it does on both discussed objects (Figs. 15 and 16), appears on Syrian stamp seals³⁴. Images of animals suckling their young are also known from Hittite art as early as the Old Hittite period. A suckling animal is usually a chamois, not a cow, but its pose with outstretched forelegs as well as a pose of fed young, crouching with its legs under its body, lifted head and raised tail, are very similar to those of the animals depicted on both seals. A good example is a

³⁰ cf. Bossert 1942, figs. 832 and 943-944; Genge 1979, fig. 13.

³¹ Lambert 1979, 32.

³² cf. above and figs. 12 and 13.

³³ Boehmer – Güterbock 1987, 26.

³⁴ cf. e.g. Jakob-Rost 1975, pl. 7, fig. 123; Keel-Leu 1991, fig. 59.

scene decorating a stamp seal found at Hattusa and dated to the Old Hittite period³⁵. The Hittite version of the discussed scene also contains the image of a bird of prey sticking its beak in the adult animal's neck. However, it should be noted that the depiction of a cow as a suckling animal does not appear on Hittite seals. It is typical of Mesopotamian cylinder seals³⁶, we can also find it on Syrian stamp seals³⁷. The shapes of the heads and horns of both full-grown animals also follow Mesopotamian, and to be more precise, Assyrian, prototypes.

The above discussed main scene depicted on the Durham University Oriental Museum seal (Fig. 16) is accompanied by a very interesting filling motif resembling a rosette. It consists of seven dots surrounding a central element of the same shape and size. Almost identically shaped rosettes occur on North Syrian cylinder seals, dated to the 14th or 13th century B.C. from Alalakh³⁸. It is therefore very probable that rosettes appearing in North Syrian cylinders from the second part of the second millennium B.C. served as prototypes for the filling motif decorating this seal. The North Syrian images of rosettes could be based on earlier Mitannian depictions of this motif. The reason for this being the coexistence of Syrians and Hurrians in the same territory in the second half of the second millennium B.C. in Northern Syria. On Mitannian seals the six smaller dots surrounding the larger one form a version of *sibittu*, “the Group of Seven” which refers to the group of seven planets, stars, gods or demons³⁹. The number of surrounding dots in the rosettes recorded on North Syrian cylinders change, however, they may also have meant *sibitti*, although in some cases incorrectly depicted. Then, the North Syrian version of this symbol was copied by the carver of this Neo-Hittite seal (Fig. 16). This seal also bears a hieroglyphic inscription containing the name of the goddess Kubaba engraved on the opposite side⁴⁰. The combination of *sibittu* and the name of one of the most important Neo-Hittite deities on one seal is of particular interest. It could have been intended to strengthen the magical-protective value of the seal, which most probably also served as an amulet. Stamp seals, unlike cylinders, have always had, as far as we can tell, an amuletic value⁴¹.

The last decorative motif with the use of animals to be discussed consists of two erect goats one on either side of a tree. Their forelegs touch the tree's trunk. Such a scene occurs in two stamp seals from the Ashmolean Museum. One of them had its handle in the form of a human fist (Fig. 17). The handle of the second object (Fig. 18) is unique. It takes the form of a demon's head with two faces in the front and at the back of it, topped by a loop.

The motif of an erect goat touching a tree with its forelegs is well known from the Mesopotamian art⁴². Images of similarly posed erect goats and a highly stylized “*tree of life*” between them are known from Mitannian glyptic where they were a popular motif. Comparative material is also provided by Neo-Hittite orthostats. Erect goats standing on either side of a tree or a big bush are engraved on one of the orthostats found at Sam'al⁴³. Another orthostat found at Tell Halaf may also be

³⁵ cf. Boehmer – Güterbock 1987, pl. V, fig. 52.

³⁶ cf. Wiseman – Forman 1958, fig. 78.

³⁷ cf. Jakob-Rost 1975, pl. 7, fig. 123.

³⁸ cf. Collon 1982, figs. 104 and 105.

³⁹ cf. Brinkman *et al.* 1984, 231.

⁴⁰ cf. Lambert 1979, 32 Cat. no. 106.

⁴¹ Collon 2005, 108.

⁴² cf. e.g. Parrot 1961, 257 fig. 328B.

⁴³ cf. Bossert 1942, fig. 938.

quoted in this place as a good analogy for the discussed scene⁴⁴. The poses of the animals depicted on the aforementioned Neo-Hittite orthostats clearly resemble those of the goats shown on both discussed seals. Mesopotamian art provides us with prototypes for trees flanked by goats. Very similarly shaped palm trees appear on Middle- and Neo-Assyrian cylinders⁴⁵.



Fig. 17



Fig. 18

The decorative field of the last presented seal (Fig. 18) is surrounded by a border consisting of diagonal short lines. Prototypes of such a border are unquestionably found in the Hittite glyptic where it appears in many stamp seals⁴⁶.

The artistic work of the small political entities that arose from the collapse of the Hittite empire are termed Neo-Hittite art emphasizing its connections with the art of the Hittites. However, Hittite art and culture were not the only sources of inspiration for Neo-Hittite artists. They also used single motifs or even whole decorative patterns worked out by Mesopotamian (Hurrian and Assyrian) and by Syrian craftsmen. Neo-Hittite glyptic art reflects the same directions in borrowing, but on a much larger scale which is clearly observable in scenes containing the depictions of animals. Neo-Hittite states were political and cultural heirs of the Hittite Empire. It is obvious that analogies for the whole scenes and separate motifs may be found in Hittite art. However, the engravers of Neo-Hittite seals, as well as artists carving orthostat slabs also made use of the rich artistic *oeuvre* of their Syrian, Hurrian and Assyrian neighbours. The borrowing of iconographic details

reached much larger proportions in the case of Neo-Hittite seals, which is apparent when we consider the representations of animals which are only one of the themes occurring on the objects belonging to this category. Amongst the discussed borrowed depictions of animals are those that do not appear within the repertory of decorative motifs on Neo-Hittite orthostats. Examples that can be mentioned include the images of scorpions based upon Hurrian-Syrian prototypes, and the motif of a cow suckling its young, which show Syrian-Hittite influence. Apart from these, typical of Neo-Hittite seals is the combination of decorative motifs or separate details borrowed from different cultures on one decorated object (for example, a lion and a scorpion). This was a consequence of the mixed ethnic composition of the inhabitants of the Neo-Hittite states, for whom the seals under discussion were intended. The territory occupied by the Neo-Hittite states were, as Trevor Bryce has observed, “*multi-ethnic and multi-cultural in their composition*”, not inhabited solely by the Luwians. The region was home to a number of language groups and the inhabitants of these states were cosmopolitan also in the sense of being subject to foreign influences, as the material culture of those archaeologically investigated Neo-Hittite cities clearly shows.

⁴⁴ cf. von Oppenheim 1931 pl. 24, fig. b.

⁴⁵ cf. e.g. Matthews 1990, figs. 511 and 515; Collon 2005, fig. 773.

⁴⁶ cf. e.g. Delaporte 1923, pl. 100, figs. 7b and 20b-c; Neve 1993, fig. 80.

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