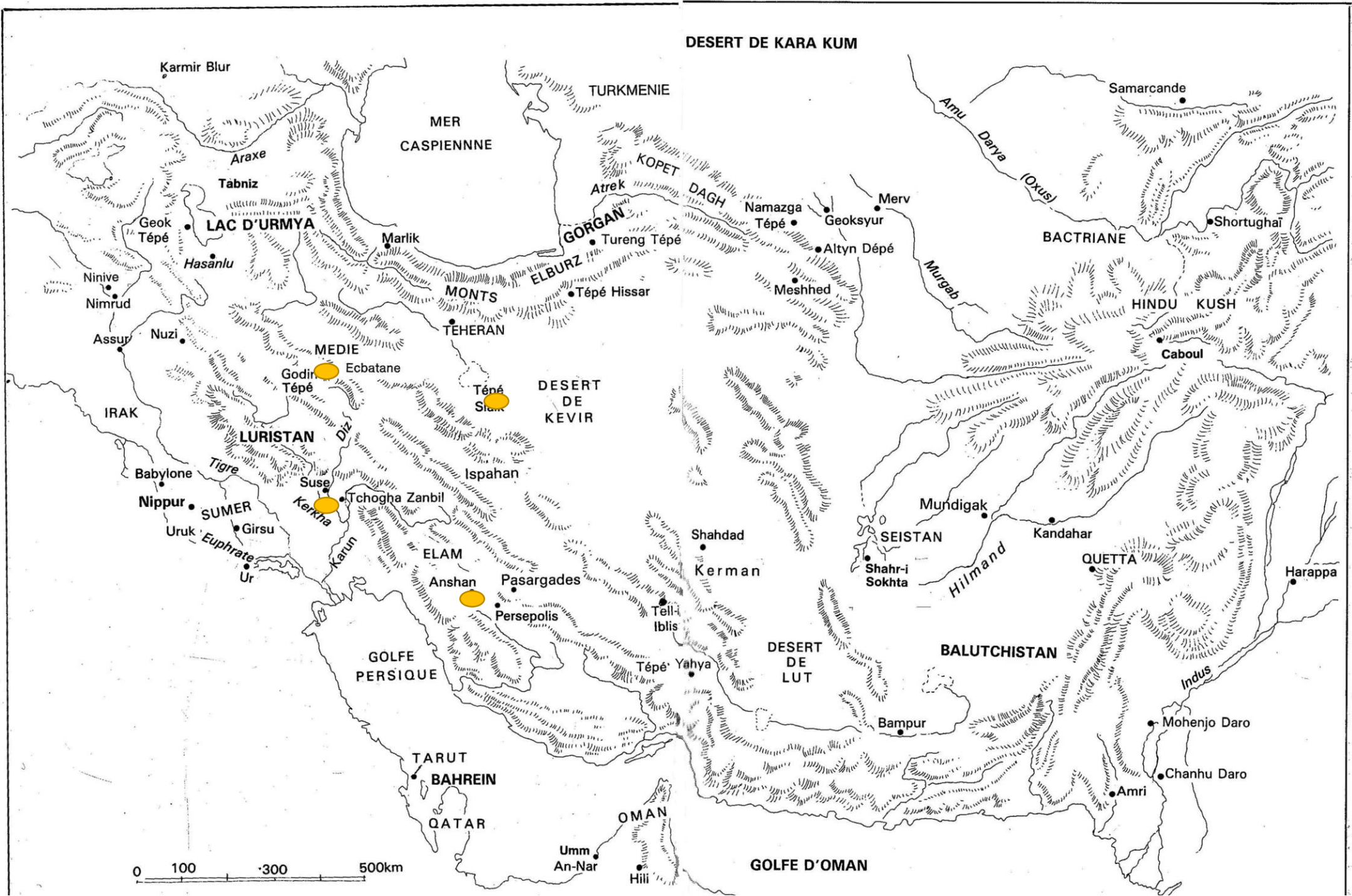
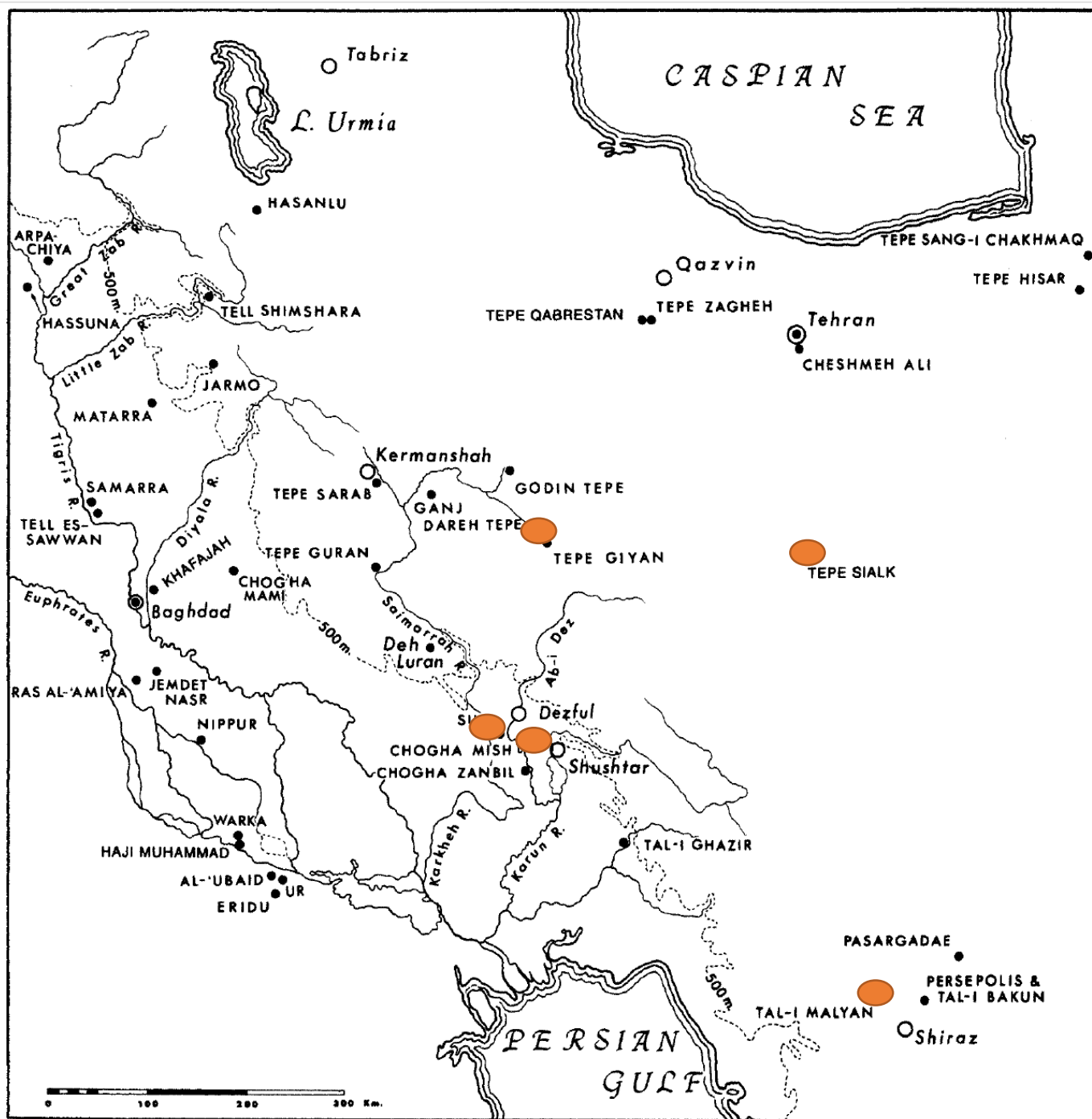
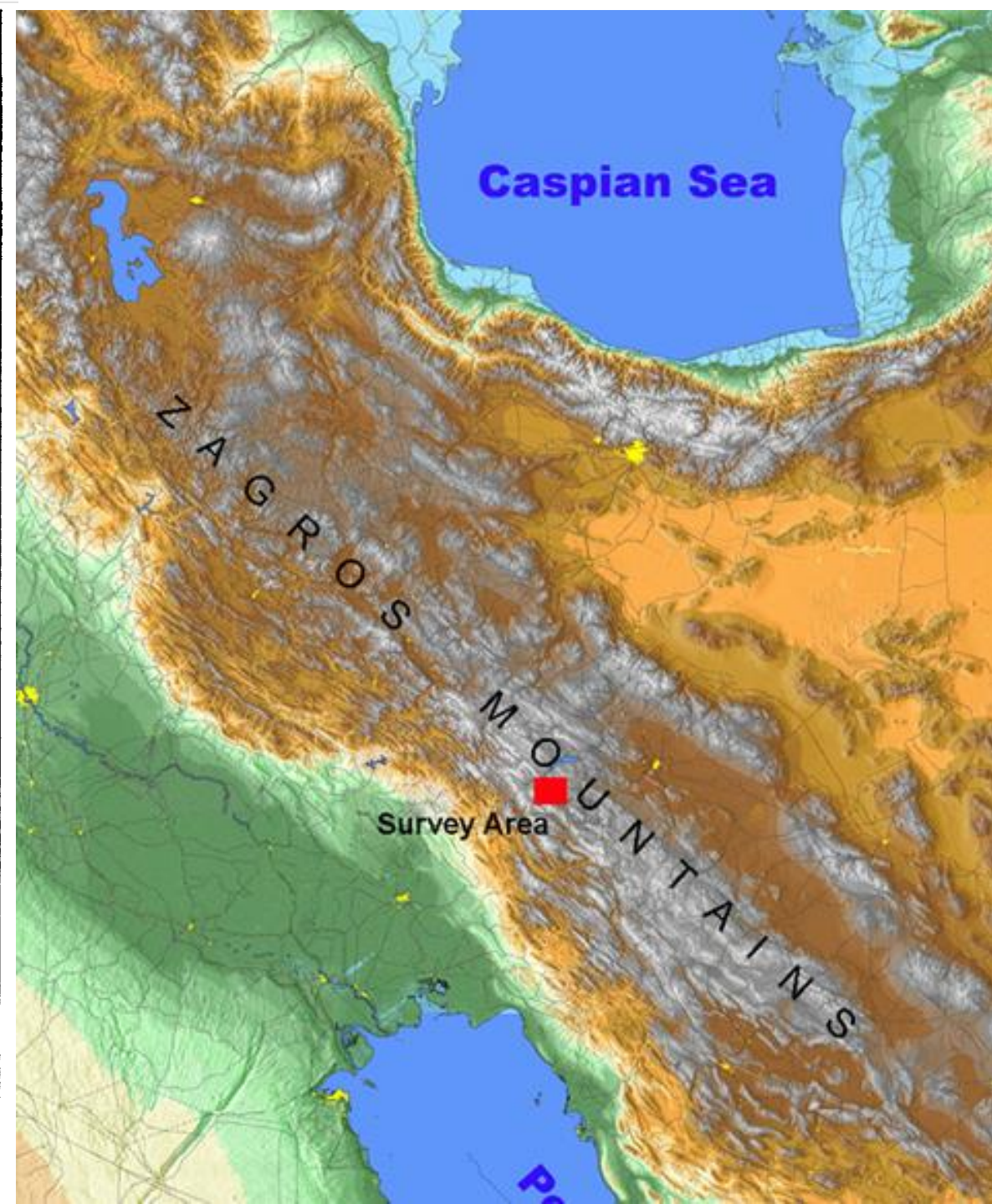


Protourbano/Protoelamita (II)

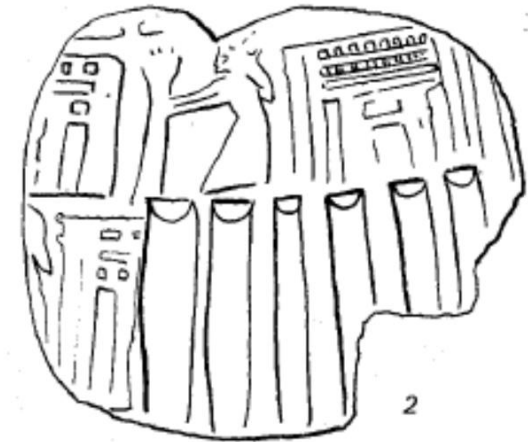
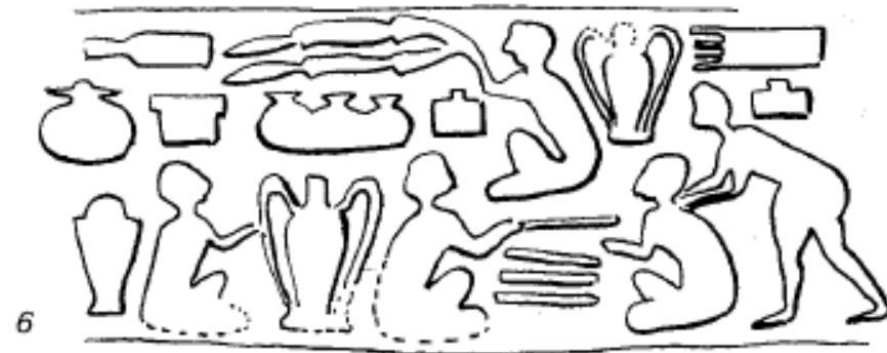
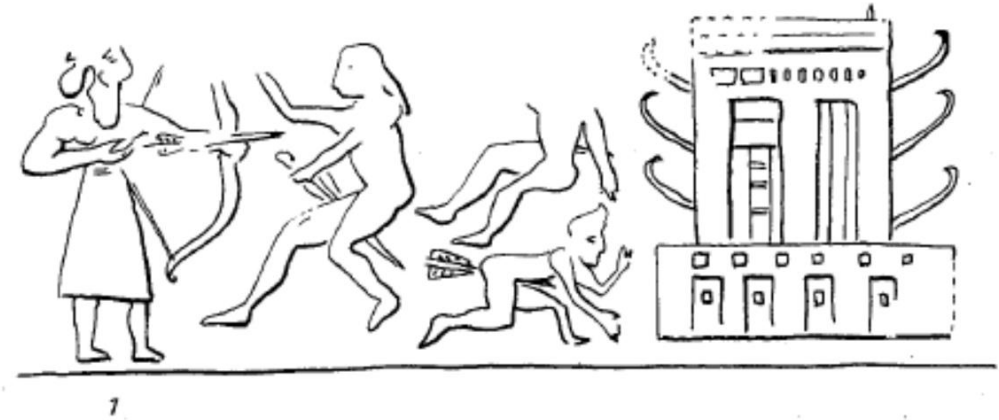
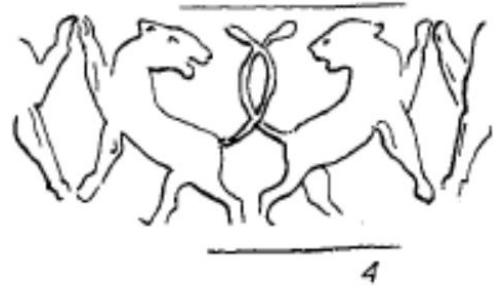




Map Showing the Location of Chogha Mish and Other Major Sites in Southwestern Iran and Southern Mesopotamia



Data (a.C.)	Lowland	Highland	Mesopotamia
3800-3100 protourbano	Susa II, Choga Mish protoliterate	Tal-i Bakun A (Lapui), Tal-i Malyan early Banesh, Tepe Sialk (IV), Godin Tepe V	Uruk medio e tardo
3100-2900 protoelamita	Susa III, Choga Mish	Tal-i Malyan late Banesh	Uruk Tardo/Jemed nasr



20. Suse. Période II. Empreintes de cachets et sceaux-cylindres. Voir p. 60, 61, 88,89,100

21. Suse. Période II. Empreintes de sceaux-cylindres Voir p. 59, 61, 88, 163, 198.

Sfragistica

- Amiet 1973
- Roach 2008

1.1.2 The Function of Cylinder Seals

Cylinder seal function can be divided into four distinct, though interrelated, uses; administrative, amuletic, votive and funerary

Sfragistica

administrative

the identity of the owner (or the institution) is presumably demonstrated by the variation in the depiction of the scene. Thus the images found on seals must belong to a visual lexicon whereby they are both recognisable (that is, could be ‘read’) and differentiable (that is, sufficiently dissimilar so as to indicate a distinction one from another).

It is generally assumed here that the presence of a seal impression functioned in a manner roughly synonymous to that of a modern signature or corporate logo/letterhead. In the case of a sealed tablet or envelope the presence of a seal impression, it is believed, signified the participation in, or witness to, the transaction by the owner of the seal (Reneger 1977: 79; Gelb 1977: 11; Rothman 2007: 237). In the other sealing instances, the presence of a sealing authorised, validated, identified or authenticated the objects, or the transaction or exchange, that they represented (Potts 1997: 239; Reneger 1977: 75 – 78; Collon 2005: 113; 1990: 11; Gelb 1977: 11). Seals could also be used to mark or signify ownership of an object or the contents of a room or vessel (Collon 2005: 113; 1990: 11). Finally, the presence of an individual’s sealing on a door lock most likely signified that the owner of this seal was the one who ‘locked’, or closed, the room (Collon 1990: 25).

Sfragistica

amuletic

amulet is an object, generally worn or carried on an individual's person, thought to ward off evil or act as a protective charm (Black & Green 1992: 30). The role of a seal as an amulet is testified to by Mesopotamian texts where the use of a seal is proscribed for exorcistic spells, and by the seals themselves which often bear spells or prayers on their inscriptions (Gelb 1977: 112; Hallo 1977: 58; Black & Green 1992: 300; Matthews 1990: 11; Collon 2005: 62; 1997: 20; van Buren 1954: 33, 119, 131). This amuletic function of cylinder seals apparently originally derived from stamp seals, which, it has been suggested, may themselves have originally evolved from pure amulets or amuletic beads (Collon 1997: 19; Moorey 1994: 103; Gorelick & Gwinnett 1981a; 1990). The amuletic function of seals was further added by the material from which the seal was made. Indeed, it has long been recognised that certain stones in the Ancient Near East embodied, or represented, certain magical qualities or powers that could be passed on to the bearer of the stone object (Collon 2005: 62, 100; 1997: 19). Indeed it was this association of stone colour with magical power and qualities that gave beads and stamp seals their original amuletic function (Collon 2005: 62, 100), that was then inherited by cylinder seals.

Sfragistica

votive

any seal apparently dedicated in a temple or other religious structure, or area, is described as a votive seal. A votive seal is dedicated to a deity as a representative, or representation, of an individual (Collon 2005: 131; Gelb 1977: 112). This function is due to the nature of a seal, where the seal embodied or represented part of the owner's self (Collon 1990: 21; 1997: 19; Black & Green 1992: 300).

A seal acted as a status symbol (Gorelick & Gwinnett 1990) and, at least to some degree, the possession of a seal was an important prerequisite for participation in the administrative and (part of the) economic functioning of society (Gorelick & Gwinnett 1990; Collon 1997: 17 – 19; 2005: 113 – 122). Thus a seal was an important personal artefact, and was therefore deemed to be of sufficient value to be dedicated to a deity. Thus votive seals can form just one part of a temple's rich treasury of other valuable items.

Sfragistica

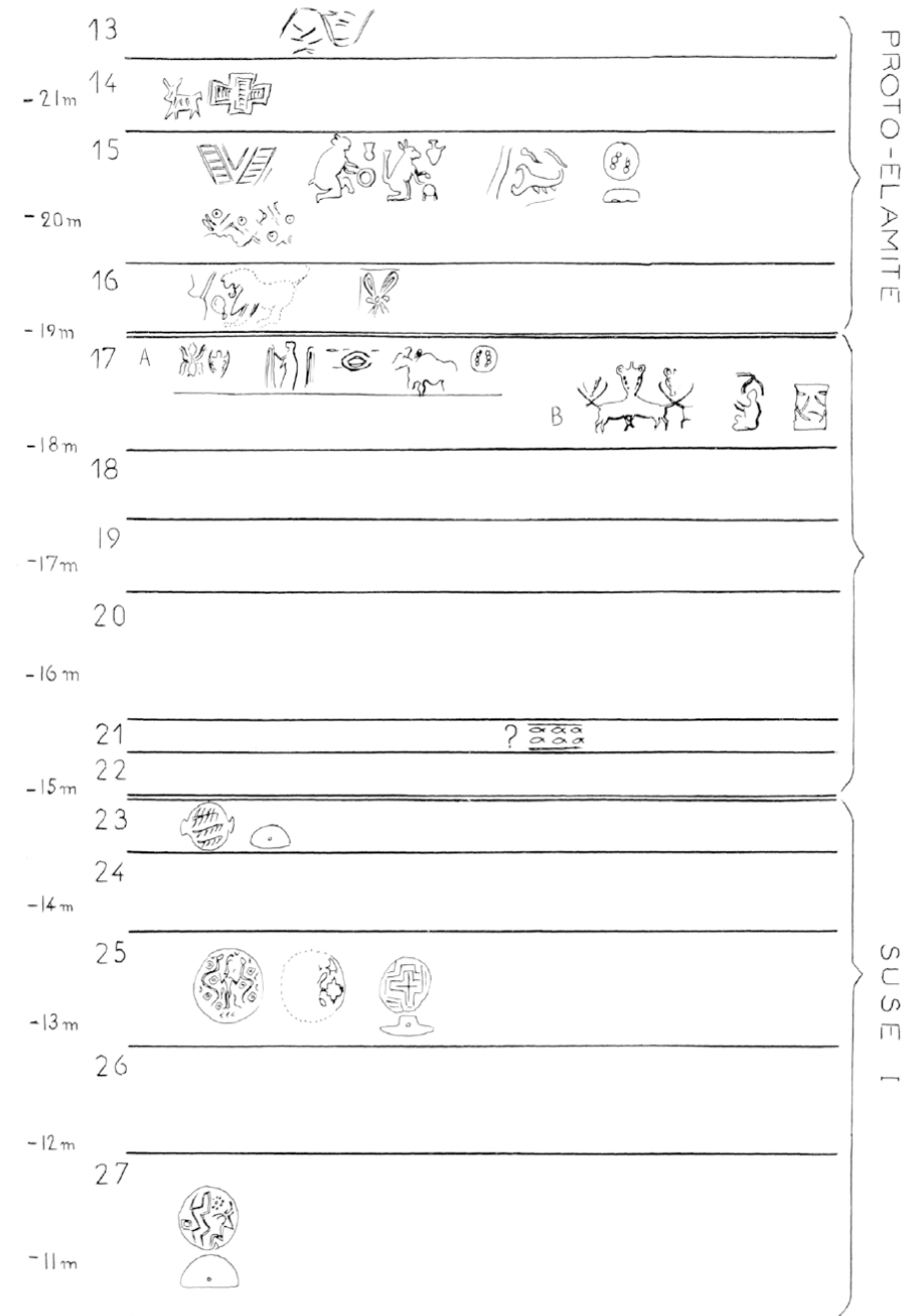
funerary

Examples of individual's being buried with their seals are known throughout the history of the use of seals in the Ancient Near East, and include most noticeably the seals deposited in the Royal Tombs of Ur (Woolley 1934; Collon 2005: 62; 1990: 24; Matthews 1990: 10). There are also a number of examples of seals deposited in tombs from the time span and area under discussion here, such as at Susa (Amiet 1972), Kamtarlan, Surkh Dum-i-Luri (Schmidt *et al.* 1989), Bani Surmah (Haerinck & Overlaet 2006) and Kalleh Nisar (Vanden Berghe & Tourovets 1994).

The precise significance of the inclusion of a seal amongst the grave goods of an individual is unclear. It may be that, as an important personal artefact, the seal was merely placed with the deceased as a part of his various paraphernalia and personal effects. Alternatively, a seal may have been placed in a grave out of some other, more spiritual, motivation regarding the seal's and the deceased individual's function or place in the 'afterlife', a process indeed related to the above discussed identification of the seal with its owner's identity. There is no discernable technique whereby this interpretation can be proven on the basis of the current available evidence however.

Sfragistica di Susa II, stili

- Amiet 1973





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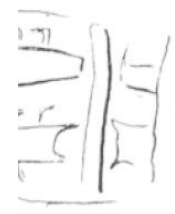
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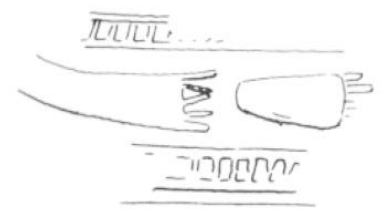
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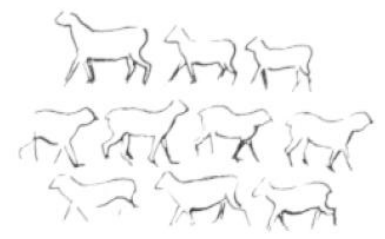
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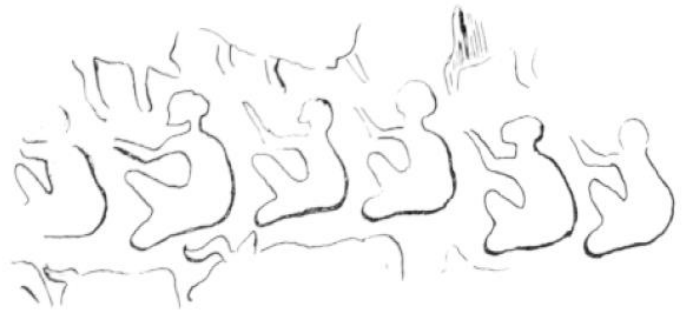
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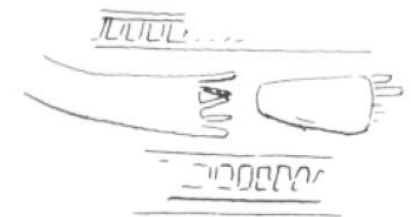
22



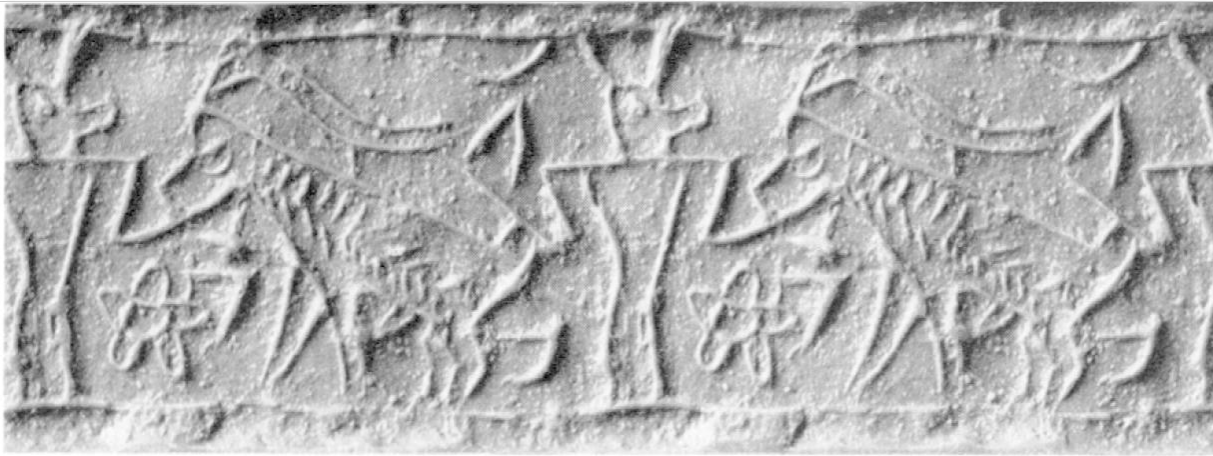
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Stili diversi, periodi diversi o atelier diversi



27

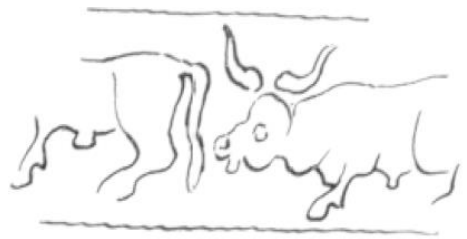


28



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Suse, glyptique « proto-urbaine » (18-24) et « proto-élamite » (26-29).

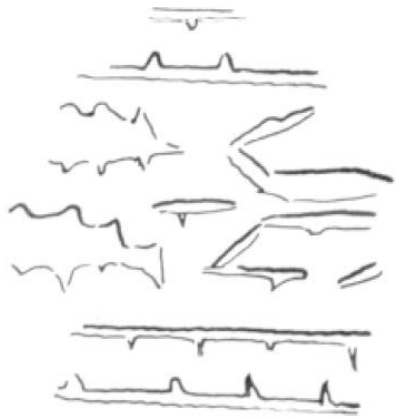


30



31

Stili diversi, periodi diversi o atelier diversi



32



33

Suse, glyptique « proto-urbaine » et « proto-élamite ».

• Roach, 2008, *The Elamite Cylinder Seal Corpus, c.3500 – 1000 BC*

Susa Two Style: The general manner of depiction and rendering of STS (Susa Two Style) seals can be described as producing thick, somewhat heavy-set figures, with apparent deep lines, as originally described by Amiet (1972: 71). Slight alterations may occur, with portrayal tending towards thinner, lighter depictions (described by Amiet as the more ‘naturalistic’ first style of the period), though it is not clear whether this designation implied chronological primacy

Number	454
Material	sealed bulla
Site	Chogha Mish
Provenance	R17
Style	STS (20)
Orig. Class.	Protoliterate; war scenes

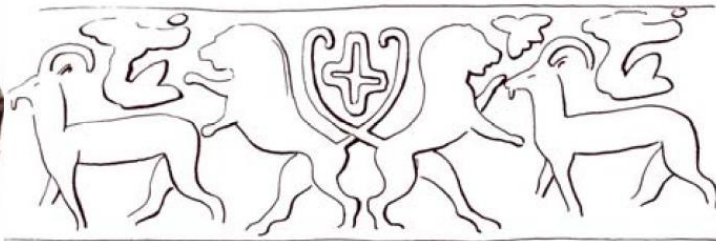


Number	449
Material	sealing
Site	Susa
Provenance	Acropole south, Level 17.5m
Style	STS (20)
Orig. Class.	PUR

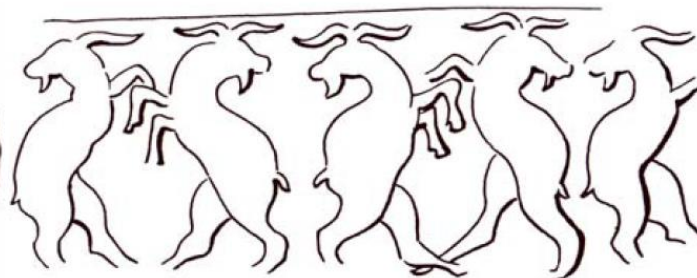


1. Susa II Style

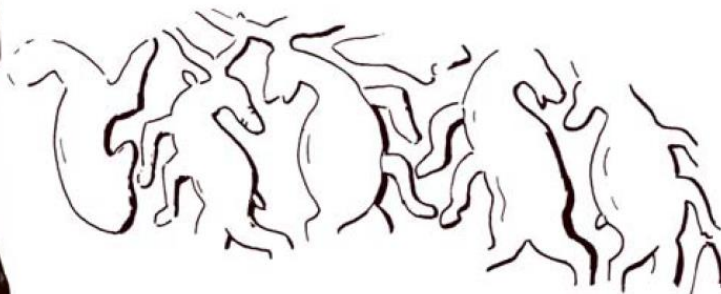
Number 1
Material sealed bulla
Dimensions 38 x 76mm
Site Susa
Provenance Acropole south,
Level 17.50m
Style STS (1)
Orig. Class. PUR



Number 2
Material sealed bulla
Dimensions h: c.35mm
Site Susa
Provenance Acropole south
Style STS (1)
Orig. Class. PUR



Number 3
Material bulla sealed
by two cylinders
(cf. 187)
Dimensions h: c.35mm
Site Susa
Provenance Acropole south,
Level 17.50m
Style STS (1)
Orig. Class. PUR



- Roach, 2008, *The Elamite Cylinder Seal Corpus, c.3500 – 1000 BC*

Jemedt Nasr Style: The JNRS is similar in many of its subject matter themes to the Susa II Style, though the style of depiction and rendering of these themes is somewhat different. Where the human and animal figures of STS are large, thickset, and characterised by heavy proportions, the figures of JNRS are noticeably attenuated and in many cases more realistically or accurately proportioned. The cut lines also appear shallower than the deep STS cuts, indicating an alteration in cutting or rendering technique. Designs that appear to have been formed by numerous small circular marks (531), that has been characterised as the ‘drill hole’ technique also occurs in the style.



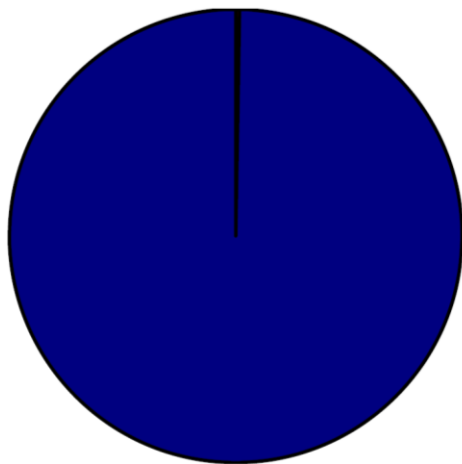
- Roach, 2008, *The Elamite Cylinder Seal Corpus, c.3500 – 1000 BC*

Jemedt Nasr Style: The JNRS is similar in many of its subject matter themes to the Susa II Style, though the style of depiction and rendering of these themes is somewhat different. Where the human and animal figures of STS are large, thickset, and characterised by heavy proportions, the figures of JNRS are noticeably attenuated and in many cases more realistically or accurately proportioned. The cut lines also appear shallower than the deep STS cuts, indicating an alteration in cutting or rendering technique. Designs that appear to have been formed by numerous small circular marks (531), that has been characterised as the ‘drill hole’ technique also occurs in the style.



<i>Glyptic Type</i>	
Seals	2
Sealings	514
	516

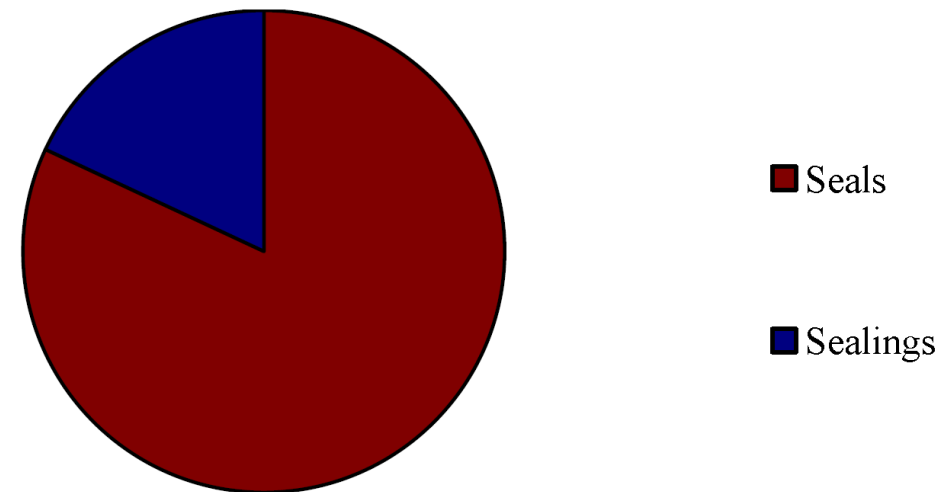
Table 4.2 Seal/Sealing proportions of the Susa II Style (STS).



Graph 4.1. Seal/Sealing proportions of the Susa II Style (STS).

<i>Glyptic Type</i>	
Seals	223
Sealings	49
	272

Table 4.7. Seal/Sealing proportions of the Jemdet Nasr Related Style (JNRS).



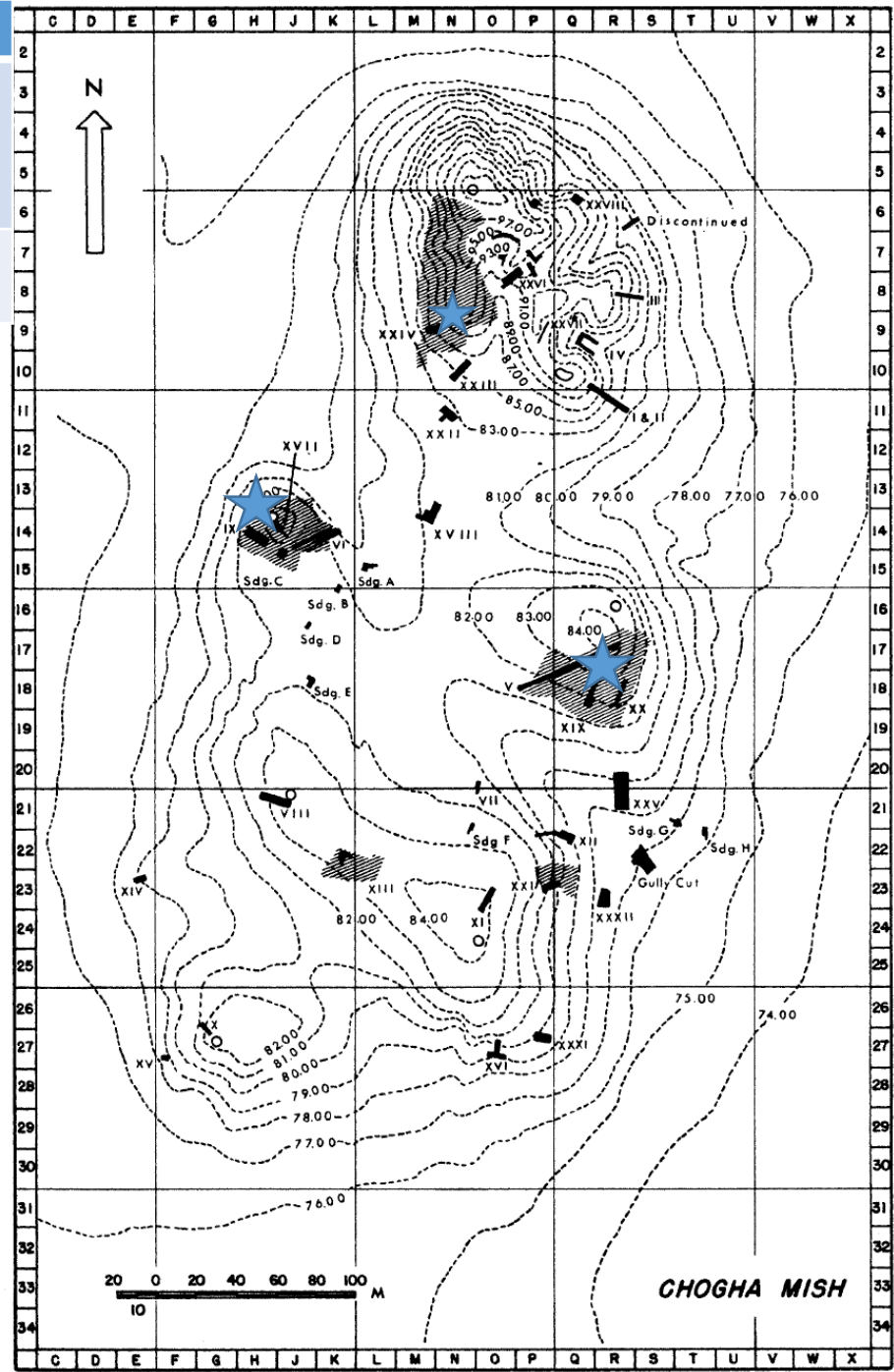
Graph 4.5. Seal/Sealing proportions of the Jemdet Nasr Related Style (JNRS).



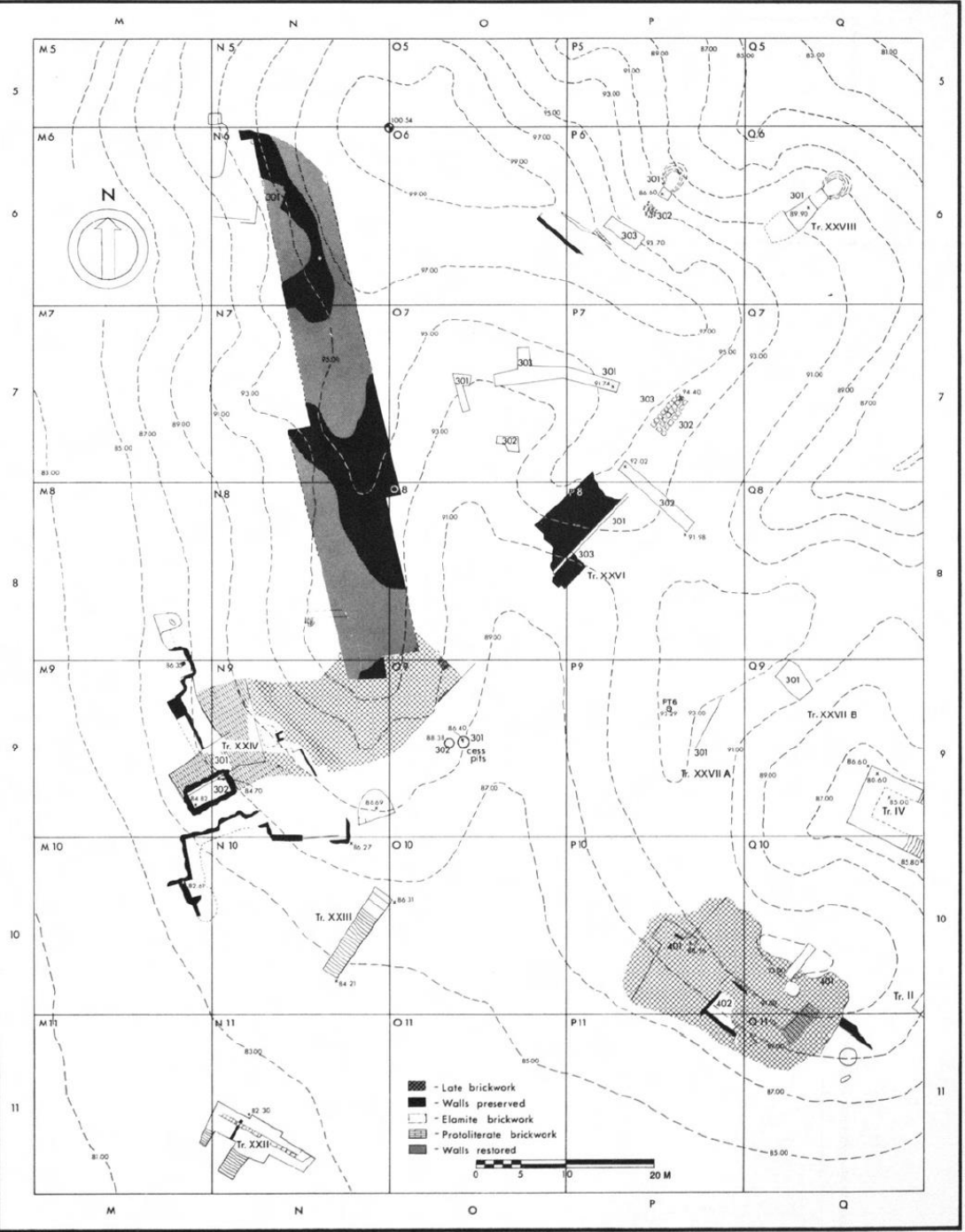
Map Showing the Location of Chogha Mish and Other Major Sites in Southwestern Iran and Southern Mesopotamia

Data (a.C.)	Lowland	Highland	Mesopotamia
3800-3100 protourbano	Susa II, Choga Mish protoliterate	Tal-i Bakun A (Lapui), Tal-i Malyan early Banesh, Tepe Sialk (IV), Godin Tepe V	Uruk medio e tardo
3100-2900 protoelamita	Susa III, Choga Mish	Tal-i Malyan late Banesh	Uruk Tardo/Jemed nasr

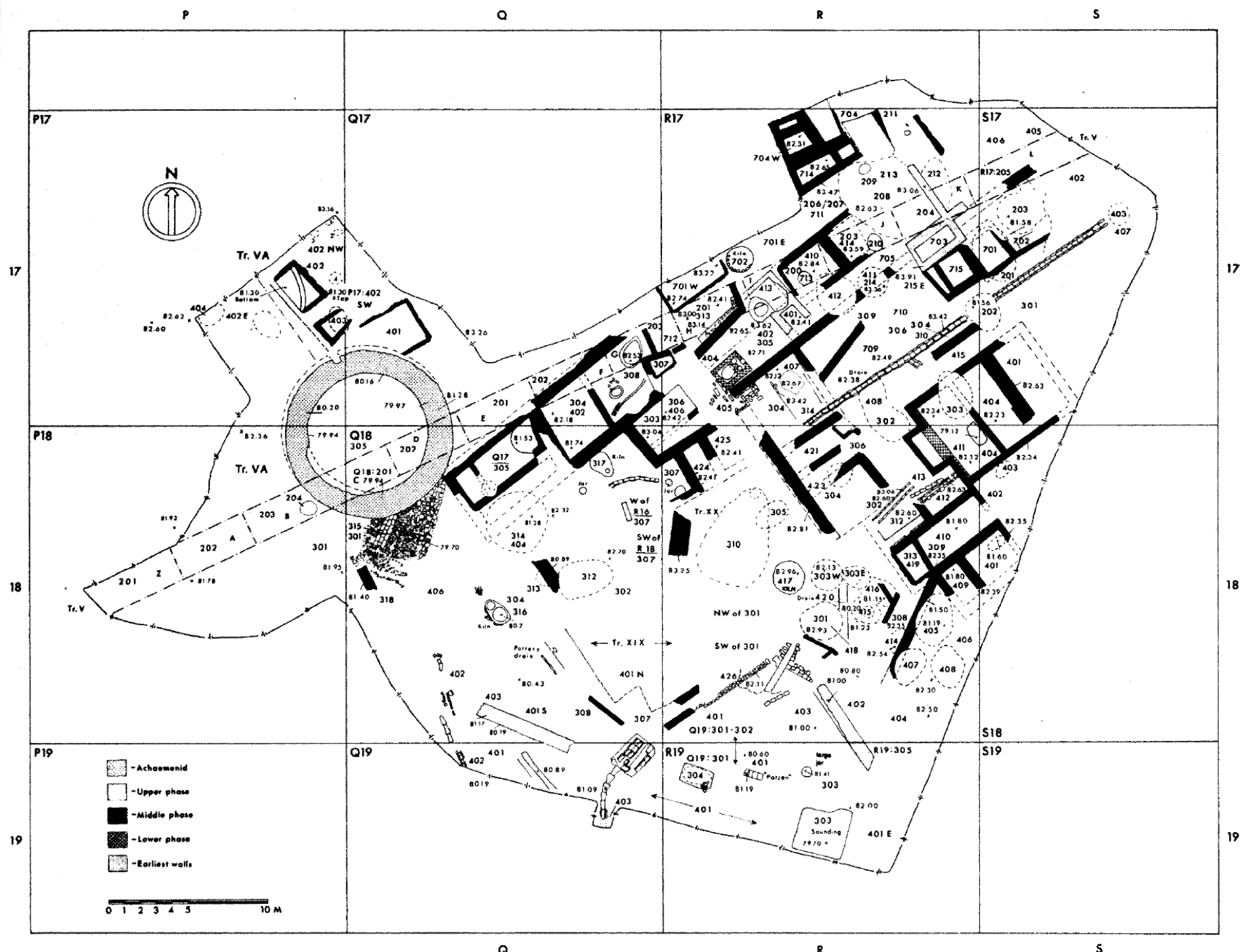
Choga Mish



Contour Map of Choga Mish Showing Various Areas of Excavation



Contour Map of the High Mound Showing Protoliterate and Elamite Remains



P

Q

R

S

17

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18

18





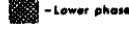
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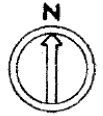
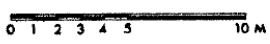
19

Q

R

S

-  -Achaemenid
-  -Upper phase
-  -Middle phase
-  -Lower phase
-  -Earliest walls



Tr. VA

Tr. VA

Tr. V

Tr. XI X

S18

S19

P17

Q17

R17

S17

P18

Q18

R18

S18

P19

Q19

R19

S19

402 NW

402 E

401

8016

8020

79 97

79 94

203 B

202 A

201 Z

81 78

81 92

81 40

318

406

402

80 89

80 19

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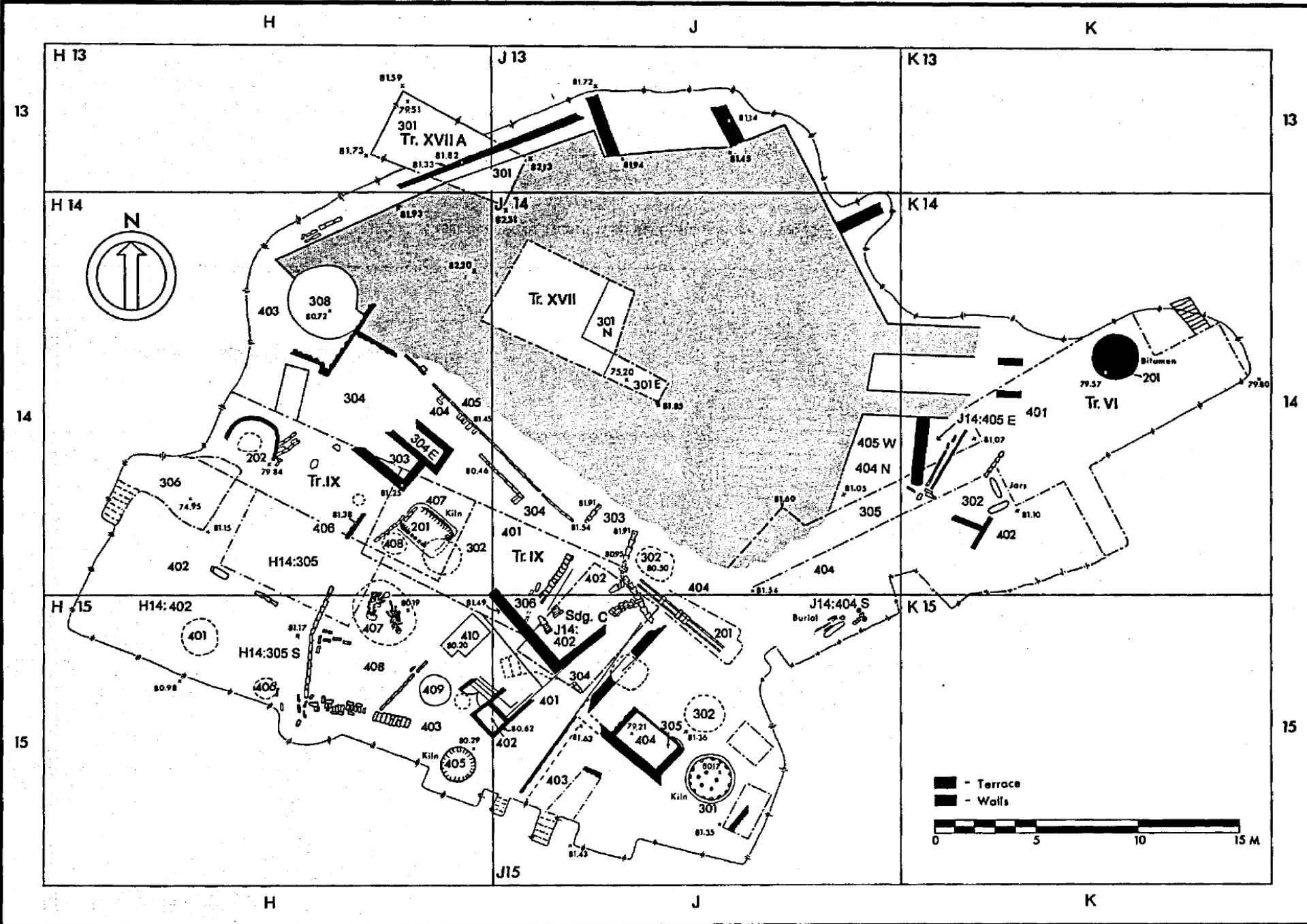
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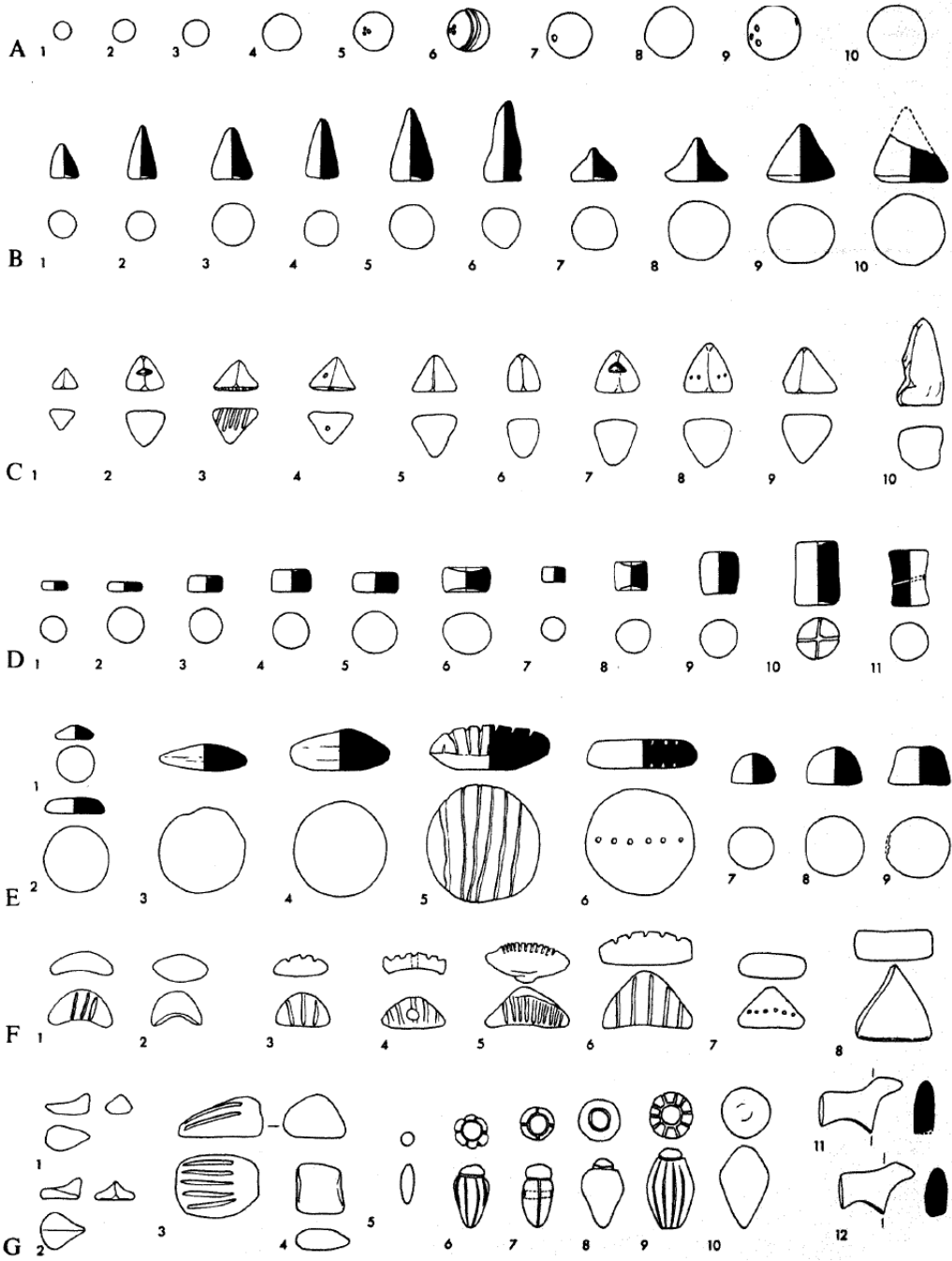
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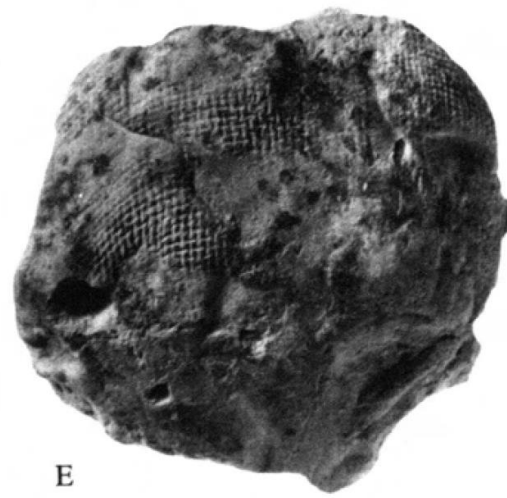
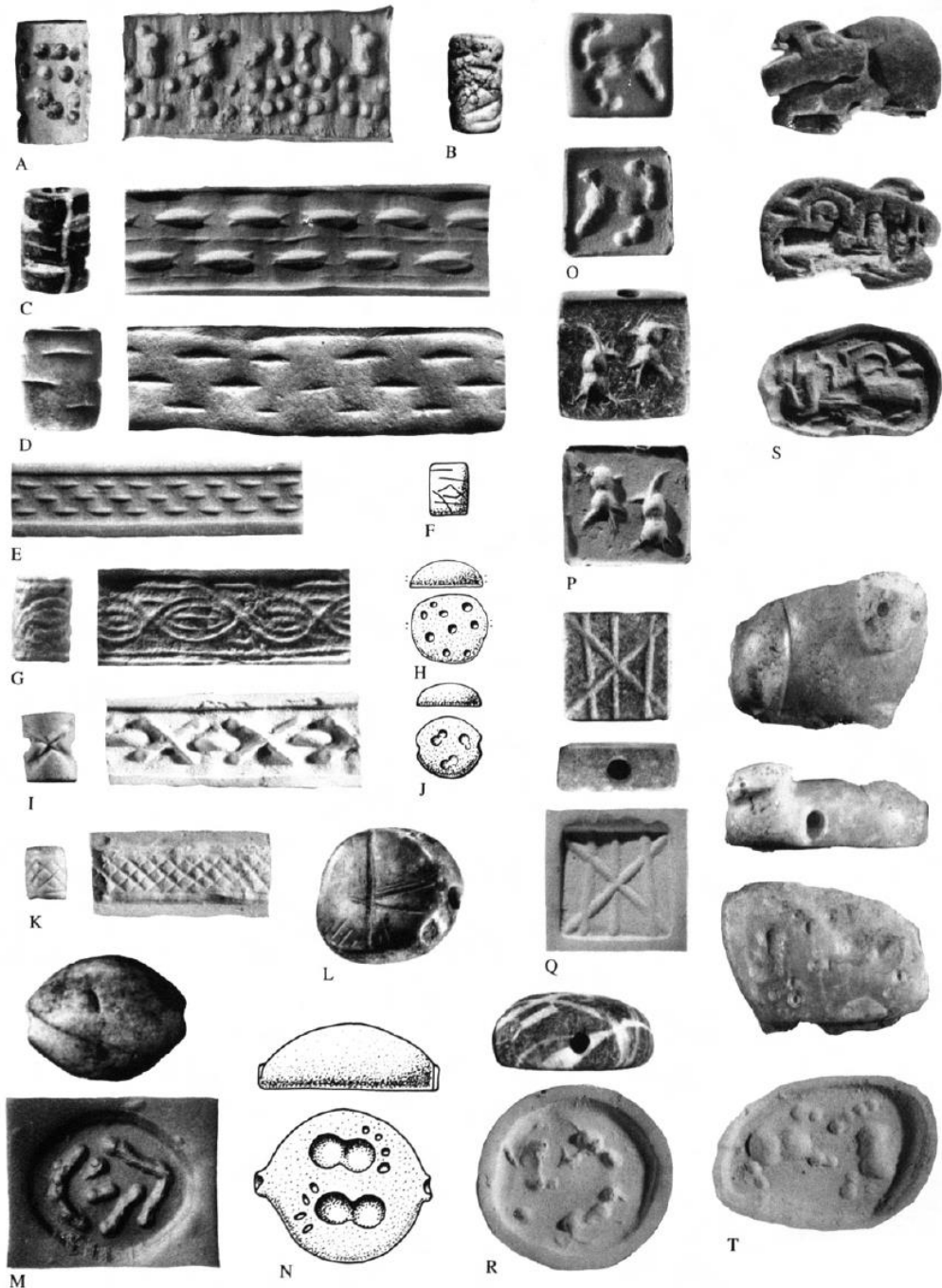
81 28



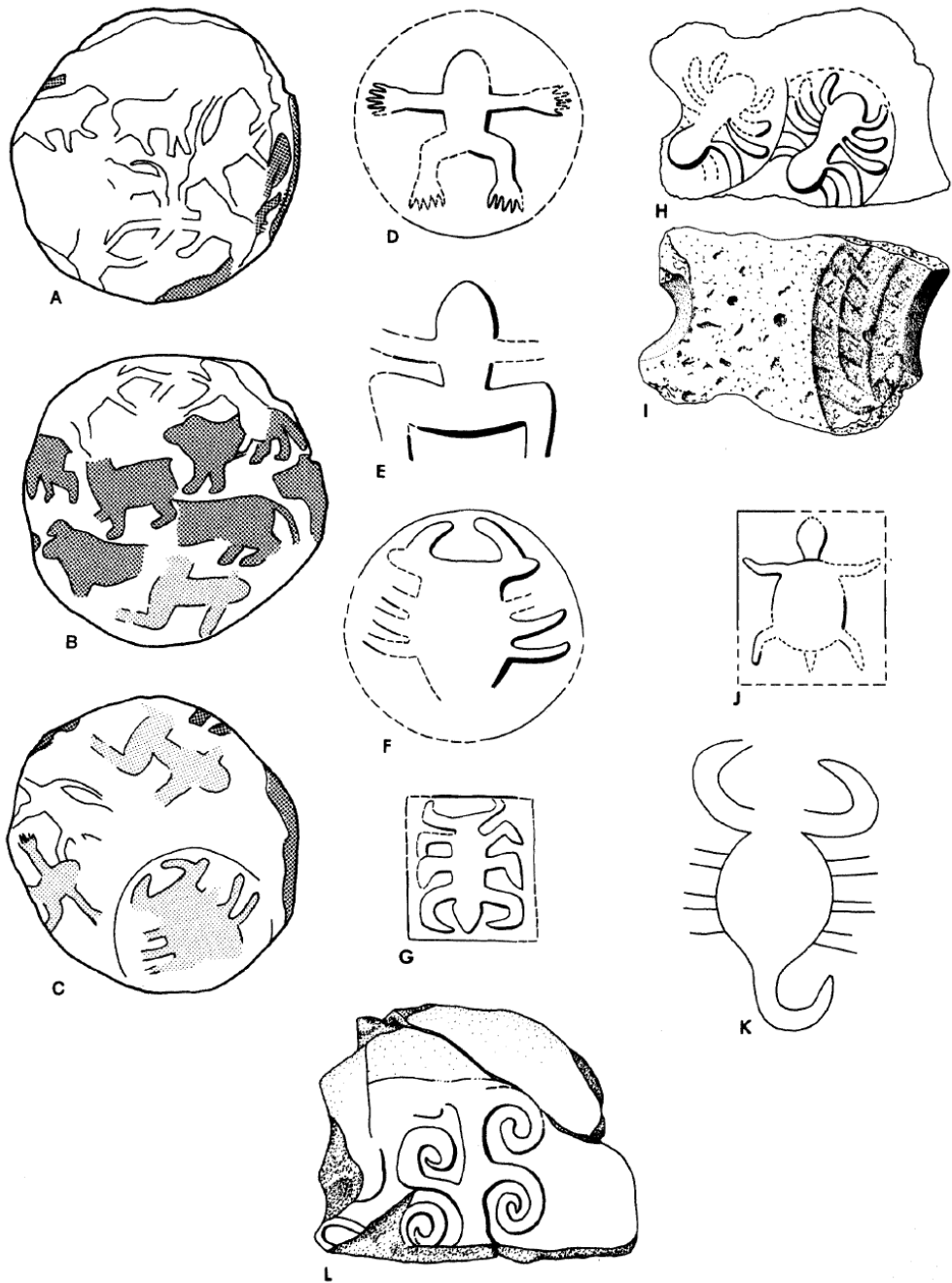
Plan of the West Area Showing Parthian Burials and Protoliterate Architecture



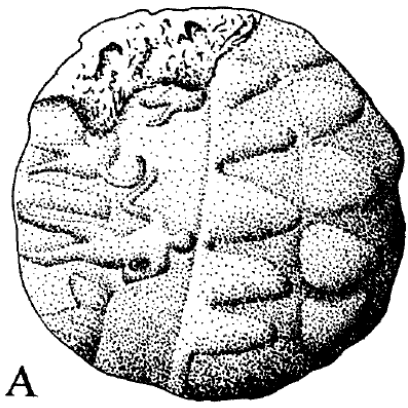
Protoliterate Clay Tokens. Scale 1:2



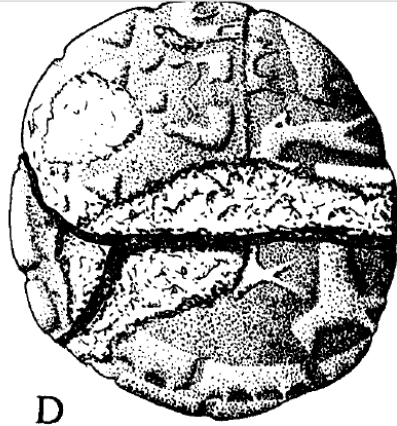
Protoliterate Clay Balls with Seal Impressions. Scale 1:1



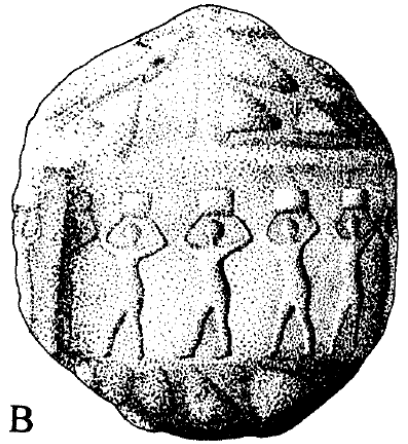
(A-F) Scheme of Rollings on Clay Ball II-97 and (G-L) Impressions of Stamp Seals with Animal and Floral Designs. Protoliterate Period. Scales (A-F) 1:1 and (G-L) 3:2



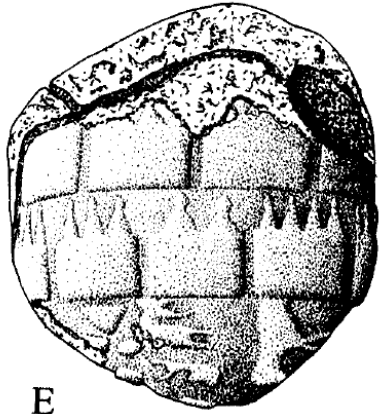
Upper Pole



D



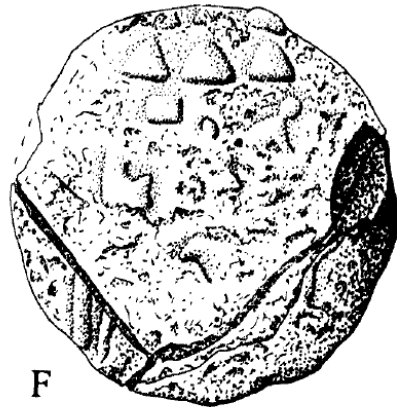
Equatorial
Impression



E

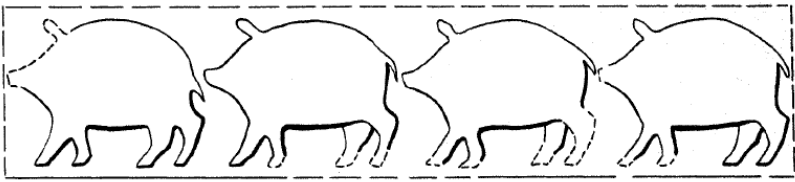


Lower Pole

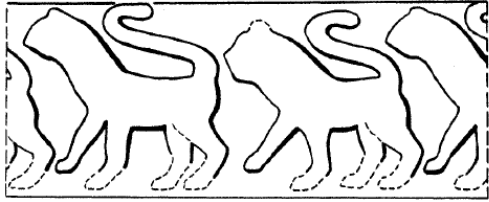


F

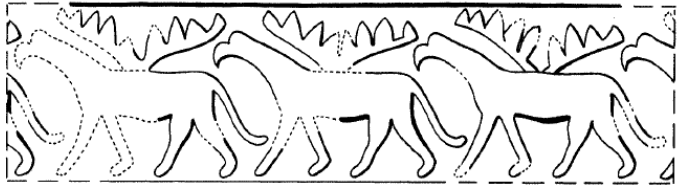
- Iconografia Choga Mish
 - Geometrici
 - Solo animali
 - Animali ed esseri umani
 - Solo esseri umani
- Sintassi
 - Serie
 - Paratattico (figure o gruppi)
 - Fregio continuo
 - Araldico



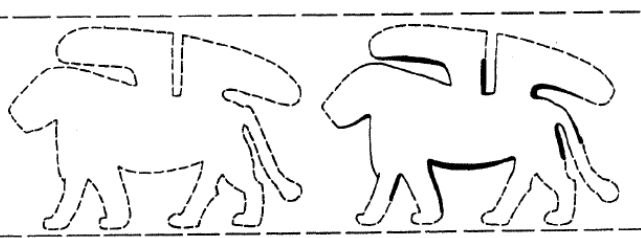
A



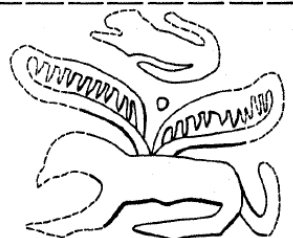
B



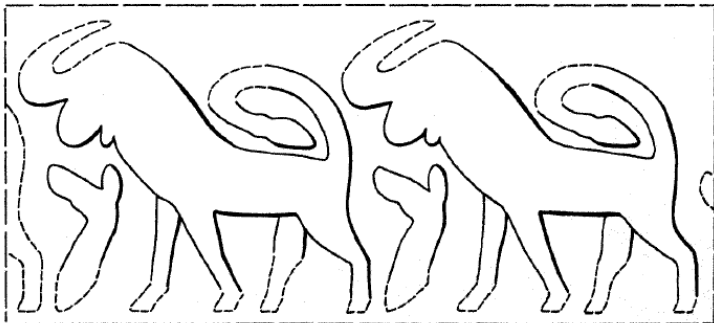
C



D



E



F

Serie di Animali

Serpente intrecciato

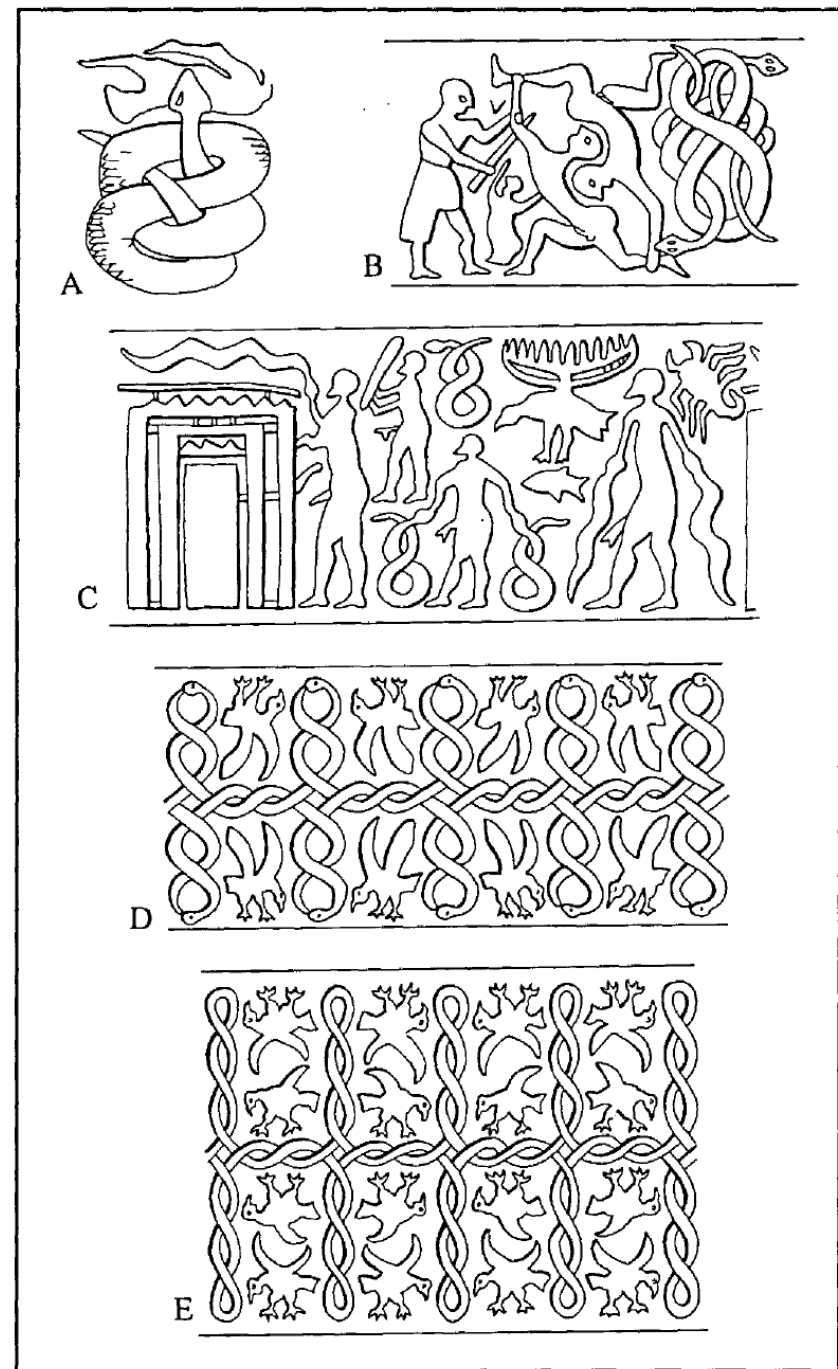
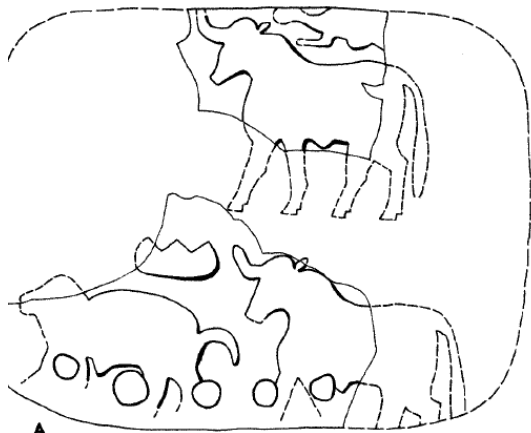
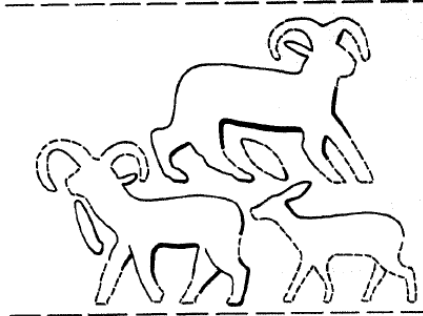


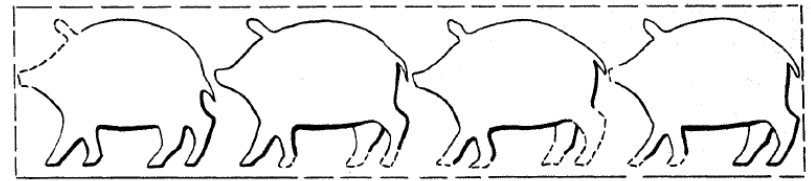
Figure 19. Examples of Cable (Entwined Snakes) Seal Designs



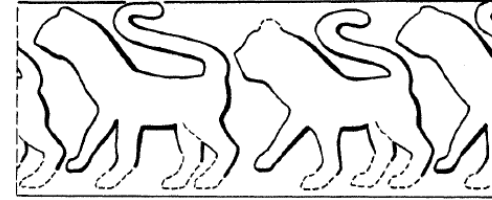
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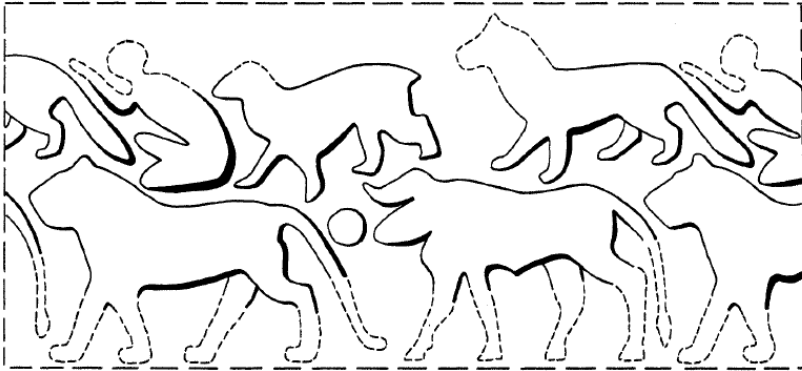
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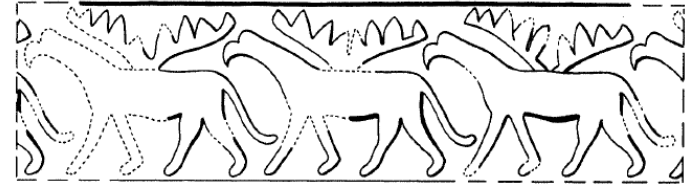
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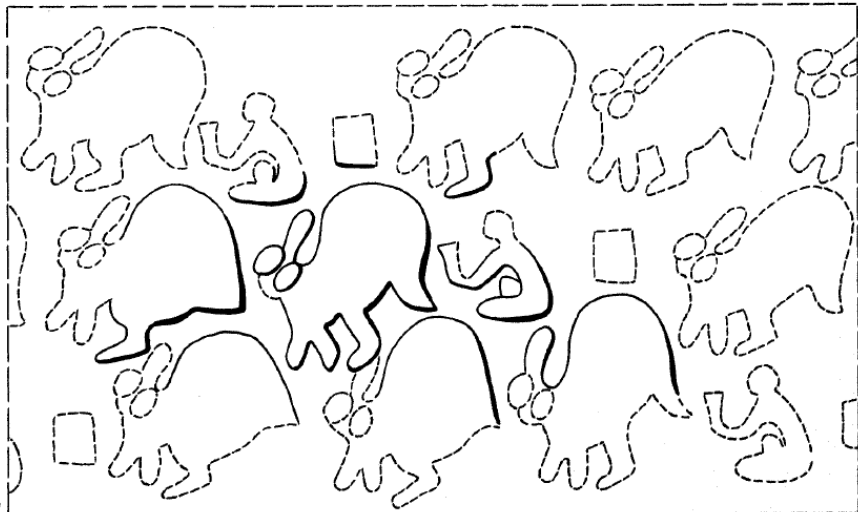
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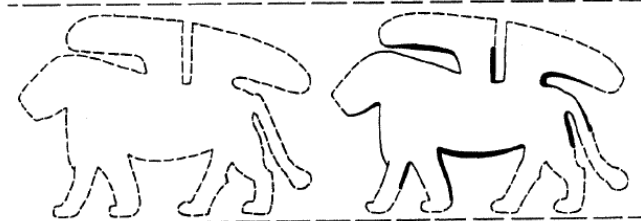
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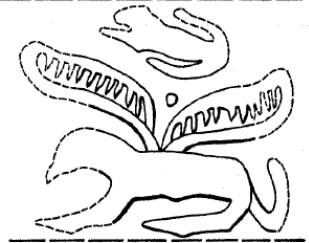
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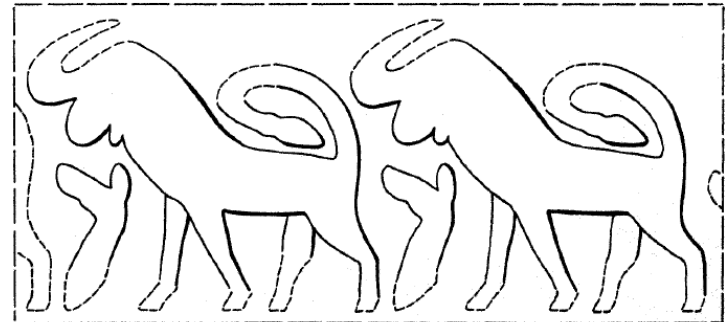
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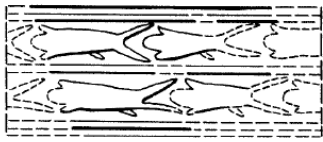
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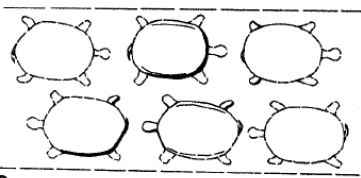
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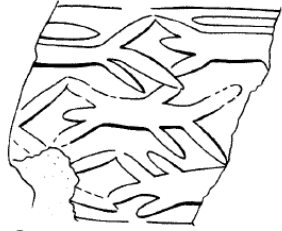
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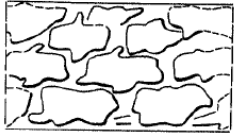
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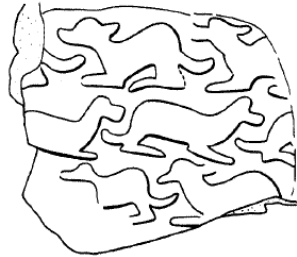
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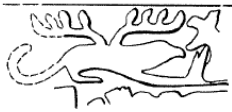
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D



E



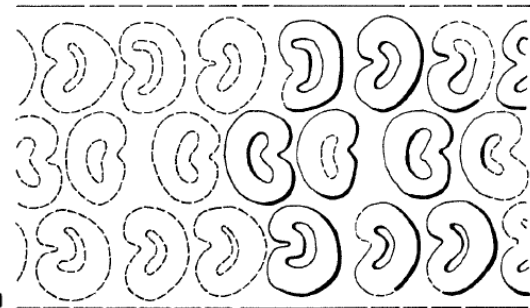
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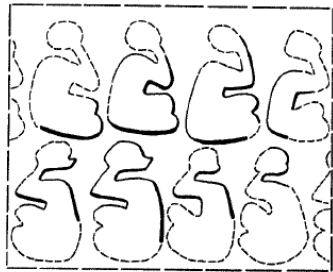
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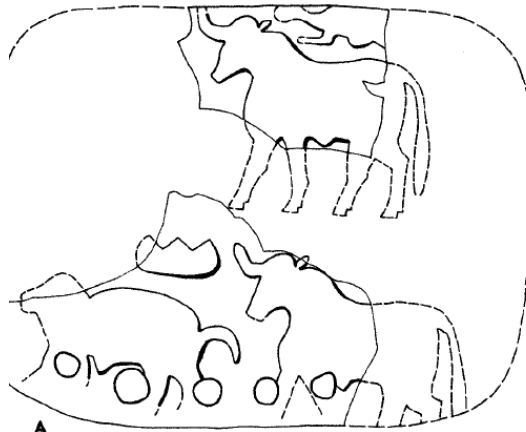
H



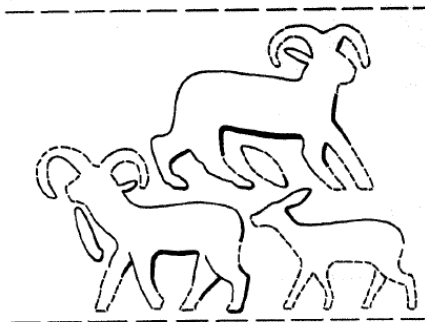
I



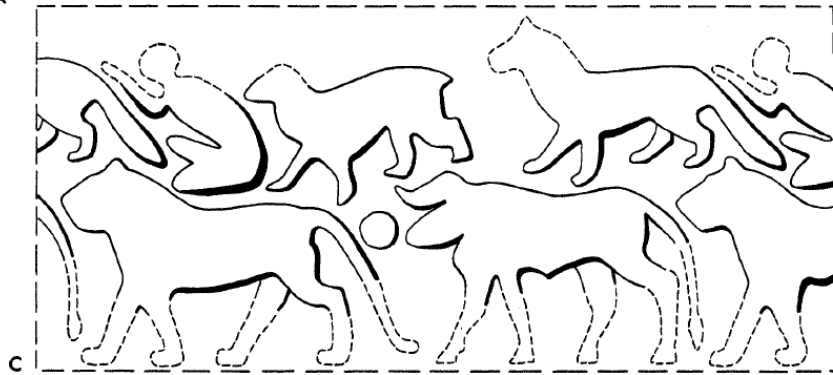
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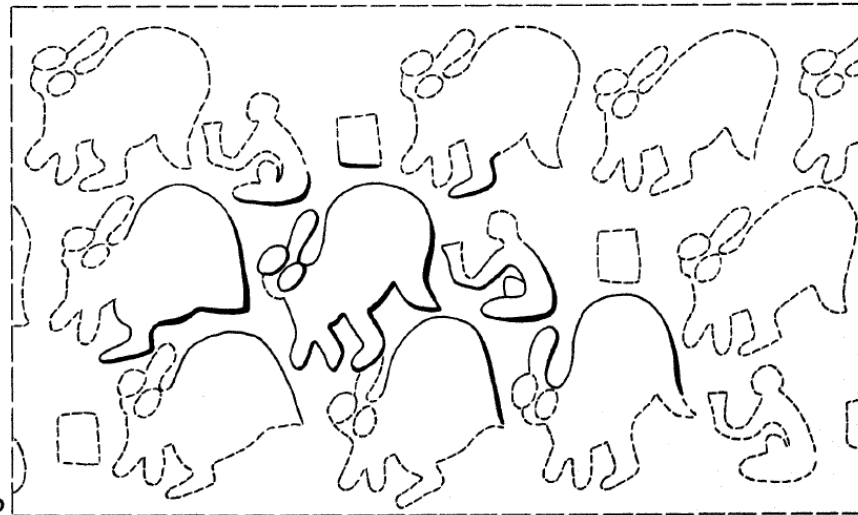
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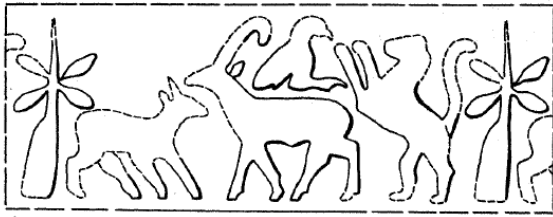
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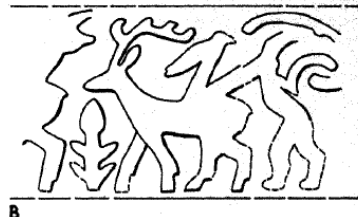
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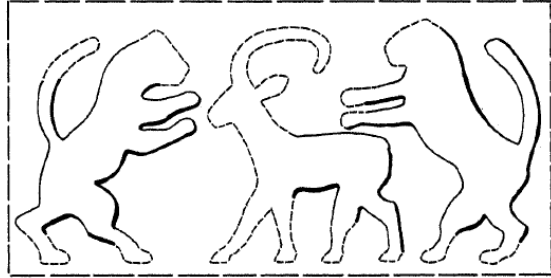
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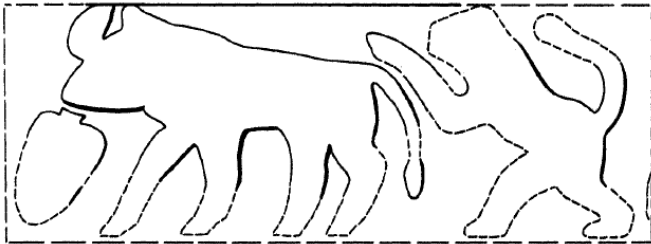
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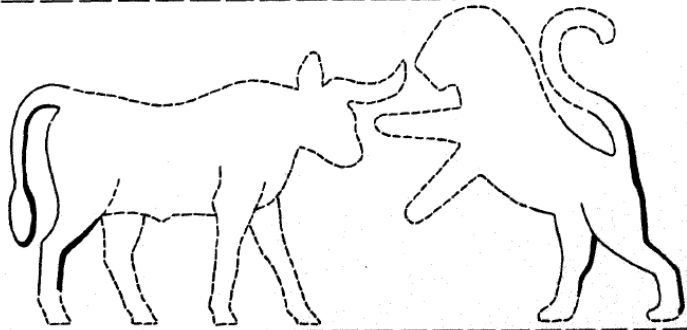
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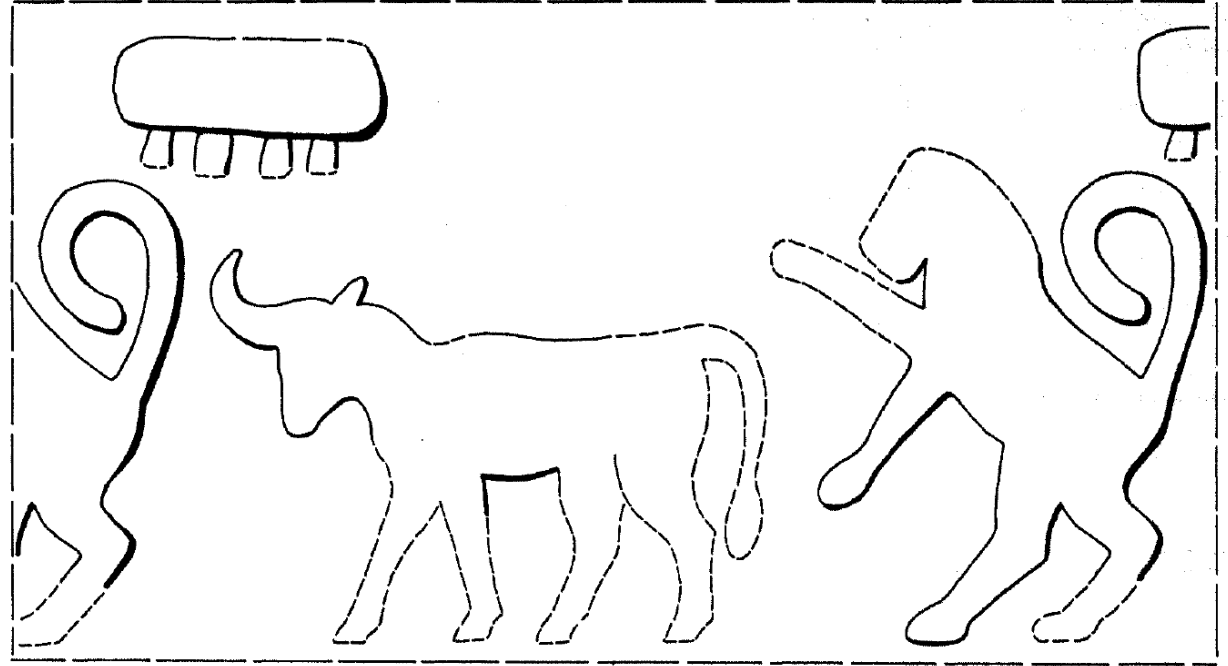
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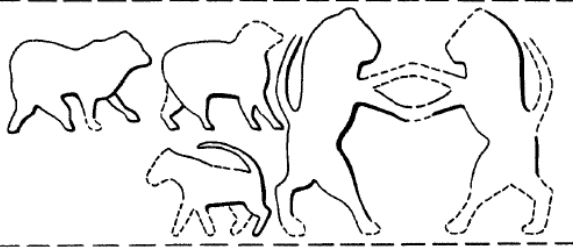
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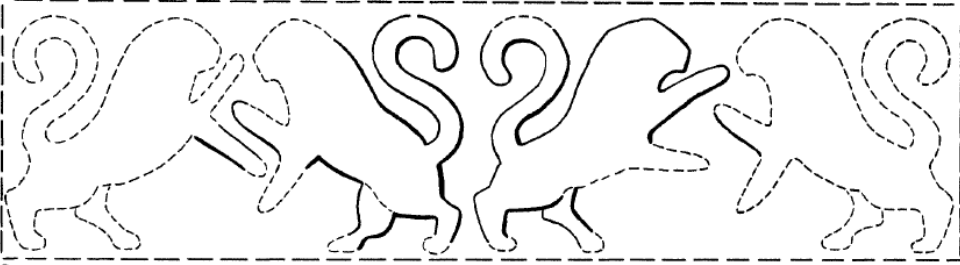
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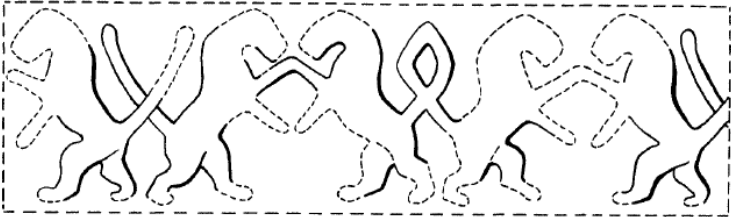
A



A



B

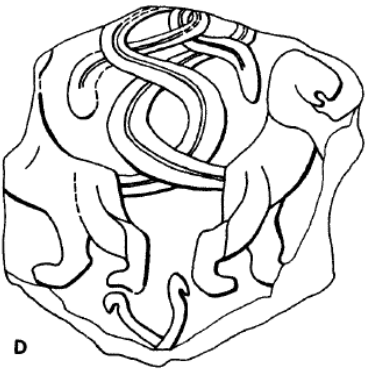


C



B

Protoliterate Glyptic Designs: (A) Lion Attacking Bull and (B) Lions in Heraldic Designs. Scale 3:2



D

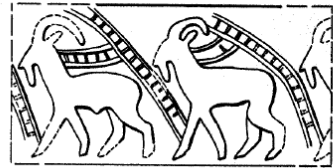


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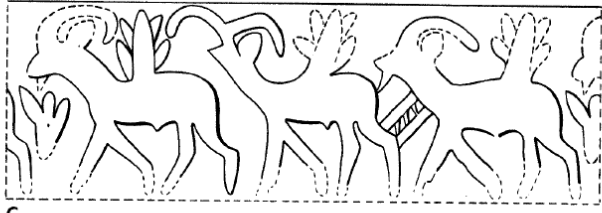
Protoliterate Glyptic Designs: Lions in Heraldic Designs. Scale 3:2



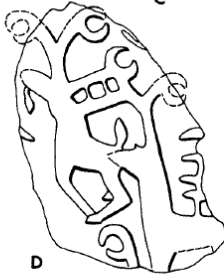
A



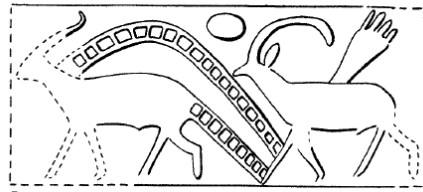
B



C



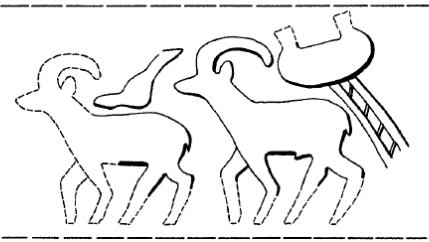
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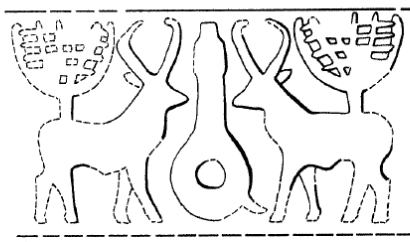
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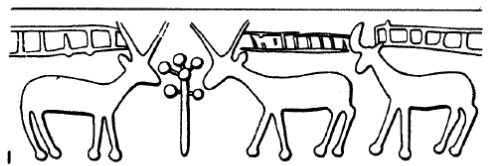
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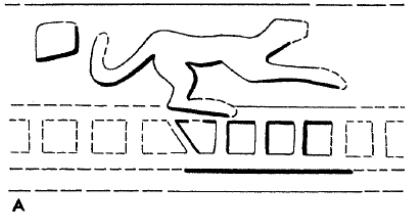
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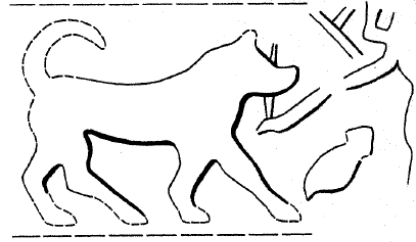
H



I



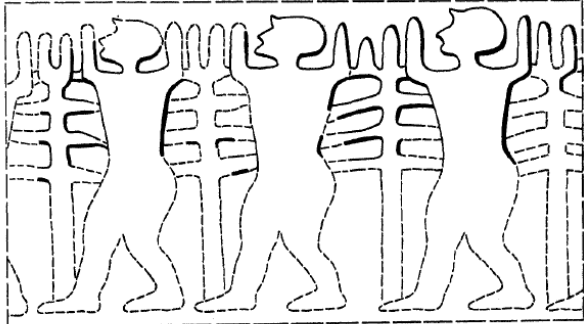
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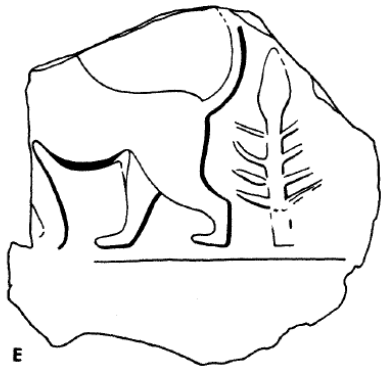
B



C



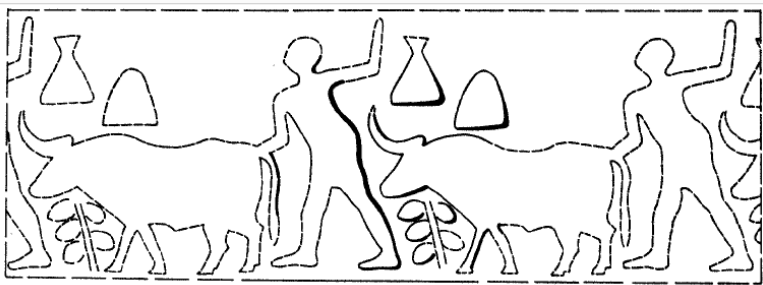
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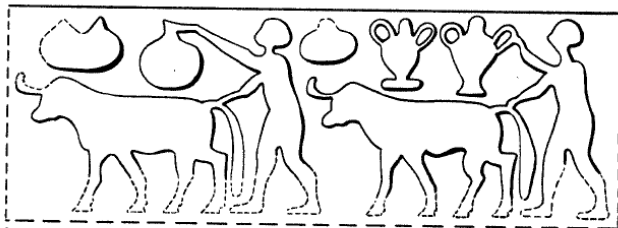
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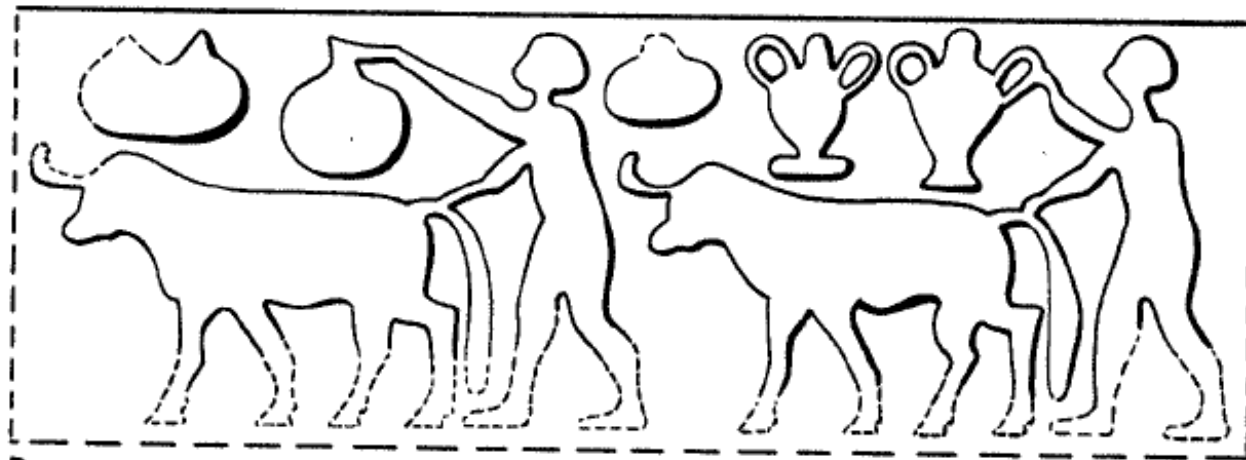
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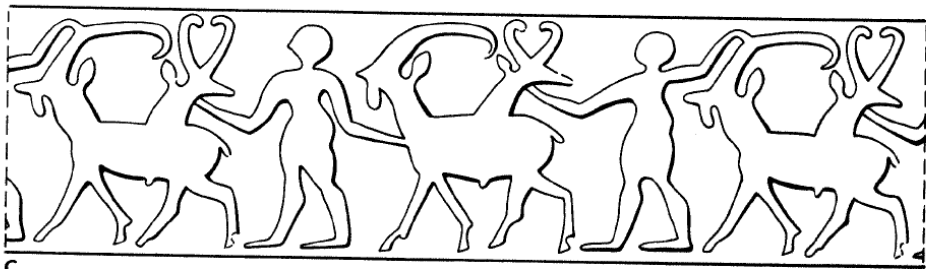
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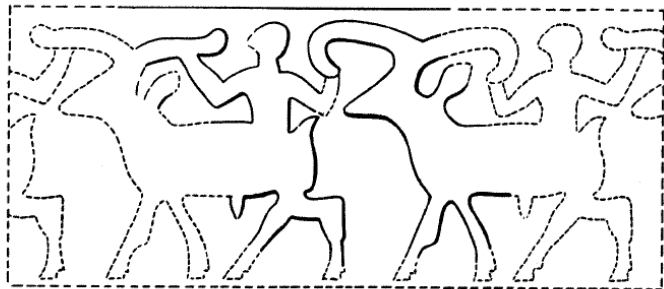
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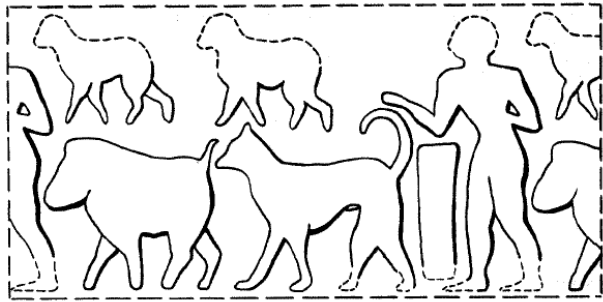
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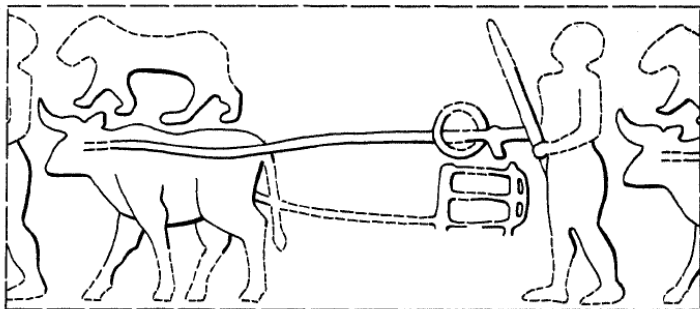
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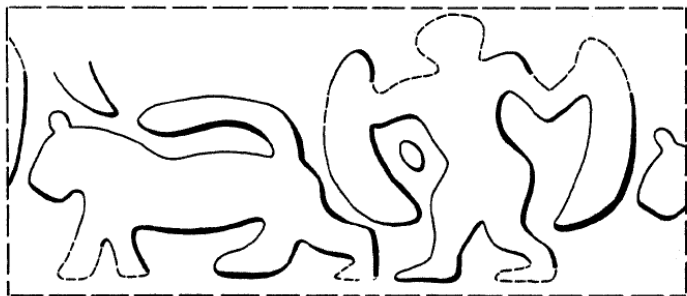
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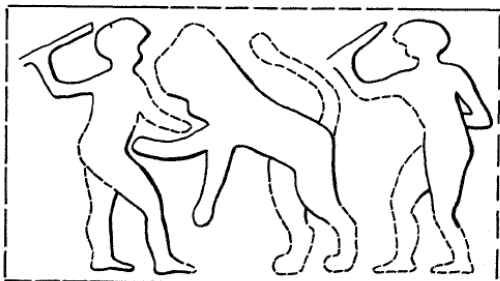
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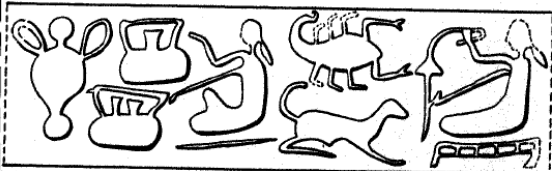
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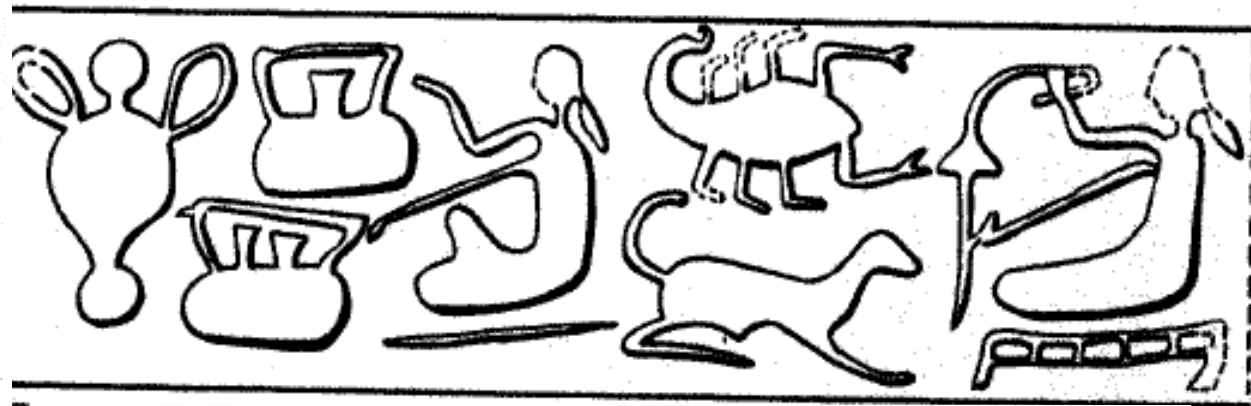
C



D



E



E

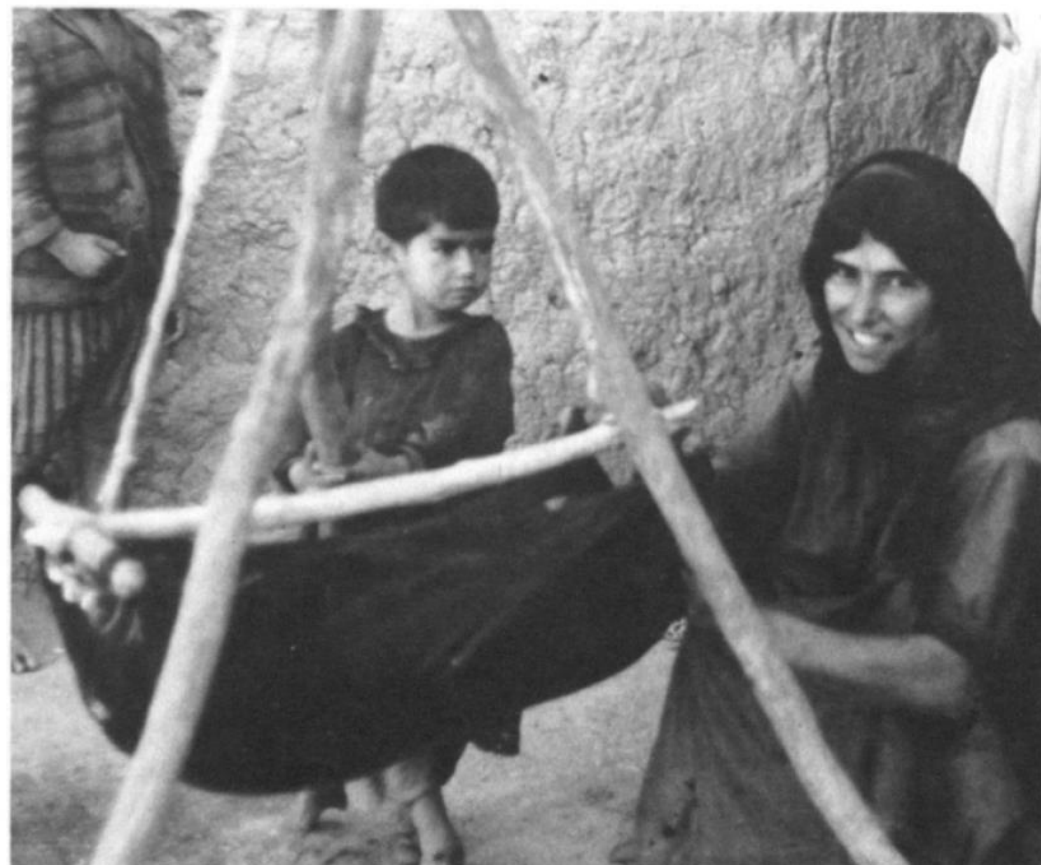
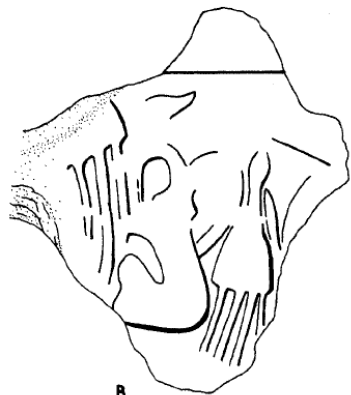


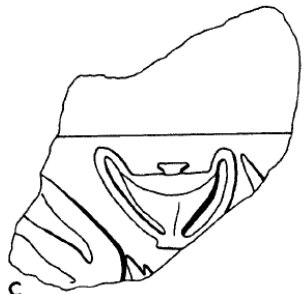
Figure 20. Goat Skin Churn in the Village of Boneh Fazili Near Chogha Mish.
 Photograph by Diana Rasche-Olson



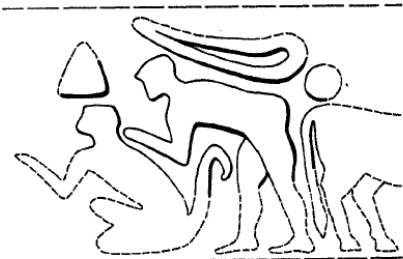
A



B



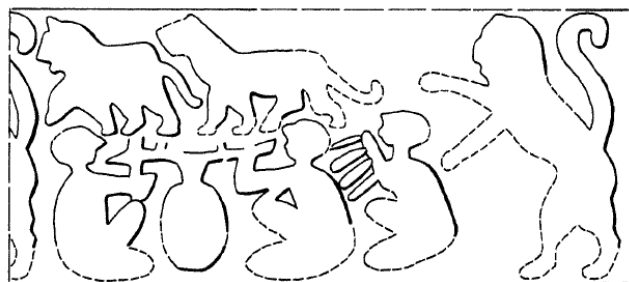
C



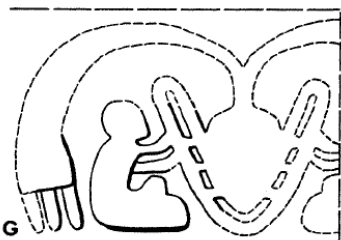
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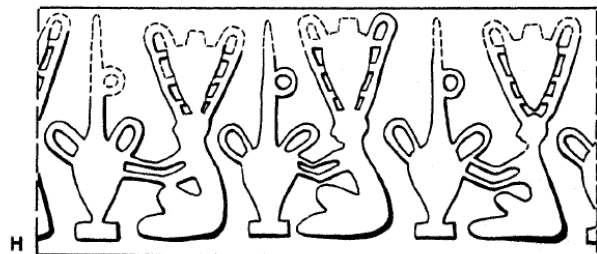
E



F



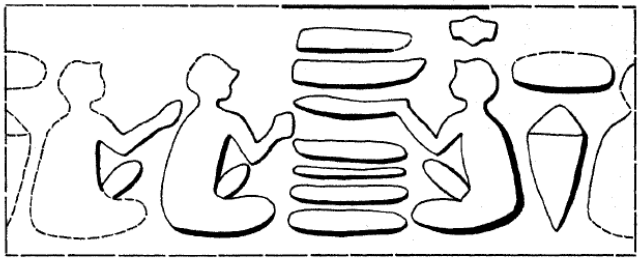
G



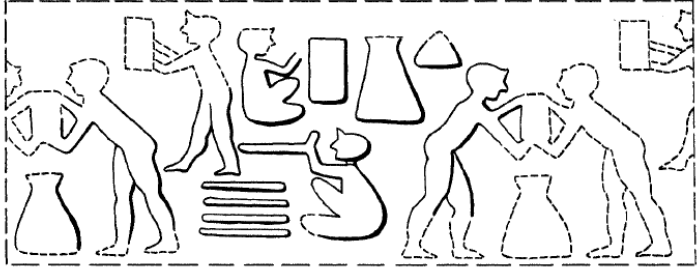
H



Protoliterate Pottery: Vessel (III-39, Sounding C Northwestern Edge [J14-15], ca. 81.50) with Two Spouts and Plastic Decoration of Goats and Snakes (Line-drawing pl. 108:F, Protoliterate Family CX). Scale 5:9



A



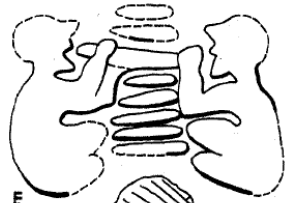
B



C



D



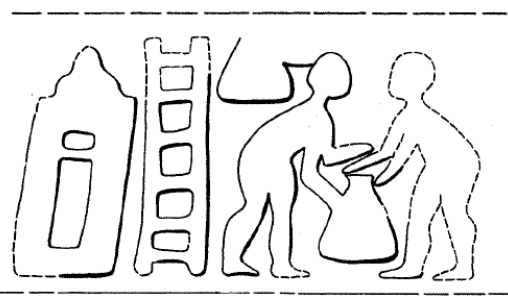
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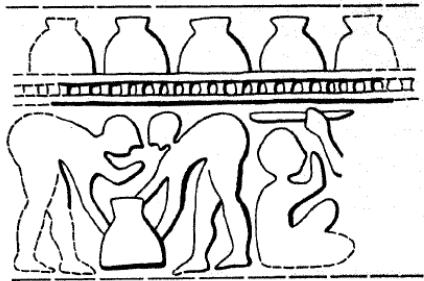
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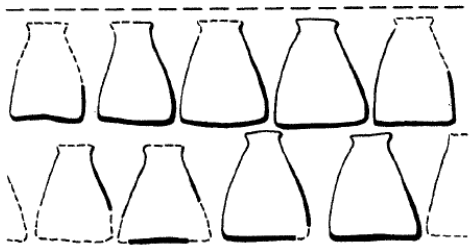
G



A

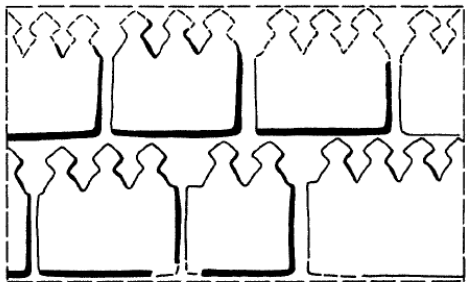


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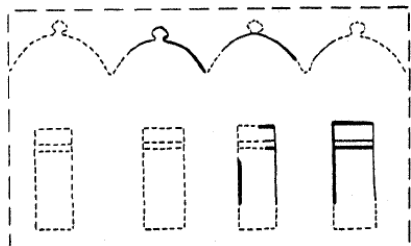


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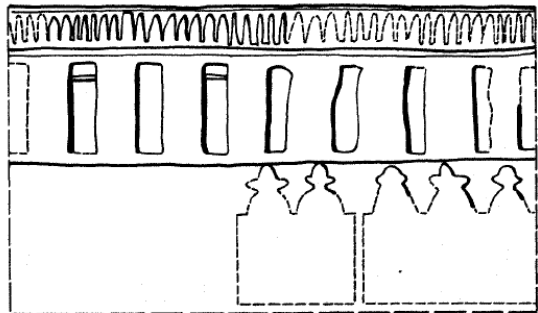
Toccaggio granaglie



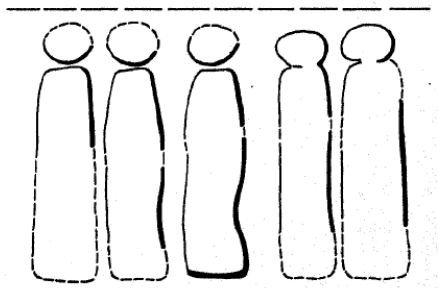
D



E



F



G



E

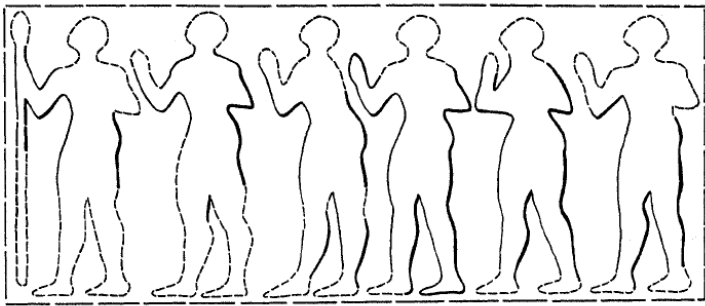


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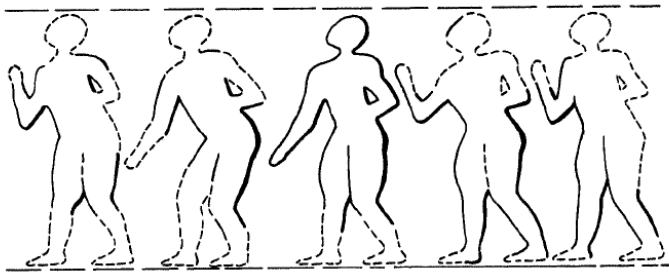
PLATE XXXIX



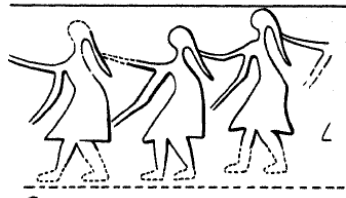
Susa II seal impressions.



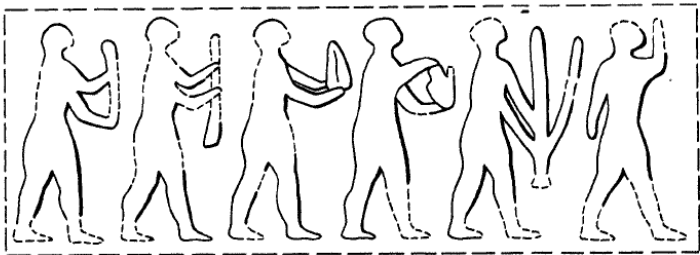
A



B



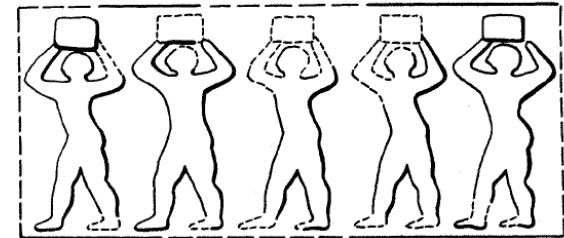
C



D



E

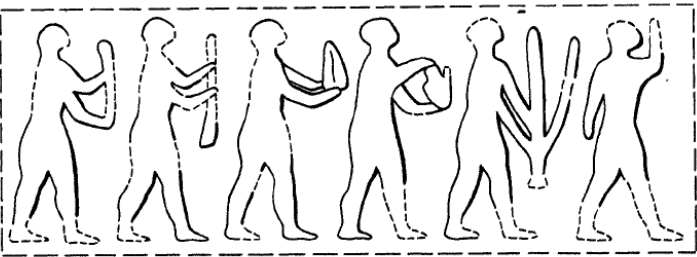


F



G

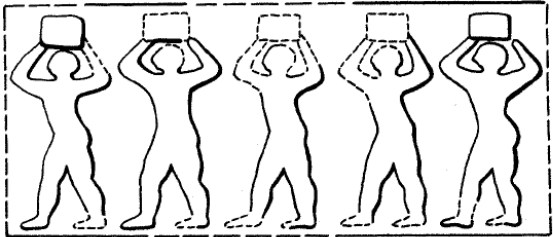
Portatori



D



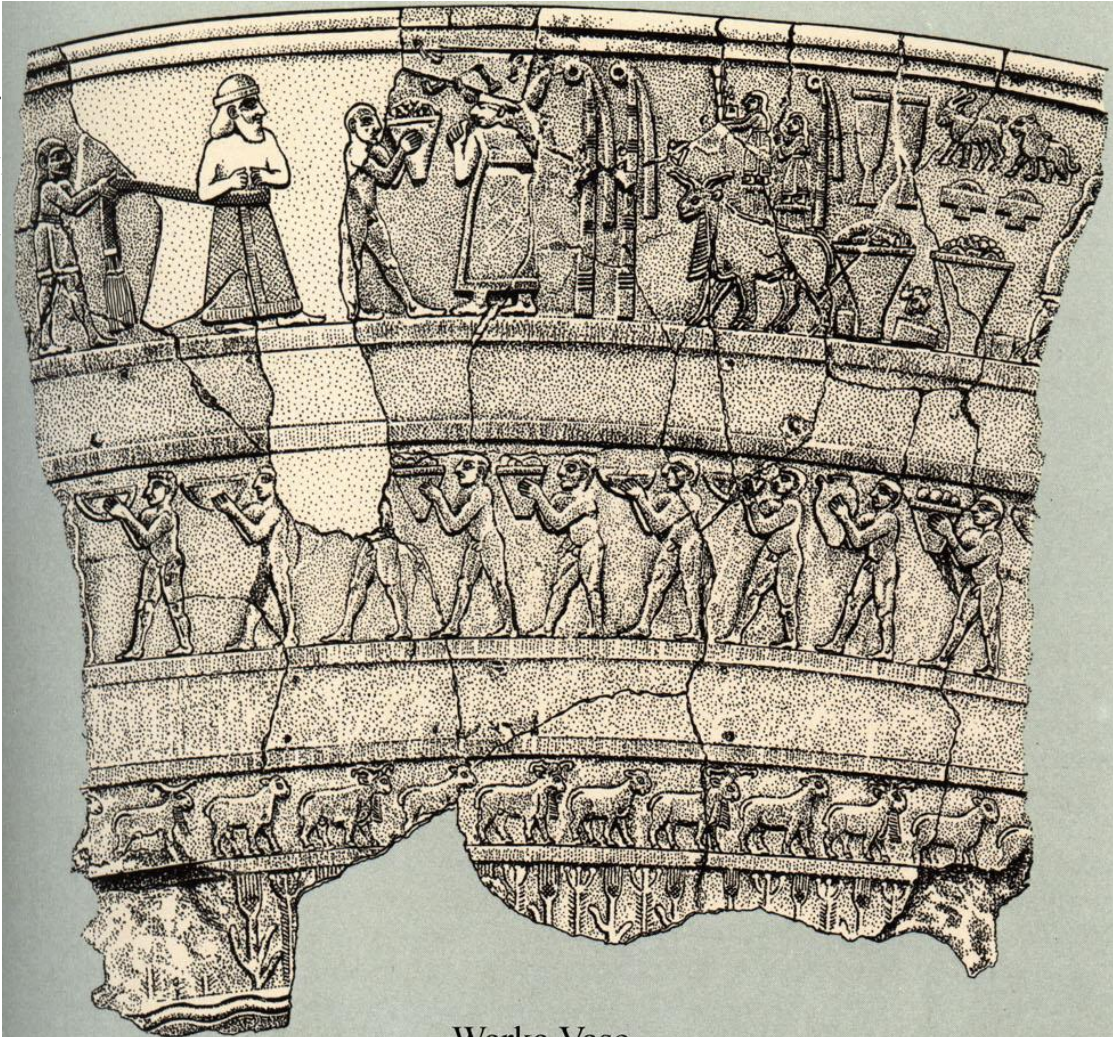
E



F

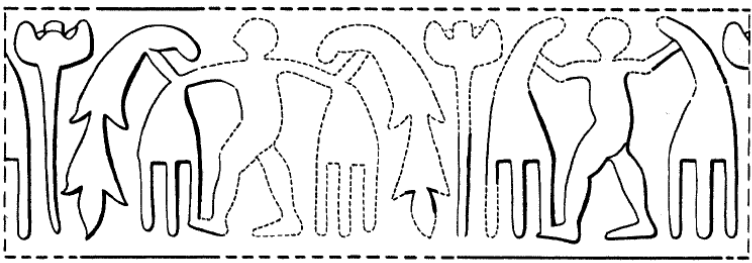


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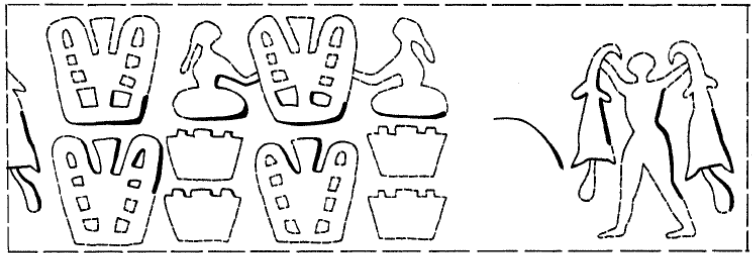


Warka Vase





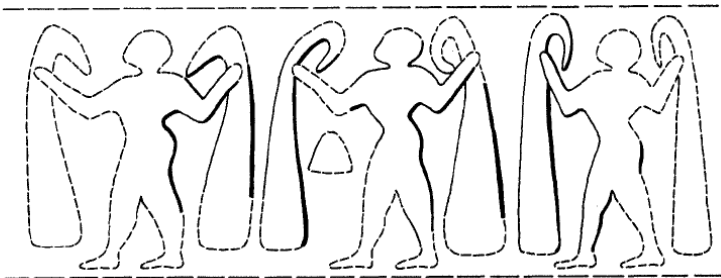
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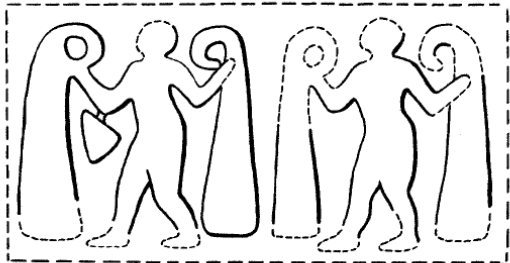
C

A

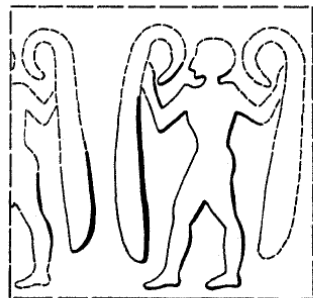
Portatori di tessili



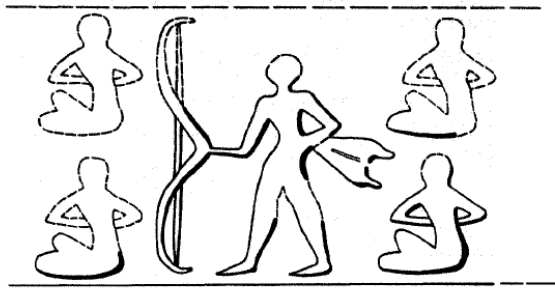
D



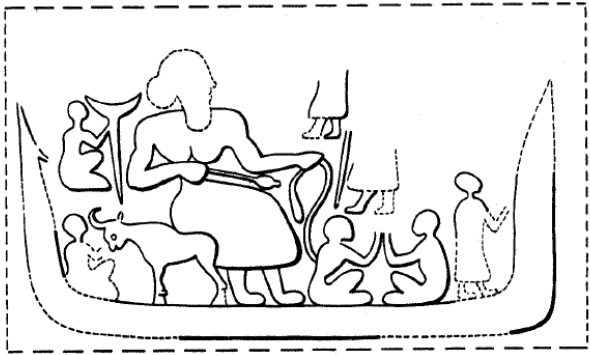
E



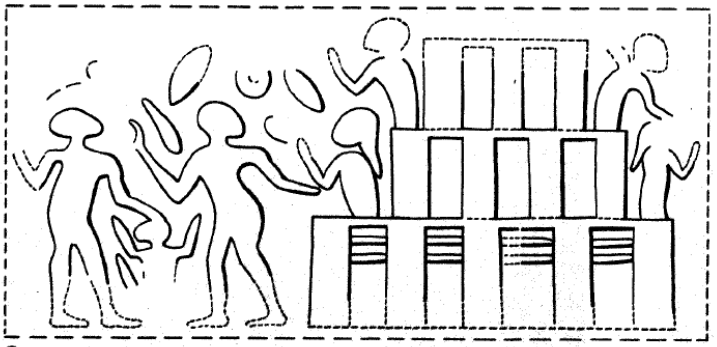
F



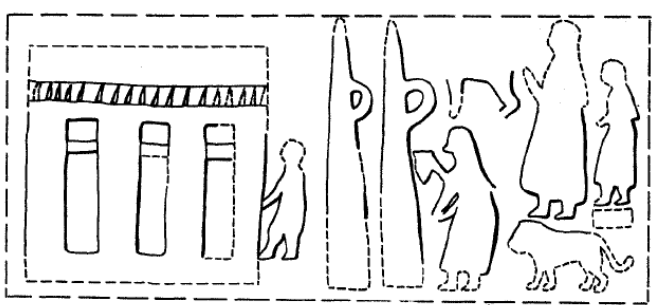
A



B



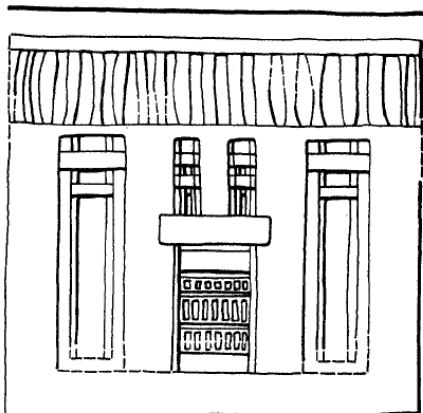
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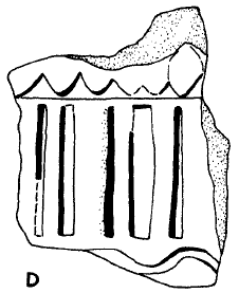
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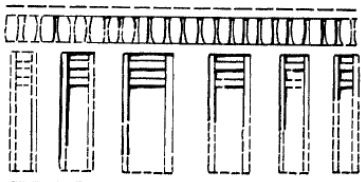
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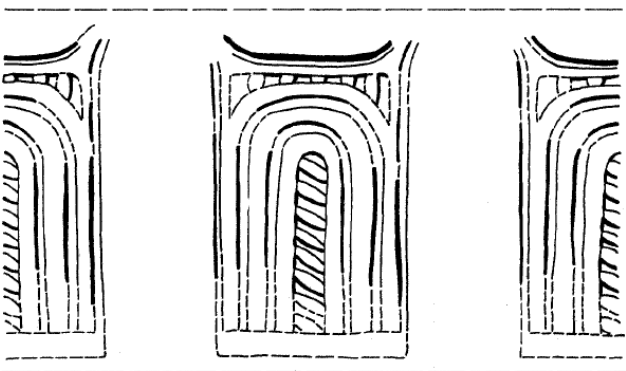
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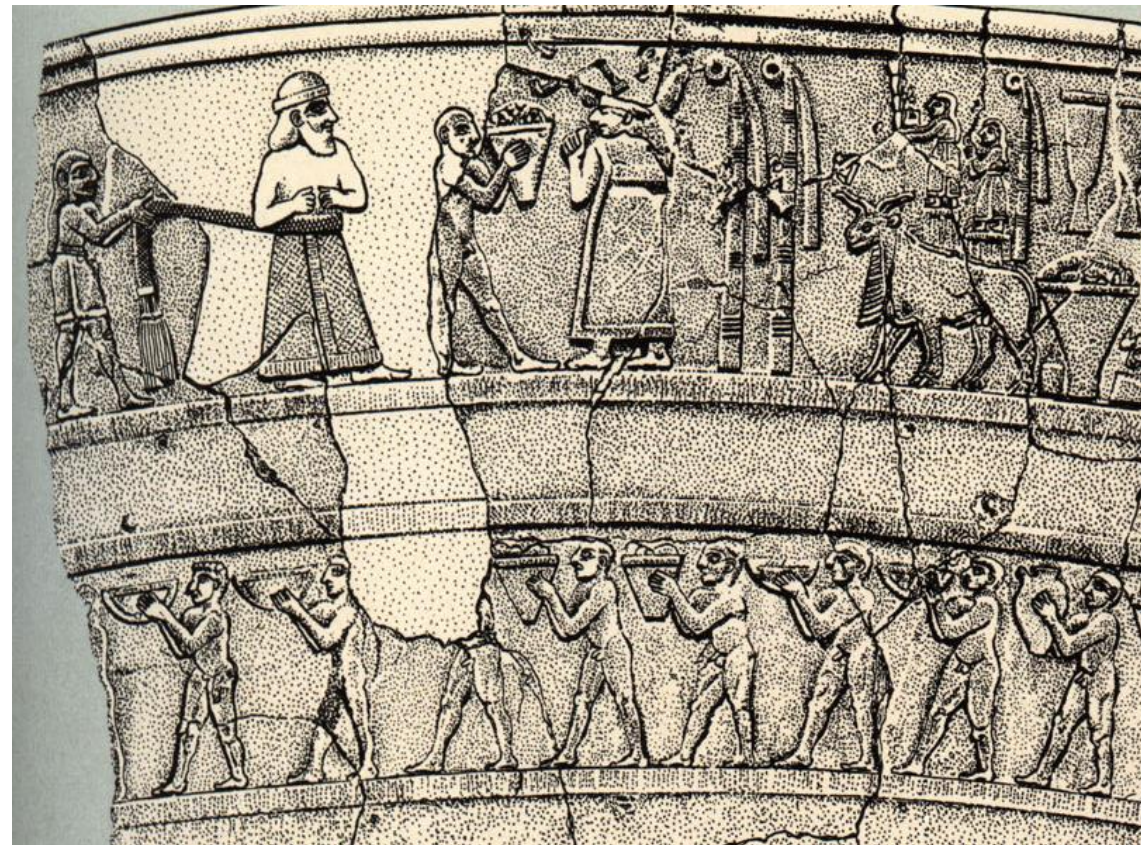
D

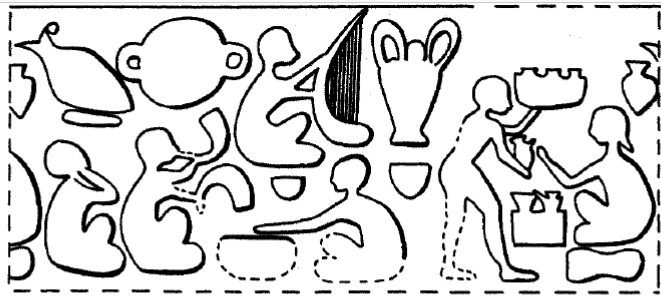


E



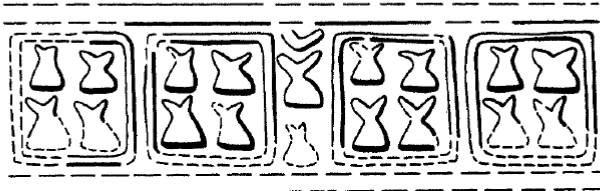
F





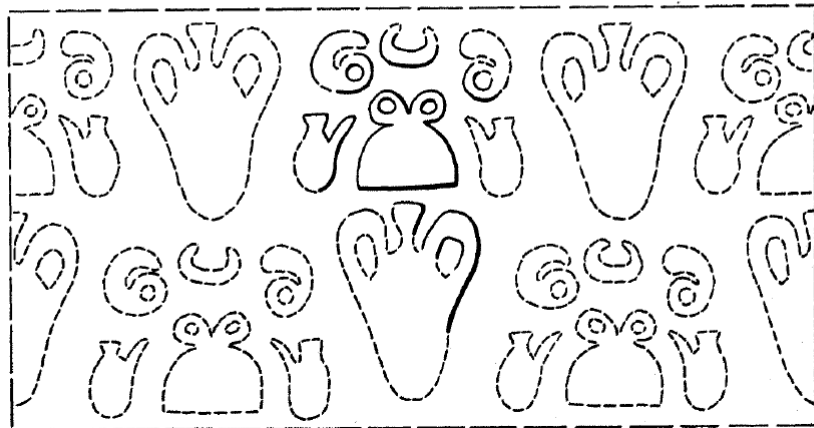
A

Orchestra

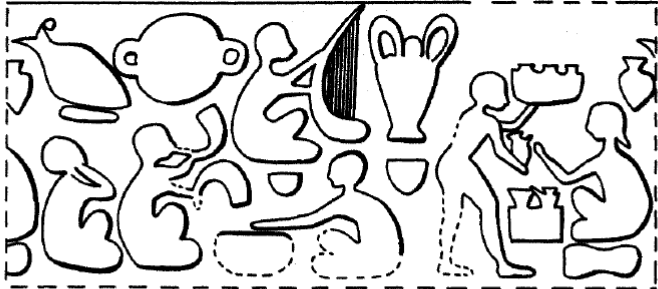


B

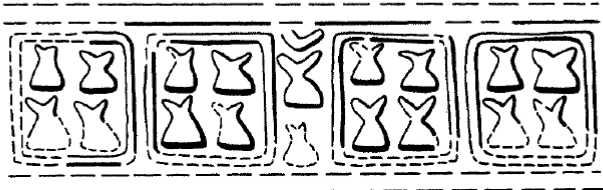
Orchestra, stendardo di Ur (Mesopotamia), 2500 a.c.



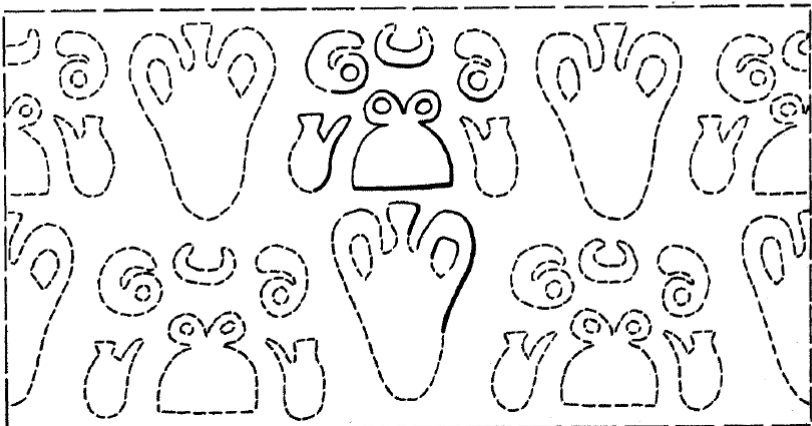
Hut symbol



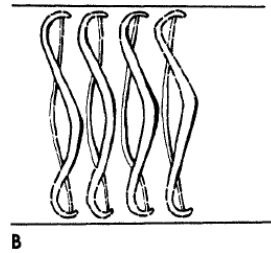
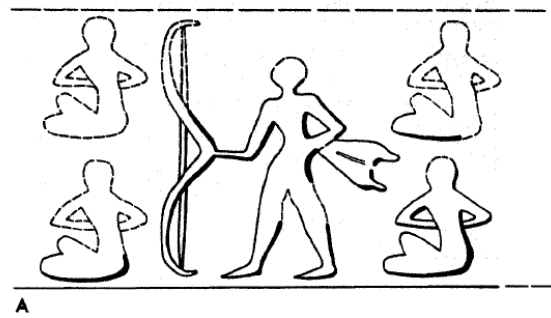
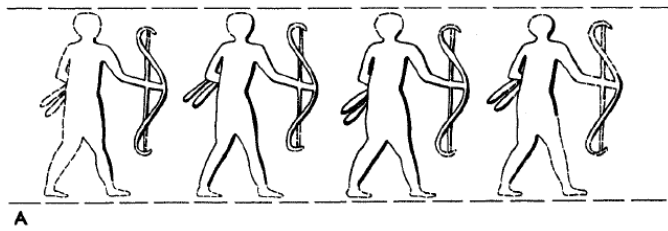
A



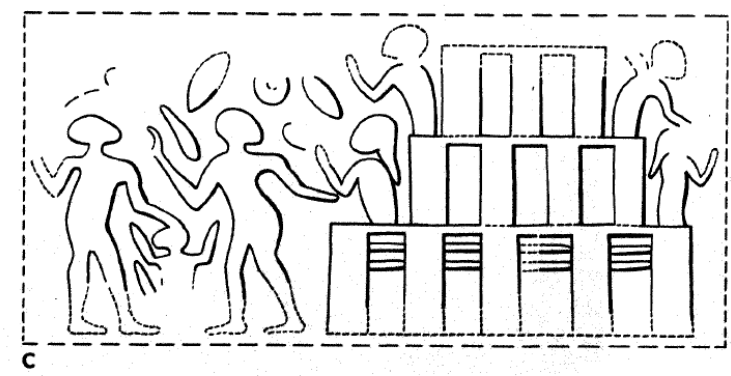
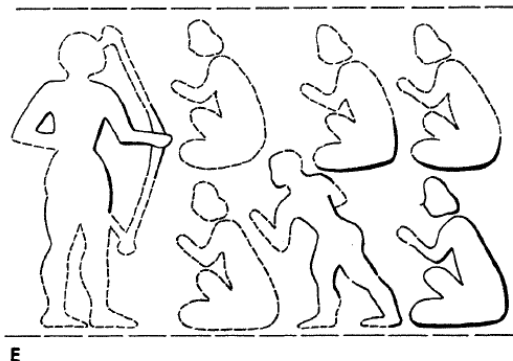
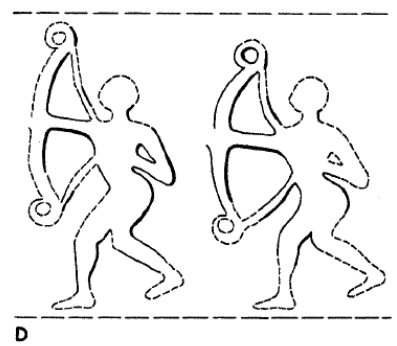
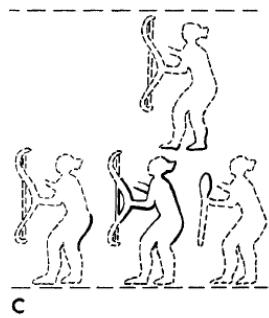
B

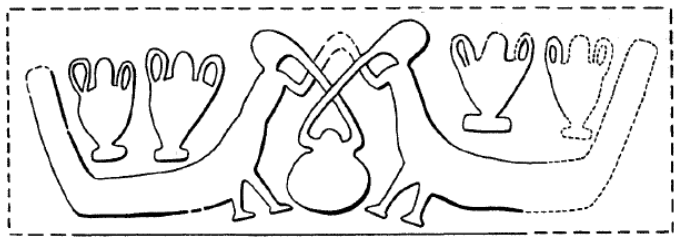


Q

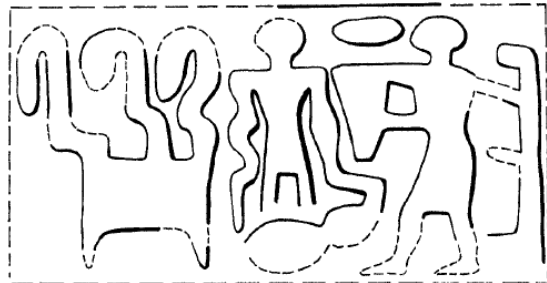


Conflitto

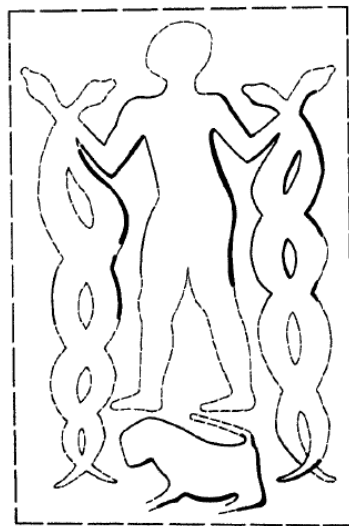




A

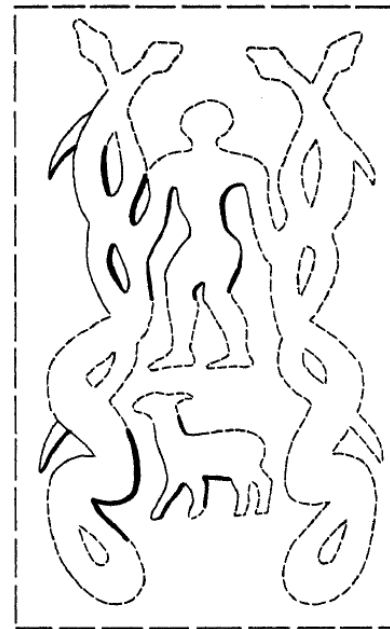


B

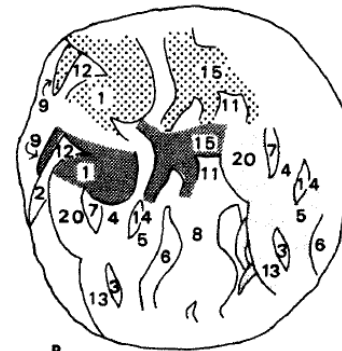


C

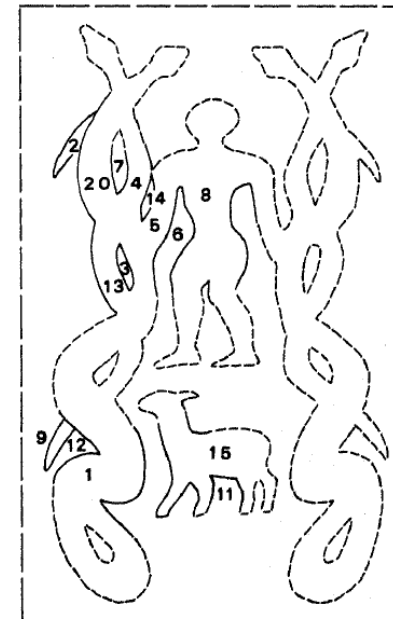
Protoliterate Glyptic Designs: Mythological and Miscellaneous. Scales (A, C) 3:2 and (B) 1:1

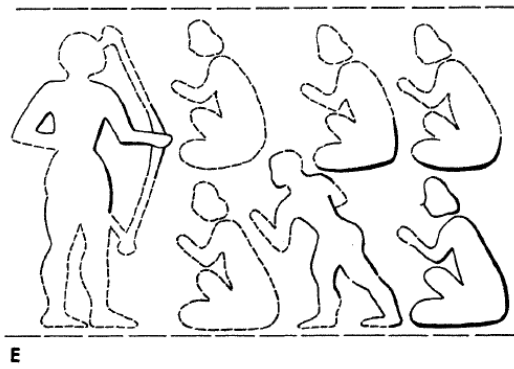
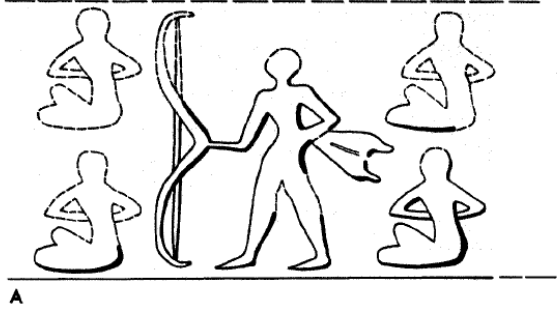


A

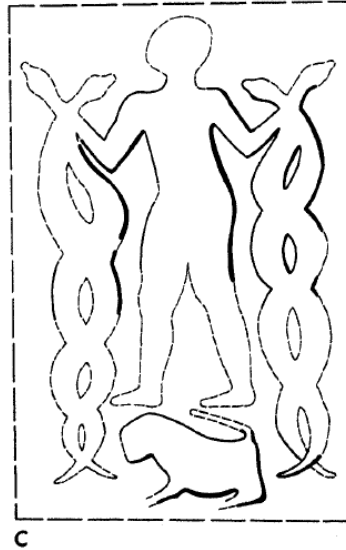
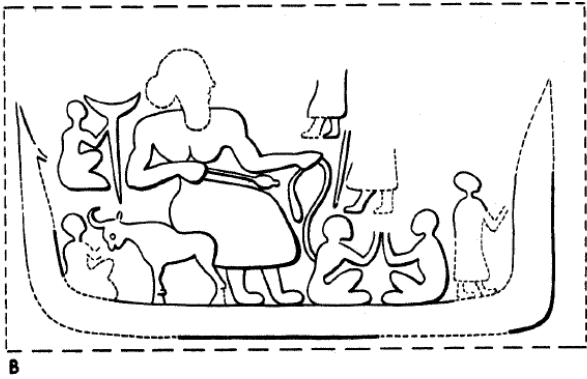


B

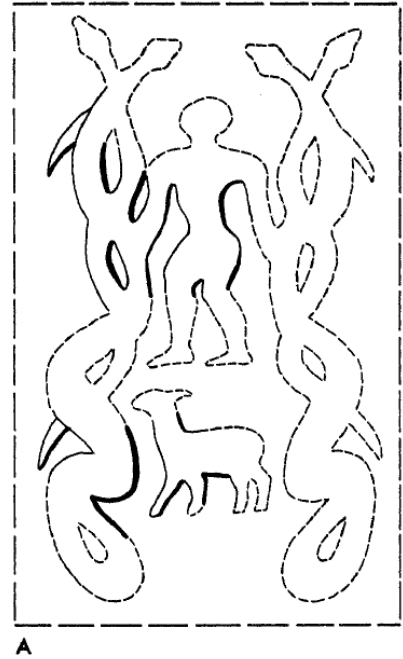




Protoliterate Glyptic Designs: War Scenes. Scale 3:2



Protoliterate Glyptic Designs: Mythological and Miscellaneous. Scales (A



B

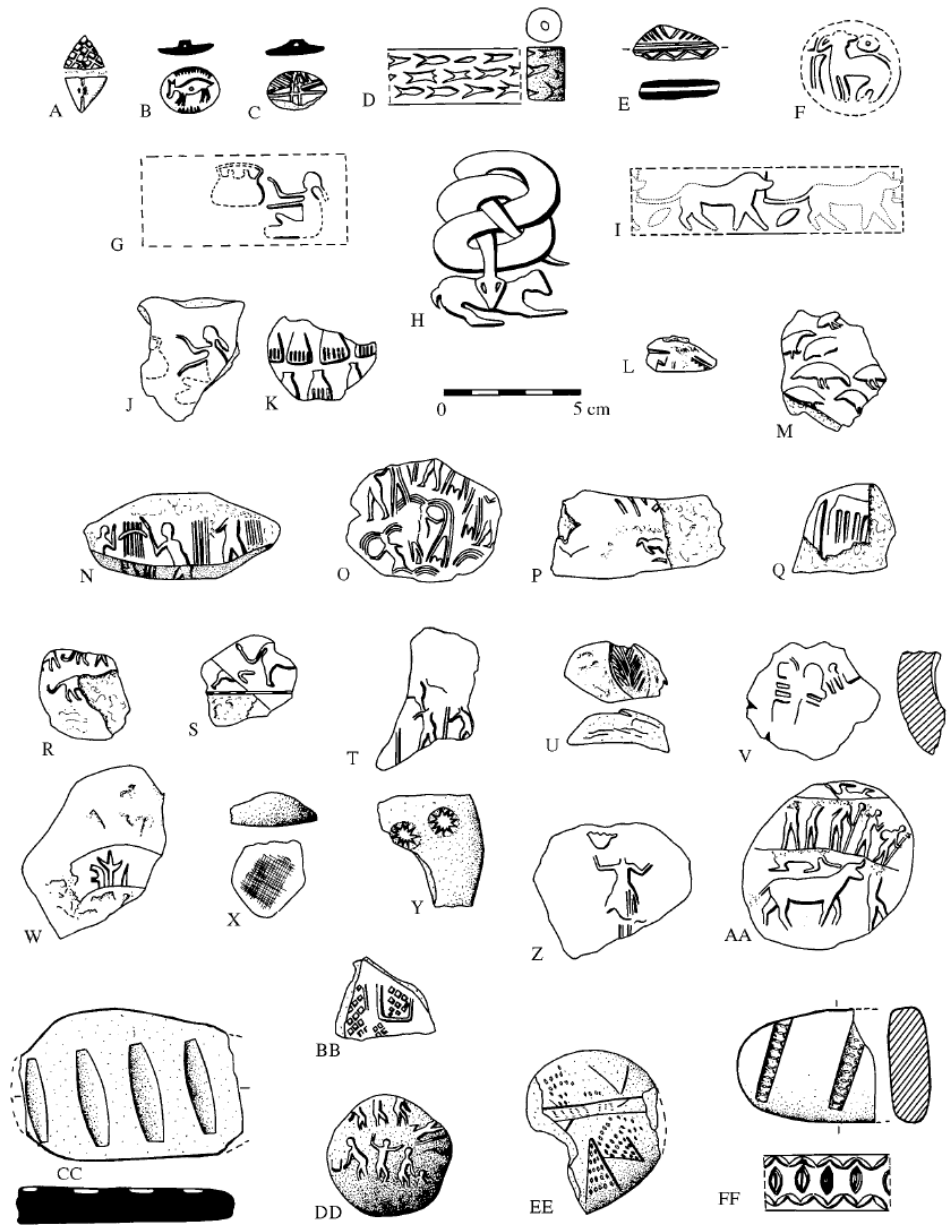


Figure 76. Seals and Sealings

Tepe Sialk

Tepe Sialk (1933, 1934, and 1937)

Sialk IV contemporaneo al periodo protourbano

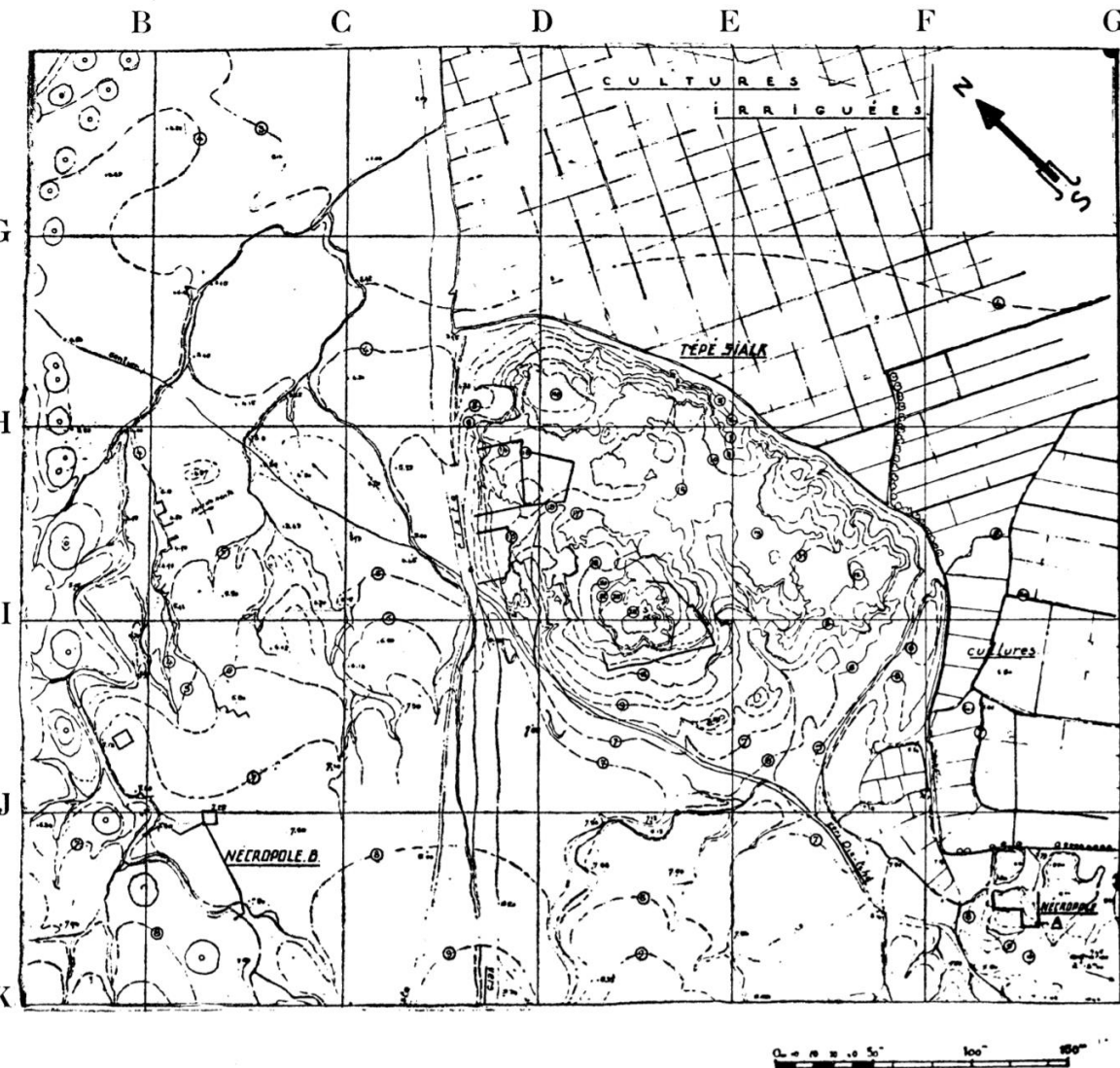
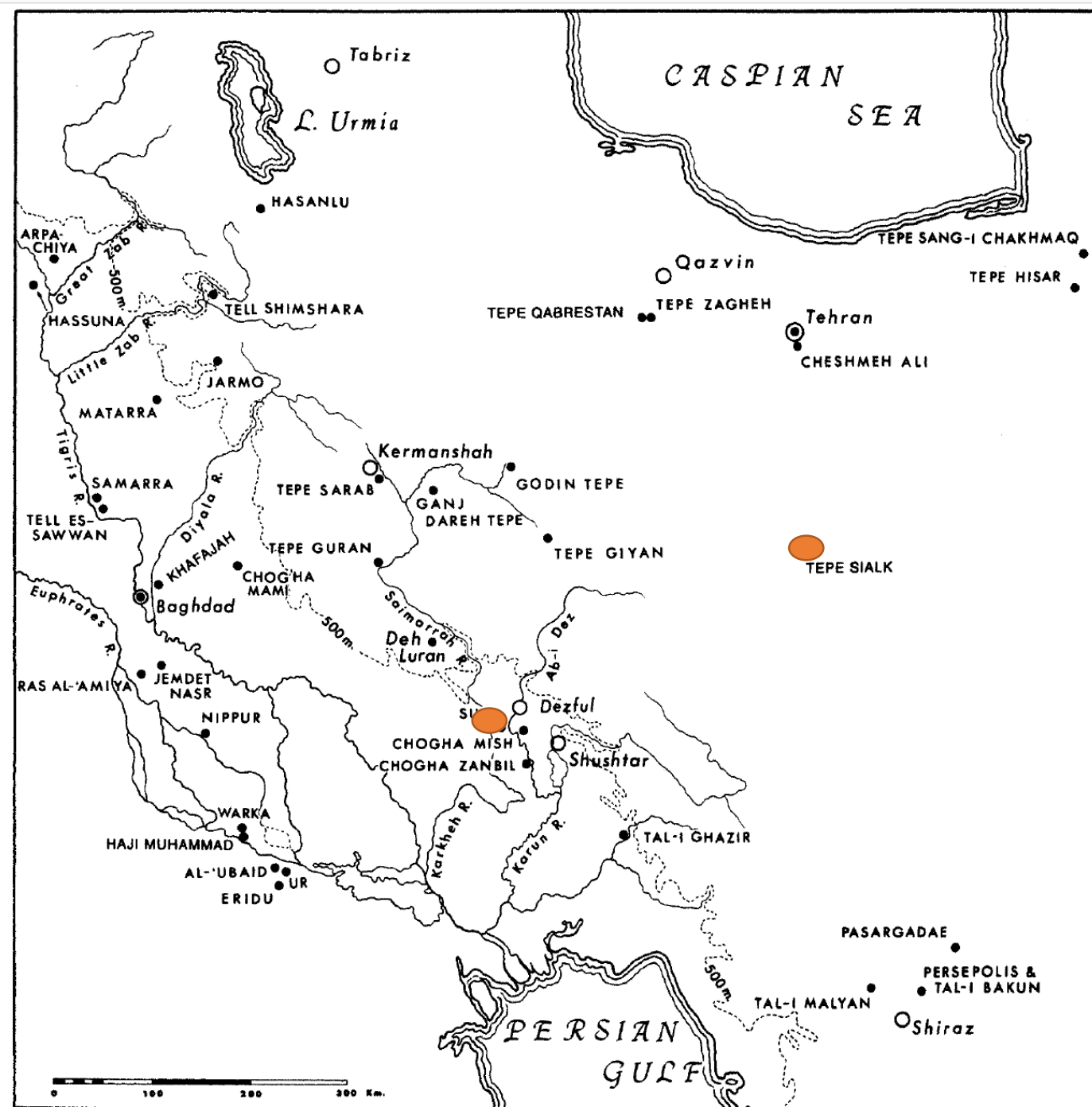


FIG. 1 — Plan du Tépé Sialk et de ses environs, relevé par M. Siroux, architecte.



Map Showing the Location of Chogha Mish and Other Major Sites in Southwestern Iran and Southern Mesopotamia

Tepe Sialk

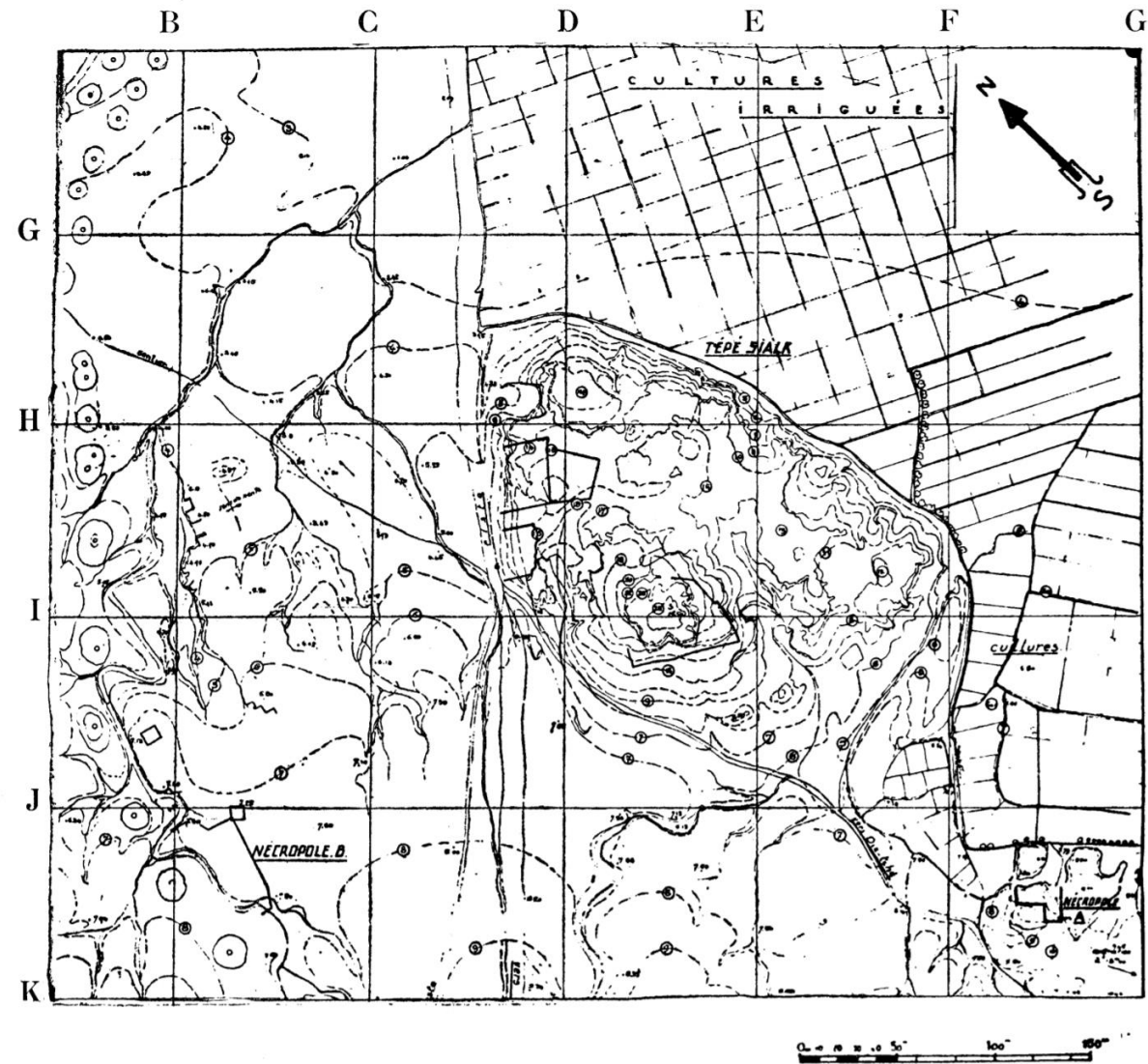


FIG. 1 — Plan du Tépé Sialk et de ses environs, relevé par M. Siroux, architecte.

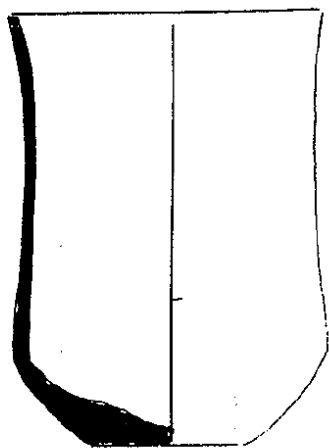


Data (a.C.)	Lowland	Highland	Mesopotamia
3800-3100 protourbano	Susa II, Choga Mish protoliterate	Tal-i Bakun A (Lapui), Tal-i Malyan early Banesh, Tepe Sialk (IV) , Godin Tepe V	Uruk medio e tardo
3100-2900 protoelamita	Susa III, Choga Mish	Tal-i Malyan late Banesh	Uruk Tardo/Jemed nasr

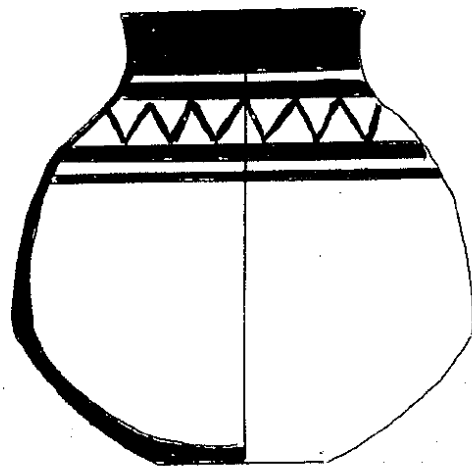
Tal-i Malyan
middle/Late
Banesh



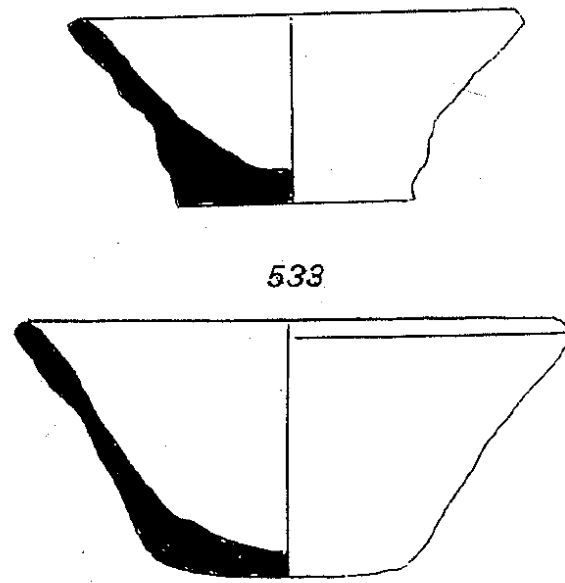
55. Tépé Sialk. « Plat Banesh » Voir p. 67, 111.



531

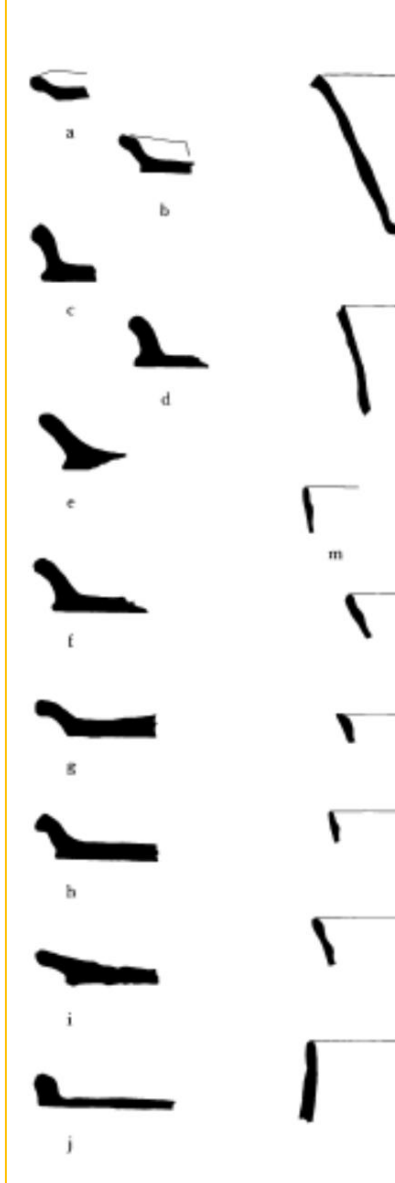


532

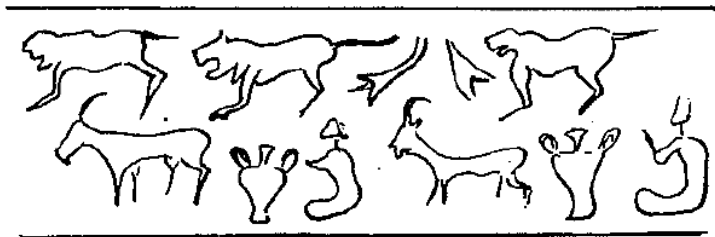


533

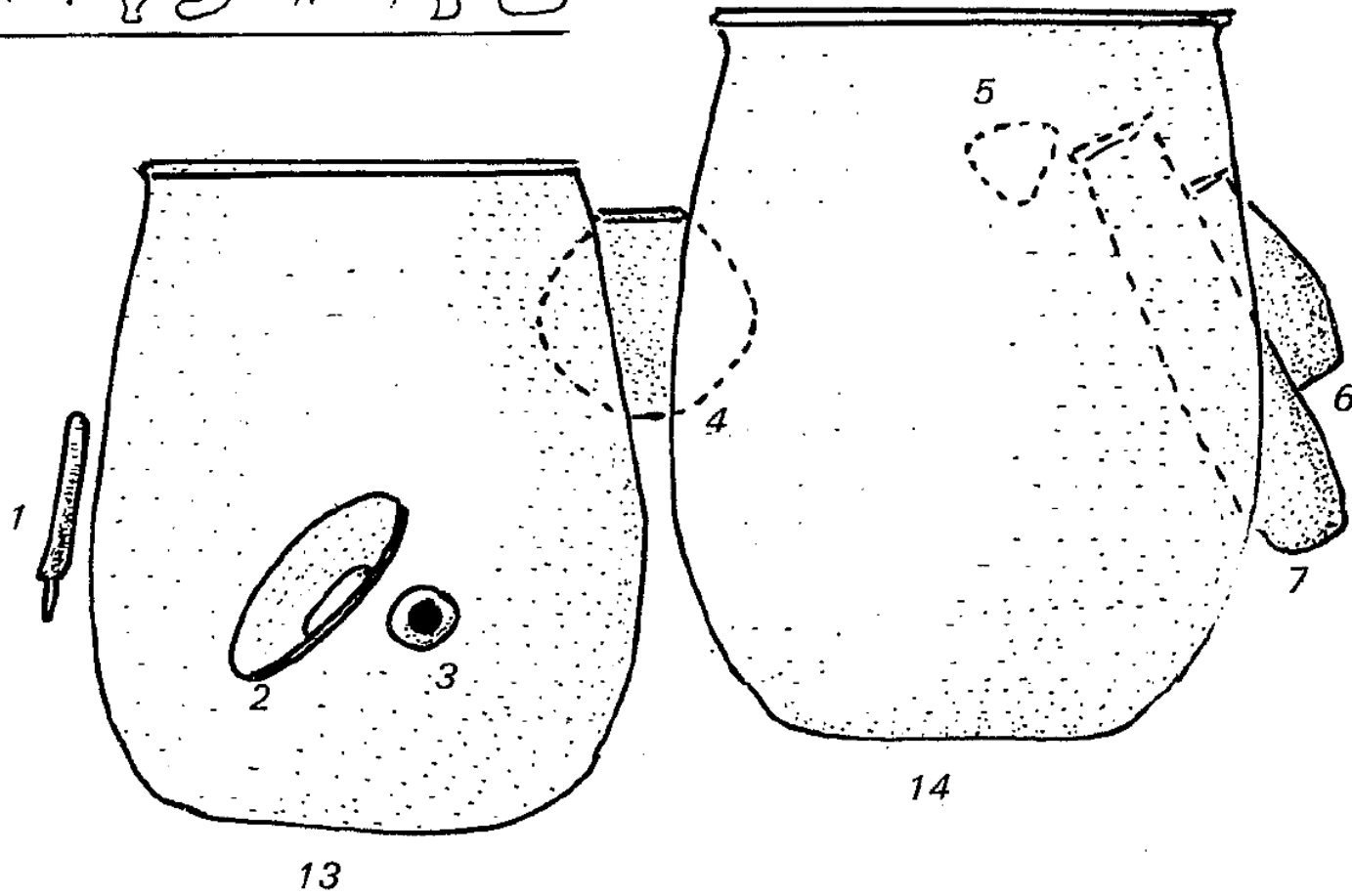
534



38. Tépé Sialk. Epoque IV. Mobilier de la « Tombe O » Voir p. 68.



16



37. Tépé Sialk, niveau IV. Epoque d'Uruk. Dépôt *in-situ* Voir p. 60, 67, 109.

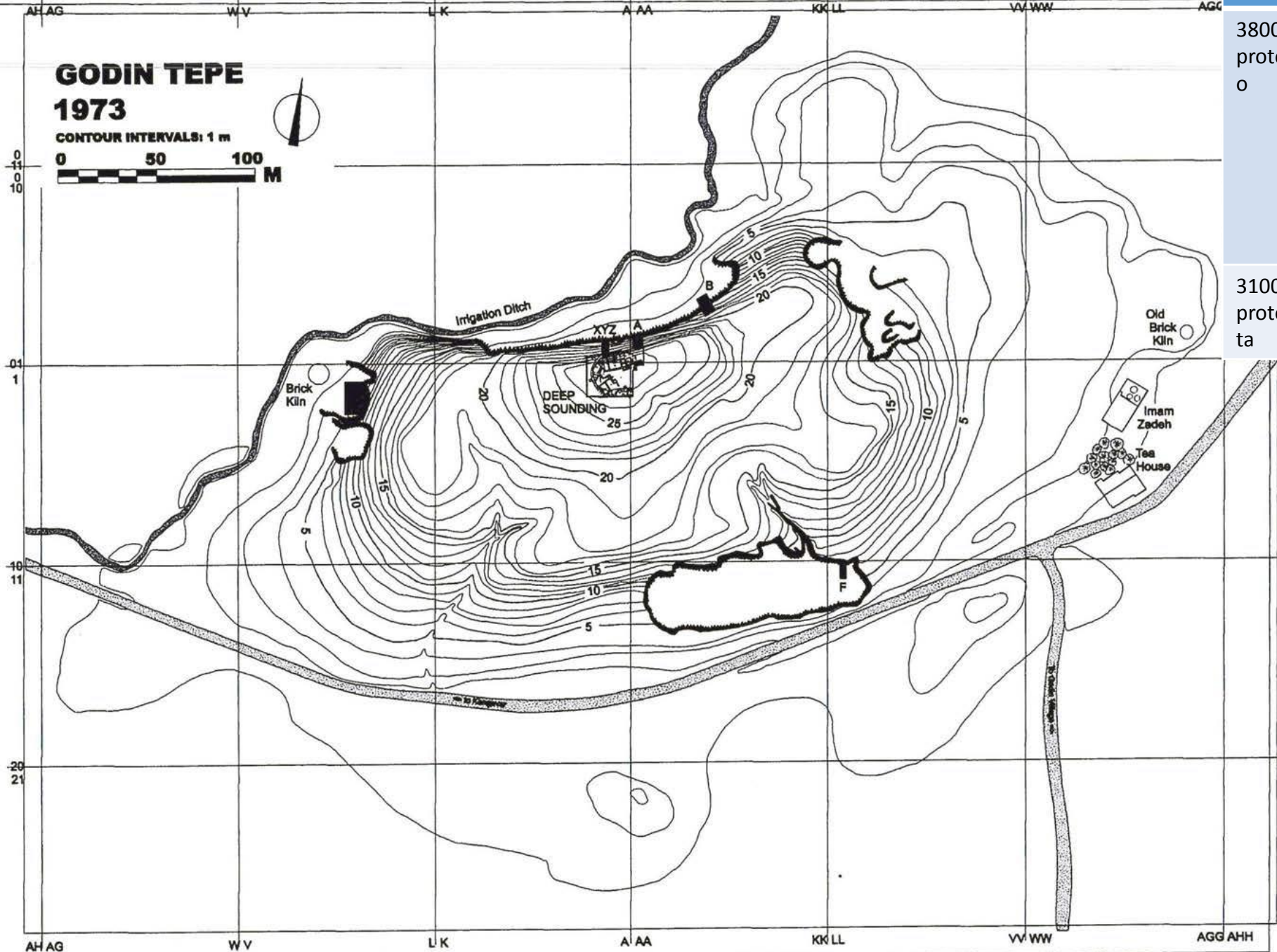


Map Showing the Location of Chogha Mish and Other Major Sites in Southwestern Iran and Southern Mesopotamia

GODIN TEPE

1973

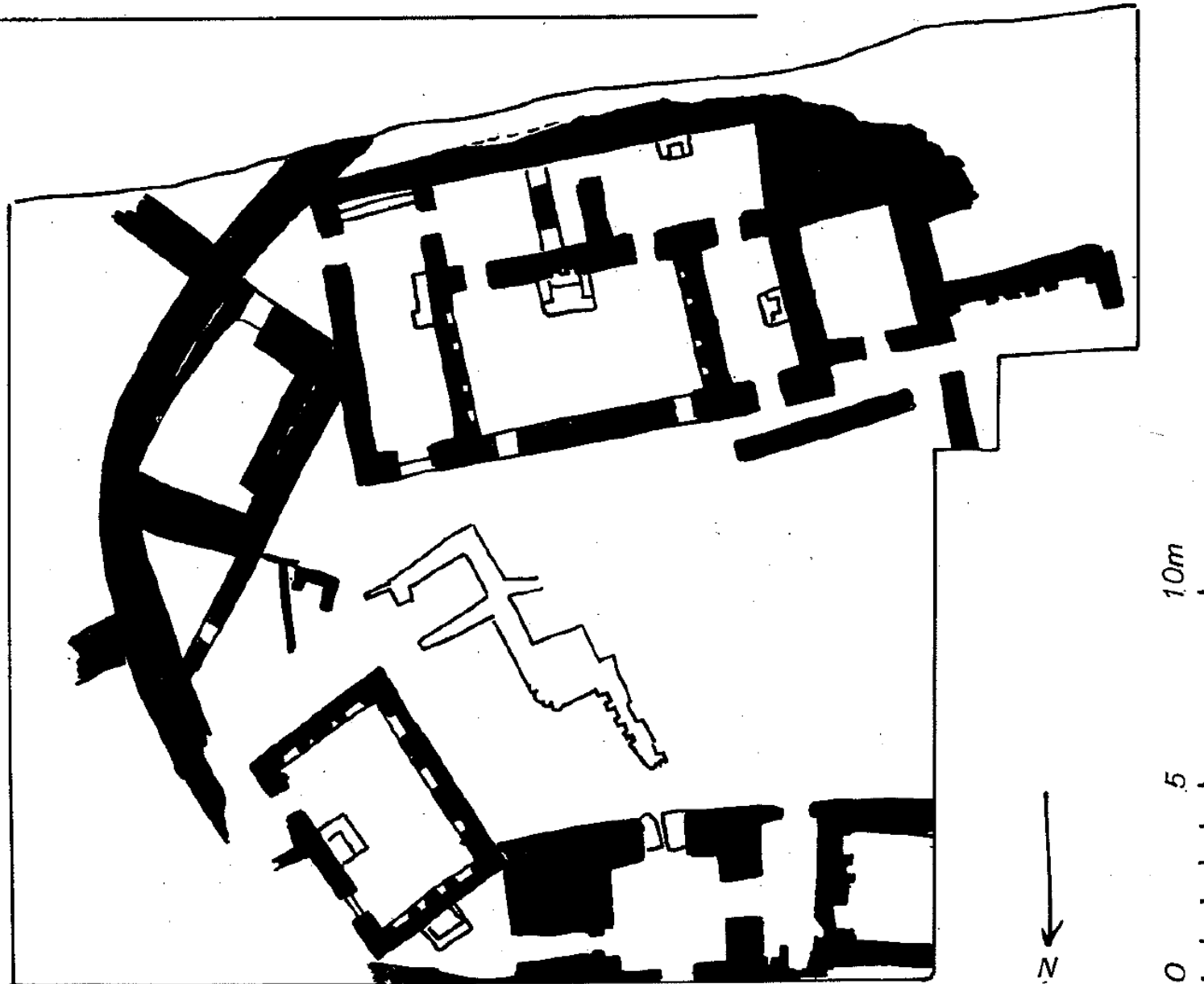
CONTOUR INTERVALS: 1 m



Data (a.C.)	Lowland	Highland	Mesopotamia
3800-3100 protourban	Susa II, Choga Mish protoliterate	Tal-i Bakun A (Lapui), Tal-i Malyan early Banesh, Tepe Sialk (IV), Godin Tepe V	Uruk medio e tardo
3100-2900 protoelamita	Susa III, Choga Mish	Tal-i Malyan late Banesh	Uruk Tardo/Jemed nasr

GODIN TEPE

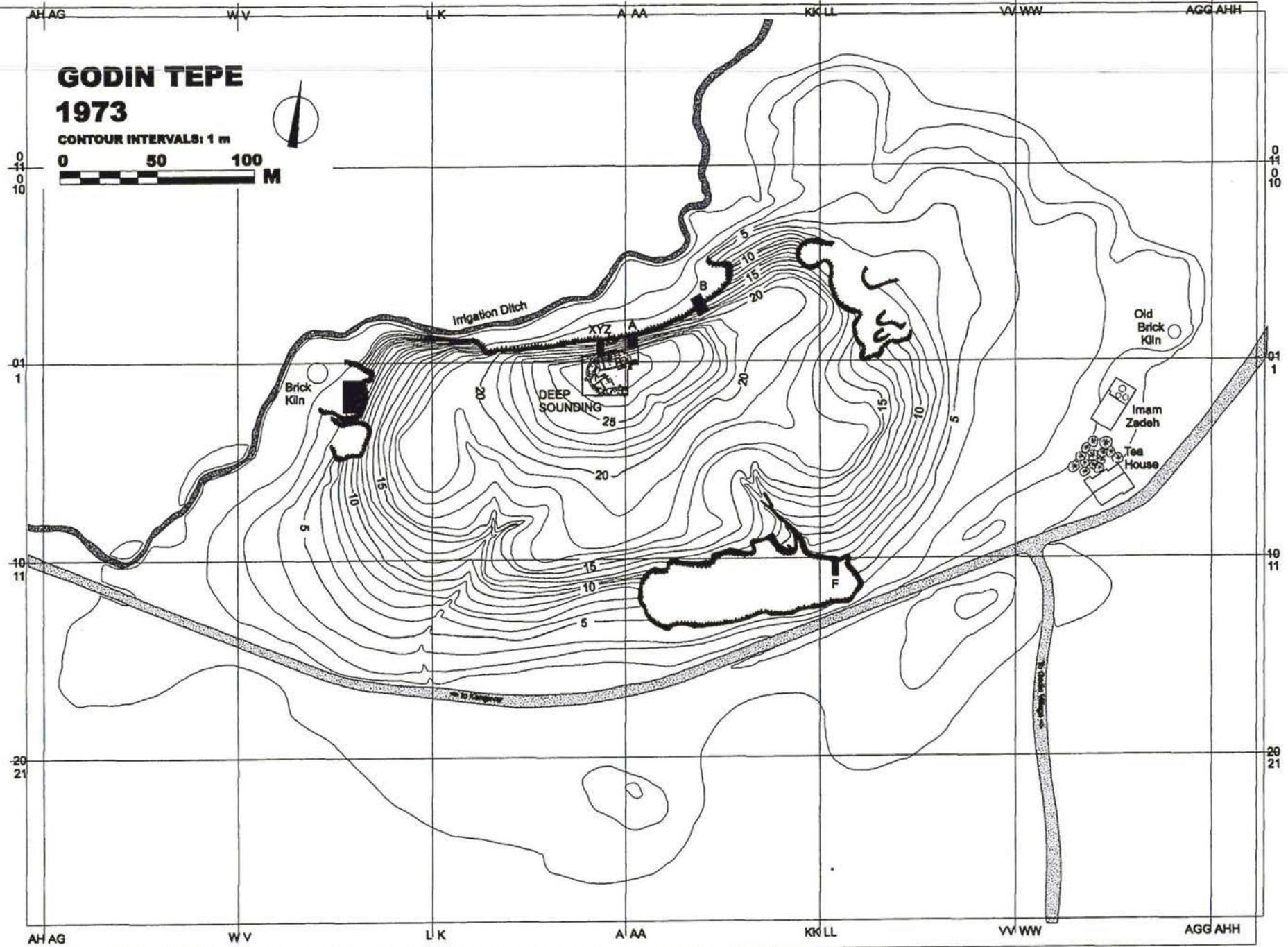
Virginia R. Badler



Exposed over about 500 m², it consists of a central courtyard, three major structures, a gate house and storage rooms, contained within an oval fortification wall. Pottery and small finds have close parallels in Uruk IV and Susa Acropole 17 (late Uruk period, ca. 3500-3200 B.C.E.).

The oval stood on the then summit of the mound, the remainder of which was contemporarily occupied by a local Chalcolithic Zagros culture, Godin VI. It is assumed that the oval enclosure was occupied by Sumerian or Elamite traders, for Godin is strategically located on the High Road or Great Khorasan Road (the western end of the Silk Road).

Figure 1. Contour map of Godin Tepe 1973.

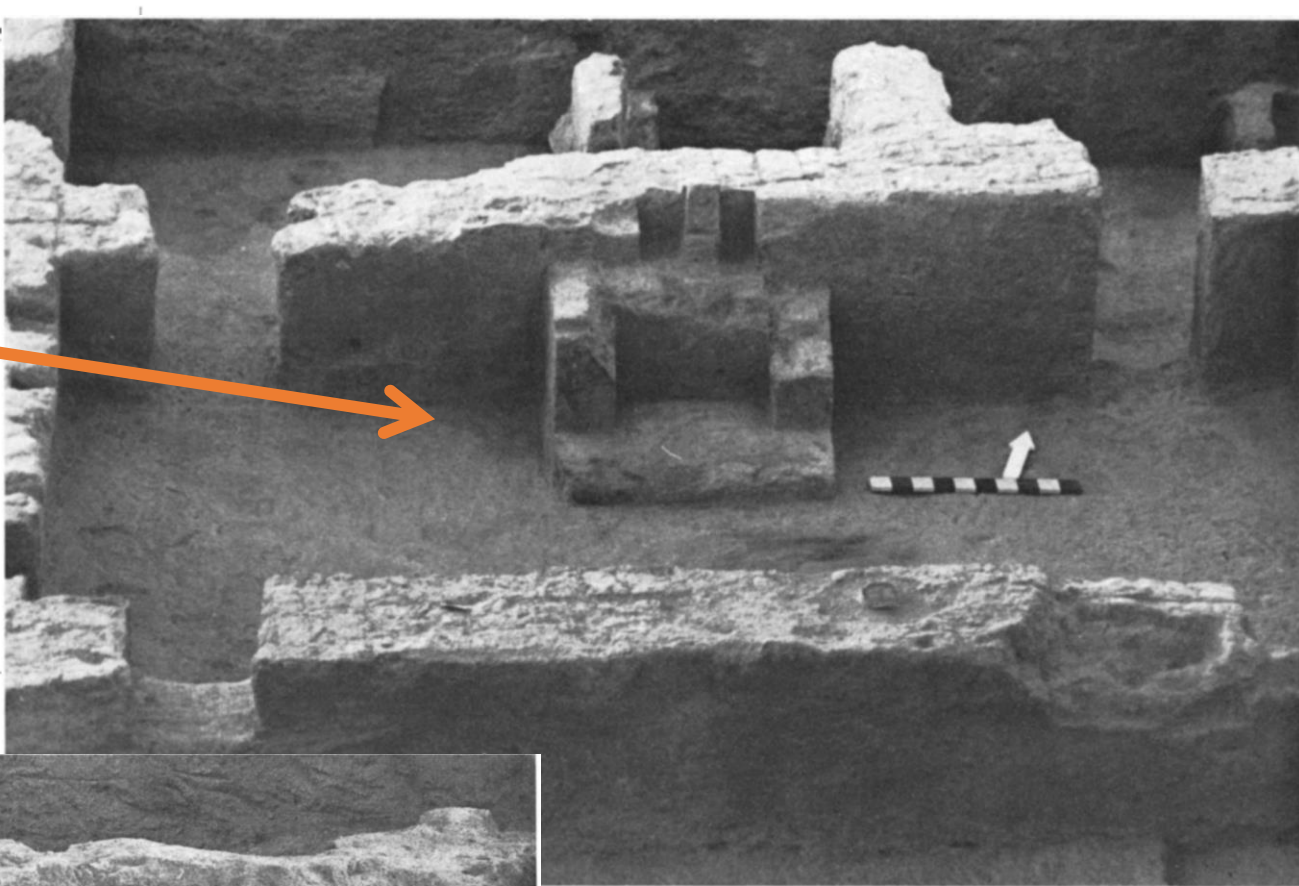




GODIN TEPE 1973

DEEP SOUNDING PERIOD V:1





GODIN TEPE 1973

DEEP SOUN



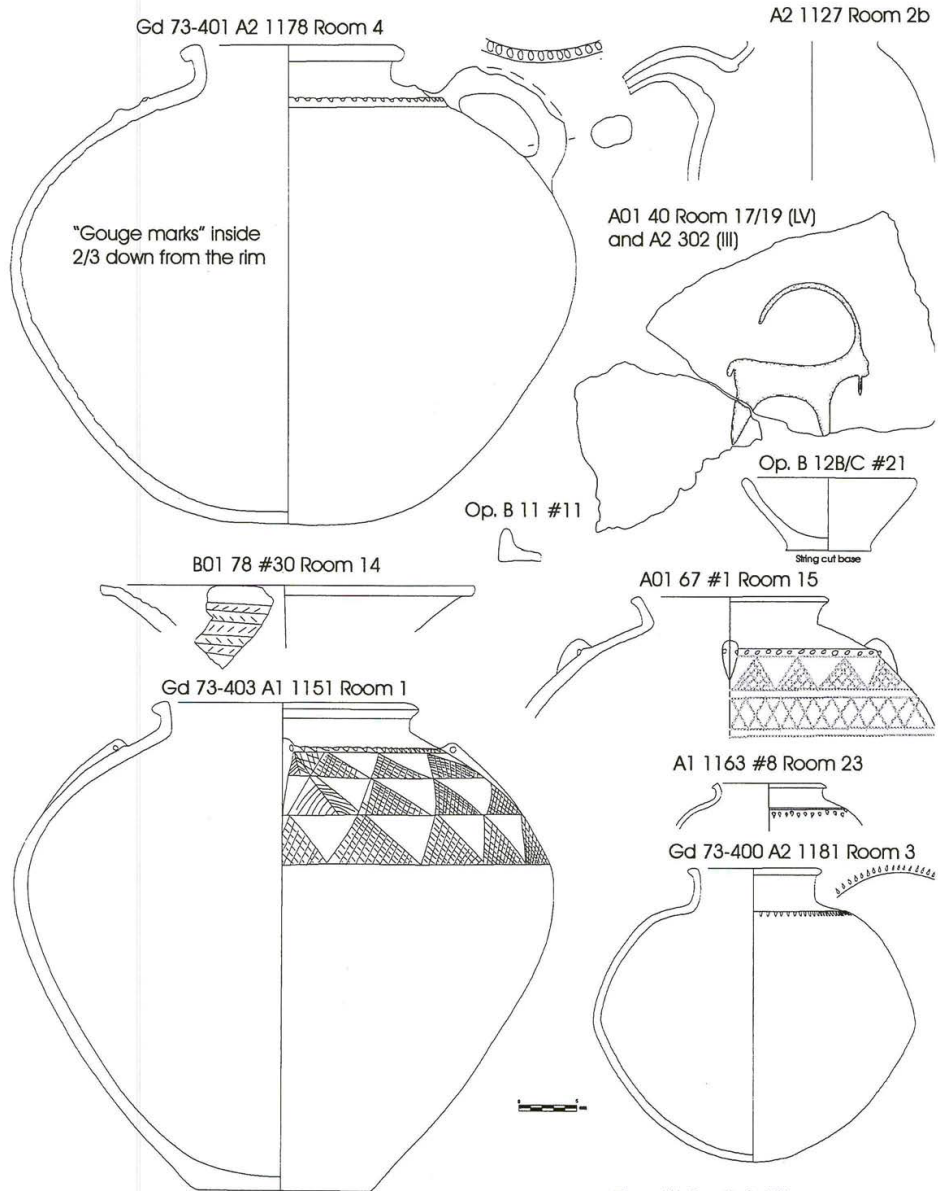


Figure 17. Late Period V pottery.

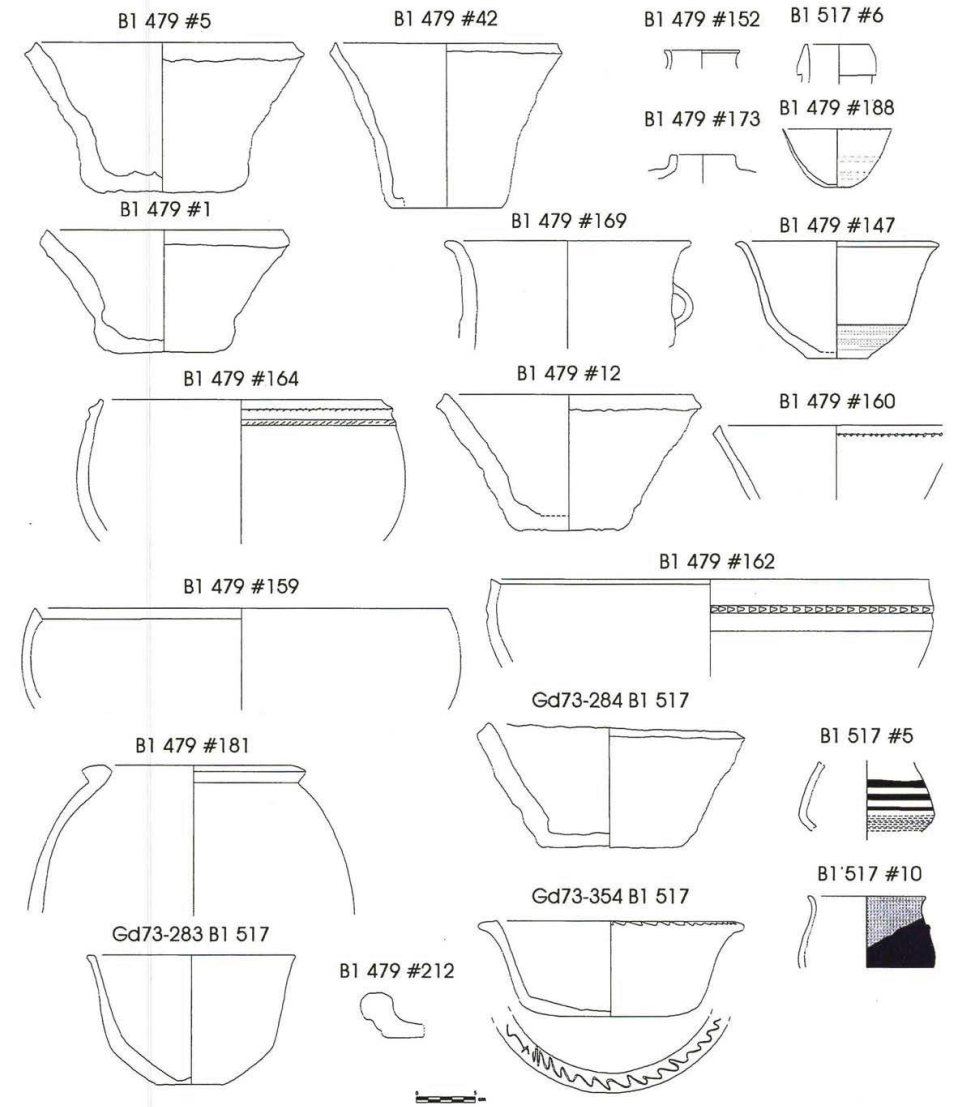
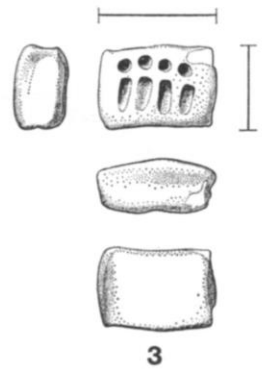
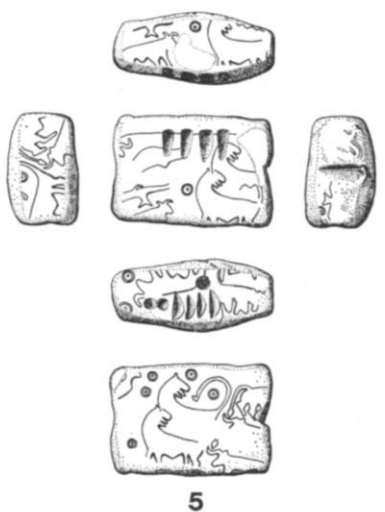
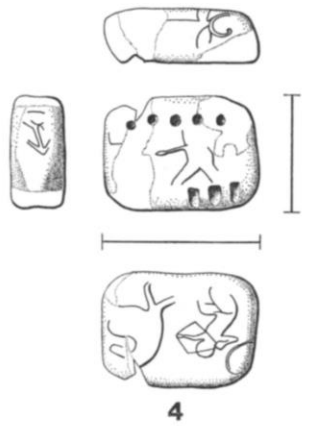
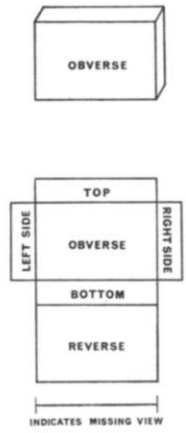
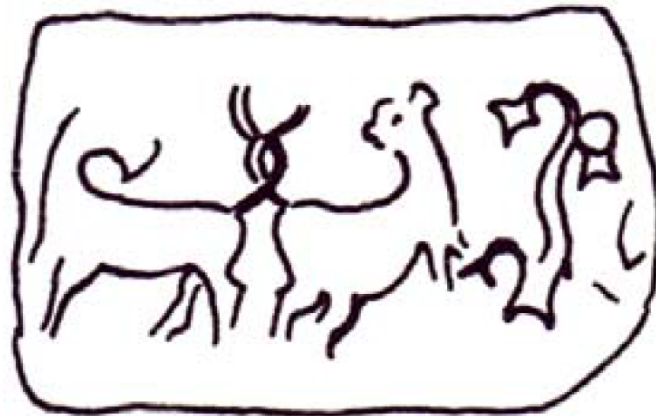


Figure 13. Room 10 Period V pottery.



0 5 cm

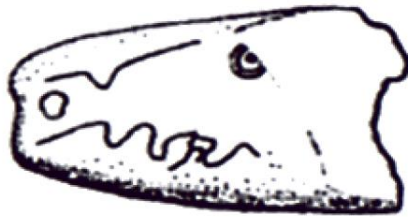
Number 102
Material sealed tablet
Site Godin Tepe
Provenance Godin V, Oval Enclosure
Style STS (5)



Number 442
Material sealed tablet
Site Godin Tepe
Provenance Godin V, Oval Enclosure
Style STS (19)



Number 1107
Material sealed tablet
Site Godin Tepe
Provenance Godin V, Oval Enclosure
Style CPE (9)
Orig. Class. compared to Warka V-IV/Susa Ca/b



Number 997
Material sealed tablet
Site Godin Tepe
Provenance Godin V, Oval Enclosure
Style CPE (4)
Orig. Class. compared to Warka IV/Susa Ca/b

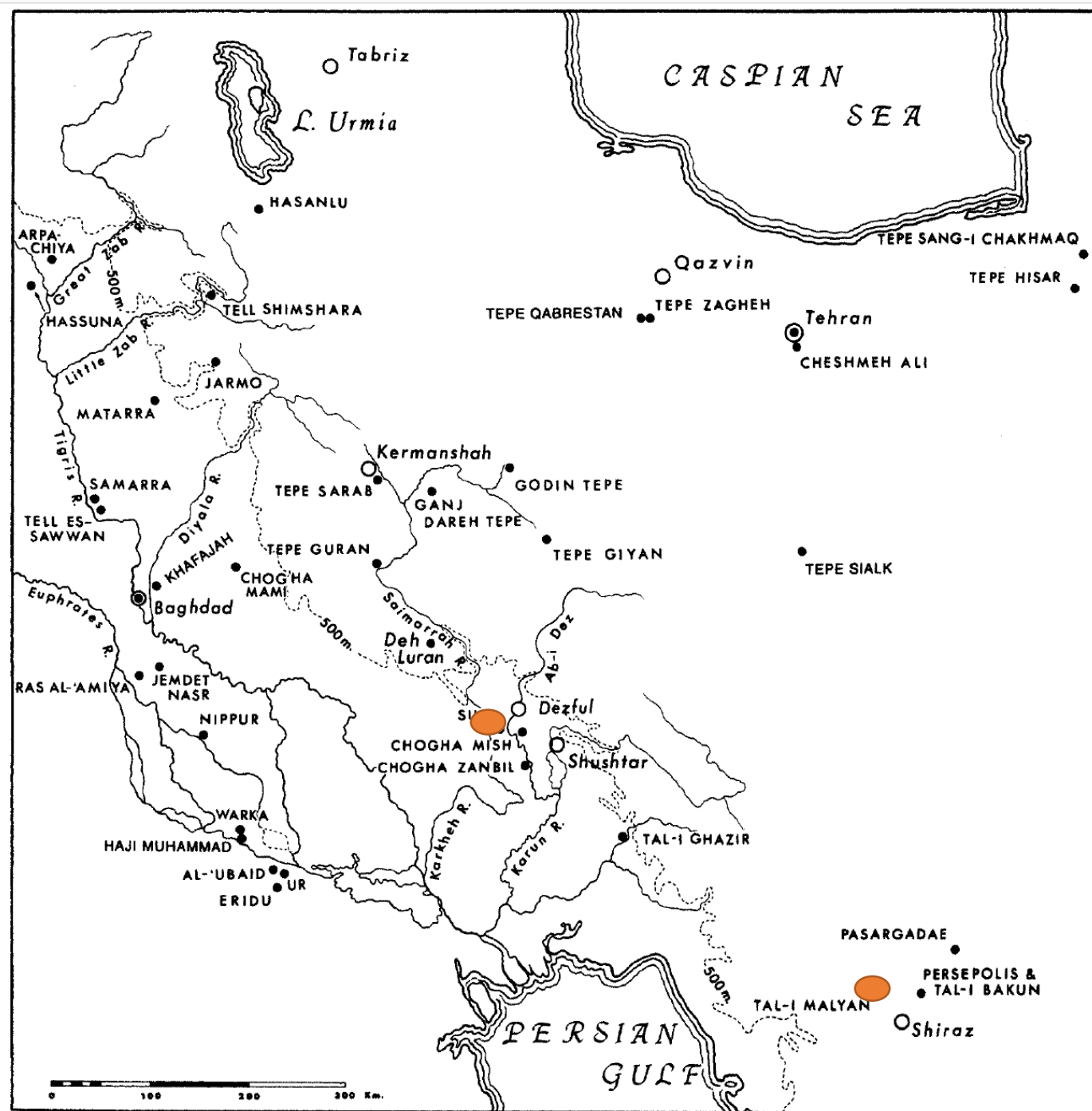


Number 998
Material jar stopper
Site Godin Tepe
Provenance Godin V, Oval Enclosure
Style CPE (4)
Orig. Class. compared to Warka Eanna IV/Susa Ca/b



Number 947
Material black stone
Site Godin Tepe
Provenance Godin V,
Oval
Enclosure
Style CPE (3)





Map Showing the Location of Chogha Mish and Other Major Sites in Southwestern Iran and Southern Mesopotamia

Data (a.C.)	Lowland	Highland	Mesopotamia
3800-3100 protourbano	Susa II, Choga Mish protoliterate	Tal-i Bakun A (Lapui), Tal-i Malyan early Banesh , Tepe Sialk (IV), Godin Tepe V	Uruk medio e tardo
3100-2900 protoelamita	Susa III, Choga Mish	Tal-i Malyan late Banesh	Uruk Tardo/Jemed nasr

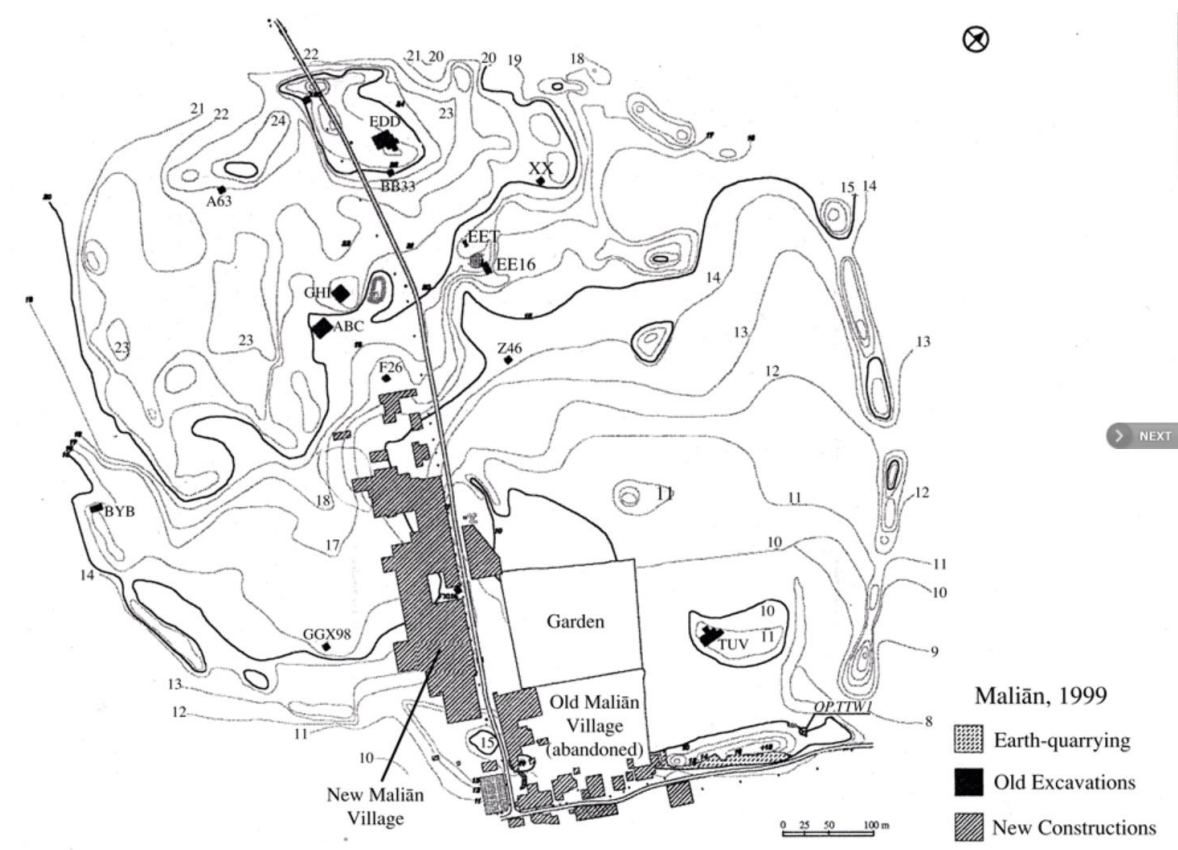
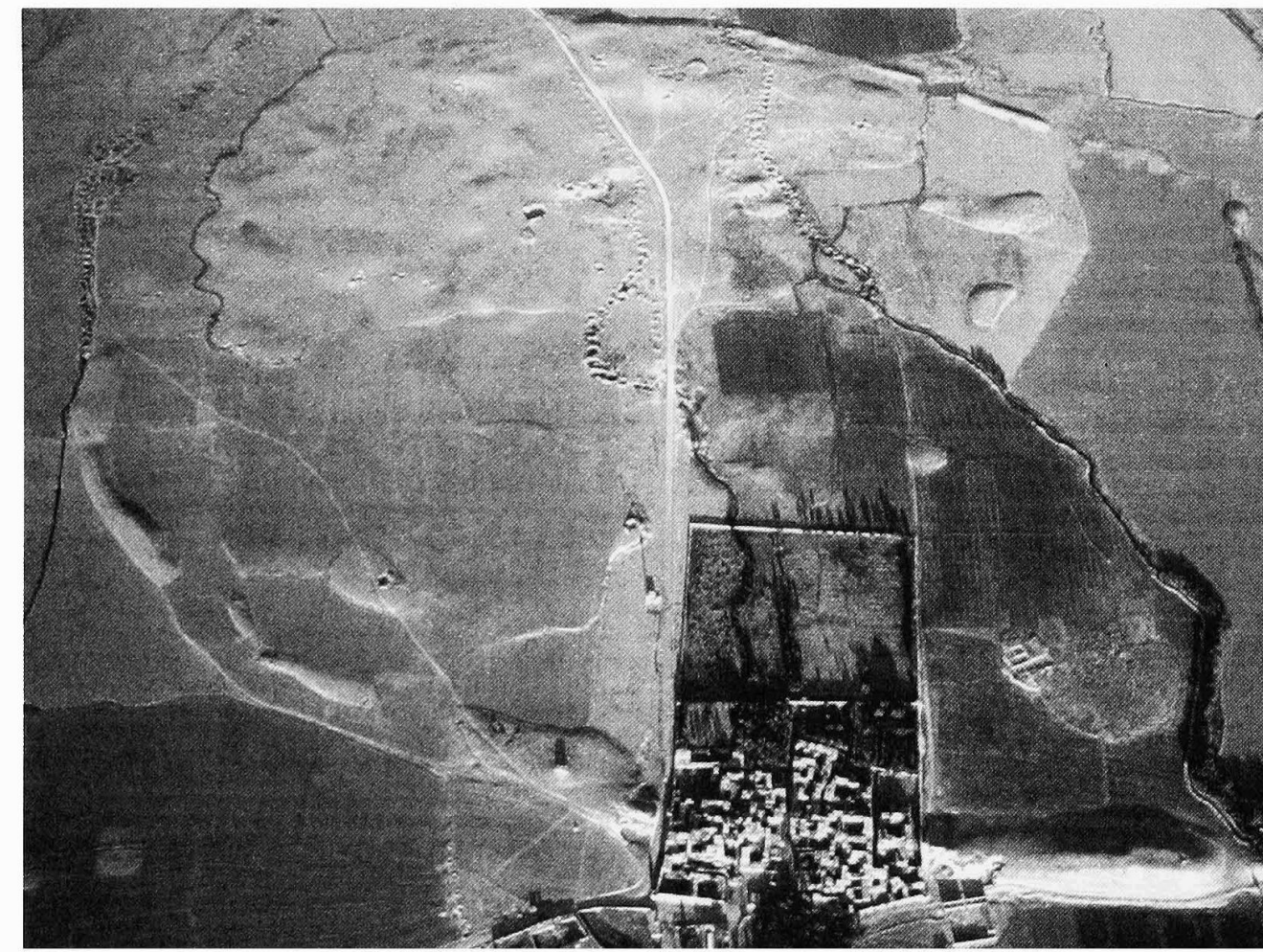


FIGURE 1. The archeological site of Ma@liān. (Map prepared by the Fars Archeology Project.)



Aerial view of Malyan (Photograph by Georg Gerster, 1978).

Tall i-Malyan

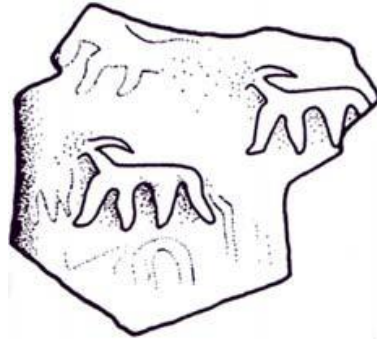
Number 171

Material clay tag sealing

Site Tal-i Malyan

Provenance EDD IVA, FF 41, Lot 45, Room 4A 9A 26

Style STS (7)



Number 362

Material jar sealing

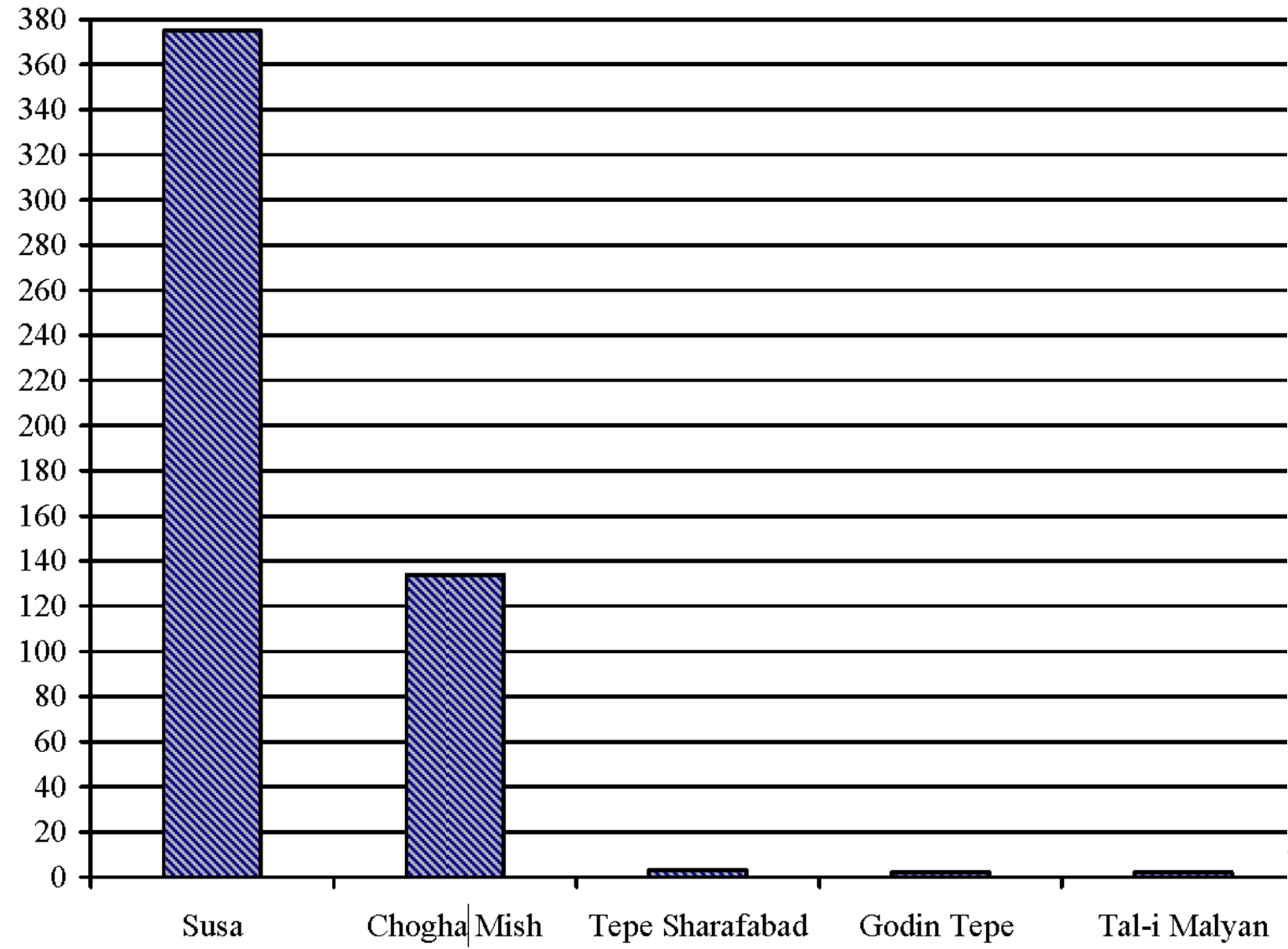
Site Tal-i Malyan

Provenance EDD IIA, EE 39, Lot 28 107 Pit X, 3A 5A 22

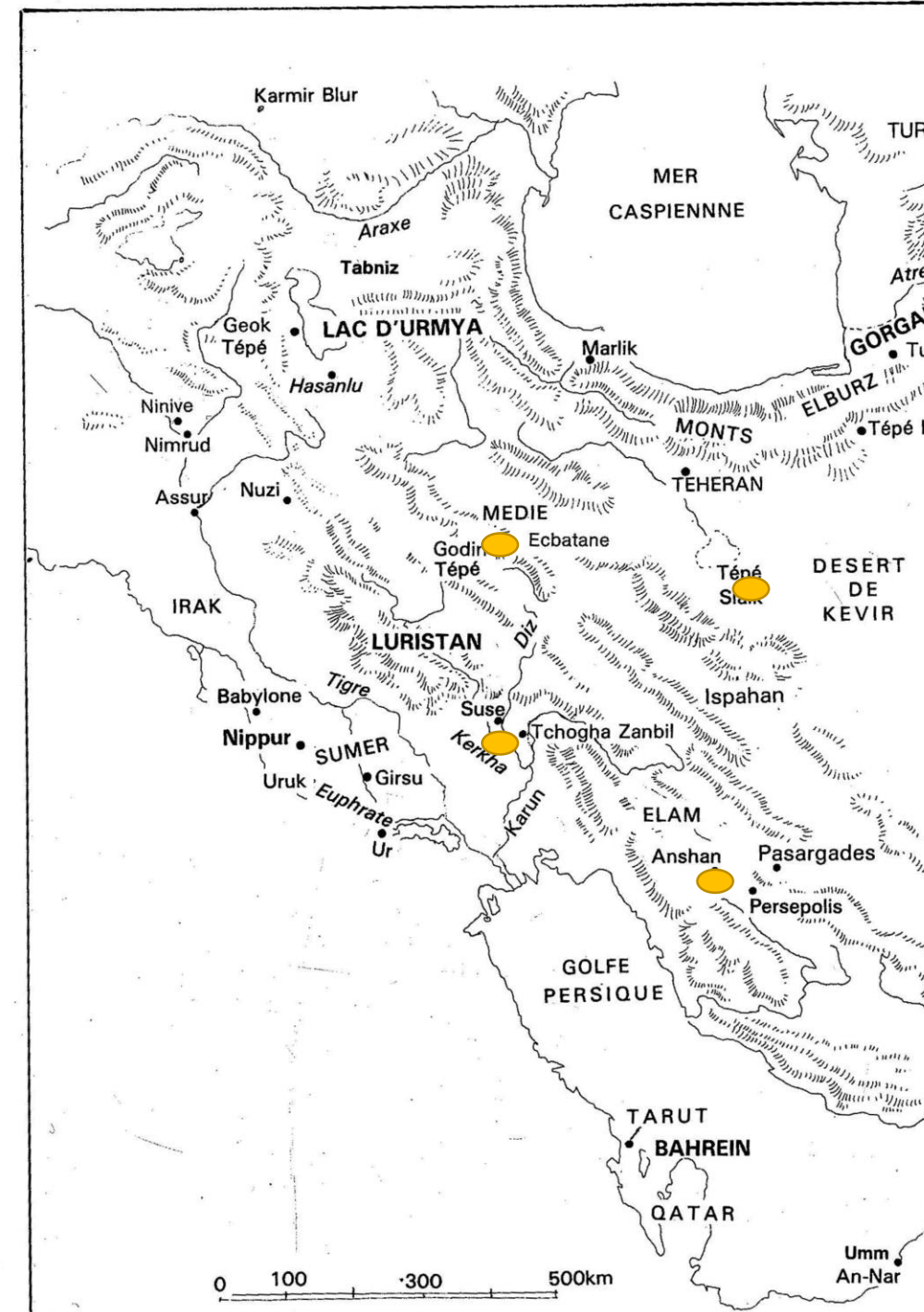
Style STS (15)

Number



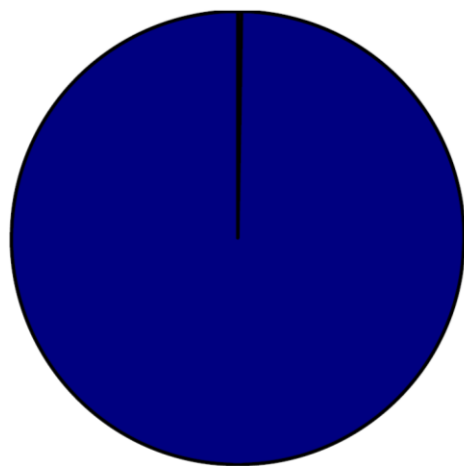


Graph 4.3. Site distribution of the Susa II Style (STS).



<i>Glyptic Type</i>	
Seals	2
Sealings	514
	516

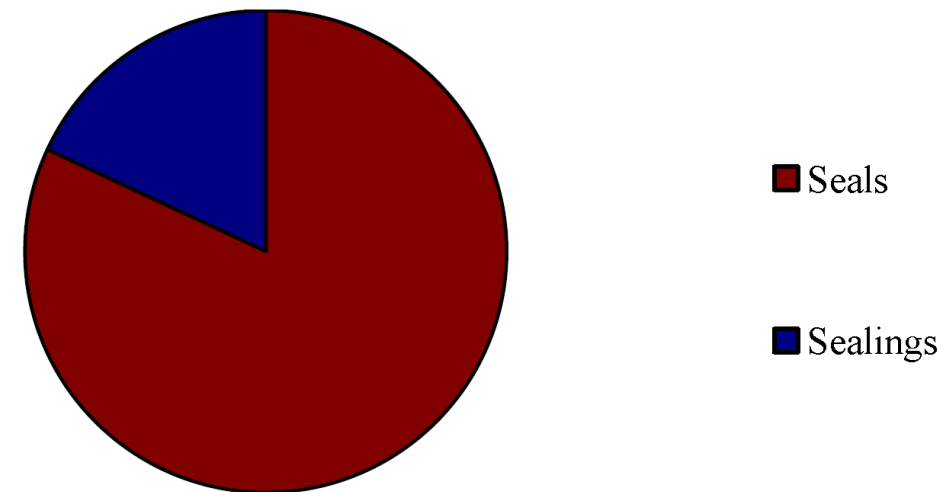
Table 4.2 Seal/Sealing proportions of the Susa II Style (STS).



Graph 4.1. Seal/Sealing proportions of the Susa II Style (STS).

<i>Glyptic Type</i>	
Seals	223
Sealings	49
	272

Table 4.7. Seal/Sealing proportions of the Jemdet Nasr Related Style (JNRS).



Graph 4.5. Seal/Sealing proportions of the Jemdet Nasr Related Style (JNRS).

Emberling and Minch 2016: To evaluate the extent of trade in ceramic vessels throughout Uruk Mesopotamia, we sampled and analyzed 385 samples of ceramics and clays from Jebel Aruda and Tell Hadidi in the Euphrates Valley of Syria; Tell Brak in northeastern Syria; Nineveh on the Tigris River; sites in the Susiana Plain of southwestern Iran; and sites surveyed on the Mesopotamian plain. The study showed that it is possible to identify distinct chemical signatures of clays from different parts of Mesopotamia. The study showed that it is possible to identify distinct chemical signatures of clays from different parts of Mesopotamia. It also showed that there was virtually no trade in ceramic vessels (large or small) among sites in the vast network of the Uruk expansion, indicating that we need to examine other explanations to account for the near uniformity of Uruk ceramics. While ceramics are not a proxy for all types of exchange, this result suggests that settlements in the Uruk expansion may not have been closely connected by regular exchange.