

Glittica di terzo millennio

# 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.

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

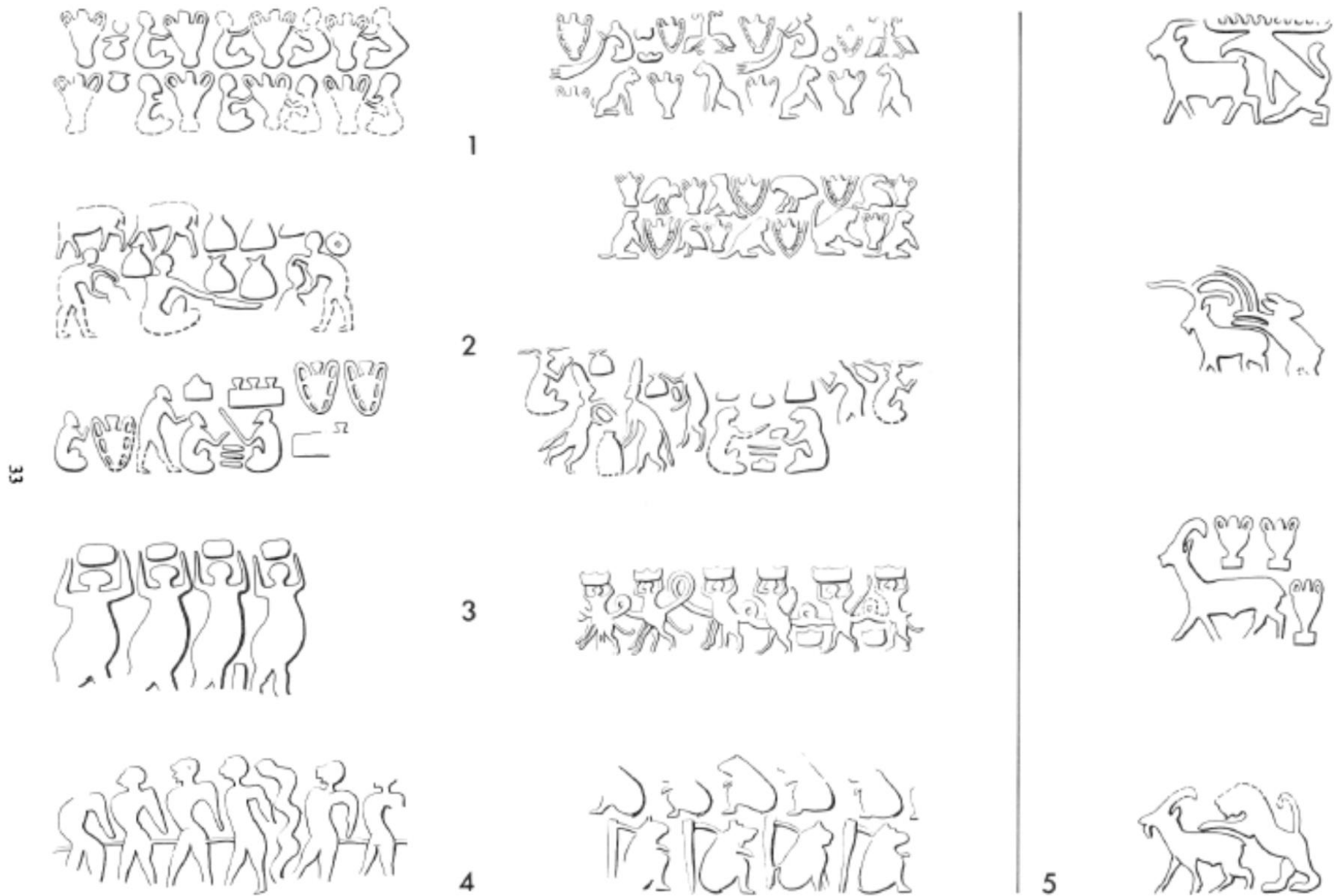
**Susa Two Style:** The general manner of depiction and rendering of STS (Susa Two Style) seals can be described as producing thick, somewhat heavy-set figures, with apparent deep lines, as originally described by Amiet (1972: 71). Slight alterations may occur, with portrayal tending towards thinner, 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

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



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



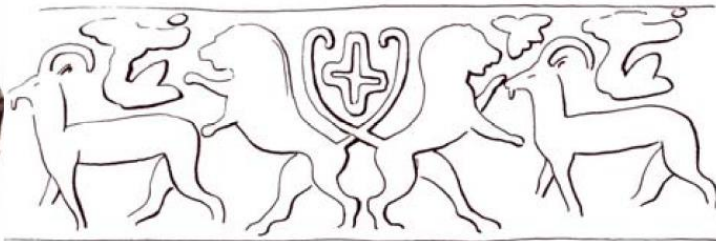


Sigilli  
 protoelam  
 iti (tardo  
 Uruk),  
 3300-2800

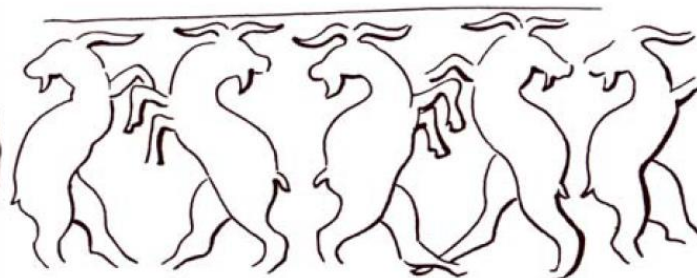
FIG. 1. — 1 : Amiet, 1972, n° 536, 644, 650; 2 : Ibid., n° 680, Le Brun Vallat, 1978, fig. 6 : 6, 9; 3 : Amiet, 1972, n° 678-9; 4 : Ibid., n° 574, 682; 5 : Ibid., n° 509, Le Brun Vallat, 1978, fig. 5 : 1-2 et Suse, Acropole I, niveau 18, inédit.

### 1. Susa II Style

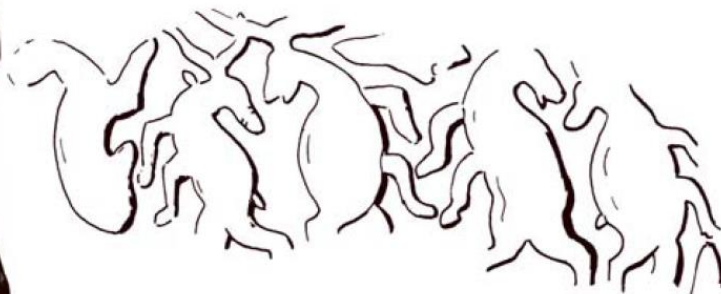
**Number** 1  
**Material** sealed bulla  
**Dimensions** 38 x 76mm  
**Site** Susa  
**Provenance** Acropole south,  
Level 17.50m  
**Style** STS (1)  
**Orig. Class.** PUR



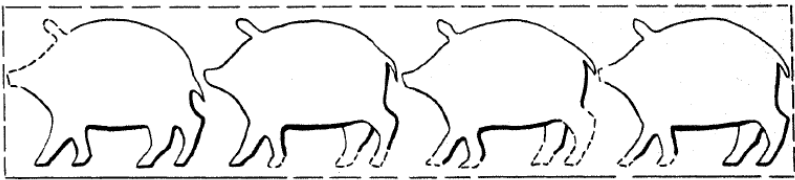
**Number** 2  
**Material** sealed bulla  
**Dimensions** h: c.35mm  
**Site** Susa  
**Provenance** Acropole south  
**Style** STS (1)  
**Orig. Class.** PUR



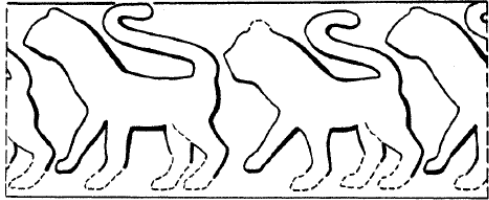
**Number** 3  
**Material** bulla sealed  
by two cylinders  
(cf. 187)  
**Dimensions** h: c.35mm  
**Site** Susa  
**Provenance** Acropole south,  
Level 17.50m  
**Style** STS (1)  
**Orig. Class.** PUR



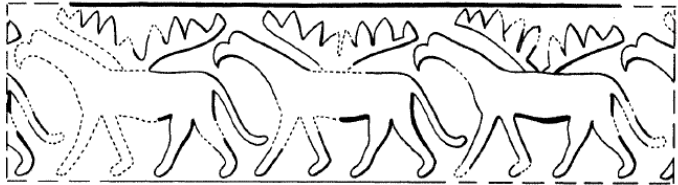
- Iconografia Choga Mish
  - Geometrici
  - Solo animali
  - Animali ed esseri umani
  - Solo esseri umani
- Sintassi
  - Serie
  - Paratattico (figure o gruppi)
  - Fregio continuo
  - Araldico



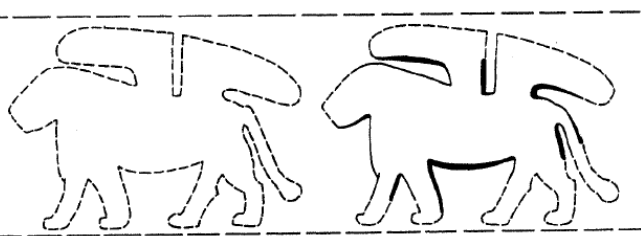
A



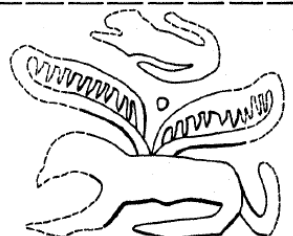
B



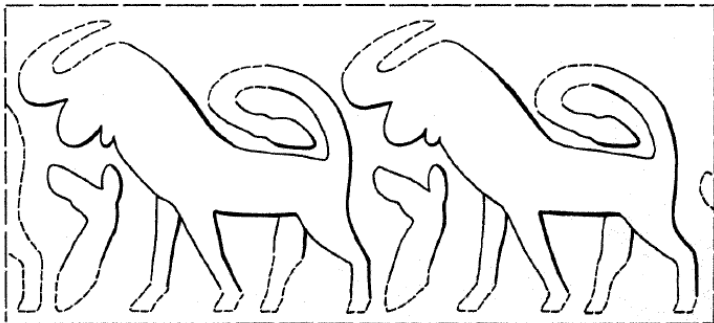
C



D



E



F

## Serie di Animali



Serpente intrecciato

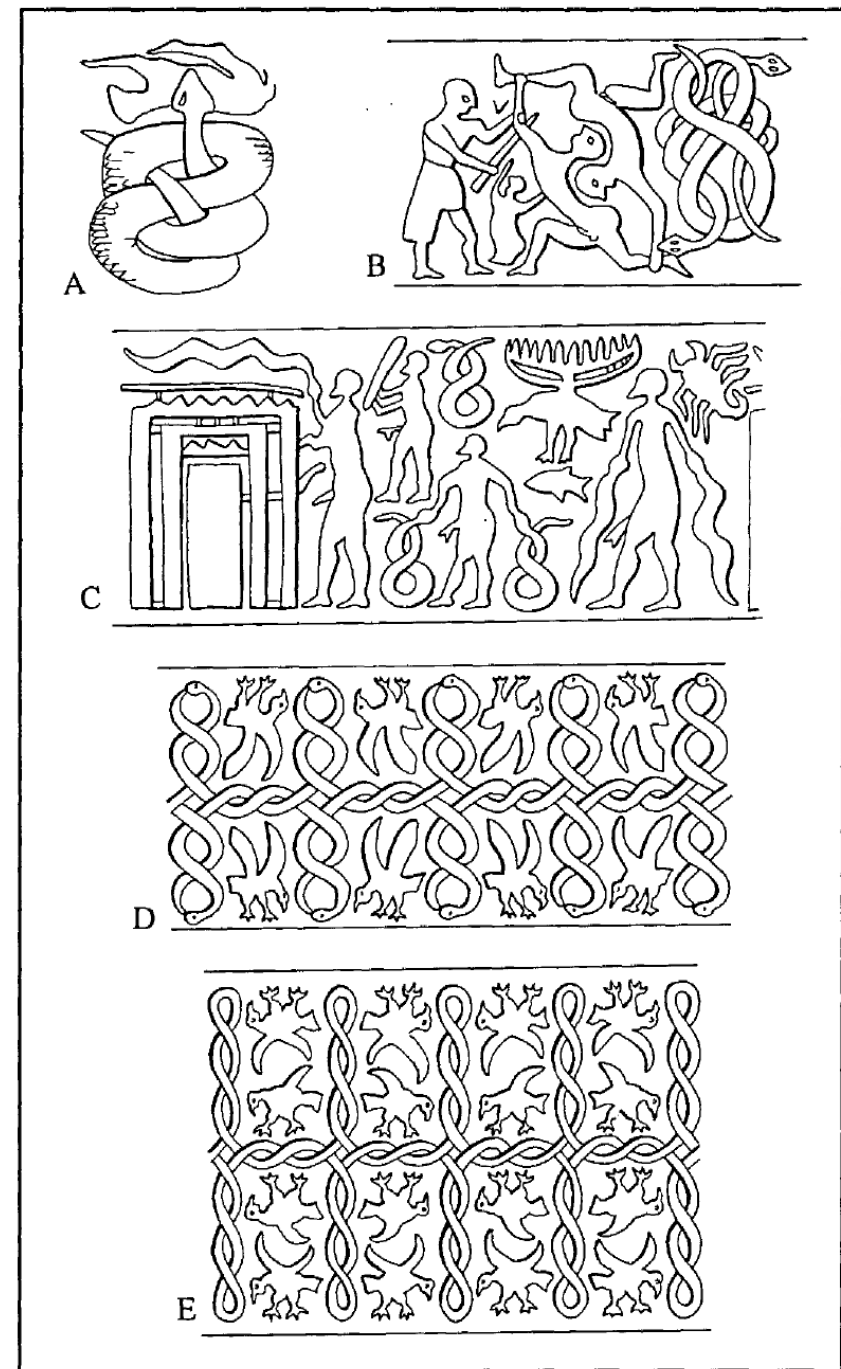
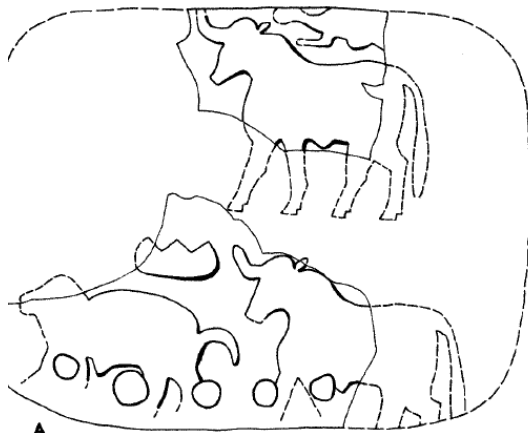
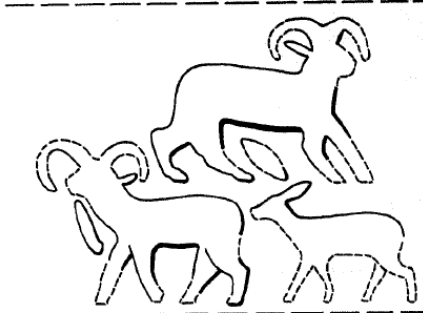


Figure 19. Examples of Cable (Entwined Snakes) Seal Designs

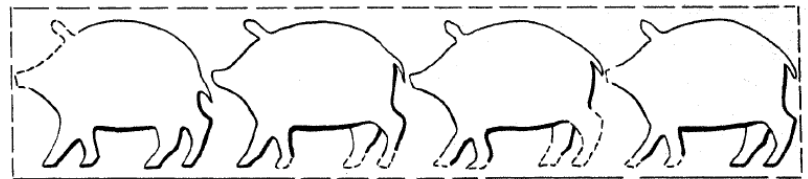




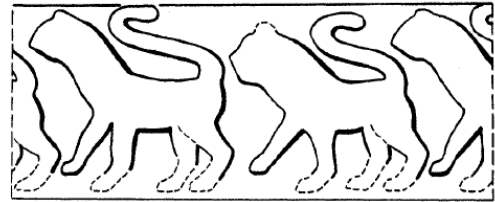
A



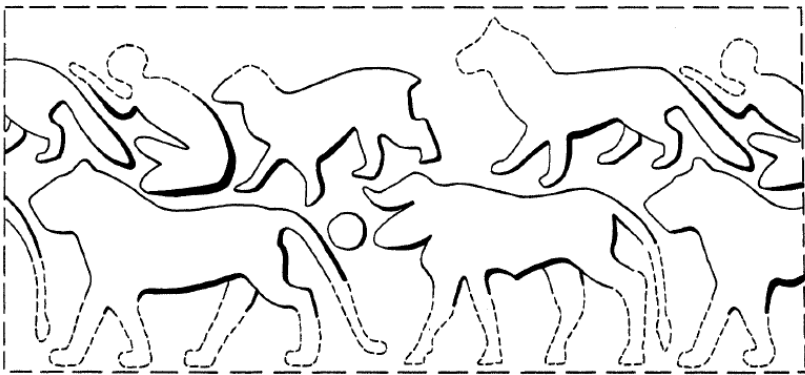
B



A



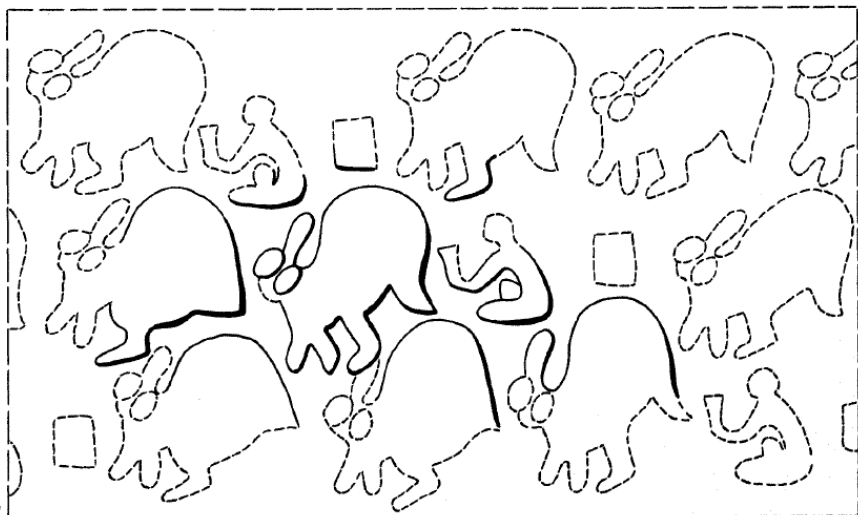
B



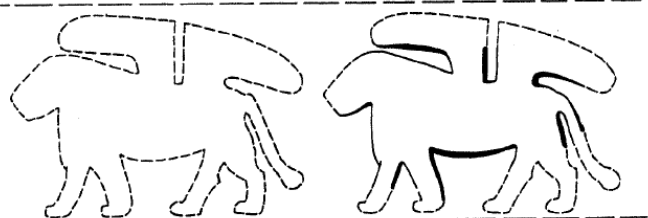
C



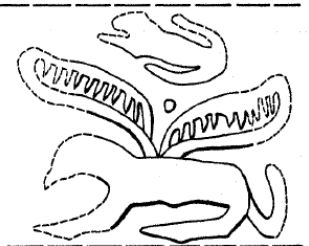
C



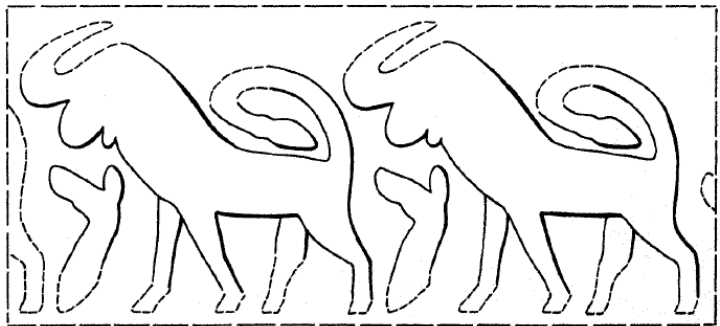
D



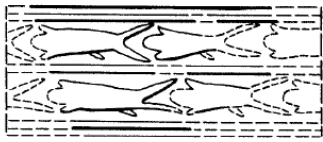
D



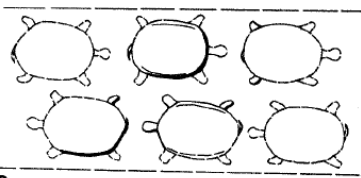
E



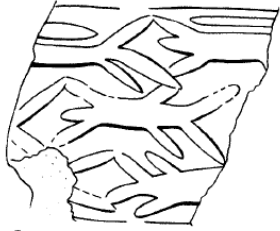
F



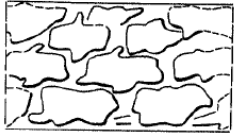
A



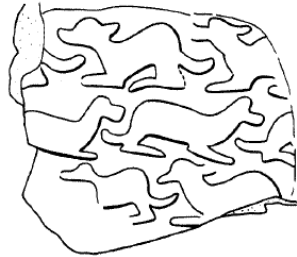
B



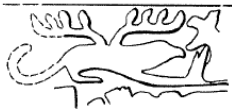
C



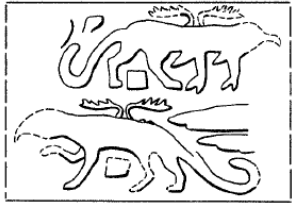
D



E



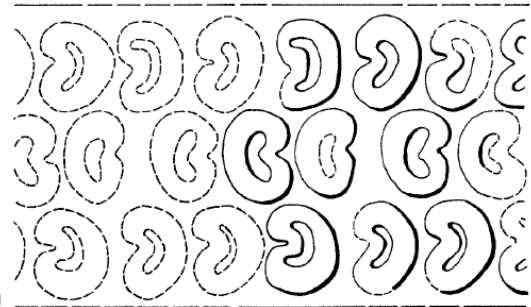
F



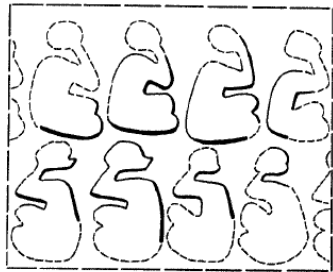
G



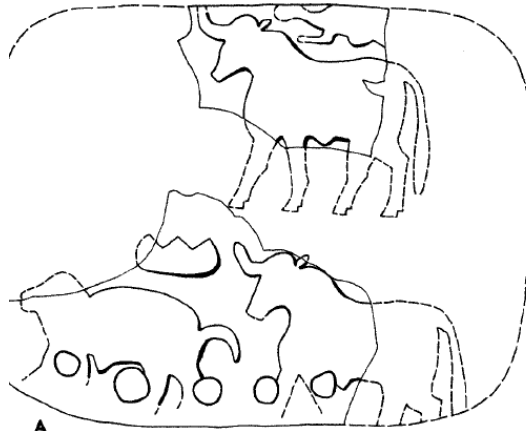
H



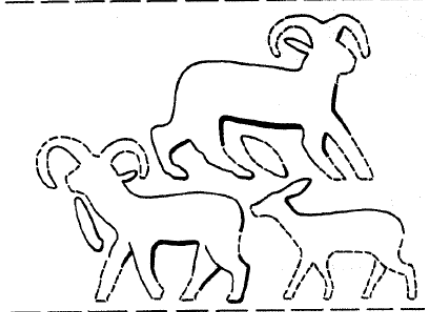
I



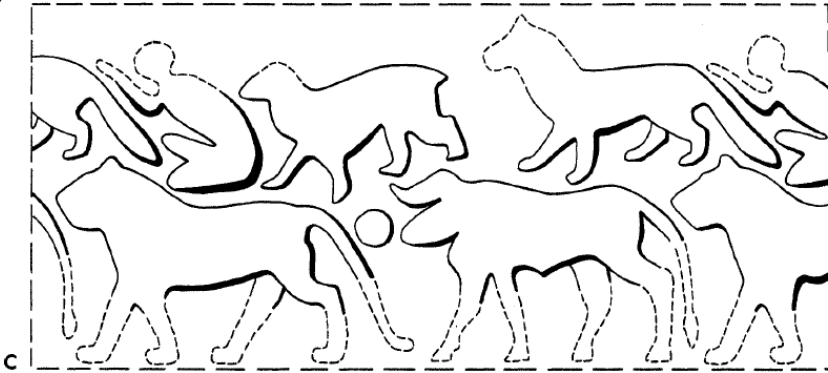
J



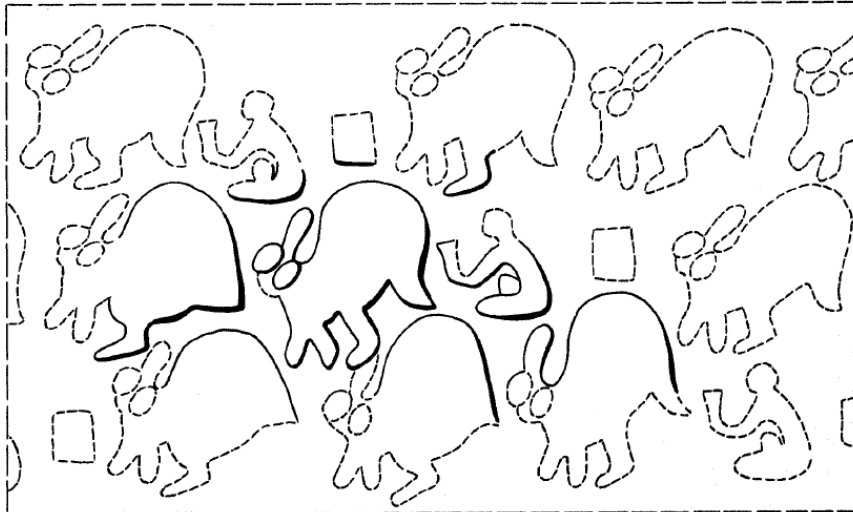
A



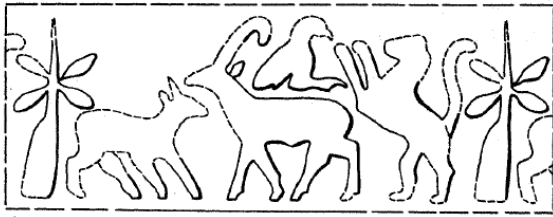
B



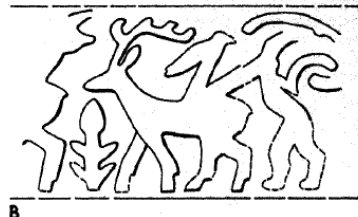
C



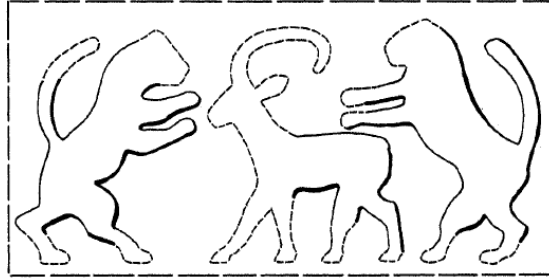
D



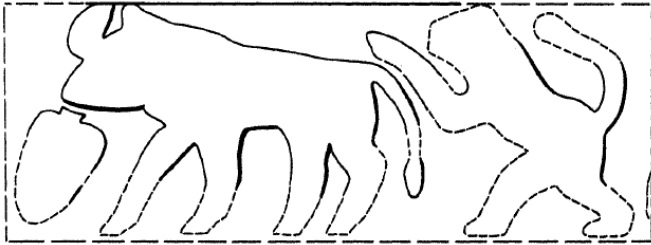
A



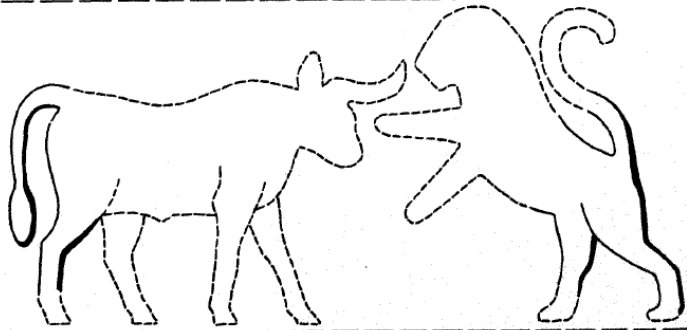
B



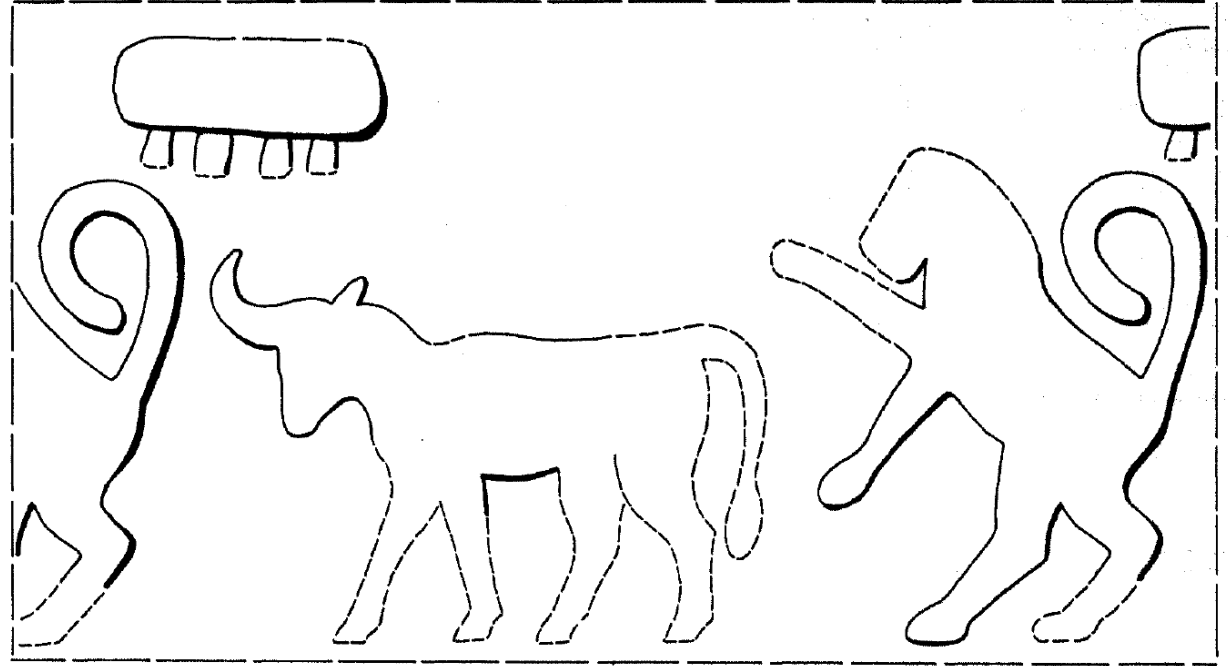
C



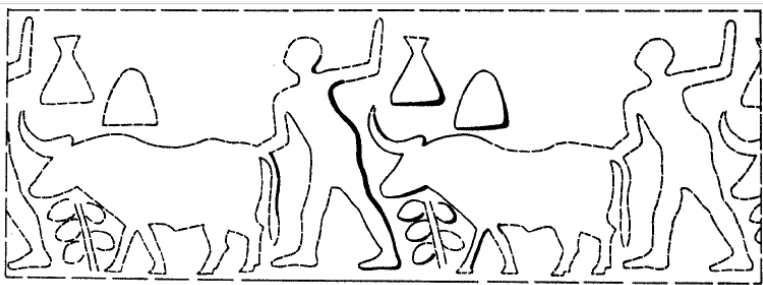
D



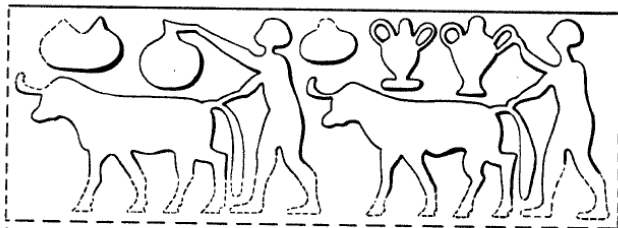
E



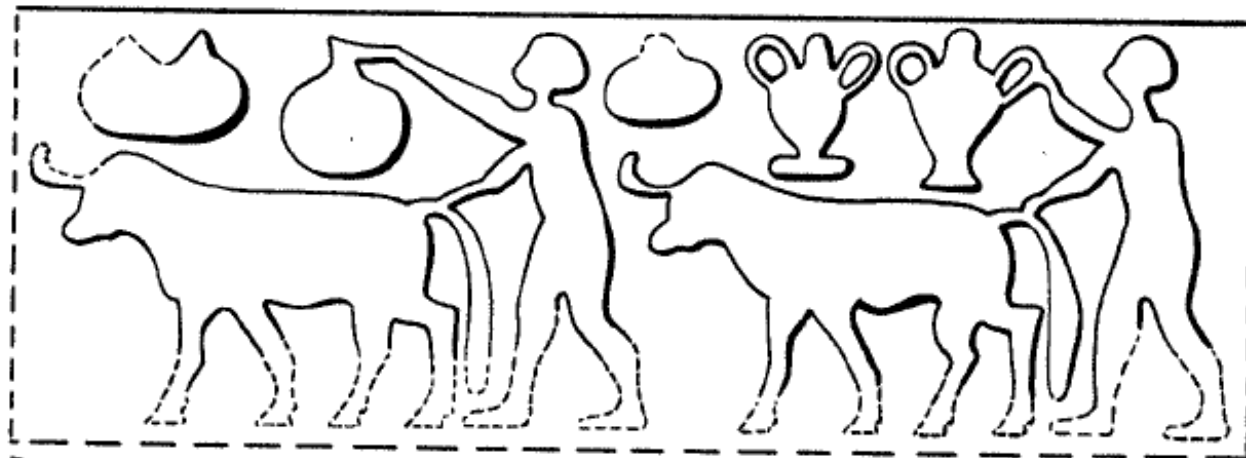
A



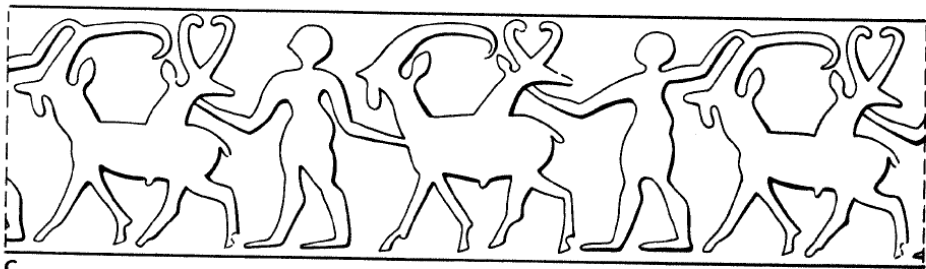
A



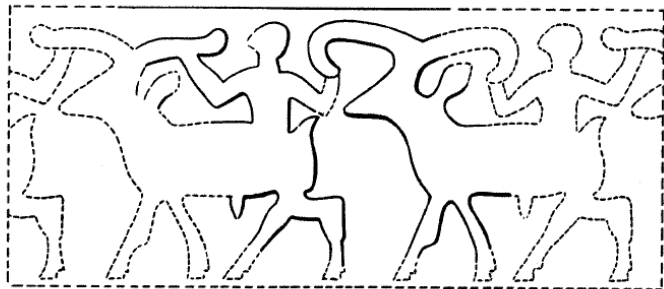
B



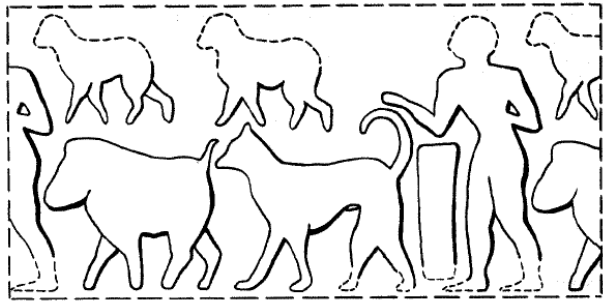
B



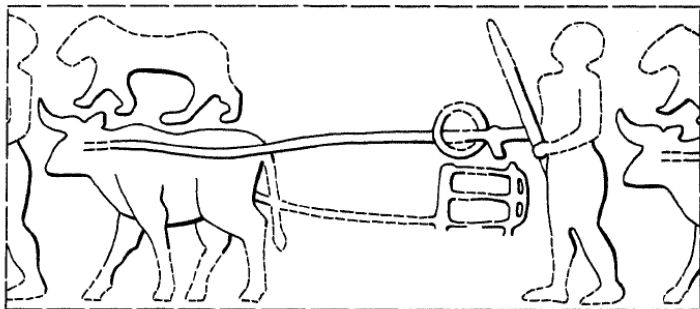
C



D



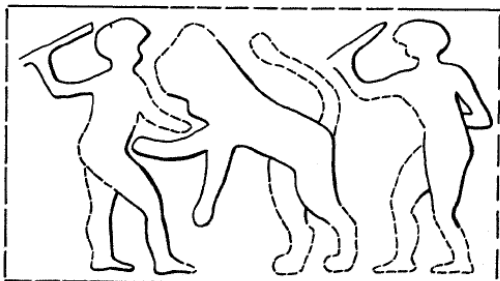
A



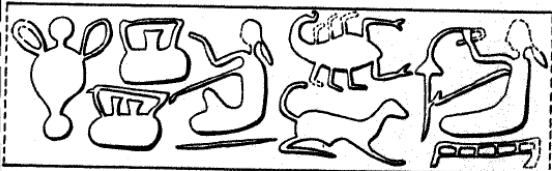
B



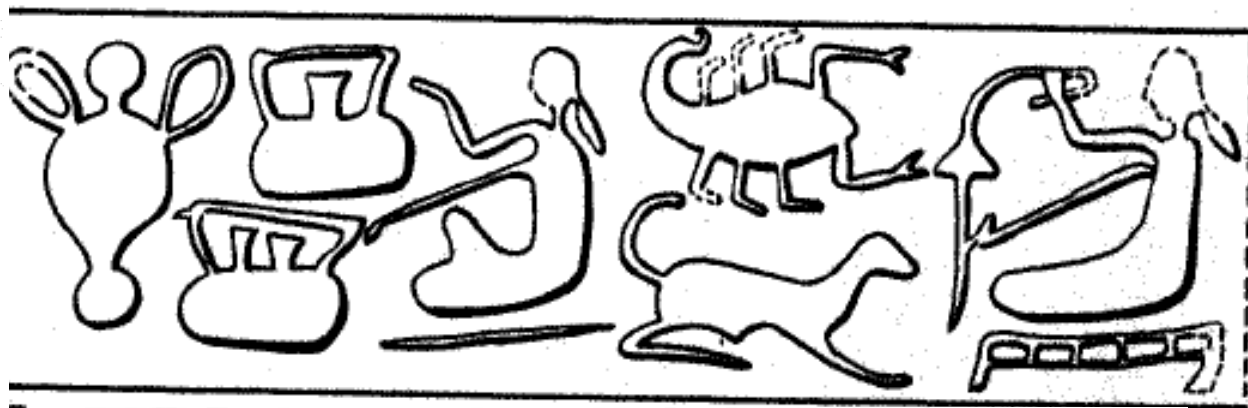
C



D



E



E

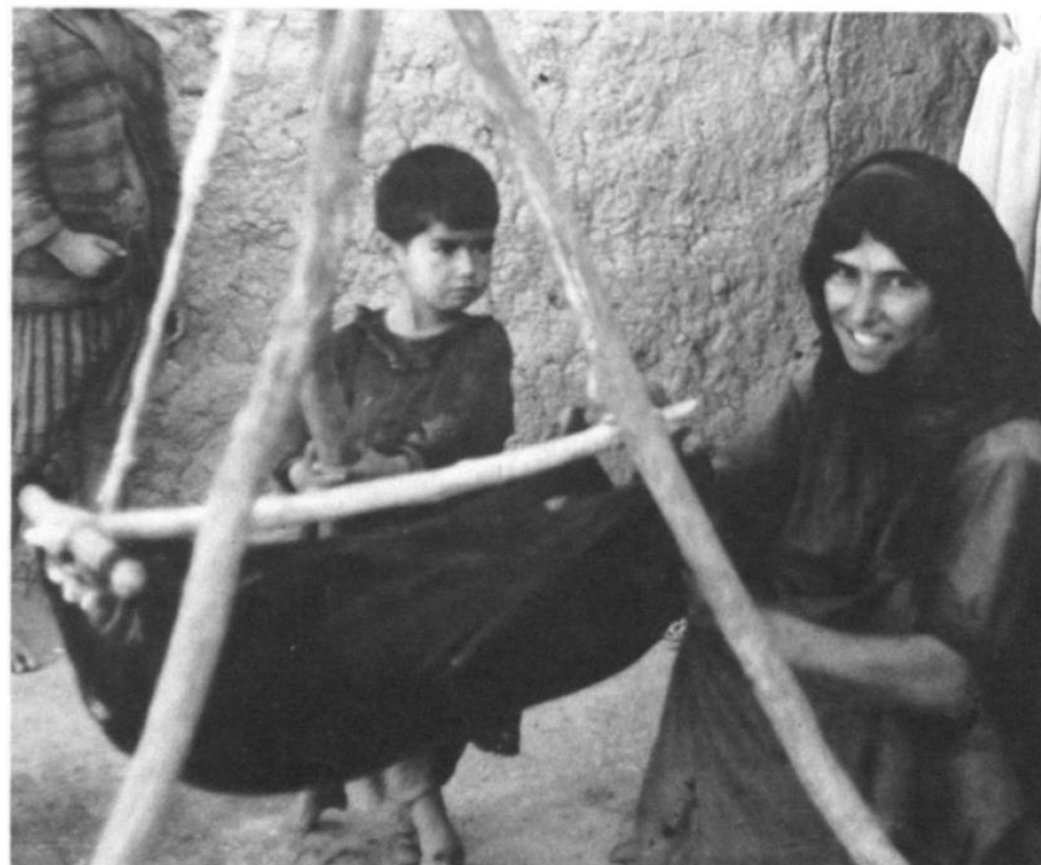
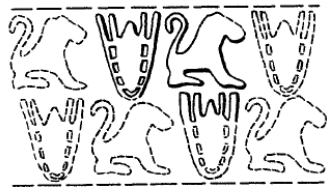
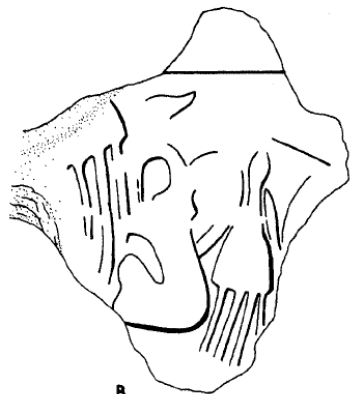


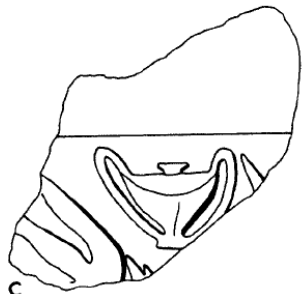
Figure 20. Goat Skin Churn in the Village of Boneh Fazili Near Chogha Mish.  
 Photograph by Diana Rasche-Olson



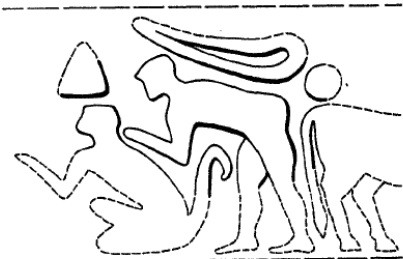
A



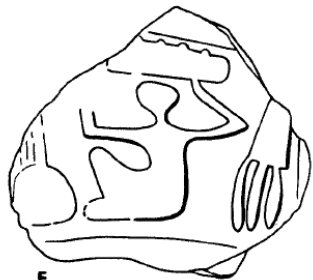
B



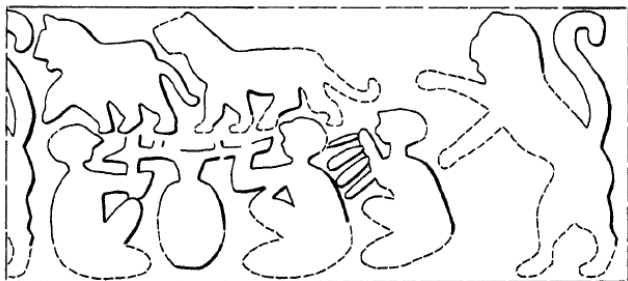
C



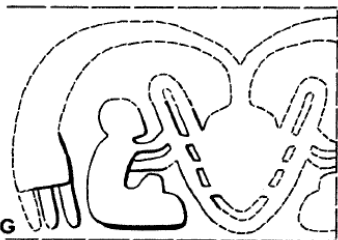
D



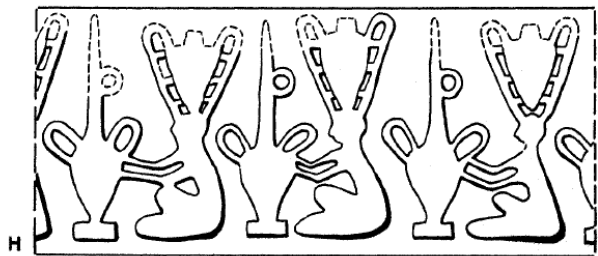
E



F



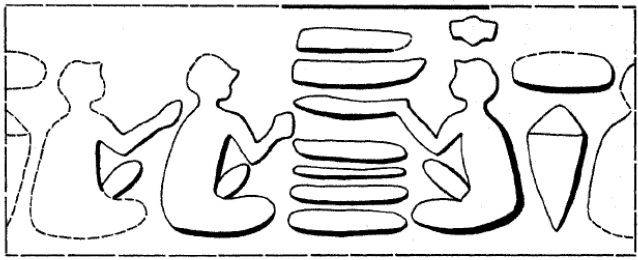
G



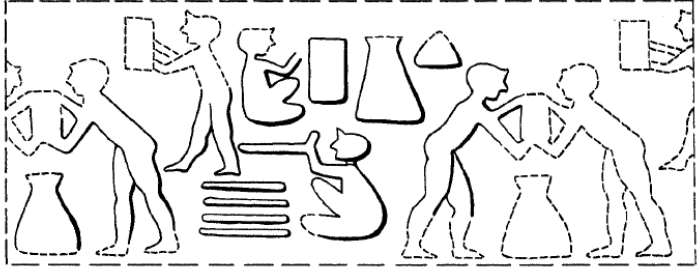
H



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

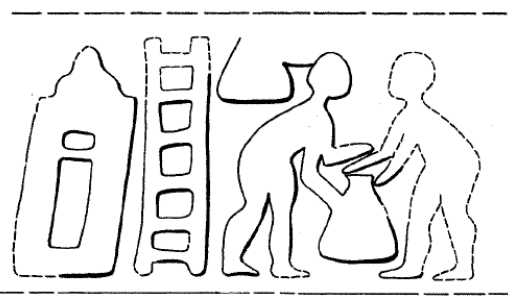


F

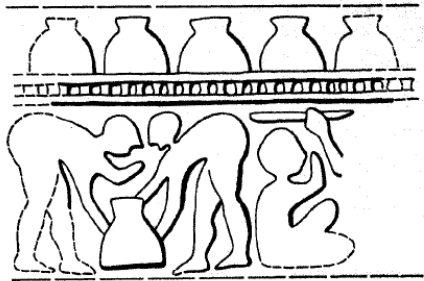


E

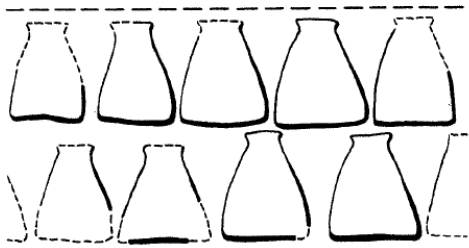
G



A

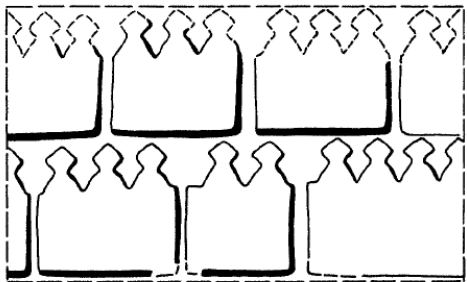


B

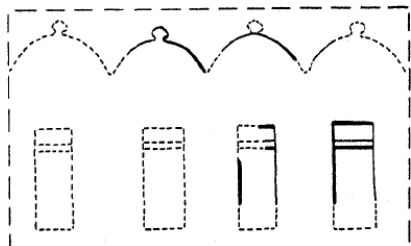


C

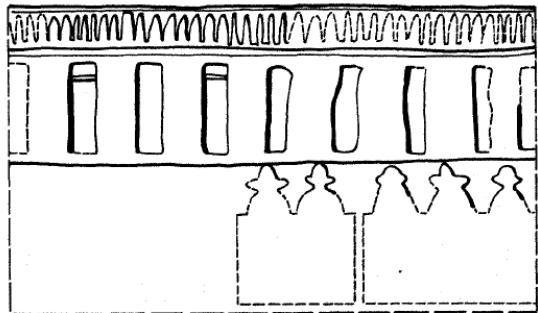
Stoccaggio granaglie



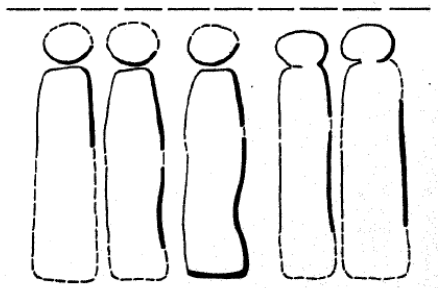
D



E



F



G



E



F



# Glittica antico elamita (early elamite) 2800-2300, Susa IVa, (Mesopotamia, protodinastico)

- Schema piramidale (noto in mesopotamia)
  - Prima fase: figure band (lotta tra animali)
  - Seconda fase: scene di banchetti, scene araldiche, viaggio della divinità (più volumetrici e dettagliati), si tende ad evitare il figure band a vantaggio di una scena unica.
- Produzione di Konar Sandal
  - Struttura più dinamica
  - Sintassi più caotica



Prima fase: figure band (lotta tra animali)



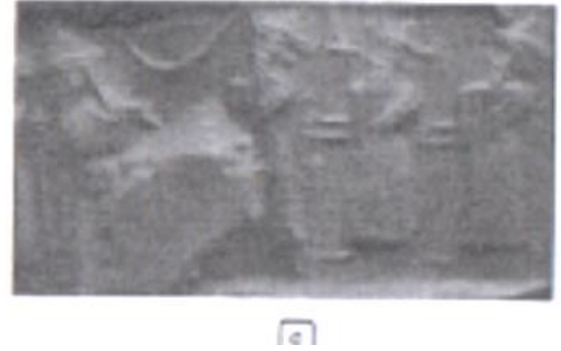
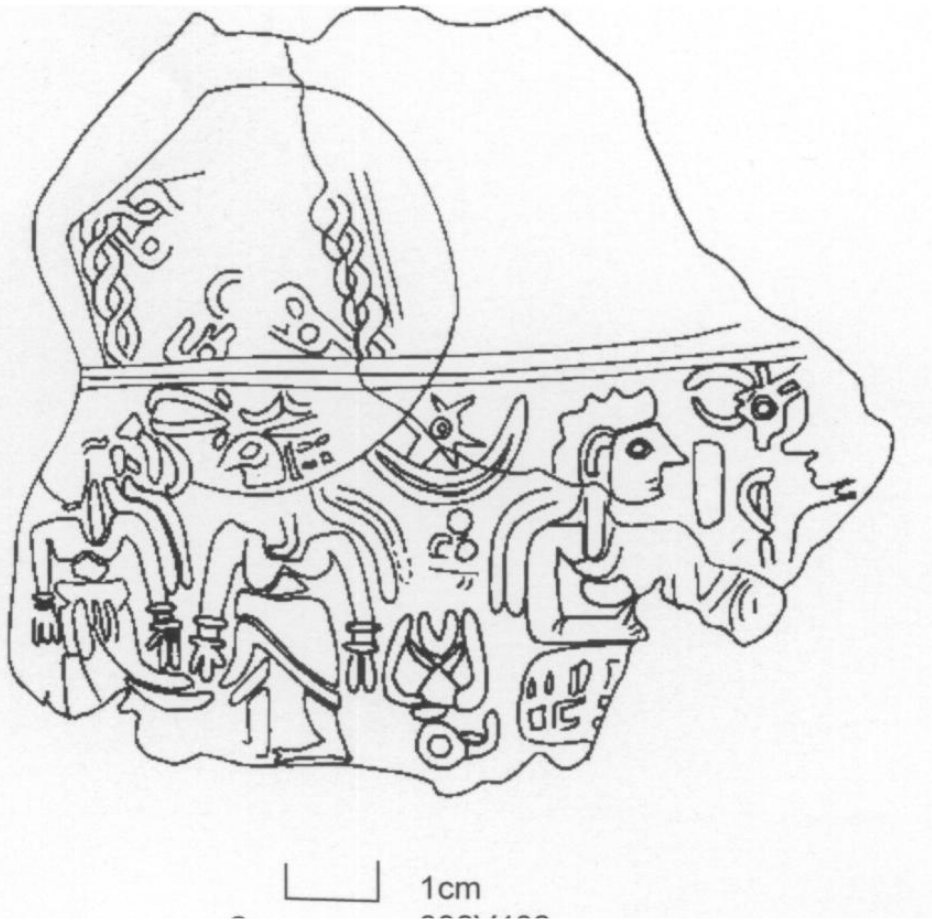


Seconda fase: scene di banchetti, scene araldiche, viaggio della divinità (più volumetrici e dettagliati), si tende ad evitare il figure band a vantaggio di una scena unica





# Konar Sandal

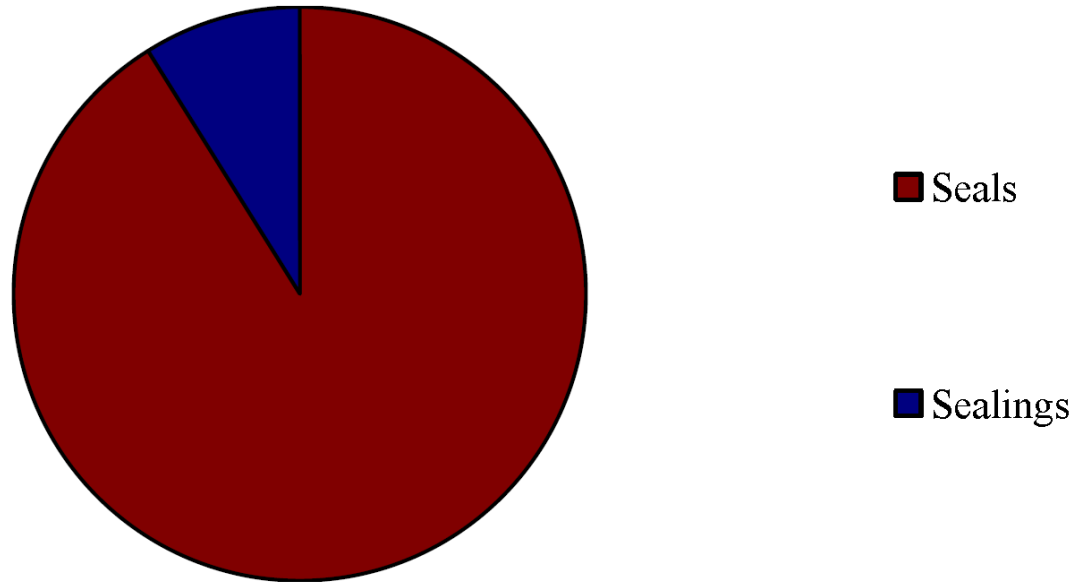


# Glittica 2350-2150 a.C.

<i>Akkadian Related Style Sub-Groups</i>			
<b>Sub-Group</b>		<b>Seals/Sealings</b>	<b>Items</b>
<b>ARS (1)</b>	Early presentation scenes	<b>2112 – 2126</b>	15
<b>ARS (2)</b>	Banquet scene	<b>2127 – 2132</b>	6
<b>ARS (3)</b>	Presentation to gods	<b>2133 – 2150</b>	18
<b>ARS (4)</b>	‘Battle of the gods’	<b>2151 – 2155</b>	5
<b>ARS (5)</b>	‘Bull and winged gate’	<b>2156 – 2164</b>	9
<b>ARS (6)</b>	Miscellaneous mythological scenes	<b>2165 – 2177</b>	13
<b>ARS (7)</b>	‘Snake men’	<b>2178 – 2180</b>	3
<b>ARS (8)</b>	‘Shamash rising’	<b>2181 – 2188</b>	8
<b>ARS (9)</b>	Animal contests	<b>2189 – 2205</b>	17
<b>ARS (10)</b>	Contest with <i>Lahmu</i> ; humans and bull-men	<b>2206 – 2253</b>	48
<b>ARS (11)</b>	Miscellaneous	<b>2254 – 2259</b>	6

*Table 4.40. Survey of the Akkadian Related Style (ARS) sub-group division.*

**Table 4.41. Seal/Sealing proportions of the Akkadian Related Style (ARS).**



**Graph 4.33. Seal/Sealing proportions of the Akkadian Related Style (ARS).**

The items classified in this group are strikingly similar in cutting style, inscription placement (and indeed structure and language), material, subject matter and modelling to their Mesopotamian counterparts, so much so that it has been suggested that at least some of these items originated in Mesopotamian

<i>Glyptic Materials</i>			
Limestone	10	Serpentine	16
Marble	10	Schist	4
Sandstone	2	Black rock	1
Lapis lazuli	1	Ivory	1
Steatite	3	Shell	63
Jasper	1	Bitumen aggregate	8
Alabaster/gypsum	9	Unknown cylinder	5
Aragonite	1	Bulla	5
		Sealing(s)	8

**Table 4.42. Glyptic materials of the Akkadian Related Style (ARS).**

The accentuated human and animal eye of the Susa IV and Early Dynastic styles has been diminished in size, and while still strictly speaking anatomically disproportioned, is smaller in size. There is a continued and increasing presence of inscriptions,

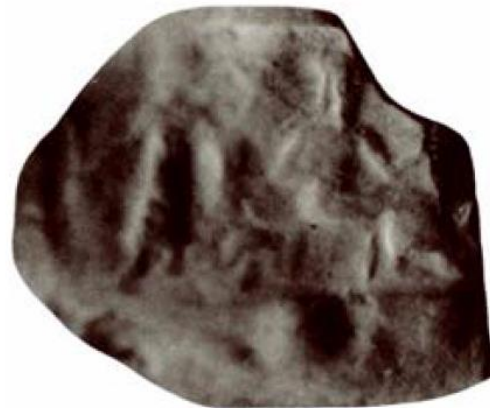
**Number** 2124  
**Material** shell  
**Dimensions** 18 x 29mm  
**Site** Susa  
**Style** ARS (1)  
**Orig. Class.** APA



**Number** 2125  
**Material** shell  
**Dimensions** 12 x 22mm  
**Site** Susa  
**Style** ARS (1)  
**Orig. Class.** APA



**Number** 2126  
**Material** sealing  
**Dimensions** h: 28mm  
**Site** Susa  
**Style** ARS (1)  
**Orig. Class.** APA



**ARS (1)** Early presentation scenes



**Number** 2130  
**Material** shell  
**Dimensions** 15 x 27mm  
**Site** Susa  
**Style** ARS (2)  
**Orig. Class.** APA



**Number** 2131  
**Material** shell  
**Dimensions** 15 x 28mm  
**Site** Susa  
**Style** ARS (2)  
**Orig. Class.** APA



**ARS (2)** Banquet scene

**Number** 2132  
**Material** bitumen aggregate\*  
**Dimensions** 17 x 28mm  
**Site** Susa  
**Provenance** Donjon  
**Style** ARS (2)  
**Orig. Class.** APA





**Number** 2134  
**Material** black marble  
**Dimensions** 40 x 25mm  
**Site** Susa  
**Style** ARS (3)  
**Type** Agadé period  
**Inscription** Urzou  
the brewer



ARS (3) Presentation to gods

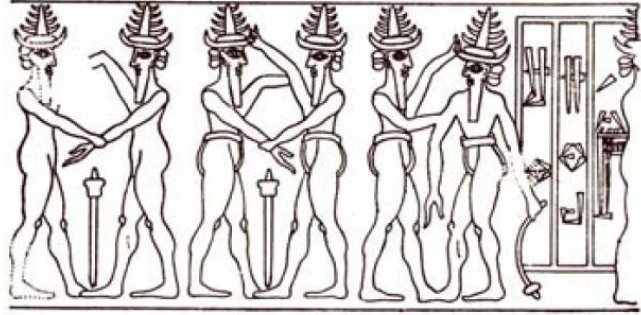
**Number** 2135  
**Material** grey & yellow marble  
**Dimensions** 18 x 28mm  
**Site** Susa  
**Provenance** Tomb, Donjon  
**Style** ARS (3)  
**Type** APA



**Number** 2136  
**Material** grey marble  
**Dimensions** 19 x 21mm  
**Site** Susa  
**Style** ARS (3)  
**Type** APA



**Number** 2151  
**Material** sealed bulla  
**Site** Susa  
**Style** ARS (4)  
**Orig. Class.** Agadé period  
**Inscription** Eshphum,  
*ishakkou*  
of Elam



**ARS (4)** 'Battle of the gods'

**Number** 2152  
**Material** green marble  
**Dimensions** 14 x 25mm  
**Site** Susa  
**Style** ARS (4)  
**Orig. Class.** APA



**Number** 2153  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 19mm  
**Site** Susa  
**Style** ARS (4)  
**Orig. Class.** APA





**Number** 2157  
**Material** shell  
**Dimensions** 18 x 32mm  
**Site** Susa  
**Style** ARS (5)  
**Orig. Class.** APA



**ARS (5)** 'Bull and winged gate'

**Number** 2158  
**Material** shell  
**Dimensions** 15 x 27mm  
**Site** Susa  
**Style** ARS (5)  
**Orig. Class.** APA



**Number** 2159  
**Material** shell  
**Dimensions** 16 x 30mm  
**Site** Susa  
**Style** ARS (5)  
**Orig. Class.** APA



**Number** 2171  
**Material** alabaster/gypsum\*  
**Dimensions** 12 x 26mm  
**Site** Susa  
**Style** ARS (6)  
**Orig. Class.** APA



ARS 6:  
Miscellaneous mythological scenes

**Number** 2172  
**Material** white limestone  
**Dimensions** 25 x 40mm  
**Site** Susa?  
**Style** ARS (6)  
**Orig. Class.** APA



**Number** 2173  
**Material** serpentine  
**Dimensions** 25 x 39mm  
**Site** Susa  
**Style** ARS (6)  
**Orig. Class.** APA





**Number** 2177  
**Material** bitumen aggregate\*  
**Dimensions** 9 x 26mm  
**Site** Susa  
**Style** ARS (6)  
**Orig. Class.** APA



**Number** 2178  
**Material** shell  
**Dimensions** 17 x 30mm  
**Site** Susa  
**Provenance** Ville Royale  
**Style** ARS (7)  
**Orig. Class.** APA



**ARS (7) 'Snake men'**

**Number** 2179  
**Material** shell  
**Dimensions** 13 x 28mm  
**Site** Susa  
**Provenance** Donjon  
**Style** ARS (7)  
**Orig. Class.** APA



**Number** 2186  
**Material** serpentine  
**Dimensions** 22 x 34mm  
**Site** Susa  
**Provenance** Ville Royale, south-east  
**Style** ARS (8)  
**Orig. Class.** APA



ARS (8) 'Shamash rising'

**Number** 2187  
**Material** shell  
**Dimensions** 30 x 36mm  
**Site** Susa  
**Style** ARS (8)  
**Orig. Class.** APA



**Number** 2188  
**Material** shell  
**Dimensions** 17 x 30mm  
**Site** Susa  
**Style** ARS (8)  
**Orig. Class.** APA





**Number** 2200  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 25mm  
**Site** Susa  
**Style** ARS (9)  
**Orig. Class.** APA



**ARS (9)** Animal contests

**Number** 2201  
**Material** shell  
**Dimensions** 10 x 19mm  
**Site** Susa  
**Style** ARS (9)  
**Orig. Class.** APA



**Number** 2202  
**Material** shell  
**Dimensions** 18 x 35mm  
**Site** Susa  
**Style** ARS (9)  
**Orig. Class.** APA



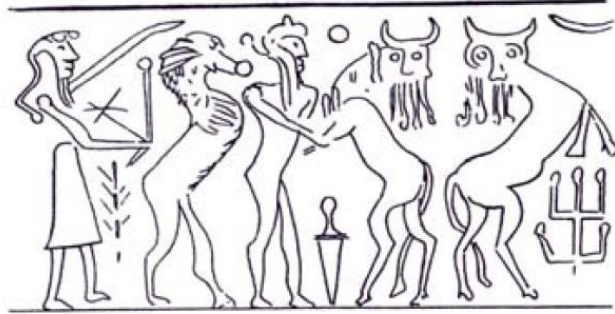
**Number** 2211  
**Material** sealings  
**Site** Susa  
**Style** ARS (10)  
**Inscription** *untranslated*



ARS (10)

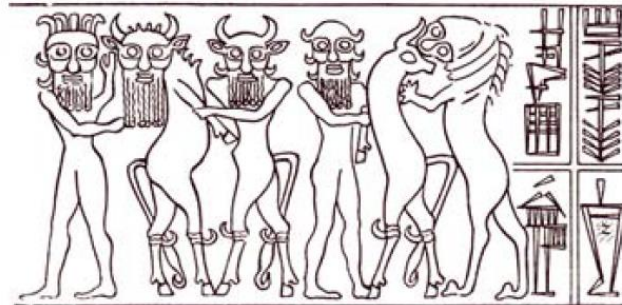
Contest with *Lahmu*; humans and bull-men

**Number** 2212  
**Material** black rock  
**Dimensions** 30 x 17mm  
**Site** Susa  
**Style** ARS (10)



The general interpretation of these scenes is that the 'naked hero' is allied with the 'bull-man' in the protection of the bovine against the feline. This interpretation is tempered somewhat by the analysis of the figures that are actually engaged in wrestling, as the human figure often appears engaged in 'contest' with the bull

**Number** 2213  
**Material** sealings  
**Site** Susa  
**Style** ARS (10)  
**Orig. Class.** PSR  
**Inscription** Egigi,  
 major-domo,  
 servant  
 of Eshpum





# Popular Elamite (Akkadian/Awan) Style (PEA)

- The style (or part thereof) originally labelled by Amiet 'Popular Elamite' was subsequently renamed the 'Anshanite Style'. This reassessment has been rejected here, because, as will be demonstrated, this does not aptly describe the distribution of this style (that is, in no period of the three Popular Elamite divisions here proposed does Malyan dominate Susa in contribution terms), nor its proposed constitution. Furthermore, the title 'Anshanite' is employed here to refer to a smaller, specific style, that does indeed demonstrate a specifically Malyan (Anshan) distribution pattern (the AS style, see below). Rather, as will be seen, the term 'Popular Elamite' is reinstated, as it is held to appositely describe this style.
- the style was originally in use prior to the second millennium BC, specifically in the 'Akkadian and Awan' period, and indeed prior to the Sukkalmah/Old Babylonian period also in the 'Ur III and Shimashki' era. It is hypothesised that the 'Popular Elamite' style, or perhaps more correctly, a popular, manifestly Elamite glyptic school, was in use from the 'Akkadian and Awan' period, through the 'Ur III and Shimashki' period and up to and including the 'Sukkalmah' period.

# Popular Elamite (Akkadian/Awan) Style (PEA)

- the Popular Elamite style is a larger whole, under which three distinct, though closely related styles can be classified. These styles are chronologically distinct and are a progression, and correspond roughly to the three periodisations across which the PE style spreads; the 'Akkadian and Awan' (PEA), the 'Ur III and Shimashki' (PEU) and the 'Sukalmah' (PEO) periods.
- The cutting of the Popular Elamite style is generally reminiscent of the Mesopotamian style to which it is related, thus the PEA style is similar to the ARS and so on. Thus the figures appear generally well proportioned with a significant degree of internal modelling and sculpturing. The PE cutting tends more linear and sharp than the Mesopotamian Related, and may thus appear less expertly or more cursorily cut,

# PE the 'Akkadian and Awan' (PEA),

*Popular Elamite (Akkadian/Awan) Style Sub-Groups*

Sub-Group		Seals/Sealings	Items
PEA (1)	(Leaping) animals	2260 – 2283	25
PEA (2)	Scorpions	2284 – 2289	6
PEA (3)	Mythological scenes	2290 – 2292	3
PEA (4)	'Swimming men'	2293 – 2299	7
PEA (5)	Banquet scenes	2300 – 2301	2
PEA (6)	Contest scenes (animals and humans)	2302 – 2319	18
PEA (7)	Walking human files	2320 – 2340	21

*Table 4.45. Survey of the Popular Elamite (Akkadian/Awan) (PEA) Style sub-group division.*

*Site Distribution*

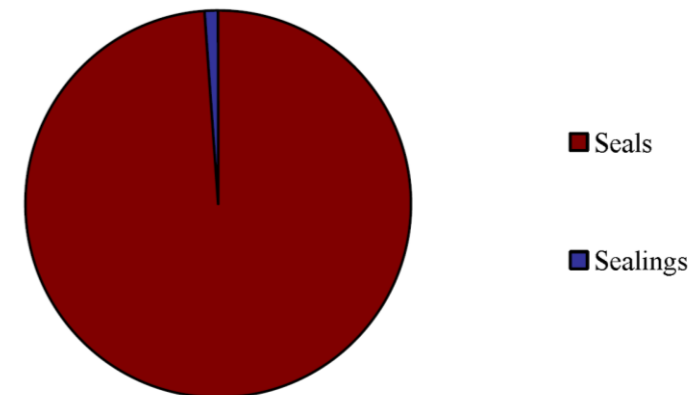
Susa	75
Tepe Sharafabad	1
Surkh Dum-i-Luri	1
Tal-i Malyan	4

*Table 4.48. Site distribution of the Popular Elamite (Akkadian/A*

*Glyptic Materials*

Limestone	4	Schist	1
Marble	1	Terra cotta	1
Basalt	1	Shell	2
Steatite	2	Bitumen aggregate	58
Alabaster/gypsum	1	Faience	2
Hematite	2	Unknown cylinder	5
		Sealing	1

*Table 4.47. Glyptic Materials of the Popular Elamite (Akkadian/Awan) (PEA) Style.*

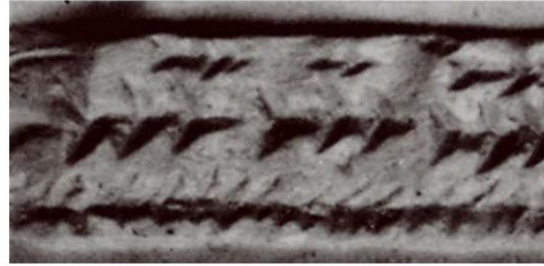


*Graph 4.37. Seal/Sealing proportions of the Popular Elamite (Akkadian/Awan) (PEA) Style.*

**Number** 2280  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 23mm  
**Site** Susa  
**Style** PEA (1)  
**Orig. Class.** SPE

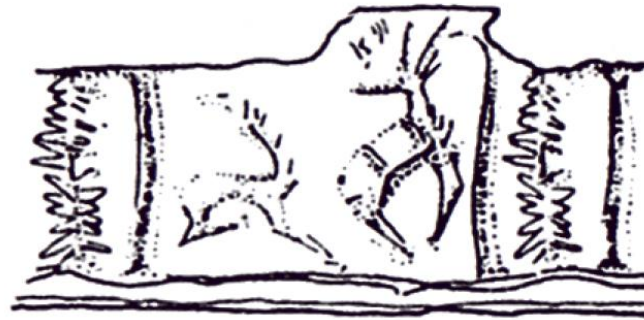


**Number** 2281  
**Material** bitumen aggregate\*  
**Dimensions** 11 x 16mm  
**Site** Susa  
**Style** PEA (1)  
**Orig. Class.** SPE



**PEA (1) (Leaping) animals**

**Number** 2282  
**Material** unknown material (cylinder)  
**Site** Tal-i Malyan  
**Provenance** ABC, Level 1  
surface find  
**Style** PEA (1)



**Number** 2283  
**Material** unknown material (cylinder)  
**Site** Tal-i Malyan  
**Provenance** ABC, Level 1  
**Style** PEA (1)



**Number** 2284  
**Material** bitumen aggregate\*  
**Dimensions** 12 x 16mm  
**Site** Susa  
**Style** PEA (2)  
**Orig. Class.** SPE



**PEA (2) Scorpions**

**Number** 2285  
**Material** bitumen aggregate\*  
**Dimensions** 12 x 21mm  
**Site** Susa  
**Style** PEA (2)  
**Orig. Class.** SPE



**Number** 2286  
**Material** bitumen aggregate\*  
**Dimensions** 12 x 20mm  
**Site** Susa  
**Style** PEA (2)  
**Orig. Class.** SPE





**Number** 2290  
**Material** alabaster/gypsum\*  
**Dimensions** 27 x 17mm  
**Site** Susa  
**Style** PEA (3)



**Number** 2291  
**Material** shell  
**Dimensions** 27 x 15mm  
**Site** Susa  
**Style** PEA (3)  
**Orig. Class.** Agadé period



**Number** 2292  
**Material** bitumen aggregate\*  
**Dimensions** 28 x 12mm  
**Site** Susa  
**Provenance** "Temple of Shushinak"  
**Style** PEA (3)  
**Orig. Class.** end of 3rd millennium BC



**PEA (3)** Mythological scenes

**Number** 2293  
**Material** bitumen aggregate\*  
**Dimensions** 20 x 11mm  
**Site** Susa  
**Provenance** "Temple of Shushinak"  
**Style** PEA (4)  
**Orig. Class.** end of 3rd millennium BC



**PEA (4)** 'Swimming men'

**Number** 2294  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 22mm  
**Site** Susa  
**Style** PEA (4)  
**Orig. Class.** SPE



**Number** 2295  
**Material** bitumen aggregate\*  
**Dimensions** 12 x 22m  
**Site** Susa  
**Style** PEA (4)  
**Orig. Class.** SPE



**Number** 2300  
**Material** shell  
**Dimensions** 15 x 33mm  
**Site** Susa  
**Style** PEA (5)  
**Orig. Class.** APA



**PEA (5)** Banquet scenes

**Number** 2301  
**Material** black marble  
**Dimensions** 13 x 21mm  
**Site** Susa  
**Style** PEA (5)  
**Orig. Class.** APA





**Number** 2306  
**Material** bitumen aggregate\*  
**Dimensions** 11 x 20mm  
**Site** Susa  
**Style** PEA (6)  
**Orig. Class.** SPE



**Number** 2307  
**Material** bitumen aggregate\*  
**Dimensions** 12 x 21mm  
**Site** Susa  
**Style** PEA (6)  
**Orig. Class.** SPE



**Number** 2308  
**Material** bitumen aggregate\*  
**Dimensions** 11 x 23mm  
**Site** Susa  
**Style** PEA (6)  
**Orig. Class.** SPE



**PEA (6)** Contest scenes (animals and humans)

**Number** 2320  
**Material** bitumen aggregate\*  
**Dimensions** 19 x 11mm  
**Site** Susa  
**Provenance** "Temple of Shushinak"  
**Style** PEA (7)  
**Orig. Class.** end of 3rd millennium BC



**Number** 2321  
**Material** hematite  
**Dimensions** 19 x 9  
**Site** Susa  
**Style** PEA (7)  
**Orig. Class.** end of 3rd millennium BC



**PEA (7)** Walking human files

**Number** 2322  
**Material** bitumen aggregate\*  
**Dimensions** 23 x 11mm  
**Site** Susa  
**Provenance** "Temple of Shushinak"  
**Style** PEA (7)  
**Orig. Class.** end of 3rd millennium BC



**Number** 2336  
**Material** bitumen aggregate\*  
**Dimensions** 15 x 26mm  
**Site** Susa  
**Style** PEA (7)  
**Orig. Class.** SPE



**Number** 2337  
**Material** grey schist  
**Dimensions** 11 x 22mm  
**Site** Susa  
**Style** PEA (7)  
**Orig. Class.** SPE



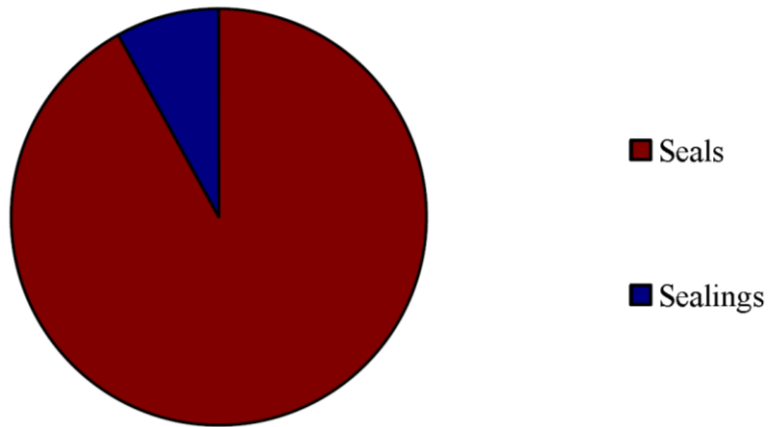
**Number** 2338  
**Material** faience  
**Dimensions** 7 x 21mm  
**Site** Susa  
**Style** PEA (7)  
**Orig. Class.** SPE





# Popular Elamite (Ur III/Shimashki) Style

- The second, and largest (with one hundred and sixty-four items) division is here labelled the Popular Elamite (Ur III/Shimashki) style (PEU), and is obviously, defined by its association and contemporaneity with the 'Ur III and Shimashki' period generally, and the Ur III related style in particular. The same conclusions regarding shallower cutting, more linear design and lower relief, and a certain reliance on stripes and striations as decorative techniques, as outlined for the first Popular Elamite style can be similarly adopted for this division. The main difference in this group, and its justification for separate classification, is the general subject matter themes of these items.



Graph 4.44. Seal/Sealing proportions of the Popular Elamite (Ur III/Shimashki) (PEU) Style.

<i>Glyptic Materials</i>			
Limestone	5	Schist	4
Marble	2	Black stone	1
Lapis lazuli	3	White stone	1
Basalt	1	Terra cotta	1
Steatite	6	Shell	5
Milky quartz	1	Bitumen aggregate	97
Jasper	4	Faience	1
Alabaster/gypsum	2	Unknown cylinder	12
Hematite	3	Bulla	1
Serpentine	2	Sealing	11
		Tablet	1

Table 4.57. Glyptic materials of the Popular Elamite (Ur III/Shimashki) (PEU) Style.

<i>Province Distribution</i>	
Khuzistan	157
Fars	7

Table 4.59. Province distribution of the Popular Elamite (Ur III/Shimashki) (PEU) Style.

<i>Popular Elamite (Ur III/Shimashki) Style Sub-Groups</i>			
<b>Sub-Group</b>		<b>Seals/Sealings</b>	<b>Items</b>
<b>PEU (1)</b>	General presentation scenes	<b>2459 – 2489</b>	31
<b>PEU (2)</b>	Presentation with animals	<b>2490 – 2527</b>	38
<b>PEU (3)</b>	Presentation with central vessels and related items	<b>2528 – 2554</b>	27
<b>PEU (4)</b>	Presentation with vessel stands	<b>2555 – 2559</b>	5
<b>PEU (5)</b>	Presentation with snakes	<b>2560 – 2570</b>	11
<b>PEU (6)</b>	Presentation with plants	<b>2571 – 2597</b>	27
<b>PEU (7)</b>	Presentation with ‘mountain men’	<b>2598 – 2608</b>	11
<b>PEU (8)</b>	Presentation with table	<b>2609 – 2622</b>	14

Table 4.55. Survey of the Popular Elamite (Ur III/Shimashki) (PEU) Style sub-groups.

**Number** 2351  
**Material** hematite  
**Dimensions** 23 x 14mm  
**Site** Susa  
**Style** UTRS (3)  
**Orig. Class.** Époque d'Ur



**Number** 2352  
**Material** black & grey marble  
**Dimensions** 21 x 10mm  
**Site** Susa  
**Style** UTRS (3)  
**Orig. Class.** Époque d'Ur  
**Inscription** Ur-Lama, / son of Nig-Baou



Sigilli in stile UR III a Susa, modello per PEU

*Popular Elamite (Ur III/Shimashki) Style Sub-Groups*

Sub-Group	Seals/Sealings	Items
PEU (1) General presentation scenes	2459 – 2489	31
PEU (2) Presentation with animals	2490 – 2527	38
PEU (3) Presentation with central vessels and related items	2528 – 2554	27
PEU (4) Presentation with vessel stands	2555 – 2559	5
PEU (5) Presentation with snakes	2560 – 2570	11
PEU (6) Presentation with plants	2571 – 2597	27
PEU (7) Presentation with 'mountain men'	2598 – 2608	11
PEU (8) Presentation with table	2609 – 2622	14

*Table 4.55. Survey of the Popular Elamite (Ur III/Shimashki) (PEU) Style sub-groups.*

<b>Number</b>	<b>2352</b>
<b>Material</b>	black & grey marble
<b>Dimensions</b>	21 x 10mm
<b>Site</b>	Susa
<b>Style</b>	UTRS (3)
<b>Orig. Class.</b>	Époque d'Ur
<b>Inscription</b>	Ur-Lama, / son of Nig-Baou



<b>Number</b>	<b>2470</b>
<b>Material</b>	shell
<b>Dimensions</b>	13 x 33mm
<b>Site</b>	Susa
<b>Style</b>	PEU (1)
<b>Orig. Class.</b>	APA



<b>Number</b>	<b>2471</b>
<b>Material</b>	lapis lazuli
<b>Dimensions</b>	13 x 22mm
<b>Site</b>	Susa
<b>Style</b>	PEU (1)
<b>Orig. Class.</b>	NS
<b>Inscription</b>	Te.... servant of Pinikir



PEU 1: General presentation scenes

<b>Number</b>	<b>2472</b>
<b>Material</b>	steatite
<b>Dimensions</b>	16 x 27mm
<b>Site</b>	Susa
<b>Style</b>	PEU (1)
<b>Orig. Class.</b>	NS





**Number** 2494  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 21mm  
**Site** Susa  
**Style** PEU (2)  
**Orig. Class.** SPE



**Number** 2495  
**Material** sealing  
**Dimensions** h: 22mm  
**Site** Susa  
**Style** PEU (2)  
**Orig. Class.** SPE



**Number** 2496  
**Material** light green jasper  
**Dimensions** 7 x 13mm  
**Site** Susa  
**Style** PEU (2)  
**Orig. Class.** SPE





**Number** 2531  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 22mm  
**Site** Susa  
**Style** PEU (3)  
**Orig. Class.** PBA



**Number** 2532  
**Material** lapis lazuli  
**Dimensions** 7 x 15mm  
**Site** Susa  
**Style** PEU (3)  
**Orig. Class.** SPE



**Number** 2533  
**Material** grey-black schist  
**Dimensions** 13 x 24mm  
**Site** Susa  
**Style** PEU (3)  
**Orig. Class.** SPE



**Number** 2556  
**Material** bitumen aggregate\*  
**Dimensions** 22 x 11mm  
**Site** Susa  
**Style** PEU (4)  
**Orig. Class.** Époque d'Ur



**Number** 2557  
**Material** bitumen aggregate\*  
**Dimensions** 14 x 26mm  
**Site** Susa  
**Style** PEU (4)  
**Orig. Class.** SPE



**Number** 2558  
**Material** bitumen aggregate\*  
**Dimensions** 16 x 23mm  
**Site** Susa  
**Style** PEU (4)  
**Orig. Class.** SPE





**Number** 2560  
**Material** bitumen aggregate\*  
**Dimensions** 25 x 15mm  
**Site** Susa  
**Style** PEU (5)  
**Orig. Class.** end of 3rd millennium BC



**Number** 2561  
**Material** shell  
**Dimensions** 15 x 27mm  
**Site** Susa  
**Style** PEU (5)  
**Orig. Class.** APA



**Number** 2562  
**Material** black serpentine  
**Dimensions** 14 x 24mm  
**Site** Susa  
**Style** PEU (5)  
**Orig. Class.** APA



**Number** 2563  
**Material** bitumen aggregate+  
**Dimensions** 12 x 23mm  
**Site** Susa  
**Style** PEU (5)  
**Orig. Class.** SPE



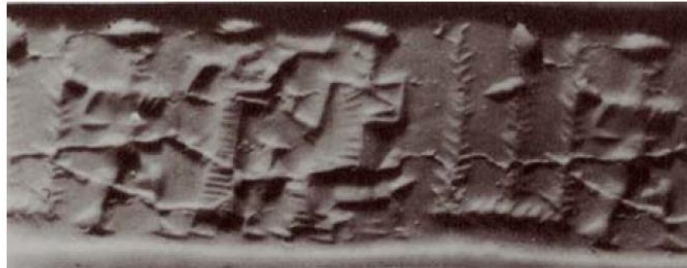
**Number** 2574  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 24mm  
**Site** Susa  
**Style** PEU (6)  
**Orig. Class.** SPE



**Number** 2575  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 24mm  
**Site** Susa  
**Style** PEU (6)  
**Orig. Class.** SPE



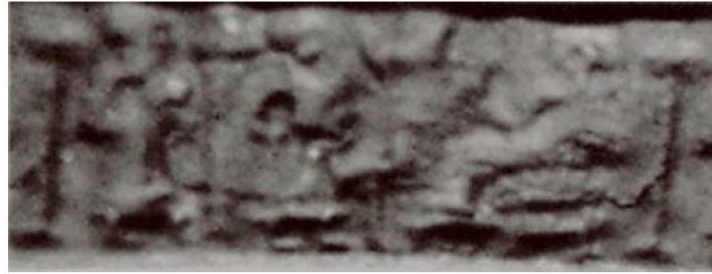
**Number** 2576  
**Material** bitumen aggregate\*  
**Dimensions** 13 x 23mm  
**Site** Susa  
**Style** PEU (6)  
**Orig. Class.** SPE



**Number** 2577  
**Material** bitumen aggregate\*  
**Dimensions** 11 x 21mm  
**Site** Susa  
**Style** PEU (6)  
**Orig. Class.** SPE



**Number** 2618  
**Material** green steatite  
**Dimensions** 10 x 15mm  
**Site** Susa  
**Style** PEU (8)  
**Orig. Class.** SPE



**Number** 2619  
**Material** unknown material  
(cylinder)  
**Dimensions** h: 28mm  
**Site** Susa  
**Style** PEU (8)  
**Orig. Class.** SPE



**Number** 2620  
**Material** unknown material (cylinder)  
**Dimensions** h: 27mm  
**Site** Susa  
**Style** PEU (8)  
**Orig. Class.** SPE  
**Inscription** Aia, Shamash



**Number** 2621  
**Material** limestone  
**Dimensions** 12 x 21mm  
**Site** Susa  
**Style** PEU (8)  
**Orig. Class.** SPE



Presentation with table



**Number** 2600  
**Material** bitumen aggregate\*  
**Dimensions** 18 x 33mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** SPE



**Number** 2601  
**Material** limestone  
**Dimensions** 25 x 29mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** SPE



Presentation with 'mountain men'

**Number** 2602  
**Material** dark green marble  
**Dimensions** 12 x 24mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** SPE



**Number** 2603  
**Material** steatite  
**Dimensions** 10 x 28mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** CCD



Several of the seated figures, that enable the characterisation of these images as 'presentation' scenes, may, at first glance, appear to be so included, but are in fact more correctly described as displaying a heavy, or over, hatched design



**Number** 2600  
**Material** bitumen aggregate\*  
**Dimensions** 18 x 33mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** SPE



**Number** 2601  
**Material** limestone  
**Dimensions** 25 x 29mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** SPE



**Number** 2602  
**Material** dark green marble  
**Dimensions** 12 x 24mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** SPE



**Number** 2603  
**Material** steatite  
**Dimensions** 10 x 28mm  
**Site** Susa  
**Style** PEU (7)  
**Orig. Class.** CCD



### Presentation with ‘mountain men’

The term ‘mountain men’ is coined to refer to a distinctive group of figures whose body appears to be a stylised mountain or large single entity. ‘Men’ and ‘man’ is used in a non-gender specific manner to mean person, though it should be noted that previously these figures have been identified as female (Potts 1999: 151; Amiet 1986: 150 – 151), a designation that is not perpetuated here as such an identification cannot be certain (indeed in at least one instance [2601] a beard can be identified). These figures may be related to a group of composite female statuettes from Bactrian Central Asia, thus implying their femininity.