

Kenan Tepe 2000 Small Finds: A Preliminary Report

By
Eleanor Moseman
(March 2001)

Among the loom weights, basalt grindstones, hand tools and intact ceramic vessels recovered as small finds at Kenan Tepe during the 2000 field season, nine objects of particular artistic merit were selected for study. These objects fall into three categories: cylinder seals, beads, and animal figurines. They were unearthed in Areas B, C, D, and E on the upper tell and in Area F on the lower terrace. In the following pages these nine objects will be described and interpreted based on available comparative data from sites elsewhere in Anatolia and Mesopotamia.

Cylinder Seals:



D2/KT2020 (figure 1)

In Area D, Trench 2, a dark to medium gray-black stone cylinder seal (KT2020) with a purplish cast was excavated from mixed sub-topsoil. This 23 by 13-millimeter seal weighs approximately 15 grams and has a 5-millimeter diameter perforation lengthwise through the center. The stone, most likely hematite, is polished to a sheen and has dust-size metallic particles evenly dispersed throughout. There is no indication of a cap or handle having been added to either end of the seal, nor is there any incised decoration on

the perforated ends.

The face of the seal is incised with an intaglio design depicting a pair of contest scenes, each between a nude, bearded god (the protagonist) standing in profile and a lion (the antagonist) standing in profile with a terminal crescent standard. In the following description the seal will be read right to left.



figure 2

In the first combat scene, the protagonist wears short, cropped hair without curls, a short beard and a horned cap with one band at the forehead. He is otherwise nude. A wing-like mark extending from the back of the figure is most likely the result of a cutter's error. The god wrestles a lion with a cropped mane and pronounced fangs and rear claws. The lion stands on its hind legs, which are disproportionately short compared to its elongated body. The lion is depicted with only one seemingly limp forelimb, which hangs down with claws splayed. The lion's tail curls into an arc that mirrors the tail of the second lion at its back. This second lion also stands upright on its hind legs, which are relatively well-proportioned in relation to the animal's body. The mane of the second lion is fuller than the first and both forelimbs are depicted. Remarkably, the downward-extended forelimb bears seven splayed claws rather than the usual five. This lion wrestles a second god, who wears a three-banded, horned cap and a long beard that extends down his chest. This god is not depicted with hair under his cap, although he does wear a triple-banded belt at his waist. At the figure's back stands a staff topped by a crescent.

A cursory assessment of the details gives preference to an Akkadian date for the seal, yet closer study indicates a slightly later date. Classic Akkadian combat scenes predominantly depict pairs of evenly matched figures. The paired combatant composition is, however, also known during the Ur III period (Legrain 1951: pl. 14 figs 178, 181-184), although late-Akkadian and Ur III combat scenes also show three contestants, for example two protagonists against one antagonist (Collon 1987:32, 35; Collon 1986:87; Legrain 1951: pl. 15). Unlike the Kenan Tepe seal, gods on Akkadian seals generally are not depicted in profile (Collon 1986:88), further suggesting a late-Akkadian or Ur III date when figures in profile are more prevalent. Also, although hematite did not come into regular use for seals until the Old Babylonian period, ca. 2000-1500 B.C. (Collon 1987:102), the stone was used for seals as early as the Akkadian and Ur III periods (Gorelick and Gwinnett 1990:53; see also chart fig. 2, p. 46). It is interesting to note that the straight-sided shape common on ordinary seals was contemporary with luxury seals of the Akkadian and Ur III periods, which generally have concave or convex sides (see Collon 1987:101). The shape thus complicates the status and dating of the Kenan Tepe seal. Although seals of the classic Old Babylonian period generally depict highly detailed figures bearing well-rendered musculature, there coexisted a return to earlier styles, especially Akkadian, suggesting the possibility of situating the Kenan Tepe seal in a date range after the Akkadian period. Thus the highly stylized rendering of the figures, the use of hematite, and the prevalence of late parallels would suggest that the seal dates to the late-Akkadian or Ur III period.

While no exact parallels for the seal as a whole have been found, parallels have been found corresponding with its individual elements. These examples are grouped below according to similar elements.

Lion parallel:

(Buchanan 1981:413) Early Akkadian, 32 by 22mm. concave, dark green serpentine.

(Porada 1948: plate XXI, fig. 134) Akkadian. (Legrain 1951: plate 14, fig 182) Ur III, 22 by 14mm. Lapis lazuli; from a Sargonid grave 149.

(Porada 1948: plate LIII, fig. 364) Old Babylonian, hematite 20 by 11mm, body of warrior also parallels Kenan Tepe seal.

God parallel:

(Buchanan 1981:422) Early Akkadian; similar body but has defined musculature and wears a skirt unlike the Kenan Tepe seal.

(Buchanan 1981:432) Akkadian; nude, belted male in profile with hair drawn back, beard rendered as three vertical stripes and shoulders as an inverted triangle (signifying a god).

(Legrain, 1951: plate 14, fig 184) Ur III, jadeite 31 by 16mm; nude, belted and bearded hero in profile.

Crescent standard:

(Buchanan 1981:338) Early Dynastic III; scene split into two registers, one depicting a combat scene and the other depicting worship of a seated female figure with crescent standard. Normally crescent standards are depicted in association with worship scenes and specifically not combat scenes.

(Al-Gailani Werr 1988: drawing, plate I.13; photo, fig. 69 m) Old Babylonian seal from Tell Harmal depicting crescent staff associated with contest scene.

(Porada 1948: plate LXVIII, fig. 493) Old Babylonian, hematite, 21.5 by 10mm.; crescent standard associated with worship of female deity.

Overall composition and style:

(Buchanan 1981:509) Late-Akkadian contest scene with two pairs of contestants. The Kenan Tepe seal is an embellished version of this loosely rendered scene. Double pairs of contestants also exist on Akkadian and Early Akkadian seals as well as Ur III seals.

(Legrain, 1951: plate 14, fig 178) Ur III, steatite, 24 by 13 mm; evenly matched combatants rendered with simplified body forms; hero in profile.

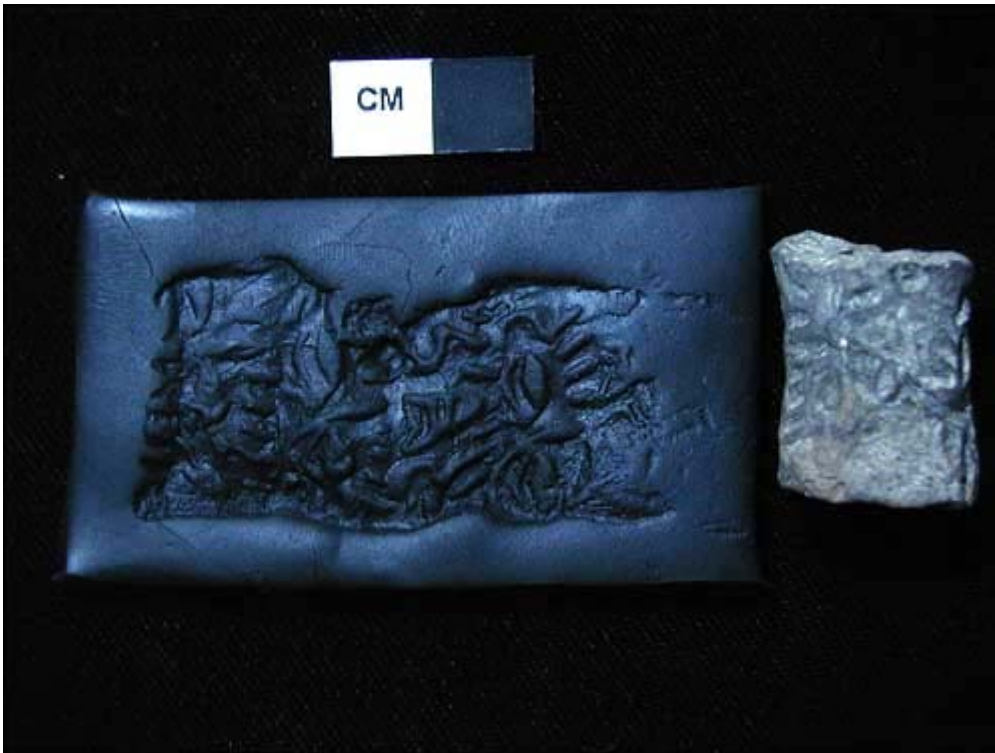
(Buchanan 1981:894 and 895) both Old Babylonian, hematite, depicting decorated crescent standard.

(Porada, 1948, plate CLIV fig 1010) Mitanni; Elaborate style with Old Babylonian elements, hematite, 19.5 by 9mm. two lions flanking nude hero stylistically very similar to Kenan Tepe seal. See also figs 1022-1025.

(Porada 1948: plate CLIV fig. 1011) Mitanni; common style with Old Babylonian elements, hematite, 22 by 11mm. worship scene with crescent standard.

(Porada 1948: plates CX and CXI) Late cut style of Babylonia and Assyria stylistically similar to forms of bodies on the Kenan Tepe seal.

For example, see Ravn 1960: no. 30; hematite, 22 x 12mm, Late Sumerian, depicting a worship scene of a goddess in a horned cap. Also Pittman 1987: fig 23; hematite, 28 x 17mm worship scene with inscription dating seal to Ur III period. Also Moortgat 1988: fig 253; "Eisenstein", 24 x 14mm, worship scene with Ur III inscription.



E1/KT1000 (figure 3)

In Area E Section 1 a ceramic cylinder seal was excavated from Level 1 (topsoil) as KT1000. This seal is damaged; although the majority of the object was recovered it is cracked down its length, broken at one end and slightly chipped at the other. The concave-sided seal measures 24mm. long, 20.5mm. diameter at the intact end, 18.8mm. diameter at the broken end and scoops in to 18.3mm. diameter at the center. The form of the seal is irregular and wobbly, as though it were hand-pressed rather than rolled to form a sleek silhouette. It is perforated by a lengthwise hole measuring 2.4mm. diameter at one end and 3.5mm. diameter at the other. The broken end reveals the fabric of sand or grit temper with evidence of several air bubbles or burnt-away inclusions. The fabric is dark gray (Munsell 7.5YR 4/1) at a fresh break in the damaged end and light brown (Munsell 7.5YR 6/4) at the intact end.

Although the face bears no paint, wash, or burnishing, it is covered entirely with irregular, organic-shaped impressions. These primitive marks form what appears to be four stylized faces. These faces are rendered as almond-shaped eyes with arched eyebrows and teardrop-shaped nose surrounded by non-representational curving lines which may indicate hair. The impressions appear to have been made either with a fingernail or with a stylus. No exact parallels have been identified, although the impressions may be simply organic or animal forms not representing a specific figure. One parallel of such organic forms on seals is (von Wickede 1990: 447) Elamite (?) stamp seal impression from Susa, Phase A. If the seal indeed depicts an abstract representation of a face, parallels have been found for amulets and seals bearing the image of the giant Umbaba (Huwawa) from the Gilgamesh epic. These examples include

(Leick 1991: 11) Old Babylonian terra cotta mask from Ur [British Museum]; (Leick 1991: 37) Neo-Assyrian c. 750-650 cylinder seal depicting slaying of Humbaba by Gilgamesh and Enkidu [British Museum]; (Black and Green 1992: 85) Isin-Larsa or Old Babylonian baked clay relief plaque, 105mm tall [Louvre]; (Kovacs 1989: 3) Neo-Assyrian cylinder seal depicting Gilgamesh and Enkidu slaying Umbaba; (Kovacs 1989: 4) Mittani (c. 1500-1400) cylinder seal, part of which depicts Gilgamesh slaying Umbaba [British Museum 89569]; (Porada 1948: plate CI fig 686) Neo-Assyrian seal depicting Gilgamesh and Enkidu fighting Umbaba. The image of Umbaba is thought to be a kind of talisman, which may explain the purpose or use of the Kenan Tepe seal.



B1/KT1137 (figure 4)

In Area B Trench 1 excavators unearthed from Locus 1026 a pale gray (10YR 7/2) cylinder seal recorded as KT1137. This 14mm tall, 17mm diameter seal weighing less than 10g is punctured by two adjacent perforations which are unevenly spaced from the outer edge of the seal. Neither perforation is positioned precisely at the center. One of these perforations is fully obstructed, apparently causing the seal to be repunctured prior to firing.

The perforated ends are devoid of decoration although the face of the seal is decorated with three bands of an incised zig-zag pattern. The seal is made of fired clay with no slip, wash, paint, burnishing, or other addition. A small area of new damage reveals the fine

silt, slightly darker gray fabric of chaff temper (possible grass shadow visible).

The zig-zag design is irregular and frequent variation in spacing of the bands is evident. The incisions were made using a c. 1mm wide stylus which was lifted after each stroke; a pucker in the clay is visible at the terminus of almost every stroke where the marks meet at a triangular peak. Each incised stroke is c. 1mm wide and the open-ended base of the triangular zig-zags measure 4-5mm wide. There are two areas of damage to the face of the seal which appear to have occurred prior to firing; these areas appear as randomly configured overlapping hatch marks resembling a ball of string or a bird's nest. Given the crude decoration on this object it may have served as a bead rather than a seal, given its simplistic motif and humble appearance.

The object was recovered from a soft dark-ash pit (L1026) terminating in harder soil (L1027) in the northwest corner of the trench. The pit (L1026) is sealed by a layer of fill (L1023) for which the pottery reading indicates a pre-Iron Age possibly date Hellenistic date. The most convincing parallels are Elamite, although no exact parallel exists from this time period. Parallels include (Teissier, 1984, 50) Jemdet-Nasr (c. 3100-2900) serpentine cylinder seal, 33x15mm; (Teissier, 1984, 310) Syrian (c. 3100-2900) marble cylinder seal with vertical bands, 18x11mm; (Porada, 1970, plate XII figs 128, 139, 140, 144, 145) Elamite (mid 2nd millennium BCE), faïence, ranging in size from 29x7.5mm to 40.3x9.5mm.

These are not described as seals but rather as votive offerings deposited in two chapels at Tchoga Zanbil, Iran, near Susa; (Amiet, 1972, 2096, 2097, 2099, 2104, 2106) Middle Elamite (2054-2120 BCE), faïence, ranging in size from 19x9mm to 32x10mm; (Amiet, 1972, 861, 856)

Proto-Elamite, faïence, 15x11mm and 15x13mm respectively; (Amiet, 1972, 1248) Proto-Elamite, steatite, 18x11mm. All of the examples from Amiet come from Susa. The presence of a possible Elamite seal at Kenan Tepe may be explained by frequent hostile contact between Elam and Susa and the involvement of the Akkadian ruler Naram-Sin (2159-2123 BCE) in erecting monuments at Susa. Elamite seals may have made their way north to the Upper Tigris Region through trade made possible by these contacts.

Beads



C2./KT2107 (figure 5)

In Area C Trench 2 a square-shaped stone tabloid (KT2107) was excavated from Locus 2001 which is described as mixed sub-topsoil dating from the Early Iron Age to the Hellenistic Periods. This tabloid measuring 35x31x8mm and weighing c. 20g is made of green and dark-gray (Munsell GLEY1 6/5G) stone, probably serpentine if not green steatite. The object is smooth and polished as though from frequent handling and the four corners show significant wear such that the green color of the stone is best visible there. This object may originally have served as a stamp seal but later a hole was drilled in the center to convert it to function as a bead.

The face is perforated by a central hole measuring 6mm diameter at the lip and 5mm inside the perforation. The obverse of the tabloid is decorated with three bands of parallel incised lines radiating from the central perforation. In the outer band, the incised lines meet at two corners, leaving the other two corners open. Only one corner on the middle band is closed whereas the lines do not meet at the other three corners. The inner band has three closed corners, leaving one corner open. It may be noteworthy that the open corner of the inner band corresponds with an open corner of the middle band and an open corner of the outer band.

The reverse of the tabloid bears two perforations on opposite sides of the central perforation. These secondary perforations are cut at an angle and tunnel into the adjacent edges of the tabloid, producing one perforation hole at the midpoint on each of two sides

of the object. The openings of the secondary perforations on the reverse of the tabloid bear the sheen of wear marks caused by rope or string burnishing the stone.

The perforations may not be contemporary with each other; it is probable that the side holes were drilled first and then the tabloid was preserved or found and a central perforation was drilled at a later date. Parallels for the side perforations are (von Wickede, 1990, 186) Halaf stamp seal from Ras Samra and (Buchanan, 1981, 112) 40x35x10 tabloid [YBC 12759] which has a hole drilled out the side. Parallels for the central perforation are (von Wickede, 1990, 29) 'Amq A-B period stamp seal from Wadi Hammam and (von Wickede, 1990, 527 and Amiet, 1972, 47) Late Chalcolithic stamp seal from Susa. Parallels for the incisions include (Amiet, 1972, 2309) 1st millennium Susa, steatite, 14x12x6mm, has the same concentric box motif on one face comparable to the Kenan Tepe seal and (von Wickede, 1990, 10) Neolithic stamp seal impression from Tell al-Kaum, Syria, c. 30x30mm, which also depicts concentric squares.



B1/KT1226 (figure 6)

In Area B Trench 1 a stone bead (KT 1226) was recovered from Locus 1038. Locus 1038 is a large ashy pit located in the south-east corner of the trench and the bead was excavated from the eastern end which was the softest and deepest portion of the pit. The pit contained soft, dark-greyish soil which is sealed by an Early Iron Age context (L1028), allowing L1038 and the bead to be dated to the Early Iron Age or earlier. The c. 20g bead measures 24mm in diameter at the widest point and is 18.5mm in height, having a 7.5mm wide central perforation.

The bead has flat ends and tapered sides which meet at a slight crest that runs around the mid-line of the bead's circumference. The yellowish-grey stone appears to be of igneous origin (but is probably not basalt) and contains a moderate amount of metallic dust-sized particles evenly dispersed over the surface of the bead. The object has a coarse, matte finish and bears no incisions, decorations, paint, nor obvious wear-marks or sheen. No parallels have been identified at this time.



F5/KT5029 (figure 7)

In Area F Trench 5 a disk-shaped stone bead (KT 5029) was recovered from a single burial of a young adult male (L5000) in virgin soil. This c. 10g bead, measuring 24.5mm in diameter at the widest point and 15mm in height at the center, was found near the head or chest of the skeleton (ex situ). At the center the bead is perforated by a 4mm wide hole. From the outer lip of the central perforation the shape narrows sharply to a mid-line along the circumference of the bead. This outer edge measures 3mm thick. The dark grey material appears to be igneous rock (although probably not basalt) and contains metallic dust-sized particles dispersed throughout the stone. The bead bears a smooth but matte finish, with no decoration, incisions, impressions, paint, or wash. No parallels have been identified at this time although the burial, which is discussed elsewhere in this report, suggests a late Neolithic or Chalcolithic date.

Figurines



C2/KT2085 (figure 8)

In Area C Trench 2 a ceramic bird figurine (KT 2085) was recovered from Locus 2012 which is described as a migrating hearth or pit that dates to the Iron Age. The pit has an Iron Age stone wall running through it. The figurine is missing its head and its feet appear to have been attached at one time to a ceramic entity, given the evidence of breakage. The object weighs c.15g, measures 36mm from breast to wingtip, 19mm at widest part of body and 27mm from toe to the top of the broken-off neck. The clay is of high-fired, very fine silt consistency with a chaff temper. The reddish-yellow (5YR 6/6) material bears no slip, wash, paint, burnishing, or other surface treatment.

The bird is rendered in a stiff frontal pose with its wings folded backwards. The wings appear to have been made by pinching clay from the body and folding it back, thus creating a seam down the spine of the figurine. The wings project straight outwards, rather than resting against the body and under-feathers, conveying a sense of motion or impending activity. The under-feathers at the rear come to a point that balances the feet of the figurine along a central axis. The overall appearance seems primitive as though the object were created for common use or display, rather than for use as a palace object or luxury item. No exact parallels have been identified at this time, although a possible parallel for the original use of the figurine is (Amiet, 1977, 214) Nahal Mishmar, c.3000 cylindrical crown with two birds and two decorated staffs affixed to the rim of a cylindrical vessel (material not specified).



CI/KT1238 (figure 9)

In Area C Trench 1 a stone animal figurine was unearthed from Locus 1038 as KT1238. This figurine weighs c. 30g, measures 58mm from nose to tail and is 16mm tall at the hind quarters. It is made of dark-gray (no Munsell equivalent) igneous rock (probably not basalt) with a matte finish and metallic dust-sized particles dispersed throughout. The material is comparable to the beads found in F-5 (KT5029) and B-1 (L1038 KT1226). The figurine bears no paint, incisions, impressions, inlay, or other decoration.

The stylized animal is posed in a static standing posture, facing straight ahead. Viewed face-on, the head appears to be tilted slightly to the figurine's proper-left. The eyes are not represented although the head is enlarged, giving it emphasis disproportionate to the rest of the body.

The head (19mm wide at the ears/horns and 12.5 mm wide at the jaw and 23mm long from tip of nose to top of head) retains a down-curved horn or ear on the proper-right side. The legs are positioned evenly, projecting straight down from the body rather than at an angle to the body as though in mid-stride. The abdomen of the figurine measures 16.5 x 18.5mm. Based on the presence of a possible stylized horn, the figurine can be tentatively identified as a ram.

The figurine bears damage: the proper-left horn or ear is broken off, the tip of the tail is broken off, three legs are broken off just below where the leg meets the body (legs are 9mm diameter at the base). The rear proper-left leg is mostly intact, although it has been damaged at the tip.

There is a pock mark on the underbelly which may be an inclusion in the stone or may have been drilled out in order to affix a decorative band.

The figurine was recovered from yet-undated fill (L1038) which may be a possible surface located in the northwest corner of the trench. This area was excavated below a yet-undated pit (L1024) that contained several animal bones and pottery sherds abutting a fragment of a stone wall (L1019) running southwest-northeast. The position of L1038 suggests a date of Early Iron Age or earlier. This tentative date may be confirmed once the pottery for these loci has been read. A possible parallel for the form of the figurine is (Amiet, 1977, 190) Mouflon, Susa, Level 1, Necropolis, c. 4000-3500 terra cotta ram, height 58mm [Louvre].



C2/ KT2306 (figure 10)

In Area C Trench 2 a ceramic animal figurine was excavated from Locus 2041 as KT2306. This figurine weighing c. 45g measures 68mm from neck to tail, 34mm tall at hindquarters, 32mm tall at the shoulder, and the abdomen measures 19.5mm in diameter. The object is made of high-fired clay of fine silt with sand particles and a chaff temper and minimal grey firing evidence. A new break reveals the light reddish-brown fabric color (Munsell 2.5YR 6/4). The exterior of the figurine is light greenish-grey (Munsell GLEY1 8/10Y) at the rear and pink (Munsell 5YR 7/3) at the fore portion.

The figurine retains brownish-grey (Munsell 7.5YR 3/1) paint that bears a resemblance to Ubaid pottery decoration. One 10.55mm wide paint stripe extends down the back from neck to tail. A stripe of paint extends from the edge of this dorsal stripe down each of the legs. These leg stripes are of different width: 13mm wide on the proper-right foreleg, 18.5mm wide on the proper-left foreleg, 15mm wide on the proper-right rear leg, and 17.25mm wide on the proper-left rear leg.

The animal is posed in a static frontal posture with the tail extending straight back such that the spine and tail produce a continuous line. The chest bears a protruding ridge representing the fur between the forelegs. A piece of clay protrudes between the hind legs, possibly representing male genitals or a tuft of fur. The tail is 21mm wide at the base; the tip has been broken. The head is broken off at the neck and the animal is missing its proper-right foreleg and half of its proper-left rear leg. The proper-left foreleg is chipped close to what appears to be the tip but the proper-right rear leg is intact. Based on the width of the tail at its base, the short legs, and the slender profile of the body, the figurine can be identified as a dog.

The ceramic figurine was found in the context of a square house pre-dating an Early Iron Age roundhouse. Locus 2041 is located directly below an oven pit (Locus 2012) associated with this EIA roundhouse. Although no exact parallels have been identified, possible parallels to the form include (Amiet, 1977, 92 and 543) terra cotta vase in form of stag with pointed legs, found in tomb at Marlik, Northern Iran, 12th-13th cent. BCE [Tehran Museum] and (Amiet, 1977, 191) pair of Ubaid terra cotta animals with painted markings, Eridu, c. 4000-3500, height 45mm [Baghdad Museum].

Bibliography:

Al-Gailani Werr, 1988

Lamia al-Gailani Werr. *Studies in the Chronology and Regional Style of Old Babylonian Cylinder Seals*. Malibu: Undena Publications (Biblioteca Mesopotamica vol 23), 1988.

Amiet, 1972

Pierre Amiet. *Glyptique Susienne des Origines à l'Époque des Perses Achéménides: Cachets, Sceaux-cylindres et Empreintes Antiques*. Paris: Librairie Orientaliste Paul Geuthner, 1972.

Amiet, 1977

Pierre Amiet. *Art of the Ancient Near East*. Translated by John Shepley and Claude Lhoquet. New York: Harry N. Abrams, 1977.

Black and Green, 1992

Jeremy Black and Anthony Green. *Gods Demons and Symbols of Ancient Mesopotamia: an illustrated dictionary*. Austin: University of Texas, 1992.

Buchanan, 1981

Briggs Buchanan. *Early Near Eastern Seals in the Yale Babylonian Collection*. Ed., Ulla Kasten. New Haven: Yale University Press, 1979, 1981.

Collon, 1986

Dominique Collon. *Catalogue of the Western Asiatic Seals in the British Museum: Cylinder Seals III; Isin-Larsa and Old Babylonian Periods*. London: British Museum, 1986.

Collon, 1987

Dominique Collon. *First Impressions: Cylinder Seals in the Ancient Near East*. Chicago: University of Chicago Press, 1987.

Gorelick, Leonard and A. John Gwinnett, 1990.

"The Ancient Near Eastern Cylinder Seal as Social Emblem and Status Symbol" *JNES* 49/1 (1990): 45-56.

Kovacs, 1989

Maureen Gallery Kovacs. *The Epic of Gilgamesh*. Stanford, Calif: Stanford University Press, 1989

Legrain, L., 1951

Ur Excavations. Volume X: Seal Cylinders. Oxford: Oxford University Press, 1951.

Moortgat, Anton, 1988.

Vorderasiatische Rollsiegel. Berlin: Gebrüder Mann Verlag, 1988.

Pittman, Holly, 1987.

Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky. New York: Metropolitan Museum of Art, 1987.

Porada, 1948

Corpus of Ancient Near Eastern Seals in the North American Collections: The Collection of the Pierpont Morgan Library. 2 vols. Ed., Edith Porada with Briggs Buchanan. Washington DC: Bollingen Foundation (Pantheon), 1948

Porada, 1970

Edith Porada. *Tchoga Zanbil. v. IV 1a Glyptik*. Paris: Librairie Orientaliste Paul Geuthner, 1970.

Ravn, O.E., 1960

Oriental Cylinder Seals and Seal Impressions in the Danish National Museum. Copenhagen: National Museum, 1960.

Teissier, 1984

Beatrice Teissier. Ancient Near Eastern Cylinder Seals from the Marcopoli Collection. Berkeley: University of California Press, 1984.

von Wickede, 1990

Alwo von Wickede. Prähistorische Stempelglyptik in Vorderasien. Munich: Profil Verlag, 1990.