

Artículo de investigación

A retrospective study on the comparison between cypriot cylinder seal compositions and drawing art compositions

Un estudio retrospectivo sobre la comparación entre las composiciones de sello de cilindro cypriot y las composiciones de arte de dibujo

Um estudo retrospectivo sobre a comparação entre composições de selos cilíndricos cipriotas e desenhos de composições artísticas

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Abstract

The scope of this research is the cylinder seals exhibited in museums which are considered as archaeological works on the island of Cyprus. The compositions of the selected samples are studied retrospectively in order to compare them with drawing art compositions. The structure of the cylinder seals produced between 2000 BC, and 600 BC in Cyprus, produced in other cultures and those that are produced in other cultures and then imported to Cyprus but with additions made to them on the island are categorized and grouped according to their compositional structures. With this aim a total of 2 cylinder seals from the Paphos Archaeological Museum, 58 from The British Museum, 44 from The Cyprus Museum, 1 from the Morphou Archaeological and Natural Museum, 7 from the Larnaca Archaeological Museum, 3 from the Limassol Archaeological Museum and 68 pieces from The Metropolitan Museum were studied, with a total of 191 pieces. The working areas of the cylinder seals are studied, revealing a total of 20 main and 58 subgroups. In the study, it is determined that the sculptures from different artists were scraped on different kinds of stones. On these compositions, the main scene covers a large space on the cylinders and the figures on this scene are larger sized. It is determined that in the designs of the scrapers, the measurement, rate, perspective, golden ratio and planning was not taken into close consideration. It is also identified that the effect of commercial relations and environmental cultures are reflected on these designs. Additionally, these designs have similarities to today's open composition designs.

Resumen

El alcance de esta investigación son los sellos cilíndricos exhibidos en museos que se consideran trabajos arqueológicos en la isla de Chipre. Las composiciones de las muestras seleccionadas se estudian retrospectivamente para compararlas con composiciones de arte de dibujo. La estructura de los sellos cilíndricos producidos entre 2000 aC y 600 aC en Chipre, producidos en otras culturas y en aquellos que se producen en otras culturas y luego se importan a Chipre, pero con las adiciones que se les hacen en la isla se clasifican y agrupan de acuerdo con sus características. Estructuras compositivas. Con este objetivo, un total de 2 sellos cilíndricos del Museo Arqueológico de Paphos, 58 del Museo Británico, 44 del Museo de Chipre, 1 del Museo Arqueológico y Natural de Morphou, 7 del Museo Arqueológico de Larnaca, 3 del Museo Arqueológico de Limassol y Se estudiaron 68 piezas del Museo Metropolitano, con un total de 191 piezas. Se estudian las áreas de trabajo de los sellos de los cilindros, que muestran un total de 20 grupos principales y 58 subgrupos. En el estudio, se determina que las esculturas de diferentes artistas fueron raspadas en diferentes tipos de piedras. En estas composiciones, la escena principal cubre un gran espacio en los cilindros y las figuras en esta escena son de mayor tamaño. Se determina que en los diseños de los raspadores, la medición, la velocidad, la perspectiva, la proporción áurea y la planificación no se tuvieron en cuenta. También se identifica que el efecto de las relaciones comerciales y las culturas ambientales se reflejan en estos diseños. Además, estos diseños tienen similitudes con los diseños de composición abierta de hoy.

Keywords: Antique Cyprus, archaeological seal, archaeological composition, Cyprus culture, drawing composition, cylinder seal.

Palabras claves: Chipre antiguo, sello arqueológico, composición arqueológica, cultura de Chipre, composición de dibujo, sello de cilindro.

Resumo

O escopo desta pesquisa são os selos cilíndricos exibidos em museus que são considerados obras arqueológicas na ilha de Chipre. As composições das amostras selecionadas são estudadas retrospectivamente, a fim de compará-las com composições de desenhos artísticos. A estrutura dos selos cilíndricos produzidos entre 2000 aC e 600 aC no Chipre, produzidos em outras culturas e aqueles que são produzidos em outras culturas e depois importados para Chipre, mas com acréscimos feitos a eles na ilha, são categorizados e agrupados de acordo com suas estruturas de composição. Com este objetivo, um total de 2 selos cilíndricos do Museu Arqueológico de Paphos, 58 do Museu Britânico, 44 do Museu do Chipre, 1 do Museu Arqueológico e Natural de Morphou, 7 do Museu Arqueológico de Larnaca, 3 do Museu Arqueológico de Limassol e Foram estudadas 68 peças do Museu Metropolitano, com um total de 191 peças. As áreas de trabalho das vedações cilíndricas são estudadas, revelando um total de 20 subgrupos principais e 58 subgrupos. No estudo, é determinado que as esculturas de diferentes artistas foram raspadas em diferentes tipos de pedras. Nessas composições, a cena principal cobre um grande espaço nos cilindros e as figuras nesta cena são maiores. É determinado que nos projetos dos raspadores, a medição, a taxa, a perspectiva, a proporção áurea e o planejamento não foram levados em consideração. Também é identificado que o efeito das relações comerciais e culturas ambientais são refletidas nesses projetos. Além disso, esses projetos têm semelhanças com os designs de composição aberta atuais.

Palavras-chave: Chipre antigo, selo arqueológico, composição arqueológica, cultura cipriota, composição de desenho, selo cilíndrico.

Introduction

There are letters, pictures and motifs on archaeological cylinder seals. These elements, made on the request of the commissioner of the work, were used for identification, ownership and representation. In many cases, the seals were used as a means of communication in addition to a means of designating status. In order to fulfil their purpose, the seals must have meaningful designs. The designs that are perceived and understood by visual sense have had particular importance throughout the history of humanity. Visual sense, which has been improved and developed over thousands of years, was firstly used by the people who drew cave printings or pictures. About 15,000 years ago, people began to understand what they were seeing and transferred this to others by drawing images in caves. They drew the pictures of the animals they were hunting, the act of hunting and even their hands, representing the success of the hunt. The hand pictures probably were used like the fingerprints that we use today for identification purposes. We can even say that they were used as seals for identification (Uçar, 2014).

In *The History of Art* (Gombrich, 1972), Gombrich made the following determination about the life and culture of human beings, based

on his analysis of cave drawings and paintings; “For the ancients, from the benefits point of view, there was no difference between producing an image and building a hut. Huts were protecting them from wild animal winds, sun, floods and the souls which created them. The images on the other hand were protecting them from natural and un-natural powers. In other words, paintings and sculptures are used for magical purposes”. It is likely that the paintings of 9,000 years ago, carved and used on the seals, were designed with similar purposes. Furthermore, those paintings provide information about the culture and the level of designs of those eras.

The term design refers to a painting, writing, or plan that shows the idea, order and the level of a work

(www.tdk.gov.tr/index.php?option=com_gts, 2017). According to Turani's (2015) explanation; “It is a building-plan drawn by an architect”. For Sencer (1981), design is “to direct and control an action, time-span or a course”. Drawing is to embody a theoretical action by using different materials, tools and means. Design, on the other hand, is to plan and place the two dimensional drawings onto a surface. This

extends to the design of three dimensional buildings, cars etc. Drawings, which represent all kinds of concepts, image, written or auditory elements, must be appropriate and fit with the expectations of the target group. In order for any design to successfully fulfil the functional requirements of the groups, it must be appropriate in terms of the colour, topography, form, material, image, age, sex, socioeconomic conditions, education, experience, life-style and successes of the target groups. As a general explanation, design is the production or arrangement of the means and environment of the human being with the use of help of his physical and spiritual attributes and with the help of current aesthetic and technical values (Ergür, 1997). In this context, design is a product of a designer based on a theoretical idea, according to his needs and expectations. Design is not a mould, model or ornamentation, but it is a distinctive and creative effort. The design is effective at the beginning in the construction of a closed or open place and is a production-purposed physical phenomenon.

The seals were designed and produced under different types and groups. In addition to covered cylinder seals, seals without a cover system have also been produced. Cylinder-stamp seals, stamp seals, needle seals and ring seals were also produced in different forms. Stamp seals were produced with different handle-less forms, where the ring seals were produced with different hoops. Furthermore, on these seals, different compositions of figures, motifs, decorations and prints were used. Graphical designs are a kind of design used to regulate motifs and figurines on the seals. These designs were used in such a way that they reflected the message of the seal producer with the proper composition. The starting point of seal production that is used today dates back around 9,000 years. Both the archaeological and modern seals bear prints, figurines, motifs or decorations. Additionally, there are seals that bear only letters and numbers. The seal scrapers always needed to use graphical designs in order to produce seals according to the requirements of the owner of the seals. Symbols transferred their meaning in the same or different shapes from their original cultures to other cultures or geographical regions.

Although seals were designed in different shapes, in general they are divided into two groups, namely stamp seals and cylinder seals. When we look at the sub-groups of these two groups, it can be seen that cylinder seals have no subgroups, but stamp seals are divided into three: stamp, ring and needle. When we compare the printing areas

of stamp seals and cylinder seals, we see that the cylinder seals have a wider printing area than stamp seals. Because of this reason, it was consistently difficult to represent an image properly through the use of stamp seals, whereas the cylinder types, with their all-around area, have a significantly larger printing area that enables the expression of more detailed design.

Importance

This research is based on the seals used in archaeological periods on the island of Cyprus; it is a work based on the "retrospective pattern" of qualitative research methods. The aim of this research is to present a different vision in comparison to the previous research conducted on archaeological seals, especially in terms of archaeology and art history.

Sampling

The target of the research is the archaeological seals related to Cyprus. The samplings are the archaeological cylinder seals used in Cyprus and exhibited in the related departments of Cyprus Archaeological Museums, The British Museum, The Metropolitan Museum and The Johns Hopkins Museum.

Method

This study is a retrospective case study of qualitative methods. For this study, analysed of the cylinder seals used in Cyprus between 2000 BC and 600 BC were grouped according to the places where they were produced and exhibited. To this end, 2 cylinder seals from the Archaeological Museum of Paphos, 58 from the British Museum, 44 from the Cyprus Museum, 1 from the Morphou Archaeological and Natural Museum, 7 from the Archaeological Museum of Larnaca, and 68 from the Archaeological Museum from Limassol Archaeological Museum. The composition structure of a total of 191 seals was studied.

Composition on Cypriot Archaeological Cylinder Seals

In this research, Cypriot archaeological seals from 2000-600 BC are studied according to the general regulations of figure arrangement rules. In our study, on the figure arrangement areas of Cyprus Archaeological seals, we found the following sample compositions.

1. Image 1 is a cylinder seal with a composition where the figures or figure

groups are worked on the same floor level. However, on these kinds of seals, the figures, motifs and other elements

used to fill the gaps on the working area are not at the same level.



Image 1. A sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

2. There are seals where the main scene elements and other figures or figure groups are scraped all-together as if there was a roof-line and a floor line bordering them. There are no any separators between the elements or groups. This group of seals are classified under 22 subgroups.

2a. In Image 2, in addition to the main scene, some other figures is scraped differently to each other and without any separations. The whole composition is bordered by two thin lines at the top and bottom. The main scene figures are looking in the same direction.



Image 2. A sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

- 2b. In Image 3, we see a composition where, in addition to the figures worked in the main scene, some other figures are worked without any

separation between the basic two figures. All the figures are looking in the same direction.



Image 3. A sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

2c. In Image 4, in addition to the main scene, a sample of compositions is presented where two figures are worked close to each other and above them, another figure is worked. Again, no

separation is used and both the bottom and the top of the total scene are bordered by two thin lines.



Image 4. A sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

2d. In the working area of Image 5, in addition to the main scene, a sample of compositions is presented where at the bottom, two figures are

scraped and at the top, another three figures are scraped. Again, the whole scene is bordered by two thin lines.



Image 5. A sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

2e. In Image 6, another composition is presented where, besides the main working area, three

figures are scraped on top of each other, where no separation was used.



Image 6. A sample from The Johns Hopkins Museum, cylinder seals.
(<http://archaeologicalmuseum.jhu.edu/the-collection/object-stories/cylinder-seals-from-the-ancient-near-east/late-bronze-age-cyprus.2015>)

2f. In Image 7, a sample of compositions is presented on which, in addition to the main scene a figure and a motif are worked without any separation on top of each other. This may be

because of the largeness and vertical presentation of the main scene figures. The scraper probably found the figures to be sufficient for the whole scene.



Image 7. A sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2g. In Image 8, in addition to the main scene, three figures and one motif are worked and on this sample, no separations are used in the composition. Since the main figures are

prominent, the scraper may have found it unnecessary to use larger figures as it could have overcrowded the scene.



Image 8 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

2h. In Image 9, in addition to the main scene figures, three other figures are scraped without

any separation, and the whole scene is bordered by two very smooth lines.



Image 9 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2i. In Image 10, in addition to the main scene figures, four figures on four different rows are worked four by four, one and three motifs are

worked, and no separations are used in between the figures. The composition is bordered by two smooth lines.



Image 10 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

2j. In the working area of Image 11, at the bottom there is one figure and a motif, while at the top, four figures are worked on top of each other.

Again, no separators are used on this composition.



Image 11a sample from Cypriot, cylinder seals.
(Karageorghis,2002)

2k. In Image 12, in addition to the main scene, a figure and a motif are worked one on top of the other in two rows. Also, two figures are worked

one on top of the other, without the use of any separators.



Image 12 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2l. Image 13 is a sample composition where on the working area, one group of three and another group of two figures are worked area near to each

other, but vertically. Again, no separators are used on this composition.



Image 13 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2m. In Image 14, in addition to the main scene of the working area, three figures are worked in two different rows, but vertically and on top of the

other. Again, no separators are used. The figures fill the whole area in a balanced mode.



Image 14 a sample from The Larnaca Archaeological Museum, cylinder seals.
(Photo by; Yucel Yazgin)

2n. In Image 15, in addition to the main scene working area, at the bottom, one figure and on top of that figure another figure and a motif are

worked. On this composition too, no separators are used.



Image 15 a sample from Cypriot cylinder seals.
([http://www.antiques.com/classified/Antiquities/Ancient-Near-East/Antique-2-Ancient-Cyprus-Limestone-Cylinder - Seals](http://www.antiques.com/classified/Antiquities/Ancient-Near-East/Antique-2-Ancient-Cyprus-Limestone-Cylinder-Seals). 2016)

2o. In Image 16, in addition to the main scene, two more figures and three motifs are scraped vertically and without any separators.



Image 16 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2p. In Image 17, in addition to the main scene, one figure is worked at the bottom and two at the

top and again, no separators are used on this composition.



Image 17 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2r. In Image 18, in addition to the main scene, in vertical mode and in three different rows, three, one and two motifs or figure groups is worked. No separators are used between the figures, motifs or groups. The figures on this composition

are worked on top of each other. The main figures are worked with such size that the secondary figures fill the rest of the area and there was no need to include more figures or motifs. This composition is bordered by two large bands.



Image 18 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

2s. In Image 19, in addition to the main scene, in a vertical mode and in two rows, there are three motifs one on top of the other and one figure is worked at the bottom. No separators are used on

this composition and the whole area sufficiently filled that no more figures were needed. Here, the composition is bordered by double lines at the top and a single line at the bottom.



Image 19 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2t. In Image 20, in addition to the main scene, one figure is worked at both the top and bottom.



Image 20 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2u. In Image 21, in addition to the main scene, two figures are worked at the bottom and four motifs at the top without using any separators. On

this composition, it is likely that it was not necessary to use more figures.



Image 21 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

2v. In Image 22, in addition to the main scene, figures are worked at the top and bottom. All around the figures, some small figures are worked to fill the working area properly. This

added an element of decoration to the presentation. On this composition too, no separators are used.



Image 22 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

3. There are cylinder seals on which, in addition to the main scene, some other figures were used, although the main scene is separated by separation lines or bars. Below are some samples of such cylinder seals.

3a: On the image 23, in addition to the main scene figures, two more motifs on the left and two on the right. They are worked on top of each other in a vertical mode, without any separators. But, another motif is worked in addition to all motifs which is separated by an upward line.



Image 23 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>,2014)

3b: In Image 24, in addition to the main scene, on the right two figures are worked over each other, without any separator. However, on the left side, two figures are worked side by side, which are

separated and bordered from other figures. The whole composition is bordered by two lines at the bottom and at the top.



Image 24 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>,2014)

3c: In Image 25, the working area is bordered by two ladder-like motifs, at the left and right. These motifs are used as separations on this

composition and it also bordered by two lines on the top and bottom.



Image 25 a sample from the British Museum, cylinder seals.
(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

4. The cylinder seal compositions where the main scene figures are worked horizontally, but other figures are worked vertically.

4a. In Image 26, the main scene figures are worked to represent them standing on the floor of the scene, and there are no separators between them. The other figures are worked horizontally as if they are climbing upwards. There are no separators between these figures.



Image 26 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

4b. In Image 27, the main scene of the cylinder seal is worked in vertical mode. There are no any separators between the main scene figures as well as the other figures. The other figures are scraped horizontally and again, no separators exist

between these figures. Although there are a small number of figures, the working area is well filled. This composition is bordered by a continuous line, while at the top, there is a dashed line.



Image 27 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

5. The compositions where the main scene is divided into two parts. These group seals are divided into four subgroups.

into two equal parts by a line on which, circled-dots are worked on this dividing line. The figures on the upper part are different than the figures in the lower part. In both, the groups of figures are worked almost symmetrically. No other separators are used between the figures.

5a. In Image 28, the working area is bordered by two lines at the top and bottom and also divided



Image 28 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

5b. In Image 29, the working area is bordered by two continuous lines, but is also divided into two equal parts by a straight line. Each part is scraped

differently. There are no separators between the motifs of each part. The motifs on this composition are worked in the same direction.



Image 29 a sample from the British Museum, cylinder seals.
(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

5c. In Image 30, the working area of the seal is divided into two unequal parts with a line of dots. In both parts, many figures are scraped. The

composition is bordered by two thin lines on the bottom and on the top.



Image 30 a sample from the British Museum, cylinder seals.
(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

5d. Image 31 is a composition where the working area is divided into two equal parts with two then

parallel lines. Between the figures and motifs worked on both parts, no separators are used.



Image 31 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

6. The cylinder seal where the working areas are bordered at the bottom and at the top. These compositions are not bordered by simple lines, but with decorative lines. This group of seals is divided into eight subgroups.

6a. In Image 32, the working area is bordered from the top and bottom by knitted thick lines. The figures are worked in between these two decorative lines, without any separators.



Image 32 a sample from the British Museum, cylinder seals.

(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

6b. In Image 33, the working area of the cylinder seal is bordered by two decorative motifs. On the main scene, figures and Sumerian-like letters or

motifs are worked on this composition. The letters are worked in a parallel mode.



Image 33 a sample from Cypriot cylinder seals.
(Karageorghis, 2002)

6c. In Image 34, the working area of the cylinder seal is bordered by two ladder-like decorative lines. In addition to the main scene, two groups of motifs with three elements and one group of

five motifs are worked. On this composition, no separators are used between the figures and motifs.



Image 34 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

6d. In Image 35, the working area is bordered by double-lines at the top and the bottom. In addition to the main scene, two figures are

worked at the top and bottom without any separations between the figures.



Image 35 a sample from the British Museum, cylinder seals.

(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

6e. In Image 36, the working area is bordered at the top and bottom by a band and a thin line together. Two figures are worked on this

composition, where the figures are separated by ladder-like separators.



Image 36 a sample from The British Museum, cylinder seals.

(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

6f. In Image 37, the working area is bordered by two lines from the top and bottom. However, after the straight lines, small figures or decorative

motifs are worked. On this composition, no separators are used between the figures.



Image 37 a sample from The Limassol Archaeological Museum, cylinder seals.

(Photo by; Maria Soutzi)

6g. In Image 38, the working area is bordered by double lines at the top and bottom. The figures on this composition are worked vertically and

they almost reach the floor of the composition. One of the lines is thinner than the other on both sides.



Image 38 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

6h. In Image 39, the working area is again bordered by double lines. The inner lines also complete the vertical separation lines to create smaller rectangular working areas. In these

separate areas, triple or double motif groups are worked. The motifs on this composition are not separated in the small working areas.



Image 39 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

7. The compositions where the whole working area is arranged according to the main figure. This group of cylinder seals is divided into six subgroups.

7a. In Image 40, the main figure is worked at the centre of the working area. On both sides, symmetrical groups of binary figures are worked. Also, at the top, several symmetrical figures are also worked and no separators are used on this composition



Image 40 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

7b. In image 41, the main figure is worked at the centre of the working area. Two figures at the bottom and one at the top are worked

symmetrically to both sides of the main figure. Here also, no separators are used between the figures.



Image 41 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

7c. In Image 42, the main figure is worked at the centre of the working area. Two symmetrical figures are worked below in addition to two above. These figures are looking in the same

direction. No separators are used on this composition. In fact, in this composition, all the figures are touching each other, meaning that separation seems impossible.



Image 42 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

7d. In Image 43, the main figure is again worked at the centre of the working area. On both sides of this figure, two symmetric figures at the

bottom and two figures at the top are worked. No separators were used on this composition.



Image 43 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

7e. In Image 44, the main figure is worked at the centre of the working area each one above the other. Below and above the main figure, at the bottom, four more figures are worked, while near the main figure two consecutive figures are

worked above and below. On this composition, no separators are used. The working area is bordered by a pair of lines at the top and bottom, where one is narrow and other is wide.



Image 44 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

7f. In Image 45, the main figure is worked at the centre of the working area. Two figures are worked at the front and two behind. In the front of the main figure, another figure (snake) is worked. All the figures are different from each

other and no separators are used on this composition between the figures. The working area is bordered on top and bottom by a line and a band.



Image 45 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

8. In Image 46, in addition to the main scene, a smaller area is separated by two lines, where two groups of symmetrical

figures are worked. Also, a triple braid motif is worked vertically to complete the composition



Image 46 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

9. In image 47, in addition to the main scene, in the middle one, two figures are worked on both the left and right sides and no separators are used between the

figures. Also, on the right side of the main figure, some other figures are worked in a vertical mode.



Image 47 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

10. In image 48, in addition to the main scene, two rows of figures and motifs are worked over each other vertically.

On this composition too, no separators are used.



Image 48 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

11. In Image 49, in the centre of the working area a single motif, two motifs below, two symmetrical figures above and three figures on each other are worked. On this composition too, no separators are used. The positions of the

figures and motifs are so mixed that it might actually not be easy to use separators. The working area is bordered by lines, but there are dots on this line.



Image 49 a sample from The Louvre Museum, cylinder seals.
(http://en.wikipedia.org/wiki/Engraved_gem,2017)

12. In Image 50, in addition to the main scene, vertical columns of scripts are worked and each column is separated by vertical lines from the above bordering

line to the bottom, where no bordering line exists. The main scene is separated into two sections on this composition.



Image 50 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

13. The compositions where, in addition to the main scene, vertical columns are created for scripts and motifs.

13a. In Image 51, the main scene is placed on the floor and consists of five figures. In the vertically separated columns, letters and scripts are worked.



Image 51 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

13b. In Image 52, the main scene is placed on the floor and it consists of three figures. In addition

to the main figures, letters and scripts are worked without any separators.



Image 52 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

13c. In Image 53, the main scene is again placed on the floor and consists of three figures. In

addition to the main scene figures, letters and scripts are worked in vertical separators.



Image 53 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

13d. In Image 54, the main scene is worked at the centre of the working area and the main two figures are placed on a stand or platform parallel to the floor of the composition. In addition to the

main scene figures, two columns of letters are worked, which are separated by vertical lines that complete the two rectangles on the composition.



Image 54 a sample from The Metropolitan Museum, cylinder seals. (<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

13e. In Image 55, the main scene is again placed on the floor, although one of the main figures are worked on a higher stand, there are three vertical

columns are three and there are no separators between the letter columns.



Image 55 a sample from The British Museum, cylinder seals.
(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx. 2013)

13f. In Image 56, the main scene figures are placed on the floor of the composition. In addition to these five figures, three columns of

letters and numbers are worked in between the separators.



Image 56 a sample from The Metropolitan Museum, cylinder seals. (<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

14. Cylinder seal compositions where the sub-scene is divided or bordered by motifs. This group of seals is divided into subgroups.

14a. In Image 57, in addition to the main scene, two figures are worked one on top of the other and a triple braid is worked at the very top. On this composition, no separators are used between the figures.



Image 57 a sample from The Cyprus Museum, cylinder seals. (Photo by: Yucel Yazgin)

14b. In the working area of image 58, in addition to the main scene, a set of circled motifs is worked below, which separates the sub-area from

the main one. No separators are used on this composition between the figures.



Image 58 a sample from The British Museum, cylinder seals. (http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

14c. In the working area of Image 59, in addition to the main scene, the sub-scene is divided into two parts by a nice braid, where two figures

above the braid and three figures below the braid are worked.



Image 59 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

14d. In the working area of image 60, in addition to the main scene, a sub-scene is worked, which is divided into two parts with two sets of circled motifs over each other. On this composition, in

both of these two parts, two figures above the circled motifs and three figures below the circled motifs are worked.



Image 60 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

14e. In Image 61, in addition to the main scene, the sub-scene is again divided into two parts with

a braid motif, where two figures above the braid and three figures below the braid are worked.



Image 61 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

14f. In Image 62, in addition to the main scene, the sub-scene is again divided into two parts with

a braid motif, where two figures above the braid and two figures below the braid are worked.



Image 62 a sample from The British Museum, cylinder seals.

(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

15. Image 63, is a sample of a cylinder seal composition on which only one figure is worked.



Image 63 a sample from The British Museum, cylinder seals.

(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

16. In Image 64, the figures are not worked parallel to the floor of the scene, but upside-down. No separators are used on this composition.



Image 64 a sample from The John Hopkins Museum, cylinder seals. (<http://archaeologicalmuseum.jhu.edu/the-collection/object-stories/cylinder-seals-from-the-ancient-near-east/late-bronze-age-cyprus,2015>)

17. In Image 65, on the working area, the figures are worked vertical to the axis of the cylinder seal and it is bordered by thick lines on the left and right as well as by thin lines on the top and bottom.



Image 65 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

18. In Image 66, the seal is worked as a triangular prism and in triplet shape. Also, triptych (triple print) printing is

used where the top and bottom are bordered by double-lines.



Image 66 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

19. In Image 67, in addition to the main scene, two figures are worked vertically, in two rows and one on top of the other. Below two additional figures

are worked that are not touching, but the top three figures are combined with each other. On this composition, more motifs are used to fill the working area.



Image 67 a sample from The Metropolitan Museum, cylinder seals.
(<http://www.metmuseum.org/collection/the-collection-online/search/327819>, 2014)

20. Compositions where the figures are not worked in a certain system. This group of seals is classified under three subgroups.

of the main figure two more figures in crossed (45 degree angle) and in symmetrical mode are worked. On the other side, two other figures are worked, where one is vertical to the pressing direction of the seal, while the other is parallel to it.

- 20a. In Image 68, on the working area of the seal, at the bottom two, on the top one and on one side



Image 68 a sample from the Cypriot cylinder seals.
(Karageorghis,2002)

20b. In Image 69, a composition is presented where the figures are scraped on the working area, one on the top of the other or side-by-side

and they are particularly numerous. It can be said that this used a mixed mode.



Image 69 a sample from The Cyprus Museum, cylinder seals.
(Photo by: Yucel Yazgin)

20c. In Image 70, the figures are again crossed at different degrees and side-by-side or on top of

each-other. This composition is also a “mixed” one, with plenty of figures and motifs.



Image 70 a sample from the British Museum, cylinder seals.

(http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_cyprus_british_museum.aspx.2013)

Findings and Conclusion

The production period between 2000 BC–600 BC was examined by the author in terms of engraved seals, motifs and other figures. As a result of this assessment, it was found that humans at that time were not able to achieve three dimensional drawings and reliefs on two dimensional surfaces. The reason behind this is discovered to be the lack of perspective knowledge. Groenewegen-Frankfort in his book “Arrest and Movement” said that, since the people of the period were using perspective unconsciously they were drawing the figures in

connection with their background and to the place as if they were floating (or flying) in the space. In addition, he stressed that these people were using the three-dimensional shape of the surface for their drawings in order to create the sense of three-dimensionality (Groenewegen-Frankfort, 1951).

When the different arrangements of the figures are examined, under these main features, the existence of some sub-group designs are found-out with different characteristics in itself.

As a result, it was found that the images, subjects and comparison of the designs on the archaeological cylinder seals, together with Cypriot culture and other cultures where the seals were produced, were highly effective. It is also determined that, on the seals produced in Egypt and in the Middle East, also known as the Levant Region, and which were also used in Cyprus, images were scraped in relation to the cultures of the above said regions.

Looking at the subjects of the seals; hunting, offerings and blessings, sexuality, mythological stages, tree planting etc. have been worked in different compositions.

When the materials in designs are examined, it is seen that; stone, semi-valuable stones, carnelian, gold, bronze, chlorite, steatite, hematite, chalcocite, green glassy faience, limestone, lapis lazuli, serpentine, calcite, mica, sandstone, Egyptian blue, basalt, marble, plancheite, faience, copper sulphate, jasper, black steatite, black-grey steatite, black-grey hematite, black hematite and metals were used in seal production. Most of the seals and other worked stones are either made of materials imported from neighbouring land, or made originally in neighbouring countries and altered (by addition of Cypriot figures) in Cyprus. (Porada, 1948; Kenna, 1967).

Examinations made on the Cypriot cylinder seals exhibited in the British Museum demonstrated that cylinder seals produced in Cyprus before the 12th century BC were produced by using imported chlorite or hematite stones, or produced by non-Cypriot scrapers (http://www.britishmuseum.org/research/publications/online_research_catalogues/ancient_british_museum.aspx.2013).

It has been determined that the cylinder seals were initially used in trade (consisting of mining and agricultural tools and products, and other goods) relations. In this context, it can be said that the cylinder seal was an important element at the beginning of the trade relations. It has also been found that the cultural environment of neighbouring cultures had some influence on the cylinder seal compositions.

The seals produced in Cyprus by foreign scrapers incorporated figures from their countries, as well as mixed figures between Cypriot and other cultures. Also, they mixed the figures from their cultures with those from Cyprus in their productions. There were also seals that contained only figures and motifs of Cypriot origin.

In comparison with other standards of design, Cypriot seals and cave paintings were found not to follow the measure, perspective, golden-ratio and plans which were strictly obeyed in the classical period in particular, though symmetry on the left and right sides of the main scene were sometimes incorporated. The figures on the main scene on the Cypriot archaeological cylinder seals were scraped larger than the other figures. "Hierarchical scaling" has also been applied on the cylinder seals studied (Otto G. Ocvirk, 2013). In the scope of this research, it is determined that the seal scrapers were not as conservative as the classical painters in regard to the creation of the compositions. This is easily understood from the presence of 20 different main compositions and 58 sub-group compositions.

These composition inscriptions created by seal scrapers, cylinder seals, and intertwined figures are similar to those used in open composition in modern art. The cylinder seal was rolled on the printing surface, and while the engraved figures were passed to the printing surface, some of the figures appeared to be incomplete on the printing surface. It gives the impression that figurative expression continues beyond the scope of the print, as well as the understanding of open composition, which is similarly present in the open composition understanding of modern painting.

Classical art of painting, with regard to the "connection to the solid rules" and "creation of compositions" was not sufficiently free and liberal. Liberated art, after the Renaissance, freed itself from the rigid rules and the composition concept was developed. In other words, modern painting composition understanding was influenced by the liberation of the archaeological period. The compositions of the Cypriot archaeological cylinder seals, between 2000 BC and 600 BC exhibit close similarities with the open composition understanding after the Renaissance.

According to these findings, the inspiration of modern artists is based on archaeological findings, and making use of the naive works made at that time has also been very important in bridging cultural relations.

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