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Mediterranean Archaeology and Archaeometry
Vol. 23, No 2, (2023), pp. 127-136
Open Access. Online & Print.

DOI: 10.5281/zenodo.8081934

A LATE BRONZE AGE SEAL / AMULET-LIKE PYRAMIDAL OBJECT FROM KOCAPINAR HÖYÜK (ELMALI/ANTALYA): A CRITICAL CONTRIBUTION TO THE ARCHAEOLOGY OF PRE-CLASSICAL LYCIA

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Received: 02/06/2023
Accepted: 28/06/2023

ABSTRACT

This article presents a unique pyramidal object uncovered during a recent archaeological site survey conducted in the Elmalı Basin (Antalya, Turkey) at the site of Kocapınar Höyük. The execution of its technical features is apparent in its precise construction in truncated pyramidal form, indicating a conscious effort to ensure its functional efficacy. The decorative elements, on the other hand, consist of twenty-four motifs carved on four facets and base that are not only aesthetically pleasing but also symbolically meaningful. Allthough the definitive identification of its function and purpose poses a challenge, the comparative analyses establish a potential association between the Kocapınar pyramidoid and the decorated multifaceted pyramidal seals/seal-amulets, which had their heyday during the Late Bronze Age. In this regard, the present paper makes a critical contribution to the archaeology of pre-classical Lycia in several ways. Firstly, it introduces a previously unknown mound-type settlement, providing new insights into the archaeological landscape of second-millennium Lycia. Moreover, the discovery of a multifaceted pyramidoid adds to the growing corpus of Late Bronze Age material evidence, emphasising the importance of the Elmalı Basin and raising the possibility of interactions between coastal and highland sites during the period in question for future research. Additionally, this unusual find offers valuable supplementary support to existing explanations, highlighting that the main challenge in understanding pre-classical habitations in this region is not the scarcity of archaeological materials, but rather the absence of rigorous systematic investigations. Consequently, the Kocapınar pyramidoid casts doubt on the prevailing assumptions that the Lukka Land(s) was desolate or inhabited by primitive nomadic tribes before the Lycians of the 1st millennium BC. and offers complementary material evidence that provides broader perspectives on the long-term history of the region.

KEYWORDS: Lycia, Kocapınar Höyük, Seal-Amulet, Late Bronze Age, Stamp, Bronze Age, Anatolia, loom weight

1. INTRODUCTION

Elmalı is an upland town located approximately 120 km west of Antalya in south-western Turkey (Fig.1a-b), known as (Northern) Lycia in the modern literature but *Miluas* in classical geography (Şahin-Adak 2004.; Şahin 2014, 221-226).

The basin is a typical alluvial formation at a hight of 1100 metres above sea level, lying in the transitional zone between the Mediterranean and the inner Anatolian plateau (Yücel 1958.; Saraçoğlu 1989, 231-239.). This Alpine highland is divided southwest and northeast into two parts by Nohutlu Dağ. The "T"-shaped southwestern part runs from Düden to Akçay and includes the Karagöl and Avlan Lake zones. Hacımusalar Höyük *(= Choma)*, the largest mound with a long history of habitation spanning from the Bronze Age to Late Antiquity, is situated in this part of the plain (Fig. 1,3) (Özgen et al. 2021.). The northern part of the basin, i.e Kırköyleri or Gölova plain, has the form of a narrow valley extending about 20 kilometres between Elmalı Dağ in the west and Beydağları in the east The small mounds of Karataş and Bağbaşı (Fig. 3), where Chalcolithic and early Bronze Age settlements and burials were unearthed during the excavations undertaken by M. J. Mellink from Bryn Mawr College between 1963 and 1974, are the well-known archaeological sites of the Kırköyleri Plain (Mellink 1984, Eslick 1992., Warner 1994.).

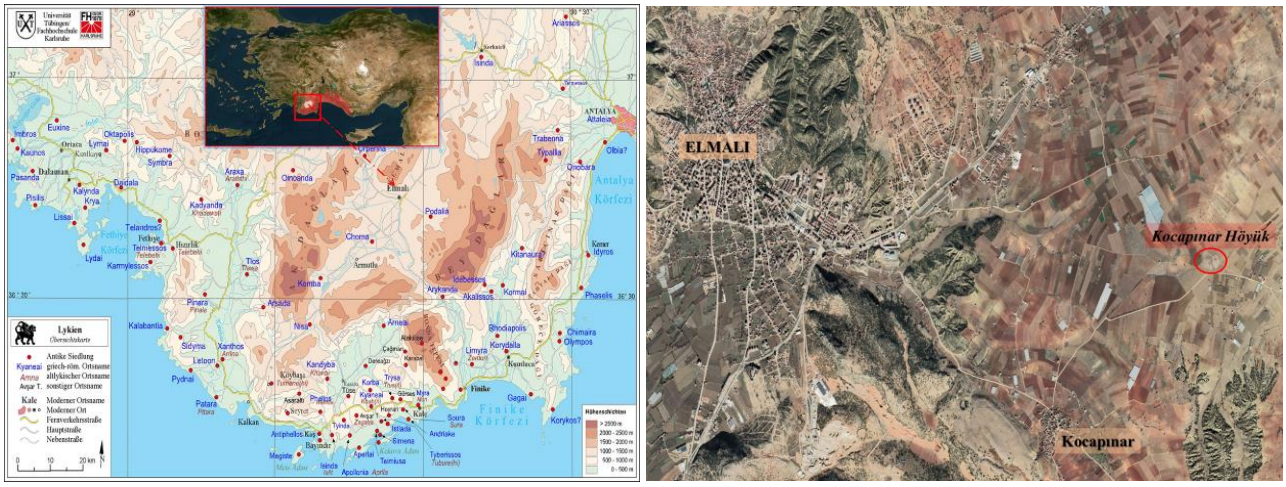

Figure 1. (a) Map of Ancient Lycia (b) Location of Elmalı and Kocapınar Höyük

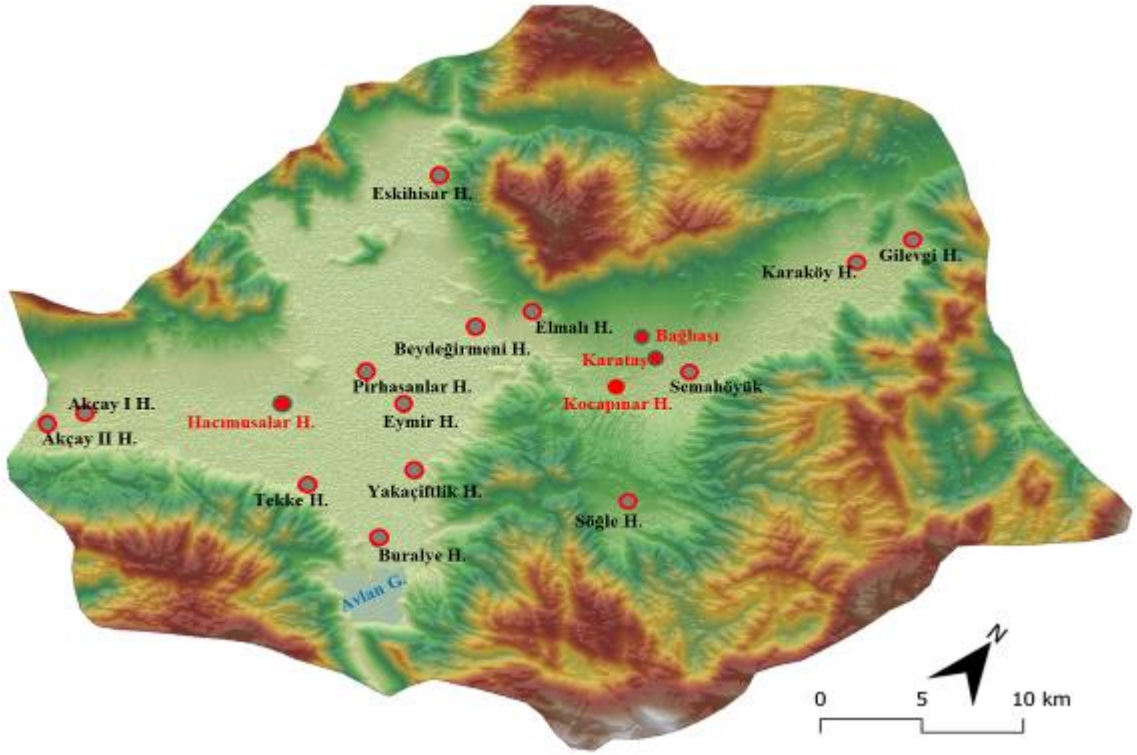

Figure 2. Kocapınar and the other mound type settlements in the Elmalı Basin

Kocapınar Höyük is at the southern end of the northern plain in the foothills of Nohutlu Dağ (Fig. 1 b), about 2.5 kilometres from Karataş and Bağbaşı, and 15 kilometres from Hacmusalar (Fig. 2). Despite its prominent location within an archaeologically rich landscape, there is no mention of Kocapınar in early field studies of the Elmalı Basin (Ormerod-Woodward 1911., Melaart 1954, Eslick 1992, Pl. 1.1b, Warner 1994., Eslick 2009, Pl. 1). This is also true for Minzoni-Déroche's survey in Kocapınar village, which focused exclusively on the Palaeolithic find spots in the Fırıncık Tepe and Kuru Dere localities (Minzoni-Déroche 1987.). On the other hand, the location of the Kocapınar Höyük described in the reports of the Hacımusalar Regional Survey Project (1992-2005) is misleading, as it refers to the village cemetery instead of the actual mound (Foss 2001, Fig. 2; 2006, 5, see also Özgen et al. 2021, Fig. 2). In consequence, the Kocapınar Höyük was overlooked by archaeologists until its registration by the Regional Council for the Conservation of Cultural Property in Antalya. In the inventory records, the mound is described as "measures about 150x400 m and rises some 9 m above the level of the surrounding" and was dated to the Bronze Age from the surface ceramics (Önce-Altınışık 2005, 108).

The mound of Kocapınar was visited twice during the 2019–2020 seasons as part of the Elmalı Archaeological Survey Project. In both visits, it was observed that due to on-going agricultural activities, terracing, and illegal excavations the mound had clearly lost its original form as described previously (Fig. 3). During the field studies, diagnostic remains that are informative of the various periods of habitation were collected. This assemblage includes a small number of prehistoric lithic tools and, the majority, ceramics from different periods, dating from the Late Chalcolithic/Early Bronze Age to the Roman Period. Among these, a pyramidal object was recovered in the southern part of the mound (Fig. 4) which deserves special interest due to its unusual characteristics, rarely documented in archaeological deposits. Hence, this specific find is presented in this article through four sections. The first section provides a description of its material, form, and devices. In the subsequent section, its function and purpose are analysed through comparative analyses. The third section focuses on its date within the context of near and far parallels. Finally, the 'Discussion and Conclusion' part emphasizes its contribution to the current studies on the archaeology of protohistoric Lycia.

Figure 3. The Mound of Kocapınar

Figure 4. Limestone Pyramidoid discovered in the Kocapınar Höyük

2. MATERIAL, FORM AND DEVICES

This object was carved from white limestone, and was shaped as a pyramid that is truncated at the top (Fig. 4). It weighs 88.95 gr. and, except for natural erosion to the surfaces, is intact and well preserved. The pyramidal body has four trapezoidal facets that are 6.1 cm high, and a hole is pierced at the top on the long axis (0.85 cm). The rectangular base measures 4.25 x 3.20 cm and is gently rounded on the edges.
The four trapezoidal sides and the base have deep engraved (intaglio) motifs (=devices), all rendered in a highly schematic and 'linear' or 'stick figures' style.

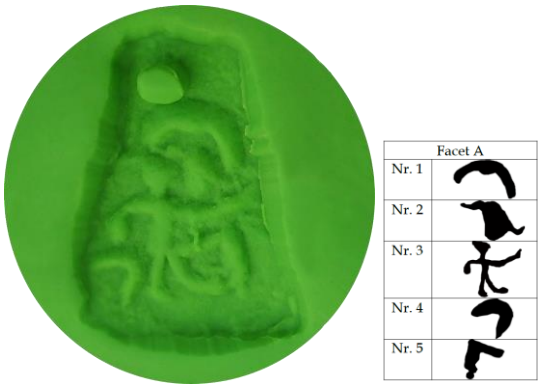

Figure 5. (a) Impression of Facet A (b) Drawing of the devices

On facet A, five vertically arranged motifs can be distinguished (Fig. 5a,b) At the top (A/Nr. 1) there is an arch-shaped motif, which is slightly off centre, as it might have been carved in the available space after the string hole was drilled. A/Nr. 2 is the representation of the frontal head of a horned ruminant (a bull?). Facing this device is a stick-like walking man in profile (A/Nr. 3), his one arm extended in front and the other hanging backward. A "boomerang"-shaped device (A/Nr. 4) is placed diagonally just behind the left foot of the pedestrian. The nature of the other motif (A/Nr. 5) that lies just in front of the stepping right foot of the anthropomorphic figure is unidentified.

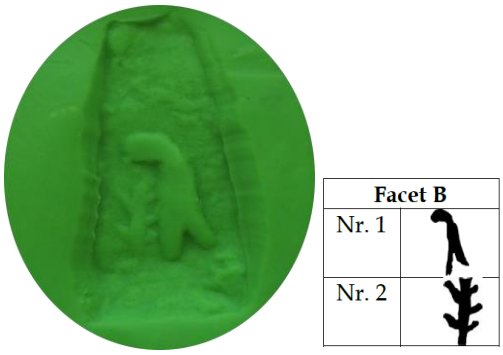

Figure 6. (a) Impression of Facet B (b) Drawing of the devices

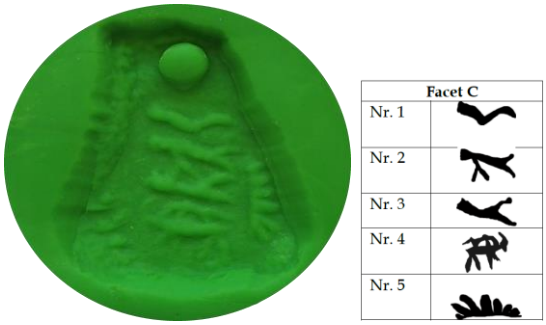

Figure 7. (a) Impression of Facet C (b) Drawing of the devices

On one of the narrow sides, facet B (Fig. 6a,b) there is a standing bird with a short beak, in profile, looking forward, (B/ Nr. 1). In front of it, a floral motif (a wheat stalk?) is clearly distinguishable (B/ Nr. 2).

Unlike sides A and B, the direction of the engravings on facet C (Fig. 7a,b) is somehow problematic. Considering the position and direction of the spikes of the "plant branch" device in C/ Nr. 5, it seems likely that the arrangement of the composition is horizontal rather than vertical. If so, in C/Nr. 1, the wave-like motif carved just below the string hole reminds of a "horn" (?). C/Nr. 2 and 3 are both "Y"-shaped devices. However, there is another small horizontal "Y" addition in Nr. 2, which protrudes from its lower part and extends to Nr. 3. The final motif (C/Nr. 4) in this sequence at the bottom is quite intriguing. If it was carved on a vertical axis due to a lack of space on the surface, then this device may be representing a ship, a quadruped (?), or a combination of more than one entity (?).

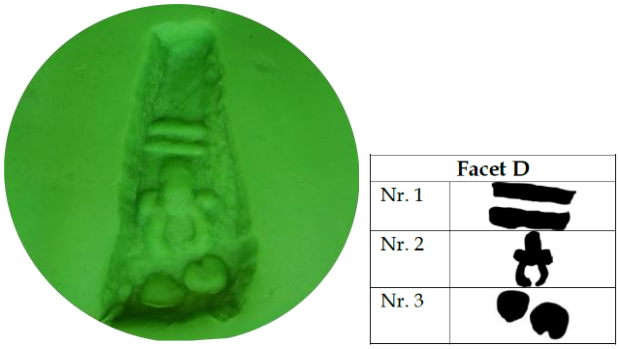

Figure 8. (a) Impression of Facet D (b) Drawing of the devices

The orientation of the carvings on the narrowest lateral facet D (Fig. 8a,b) is also complicated. If the central motif is the representation of the frontal head of a ruminant with upwardly raised "J"-shaped antithetic horns, then the direction of the motifs should be reversed. This change may be due to the inadequate space available on the upper part of the surface for two side-by-side disc devices. At any rate, the last motifs on this side are two lines placed horizontally.

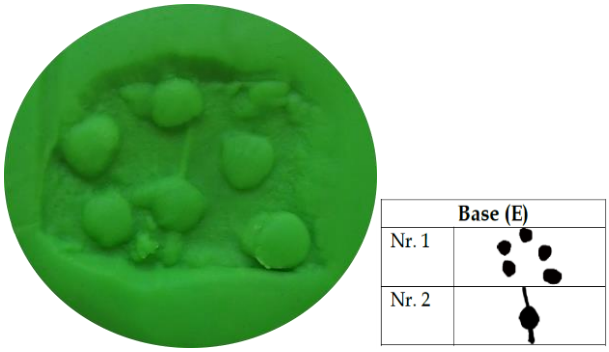

Figure 9. (a) Impression of Facet A (b) Drawing of the devices

Finally, on the base (E) (Fig. 9a,b), there are five discs (E/Nr.1)that show common characteristics with the carvings on facet D in depth and diameter, while the sixth (E/Nr.2) is different from the rest in that an elongated wedge-shaped "pin" is incised across its centre.

Taken as a whole, this object has a total of twenty-three carved devices, with sixteen of them being used in singular cases. (Table 1). The nature of the motifs engraved on A/ Nr. 2-3, B/Nr. 1-2, C/ Nr. 1, 4-5 (?), D/ Nr. 2-3 is representational, which illustrates recognisable physical representations, i.e., human, animal, parts of animals, and vegetal figures. On the other hand, the depictions in A/ Nr. 1, 4, C/ Nr. 2-3, D/ Nr. 1, 3 and E/ Nr. 1-2 seem to be geometric or abstract patterns that may not explicitly correlate to the physical world.

	Facet A	Facet B	Facet C	Facet D	Base (E)
Nr. 1					
Nr. 2					
Nr. 3					
Nr. 4					
Nr. 5					

Table 1. Drawing of the devices engraved on the four lateral facets and base

3. FUNCTION AND PURPOSE

The Kocapınar pyramidoid is a remarkable artefact that embodies both technical and decorative qualities. The execution of its technical features is apparent in its precise construction, indicating a conscious effort to ensure its functional efficacy. The decorative elements, on the other hand, consist of motifs and motif combinations that are not only aesthetically pleasing and symbolically meaningful but also serve a functional and purposive role. However, like all moveable minor artifacts lacking archaeological context, identifying the function, purpose, and precise dating of the Kocapınar pyramidoid presents a challenging task. Therefore, to overcome this deficiency it is imperative to conduct a comparative analysis of the form, material, and devices of the Kocapınar artifact with its near and far parallels.

In this regard, archaeological deposits demonstrate that pyramidal objects were made and employed for various purposes, mostly for weights (thatch weights, scale weights, net weights, loom weights, etc.), seals, or, for seal-amulets. Among these, the loom-weights in pyramidal shape, produced mainly from clay and rarely in stone, have a long history in antiquity that dates back to prehistoric periods (Nosch et al. 2013.; Breniquet-Michel 2014.). They are used as a set in looms to keep the warp threads tense during weaving, and therefore the dimensions and weights of each set depend on the desired fabric and the type of yarn. Furthermore, archaeological evidence indicates that the clay loom weights were decorated on one of their lateral facets with seals, incised signs, or inscriptions in both Crete and Anatolia during the Bronze Age. This practise is considered to be related to a specific function of the marked loom weights in weaving, such as denoting a set for a loom (Ulanowska 2020, 219-220). Such that, according to excavation reports, decorated loom weights comprised c.4% of total finds from Malia (Ulanowska 2020, 220) and 28.3% in Seyitömer (Talay 2021, 37).

Indeed, excavations at Karataş (Warner 1994, Pl. 195e-f; 196 a,e-f.) and Hacımusalar Höyük (Özgen - Baughan-Ünlü 2021, Fig.11 u,v-y) in the Elmalı Basin have yielded a substantial number of loom-weights representing the characteristic features of this type, in terms of material, dimension, and decoration. In this repertoire, an unpublished pyramidal loom weight, - now in the Elmalı Museum [Inv . Nr. 2012-41], discovered in the early Bronze Age levels of Hacmusalar has significant importance due to its distinctive features (Fig. 10). This is made of clay in the shape of a truncated pyramid with a slightly rounded rectangular base and a hole pierced through its top on the narrow axis. What makes, however, this pyramidal loom weight so crucial are the designs incised on its three lateral facets, which are unique in our corpus of research. Of these, facet A carries a stick-like human figure stepping to the left with arms raised on both sides. There are three devices on facet C distinguished from top to bottom: an anchor (?), a dot, and a cross mark. On D, the horizontal groove on the uppermost part is identifiable, but the motif below it is unfortunately not preserved due to breakage.

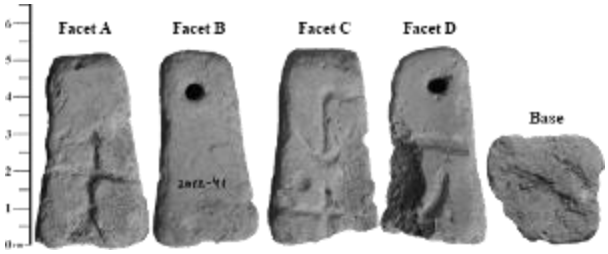

Figure 10. Hacımusalar clay loom-weight, HM 25989-33 (W. 3.2 cm L. 2.2 cm H. 5.4 cm)

Another group of finds that stay close to the Kocapınar pyramidoid are stamp-seals and seal-amulets with "a pyramidal form with four facets" (Meyer 2008, 81-84.). The seals belonging to this group exhibit some morphological similarity to cones; however, their rectangular bases and flat sides more or less distinguish them from cones. Published catalogues reveal that they can be divided into two groups through the location of their decoration. The pyramidal seals decorated only in their bases date back to the Neolithic and Chalcolithic periods in Mesopotamia and North Syria, and it has been well documented that they continued to be used in Anatolia and Crete during the Early Bronze Age (Wickende 1990, 12-13; Keel 1994.; Sbonias 1995, 50 (Group 12); Meyer 2008, 81-84; Gökçe Dede 2014.). On the other hand, the main characteristic of the second group of pyramidal seals is their embellishment, carved not only on their bases but also on their lateral faces.

Figure 11. Trapezoidal Stamp-Seal from Tille Höyük (W. 2.5 cm L. 2.2 cm H. 2 cm)

A well-known example of this type was discovered in Tille Höyük (Gaziantep, Turkey). It is made of grey stone with carved devices on its square base and two of the trapezoidal sides surrounded by a line border (Fig. 11). The main design, on the base, depicts an archer standing in a chariot. On one of the sides, a stylized figure sits with arms raised, facing a horned quadruped set at right angles to the scene. On the other side are two horned quadrupeds, one above the other, facing towards the top of the seal (Collon 1993, 173, Pl 28:7, Fig. 74).

Another singular find is an oversize pyramidal limestone seal with linear motifs carved on its base and one of its sides, found in Kition in Larnaca district (Fig. 12) (Kenna 1967, 263 pp. (Fig. 1:6a/b; 4:6a/b); Reyes 2001, 25-26 (Fig.19a)).

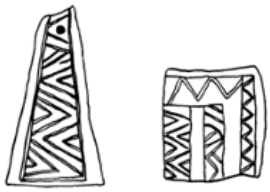

Figure 12. Limestone Stamp-Seal from Kition (W. 3.1 L. 2.5 cm H.4 cm)

The ongoing research shows that the production and use of the pyramidal seals were widespread in the Philistine cultural sphere of the Southern Levant. M. Shuval notes that they are local group which combines Egyptian and Northern elements. Accordingly, the origin of the form is related to Anatolian hammer-shaped seals and to stamp-cylinders while the motifs are Egyptian in character (Shuval 1990, 74-76, *cf.* Keel 1994, 98). In this collection, the pyramidal and conical seal amulets are represented by the Tel Qasile (Fig. 13), Tel Gerisa (Fig. 14) (Shuval 1990; 72 pp., 123 (Nr.1-3)), Ramle (Keel 1994, 29 (Fig. 17)), Tel El Far'a (S) (Fig.15) (Keel 2010, Nr. 210), and Tell eṣ-Ṣâfi/Gath (Fig. 16) (Münger 2018, 73-75) examples.

Figure 13. The glass seal from Tell Qasile (Base 1.2 cm H.1.8 cm)

Figure 14. The ivory seal of Tell Gerisa (W. 1.4 cm L. 1.4 cm H. 2.1 cm)

These are made from different materials but share common physical attributes in terms of their base, top, and particularly their miniature sizes (the maximum height being 0.21 cm). The main characteristic of the seals in question, however, is not only that their bases are carved but also that the envelope of the facets, which are sometimes divided by vertical lines into four panels, is embellished iconographically. The motifs used in decoration consist of anthropomorphic figures (holding hands or standing on the back of a long-horned animal), hieroglyphic signs of various deities below sun discs, and rows of animals (hippopotamuses, crouching lions, lizards, etc.). These are often associated with mythological themes and deities borrowed from the Ramesside iconography of the Nineteenth and Twentieth Dynasties of Egypt (Shuval 1990; 72; Keel 1995, 98; Münger 2018, 73).

Figure 15. Conoid seal-amulet from Tell El Far'a (S) (D 1.3 cm H. 1.6 cm)

Figure 16. Seal-amulet from Tell eṣ-Ṣâfi/Gath (D. 1.8 cm H. 2 cm)

Following the disappearance of pyramidal seal-amulets in the southern Levant in Iron Age II, archaeological research demonstrates that they continued to be used in North Syria, Cyprus, and the Aegean. In this regard, three miniature pyramidal seals have been reported from the Tel Tay'inat excavations (Meyer 2008, 440, Nr. 115-117). They were manufactured from steatite and jasper and decorated with floral patterns, anthropomorphic figures, and animals. On the other hand, multifaced Cypriot seals bearing carved devices on their base and lateral facets consist of the cubic forms, which are considered to be derived from Philistine multifaceted pyramidal seal-amulets (Gubel 1987.; *cf.* Reyes 2001, 167-182.). The pyramidal seals in this repertoire are represented by a few pieces (Fig. 17-19), many of which were found in Amathus Tombs.

Figure 17. Pyramidal seal of black serpentine (L. 1.9 cm H. 2.8)

Figure 18. Pyramidal Seal of Nicosia E.31 (L. 1. 6 cm, W. 2.2 cm H. 2.8 cm)

Figure 19. Pyramidal Seal from Limasol; Amathus Tomb 297/9 (L. 1.7 W. 1.5 cm H. 2 cm)

They were manufactured largely from serpentine, and when compared with the cubics, they are miniature in size. The iconographical elements are anthropomorphic figures in a standing pose holding a staff or a bowl in one hand, the representation of various animals and mythological creatures, and geometric decorations (Reyes 2001, 72-75; 168-171.). Beside these earlier seals, however, the recent excavations on the small island of Geronissos have yielded an interesting group of pyramidal stamp seals, mostly cut from limestone and miniature in size (max. height is 2.5 cm), dating to the Hellenistic period (Connelly-Plantzos 2006). Twelve of these seals have carved devices, including linear designs and geometric patterns, on their four sides and the base.

All of these near and far parallels demonstrate that Kocapınar displays morphological similarities with loom-weights, stamp-seals, and seal-amulets of a truncated pyramidal shape. However, a comparative analysis of its material, size, and devices reveals some nuances that complicate a definitive identification of its function and purpose. Specifically, the material and nature of the devices are unfamiliar to the decorated pyramidal loom-weights. Likewise, its size is atypical for pyramidal stamp-seals and seal-amulets.

Additionally, it is worth noting that despite the shared stylistic affinities in linear and schematic rendering, Kocapınar deviates from the visual templates of the seal and seal amulets, which exhibit descriptive character repeating common iconographic elements either identically or with variations. On facet A, for instance, contrary to the heroes or divine representations, the image of the "walking man" stands alone and does not show any interaction with other motifs. Similarly, the snapshot image of the "bird" and "wheat stalk" on side B does not appear to be part of a larger narrative. Furthermore, the combinations of the representational and abstract motifs on facets C, D, and E do not suggest any narrative or iconographic theme as well.

To summarise, the characteristic of the images of Kocapınar is the combinations of devices, which are simply juxtaposed without showing any point of contact. This is particularly apparent in Facets C and D, where the devices are arranged in 90° or 180° rotation with reference to each other. Therefore, the paratactic compositions consisting of representational and abstract motifs cannot be explained with narrative themes because the combined devices do not interact with each other. Rather, they may be understood as being composed of units of equal significance, each of which conveys a symbolic meaning, thus transmitting a message. This possibility also casts doubt as to whether the motifs are related to pictographic/hieroglyphic script, or whether they were replicated by a seal-cutter from different sources. In this regard, the

affinity of devices, particularly with the Phaistos Disc, Cretan Hieroglyphic, and Linear A script signs, is confusing (Table 2) and reminds us of earlier debates on the relationships between the "Wooden Hut" motif incised on a Pithos discovered in Karataş Höyük and the Sign 24 on the Phaistos Disc (Mellink 1964.). Although these comparisons are highly speculative at present, given the complexity and diversity of the devices, it is also evident that further investigation is required to fully comprehend the potential contribution of the motifs and motif combinations to the function and purpose of the Kocapınar pyramidoid.

After all, it is evident that the definitive identification of the function and purpose of the Kocapınar pyramidoid poses a challenging task. On one hand, there is compelling evidence suggesting shared characteristics with both loom-weights and seal-amulets in terms of form and the use of lateral facets for decorative purposes. On the other hand, careful examination of its material, dimensions, and devices reveals distinct features that clearly distinguish the Kocapınar pyramidoid from its counterparts. However, within the frame of present evidence, despite its larger dimension, the Kocapınar object may be associated to the group of finds classified as pyramidal seals/seal amulets that are engraved on four facets and the base.

	Kocapınar	*Phaistos D.*	*Cretan Hie.*	*Linear A*
A	Nr. 2		#011	
	Nr. 3	#01	#001	AB100
	Nr. 4	#18		AB34
B	Nr. 1	#32	#095	
	Nr. 2	#35	#025	AB04
C	Nr. 1	#26	#088	
	Nr. 2			A501
	Nr. 3	#19	#019	AB31 / AB01
D	Nr. 3		#404	
	Nr. 2		#011	
E	Nr. 1		#404	
	Nr. 2		#063	

Table 2. Devices showing affinities to

Phaistos Disc, Cretan Hieroglyph and Linear A signs (based on Corpus Hieroglyphicarum Inscriptionum Cretae (=CHIC) and Recueil des inscriptions en linéaire A (=GORILA: Godart and Jean Pierre Olivier 1976–1985)

4. DATING

The present body of archaeological evidence demonstrates that the multifaceted decorated pyramidal seal/seal-amulets comparable with Kocapınar had their heyday during the Late Bronze Age. In this regard, the seal of Kition is first dated by V. Kenna to the Middle Bronze Age due to its form, oversize and decoration (Kenna 1967, 264.) then to the transitional period between Late Bronze Age and Cypriot Geometric Period by A. Reyes, with referring to its material (Reyes 2001, 25.). Likewise, the seal from Tille Höyük is dated to the later phases of Late Bronze Age (13th c. B.C.) by D. Collon because of its distinctive style and iconography (1993, 173). On the other hand, almost all of the multifaceted pyramidal seals of Southern Levant were recovered from reliable archaeological contexts. In this regard, it is widely acknowledged among scholars that the seals unearthed at Tell Gerisa, Tell Qasile, Tel El Far'a (South), and Tell es Şafi can be confidently attributed to the Early Iron Age I period (c. 13th -11th BCE) based on the local chronology (Shuval 1990 73; Keel 1994, 98; Münger 2018, 73).

As a result, all of the indicators suggest that Kocapınar pyramidoid may belong to this chronological frame. Hence, by reserving the possible contribution of its decorative programme to the dating, it seems plausible to attribute the Kocapınar to the second half of the 2nd millennium BCE.

5. DISCUSSION AND CONCLUSION

The archaeology of protohistoric Lycia presents a complex and contested background. It is now generally accepted that the Bronze Age precursors of the Lycians were the Luwian-speaking people referred to as the Lukkas in numerous documents and inscriptions from Hittite, Egyptian, Akkadian and Ugratic (Bryce 1992.; Mellink 1995.; Singer 2006.; Yakubovich 2016,). In contrast to the written sources, however, the material evidence for the pre-classical habitation recovered from Lukka Land(s) have remained limited to-date. In fact, it appeared so limited to the many scholars, mostly historians, that some have even suggested that during the period in question the region was either desolate or inhabited by primitive nomadic tribes who left no substantial traces of their existence (Momigliano-Aksoy 2015, 541.; Becks 2016, 33-34; Kolb 2018, 42-53).

Nevertheless, the ongoing archaeological excavations and surveys have offered a more nuanced and comprehensive picture, surpassing the oversimplified explanations based on the lacking of archaeological materials. In this regard, M.J. Mellink' excavations at Elmalı-Karataş and Elmalı-Bağbaşı revealed tombs and potential habitation remains dating back to the 2nd millennium BC. While comprehensive studies and publications on these findings are still pending, preliminary reports, which include valuable information and illustrations, indicate that Mellink's preliminary dating places this material within the Old Hittite Kingdom, roughly around 1800-1600 BC. (Mellink 1986; 1995, 40). After the discovery of fragment from a Mycenaen kylix, on the other hand, an

infant burial has also been reported from Hacımusalar Höyük, attributed to the 2nd millennium BC (Özgen et al. 2021, 605). Furthermore, extensive field surveys conducted at Çaltılar Höyük, located near the head of the Xsanthos Valley, resulted in the recovery of approximately 33.000 potsherds and almost 1000 'other finds', including, for the first time, the identification of material that can be dated to the 2nd millennium BC. (Momigliano-Aksoy, 2015, 545-547). Finally, in 2019, the Tlos excavation team reported that their research in the eastern outskirts of the acropolis, had reached levels of occupation from the Late Bronze Age. (Korkut et al. 2019, 29-32, fig 11-13).

In this regard, the unique find presented in this paper enriches the corpus of material evidence mentioned above and provides new perspectives on the archaeology of pre-classical Lycia. Hence, the inclusion of Kocapnar Höyük within the Late Bronze Age archaeological landscape of the Elmalı Basin reintroduces the prominent role of upland valleys and highlights the discussions of the interactions between coastal and highland sites during the 2nd millennium BC (Singer 2006, 257-258). Furthermore, it reignites the inquiry as to whether the legendary Sarpedon encountered an empty landscape upon his arrival in his mother's homeland (Momigliano-Aksoy 2015, 550). Finally, the addition of these new pieces to the existing puzzle demonstrates that the primary challenge in comprehending pre-Classical remnants in this region lies not in the scarcity of archaeological materials but rather in the lack of proper systematic investigations (Momigliano-Aksoy 2015, 549).

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to the T. Akseki and K. Yılan from the Elmalı Museum for their invaluable support and contributions to this study. I would also like to thank T. M. P. Duggan for his English proofreading of the manuscript.

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