

**Matheus Treuk<sup>1</sup>**

# **Another clay tag with Achaemenid Seal Impressions in the Museum of Archaeology and Ethnology of the University of São Paulo, Brazil (MAE/USP)**

### *Abstract*

*Presented here is a clay tag bearing Achaemenid seal impressions, preserved at the Museum of Archaeology and Ethnology of the University of São Paulo, Brazil, and identified by registration number 0816 4-00235. The tag originally formed part of the so-called ‘Banco Santos’ or ‘CidCollection’. It clearly belongs to the dossier of 42 items previously published by Henkelman, Jones, and Stolper (ARTA 2004.001), as well as two additional items more recently published by Ignacio Márquez Rowe (ARTA 2025.001). The MAE clay tag was first published by the Brazilian Assyriologist Katia Maria Paim Pozzer in a 2004 catalogue accompanying a Brazilian exhibition of the CidCollection.*

### *Keywords*

*Clay tag, Achaemenid seal impressions, Museum of Archaeology and Ethnology of the University of São Paulo (MAE-USP).*

### *Mots-clefs*

*Étiquette en argile, empreintes de sceaux achéménides, Museum of Archaeology and Ethnology de l'Université de São Paulo (MAE-USP).*

<sup>1</sup> State University of Rio de Janeiro (UERJ), [matheus.treuk@uerj.br](mailto:matheus.treuk@uerj.br).



In Arta 2004.001, Wouter F. M. Henkelman, Charles E. Jones, and Matthew Stolper gathered information about a total of 42 anepigraphic clay tags with Achaemenid seal impressions from several disparate collections. In Arta 2025.001, Ignacio Márquez Rowe published two more items belonging to the same corpus. The first set of 42 published items comprised (i) 21 clay tags from the De Liagre Böhl Collection of NINO, in Leiden; (ii) 14 clay tags from the Musée du Louvre; (iii) 3 clay tags from the Yale Babylonian Collection; (iv) 2 clay tags from the Bibliothèque Nationale de France; (v) 1 clay tag from the University of Groningen;<sup>2</sup> and (vi) 1 clay tag from the former collection of Crozer Theological Seminary in Rochester, NY.<sup>3</sup> Márquez Rowe discovered two formerly unknown anepigraphic clay tags with Achaemenid seal impressions while cataloguing the (vii) Ancient Near Eastern glyptic collection of the Museu de Montserrat in Barcelona (MM 750.204 and MM 750.205).<sup>4</sup>

In September 2025, the author identified another such item in a chance discovery while visiting the Museum of Archaeology and Ethnology of the University of São Paulo (*Museu de Arqueologia e Etnologia, Universidade de São Paulo, MAE/USP*).<sup>5</sup> After carefully tracking the trajectory of the piece, the author noticed that the first photographs of this clay tag had been published in a 2004 catalogue.<sup>6</sup> Assyriologist Katia Maria Paim Pozzer (UFRGS) was the first to identify the clay tag as belonging to the Achaemenid Period (ca. 550-330 BCE). She also provided the first assessment of the item. She was unaware of its link to the other clay tags published by Henkelman, Stolper and Jones, since their article appeared almost simultaneously with the issuing of the catalogue, and therefore was probably not available to her when she redacted the book chapter. The author thanks professor Katia Pozzer for kindly sharing with him the information about the catalogue, as well as the judge Paulo Furtado de Oliveira Filho (responsible for the liquidation/bankruptcy estate of Banco Santos) for granting the right to reproduce the images of the catalogue.<sup>7</sup>

<sup>2</sup> See N. Veldhuis, “Cuneiform Tablets at the Groningen Institute for Semitics,” *Zeitschrift für Assyriologie* 93, 2003, pp. 68-69 (GIS 24).

<sup>3</sup> W.F.M. Henkelman, C.E. Jones, M.W. Stolper, 2004, “Clay Tags with Achaemenid Seal Impressions in the Dutch Institute of the Near East (Nederlands Instituut voor het Nabije Oosten) and elsewhere”, *ARTA* 2004.001, pp. 1-16. The three clay tags belonging to the collection of the Crozer Theological Seminary had been published before by A. Goetze, *Berytus* 8, 1944, pp. 97-101.

<sup>4</sup> Márquez Rowe, I. 2025, “The much-travelled ancient collection of clay tags with Achaemenid seal impressions: two new exemplars”, *ARTA* 2025.001.

<sup>5</sup> Museu de Arqueologia e Etnologia da Universidade de São Paulo. <https://mae.usp.br/>.

<sup>6</sup> K. M. P. Pozzer, “A Palavra de Argila e a Memória da História”, *A Escrita da Memória: Interpretações e Análises Documentais*, pp. 84-85, figs. 15-18.

<sup>7</sup> Case No. 0831191-12.2009.8.26.0100, 12 March 2026.



In September 2025, the author requested permission to study and publish this item. Permission for consultation was granted and communicated by the museum to the author in January 2026. The consultation took place on 6 February 2026 and involved the evaluation and measurement of the sealing's dimensions, as well as an inspection for possible textile impressions. Photos of the item were sent by the museum on March 19 and April 30, 2026. The author would like to thank the Museum of Archaeology and Ethnology of the University of São Paulo for sharing the images of the item with him.

## The *CidCollection*

At the Museum of Archaeology and Ethnology of the University of São Paulo (MAE/USP), the clay tag is registered under the number “0816 4-00235”; hereafter I refer to it as the “MAE clay tag.” On its rounded lower edge, the tag bears the following identification numbers: “0-816,” corresponding to the first part of its registration number, and “007,” possibly the registration number assigned to the object when it was housed in the Instituto Cultural Banco Santos.

The author has been unable to locate the MAE clay tag in the museum's online repository, SophiA, either by its registration number or through other search parameters relating to its provenance or collection.<sup>8</sup> The object is known to have formerly belonged to the *CidCollection*, a heterogeneous assemblage of archaeological and artistic materials acquired by the late Brazilian banker and art collector Edemar Cid Ferreira, also known as the “Banco Santos Collection.” The clay tag itself formed part of a subcollection associated with the exhibition *Escrita da Memória* (“Writing of Memory”).

Cid Ferreira was a Brazilian banker and patron of the arts who bought several works of art and archaeological objects for his private collection during the 1990s and 2000s.<sup>9</sup> Between 2004 and 2005, after his bank, Banco Santos, faced solvency problems, Cid Ferreira was investigated following accusations of practices that could amount to financial fraud. These accusations were unrelated to the archaeological objects themselves, but, during the investigations, a Brazilian federal judge ordered the seizure of the bank's and Cid Ferreira's assets in order to protect creditors.<sup>10</sup> Subsequently, Cid Ferreira's Brazilian (pre-Columbian) archaeological items, which

<sup>8</sup> <https://sophia.mae.usp.br/>.

<sup>9</sup> M.P. Costa, “Biografia cultural-museológica: o caso da coleção Banco Santos no MAE-USP / Cultural-museological biography: The case of the Banco Santos collection, MAE-USP,” *Anais do Museu Paulista*, 2025, pp. 5-13.

<sup>10</sup> M.P. Costa, “Biografia cultural-museológica: o caso da coleção Banco Santos no MAE-USP / Cultural-museological biography: The case of the Banco Santos collection, MAE-USP,” *Anais do Museu Paulista*, 2025.



formed part of these assets, were considered to be illegally owned, given the Brazilian regulations on archaeological finds. Accordingly, they were definitively assigned to the federal government.<sup>11</sup>

The physical transfer of goods was neither immediate nor simple. The archaeological and historical possessions of Cid Ferreira were neglected for a while and some items suffered damage from a flood in the building in which they were originally housed. Only when the federal judge of the case was informed of the dire situation of the artifacts did the judiciary order an assessment of the objects by technical institutions, including the MAE/USP, during several visits in September 2005.<sup>12</sup> After some initial reluctance from the Brazilian Institute of National Historic and Artistic Heritage (IPHAN) – which actually advocated the goods to be permanently integrated into federal institutions, such as the Museu Paraense Emílio Goeldi<sup>13</sup> – the guardianship of most Brazilian archaeological artifacts was assigned to the MAE, an institution linked to the University of São Paulo, which is a public autonomous institution of the State of São Paulo.<sup>14</sup>

## **Writing of Memory subcollection**

After Cid Ferreira was finally sentenced in 2006, other archaeological objects from disparate collections, such as Cid's Near Eastern and Egyptian items, among which the MAE tag is included, formally passed to other national museums.<sup>15</sup> As already noted,

**11** Cases No. 2004.61.81.008954-9, 2005.61.81.900396-6 and 2006.61.81.005514-7, Tribunal Regional Federal da 3ª Região, 6ª Vara; see also M.P. Costa, “Biografia cultural-museológica: o caso da coleção Banco Santos no MAE-USP / Cultural-museological biography: The case of the Banco Santos collection, MAE-USP,” *Anais do Museu Paulista*, 2025, pp. 23-24. For consultation purposes, the new registration numbers of the cases are, respectively, 0008954-58.2004.403.6181, 0900396-38.2005.403.6181 and 0005514-83.2006.403.6181.

**12** M.P. Costa, “Biografia cultural-museológica: o caso da coleção Banco Santos no MAE-USP / Cultural-museological biography: The case of the Banco Santos collection, MAE-USP,” *Anais do Museu Paulista*, 2025, pp. 23-24.

**13** Case No. 2004.61.81.008954-9, Tribunal Regional Federal da 3ª Região, 6ª Vara, fls. 663-664.

**14** Other museums received items from the collection, including the Museum of Contemporary Art of the University of São Paulo (MAC/USP) and the Institute of Brazilian Studies of the University of São Paulo (IEB). Brazil is a federal state and, technically, these assets have been forfeited to the federal government, since financial crimes are federal crimes. However, their custody was assigned to the regional museums by the presiding judge for practical reasons.

**15** The sentence states: “As previously determined, forfeiture in favor of the Union, pursuant to Article 91, item II(b), of the Penal Code and Article 7, item I, of Law No. 9,613/1998, shall occur after the judgment becomes final for the parties and shall encompass the following assets (...) 5) works of art and the objects accompanying them, located at the Museum of Archaeology and Ethnology – MAE/USP (in this case, the



the Near Eastern archaeological items were part of a subcollection of more than 400 objects originally gathered for an exhibition organized by the Banco Santos Cultural Institute titled “The Writing of Memory”, which took place in 2004. A catalogue of this exhibition is extant. In it, the MAE clay tag was published for the first time by the Brazilian Assyriologist Katia Maria Paim Pozzer (Figs. 1-3).<sup>16</sup>

In the “Writing of Memory” exhibition, inscriptions from the Achaemenids, Babylonians, and even the Indus Valley (Mohenjo-Daro and Harappa) were gathered and organized by the curator Leandro Karnal with the aim of illustrating the history of writing. By a provisional judicial decision, most of these items were formally granted to the Museu Paulista already in November 2005, since MAE/USP claimed to be unable to host these items at the time.<sup>17</sup> Later, on 13 July 2007, some archaeological objects from this subcollection were physically moved from the Museu Paulista to the MAE/USP, including the MAE clay tag. It has been in the MAE/USP since then and, as far as the author knows, no new publication of the item has been issued.

## **MAE's CidCollection today**

In 2015, an appeals court ruled that the federal judge conducting the original process had committed irregularities in the judgment of Edemar Cid Ferreira, and therefore annulled the banker's conviction.<sup>18</sup> In 2024, the Brazilian Supreme Court (STF) also annulled the conviction of other people involved in the case.<sup>19</sup> In 2009, the Supreme Court of Justice (STJ) had already decided that another judicial authority, a

foreign archaeological assets).” São Paulo, 11 December 2006, decision by Judge Fausto Martin de Sanctis, Case Files No. 2004.61.81.008954-9 and 2006.61.81.005514-74.

<sup>16</sup> K. M. P. Pozzer, “A Palavra de Argila e a Memória da História”, *A Escrita da Memória: Interpretações e Análises Documentais*, pp. 84-85, figs. 15-18.

<sup>17</sup> These were formally requested by the museum on 26 October 2005, but the following day, 27 October 2005, the museum stated that it did not have the capacity to receive the objects, as it was focusing its efforts on Brazilian archaeological collections. The foreign archaeological items only arrived at MAE/USP in 2007. Interestingly, the National Museum of Rio de Janeiro also requested to act as guardian of the collection, but the federal judge presiding over the case considered that granting such a request would scatter the collections too widely.

<sup>18</sup> Redação ConJur, *Atropelamento processual: TRF-3 anula condenação de ex-banqueiro por irregularidade em processo*, ConJur, 26 maio 2015. <https://shorturl.at/uzVl9>.

<sup>19</sup> Redação ConJur, “Nulidade absoluta: STF anula condenações por lavagem de dinheiro envolvendo Banco Santos,” *ConJur*, 15 out. 2024, ARE 1.321.139. <https://www.conjur.com.br/2015-mai-26/irregularidade-jui-z-faz-trf-anular-condenacao-ex-banqueiro/>.



local bankruptcy court, would rule about the final destination of the bank's assets.<sup>20</sup> All these events caused a legitimate concern that the archaeological assets could be sold to indemnify creditors. The creditors did claim to have a right to the archaeological objects in the MAE/USP, but in 2024 their request was denied by the judge of the 2<sup>nd</sup> Bankruptcy Court of the São Paulo Judicial District, who determined the definitive guardianship of the archaeological assets to the MAE/USP, where they are currently housed.<sup>21</sup>

Other Ancient Near Eastern archaeological objects, including cuneiform tablets from the second millennium BCE, are also part of the Banco Santos collection. They merit analysis and publication, but access to them is difficult.<sup>22</sup>

## Provenance of the MAE clay tag

Like other similar objects of its kind, the MAE clay tag has no known archaeological provenance. It could have originated in the Mesopotamian site of Telloh, as indicated by Père V. Scheil in 1901;<sup>23</sup> however, some authors have expressed skepticism regarding this suggestion and tend to favor a central Achaemenid location.<sup>24</sup>

We have no further information concerning the clay tag and its acquisition by Edegar Cid Ferreira. In the judicial process, Cid Ferreira's lawyers claimed that at least part of his collections were acquired from private dealers in Paris.<sup>25</sup> On the other hand, a worker at the Banco Santos Cultural Institute mentioned in an interview that the documents accompanying the pieces of the "Writing of Memory" subcollection were all written in German.<sup>26</sup> Thus, it is plausible that Cid Ferreira acquired his pieces from private collectors and galleries in Europe. It cannot be ruled out that the MAE clay tag moved from other European collections into Cid's collection, and we cannot be fully certain that it is distinct from the items originally available to Scheil.

**20** Cypriano, F., "USP teme perder obras de Edegar," *Folha de S. Paulo*, São Paulo, 20 maio 2009. <https://www1.folha.uol.com.br/fsp/ilustrad/fq2005200909.htm>

**21** Case No. 0830457-27.2010.8.26.0100 (inc. do proc. princ. nº 0065208-49.2005.8.26.0100), 2ª Vara de Falências e Recuperações Judiciais, Foro Central Cível, São Paulo.

**22** Some have already been published by Professor Katia Pozzer in 2004.

**23** V. Scheil, *Revue Biblique* 10, 1901, p. 567.

**24** W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ARTA* 2004.001, p. 39.

**25** Three American archaeological objects, for instance, were acquired from the Parisian Galerie Mermoz, owned by Santo Micali, in 2002. Among the objects now exhibited by Galerie Mermoz, one finds tripod Mayan vases similar to the ones found in the *CidCollection*.

**26** M.P. Costa, "Biografia cultural-museológica: o caso da coleção Banco Santos no MAE-USP / Cultural-museological biography: The case of the Banco Santos collection, MAE-USP," *Anais do Museu Paulista*, 2025, p. 22.



## Shape and Size of the MAE clay tag

Like the other similar items published before, the MAE clay tag is a triangular object, with wide flattened base and rounded apex. It presents five surfaces, all of which were sealed with the use of cylinder seals. On the “top” of this object, in the long axis, there is a hole for a string. The height from top to bottom is 34 mm. The width of the top is 35 mm. The thickness at the widest point of the top is 16 mm. The surfaces of the object show impressions that were likely produced by textile.

## Analysis of the MAE clay tag

The seals are iconographically Achaemenid – they show the “winged-symbol” wearing a crenelated crown (usually identified as Ahura Mazda), spear-bearers, and hunters wearing the Persian “court robe”, as well as other conspicuous Achaemenid court-centric motifs that have been studied before by several specialists. The seals are impressed on all five surfaces of the MAE clay tag. All the impressions are from seals known through the first publication by Père Vincent Scheil, in *Revue Biblique* 10 (“RB 1-8”). The clay tag shows signs of dark color everywhere (Figs. 4-8).

As in the publication of Henkelman, Stolper and Jones, I offer below a table with the location of the sealings on the surfaces and their dimensions. The possible presence of textile impressions is indicated by the letter “t” after the abbreviation.<sup>27</sup> The maximum width and height of the impressions are indicated in mm.

Tag	top	side 1	side 2	edge 1	edge 2
MAE clay tag	RB 5 t 35x16	RB 2 t 30x30	RB 3 t 29x28	RB 1 t 30x15	RB 1 t 28x10

## Seal impressions on the MAE clay tag

The MAE clay tag adheres to the same sealing conventions observed on other known clay tags such as AO 29964, Croz. 200, LB 899, LB 907, and YBC 9901. In other words, some sealings tend to appear on specific surfaces of the clay tag.

The sealings’ images are only briefly described below, since they have already been described in detail in ARTA 2004.001.

<sup>27</sup> For the difficult identification of these impressions, see W.F.M. Henkelman, C.E. Jones, M.W. Stolper, 2004, ARTA 2004.001, pp. 49-51.



**RB 1 (with Aramaic inscription inside cartouche)** – The sealing on the edge 1 and edge 2 is Egyptianizing and shows two birds flanking a central device with their faces turned back. Over the birds hovers a non-anthropomorphic winged-symbol with two tendrils, which rests its birds’ claws on the heads of the two birds.<sup>28</sup> At the center of the image there is an inscription inside a cartouche. Over the cartouche there are two volutes that are reminiscent of feathers which sometimes occur over Egyptian cartouches. Some scholars see them as “animal protomes” or “volutes,”<sup>29</sup> but I believe they are rather to be seen as the feathers of the god Amun, which frequently occur over cartouches with the so-called “Persian-Saite formula” (e.g., E.6941C, at the Belgium Royal Museums of Arts;<sup>30</sup> UC13098, in the Petrie Museum,<sup>31</sup> and so on), as well as on a stamp seal of Darius from the Kharga Oasis (British Museum, EA 48929).<sup>32</sup>

The inscription inside the cartouche on RB 1 is not hieroglyphic Egyptian, but seems to emulate Aramaic script. Goetze proposed the reading *hrmy*, which he interpreted as a non-semitic proper name.<sup>33</sup> This could also be a symbolic script with no proper meaning (a “pseudo-script”). The sealing was pressed in a similar way on each edge of the MAE clay tag, but on edge 1 the winged-symbol is more clearly visible. RB 1 is usually positioned on the edges of the other known clay tags, probably indicating that this placement was linked to an individual with a specific prerogative in a transaction or administrative procedure.<sup>34</sup>

**RB 2 (with Aramaic inscription)** – It is placed on side 1 and shows a lion attacking a standing stag with large antlers. The stag turns its head back and looks at its attacker. A winged anthropomorphic symbol hovers above the scene. It has a tail with feathers and tendrils. His right hand is brought close to the face in a sign of deference and the left hand holds a lotus flower. There is an Aramaic inscription over the lion’s back. Goetze proposed the partial reading of the Aramaic inscription as *ššh...*,

<sup>28</sup> V. Scheil, *Revue Biblique* 10, 1901, p. 568 : “eagles”; A. Goetze, *Berytus* 8, 1944, pp. 100-101: “griffins”; Henkelman, W. F. M., Jones, C. E. & M. W. Stolper, *ibid.*, p. 17: “birds.”

<sup>29</sup> W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ibid.*, p. 18.

<sup>30</sup> <https://www.globalegyptianmuseum.org/record.aspx?id=1161&lan=E>.

<sup>31</sup> <https://www.ucl.ac.uk/museums-static/digitalegypt/mejdum/nk/late.html>.

<sup>32</sup> [https://www.britishmuseum.org/collection/object/Y\\_EA48929](https://www.britishmuseum.org/collection/object/Y_EA48929).

<sup>33</sup> A. Goetze, *Berytus* 8, 1944, p. 99.

<sup>34</sup> W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ARTA* 2004.001, pp. 53-54. M.B. Garrison 2021, “Seals and Sealings,” in B. Jacobs & R. Rollinger (eds.), *A Companion to the Achaemenid Persian Empire*, Hoboken (NJ), Wiley Blackwell, pp. 780-781.



but this suggestion remains speculative.<sup>35</sup> RB 2 is usually positioned on the sides of the other known clay tags, probably indicating that this placement was linked to an individual with a specific prerogative in an administrative procedure.<sup>36</sup>

**RB 3 (no inscription)** – It is placed on side 2 and shows a man spearing a boar. He is bareheaded and dressed in a knee-length garment. While the MAE clay tag does not provide the full impression of the seal, this is known from other clay tags. It shows two individuals on either side of a boar moving left. One individual faces the boar and spears it in the chest – this is the man visible on the MAE clay tag. The other individual, in the back, is close to a hunting dog. He faces the boar and holds a knife on the right hand and a hunting dog’s leash on the left. The scene also exhibits a non-anthropomorphic winged-symbol with tendrils hovering above the boar, in a central position. In the MAE clay tag, the man holding a knife, the hunting dog, the boar and the winged-symbol are not visible. RB 3 is usually positioned on the sides of the other known clay tags, therefore probably belonging to an individual with a specific prerogative in an administrative procedure.<sup>37</sup>

**RB 5 (no inscription)** – It is placed on top, as is always the case with this sealing.<sup>38</sup> It shows a lion rearing over the body of a humped bull, with both animals facing a man holding a spear. The spear-bearer has page-boy hairstyle and wears the typical Persian “court robe”, while he aims his spear at the lion. A non-anthropomorphic winged-symbol hovers above them with feathered tail and two tendrils.

<sup>35</sup> A. Goetze, *Berytus* 8, 1944, p. 100. Note that Achaemenid seals and sealings with Aramaic inscriptions are rare. In Daskyleion, only 12 sealings out of 185 bear Aramaic inscriptions, mostly proper names of Iranian origin. W. Röllig, 2002, “Appendix II: Aramaic inscriptions,” in D. Kaptan, *The Daskyleion Bullae: Seal Images from the Western Achaemenid Empire*, pp. 198-210.

<sup>36</sup> W.F.M. Henkelman, C.E. Jones, M.W. Stolper, 2004, *ARTA* 2004.001, p. 59; I. Márquez Rowe, 2025, “The much-travelled ancient collection of clay tags with Achaemenid seal impressions: two new exemplars”, *ARTA* 2025.001, p. 3.

<sup>37</sup> W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ARTA* 2004.001, p. 60.

<sup>38</sup> W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ibid.*, p. 60; I. Márquez Rowe, 2025, *ARTA* 2025.001, p. 3.



## Function of the MAE clay tag

This issue has been discussed before,<sup>39</sup> so I limit myself here to making some brief remarks. Given their holes for strings and impressions of textiles, the clay tags were possibly attached to objects or documents of the Achaemenid administration, maybe parcels or papyri. They most likely “hung freely from the objects to which they were attached.”<sup>40</sup> It is difficult to explain why the clay would still be moist when put together with some kind of textile.<sup>41</sup> The fact that the same seals are used on the “top” of all known clay tags and also the frequent recurrence of the same sealings on the same sides of the clay tags indicate that the surfaces of the object were meant to be sealed by specific individuals in a transaction – the receiver, the supplier, or the authority approving the transaction, for instance. The quality of the carving in the cylinder seals used to make the sealings indicate that the transaction involved high-ranking authorities of the Achaemenid imperial administration.<sup>42</sup>

## Bibliography

- Costa, M.P. 2025, “Biografia cultural-museológica: o caso da coleção Banco Santos no MAE-USP / *Cultural-museological biography: The case of the Banco Santos collection, MAE-USP*”, *Anais do Museu Paulista: História e Cultura Material* (AN. MUS. PAUL.), Nova Série, São Paulo, vol. 33, pp. 1–60, e10.
- Garrison, M. B. 2021, “Seals and Sealings”, in B. Jacobs & R. Rollinger (eds.), *A Companion to the Achaemenid Persian Empire*, Hoboken (NJ), Wiley Blackwell, pp. 769-791.
- Goetze, A. 1944, “Three Achaemenian Tags”, *Berytus* 8, pp. 97-101.
- Henkelman, W. F. M., Jones, C. E. & Stolper, M. W. 2004, “Clay Tags with Achaemenid Seal Impressions in the Dutch Institute of the Near East (Nederlands Instituut voor het Nabije Oosten) and elsewhere”, *ARTA* 2004.001.
- Márquez Rowe, I. 2025, “The much-travelled ancient collection of clay tags with Achaemenid seal impressions: two new exemplars”, *ARTA* 2025.001.

**39** W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ARTA* 2004.001, pp. 45-48; K. M. P. Pozzer, “A Palavra de Argila e a Memória da História”, *A Escrita da Memória: Interpretações e Análises Documentais*, p. 85; I. Márquez Rowe, 2025, *ARTA* 2025.001, p. 3.

**40** W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ibid.*, p. 48.

**41** W.F.M. Henkelman, C.E. Jones, M.W. Stolper, *ibid.*, pp. 48-51.

**42** W.F.M. Henkelman, C.E. Jones, C.E. & M.W. Stolper, *ibid.*, 53. M.B. Garrison, “Seals and Sealings,” *art. cit.* (2021), pp. 780-781.



[http://www.achemenet.com/pdf/arta/ARTA\\_2026.001\\_Matheus\\_Treuk.pdf](http://www.achemenet.com/pdf/arta/ARTA_2026.001_Matheus_Treuk.pdf)

Pozzer, K. M. P. 2004, “A Palavra de Argila e a Memória da História”, in L. Karnal & J. A. de Freitas Neto (eds.), *A Escrita da Memória: Interpretações e Análises Documentais*, São Paulo, Instituto Cultural Banco Santos, pp. 63–91.

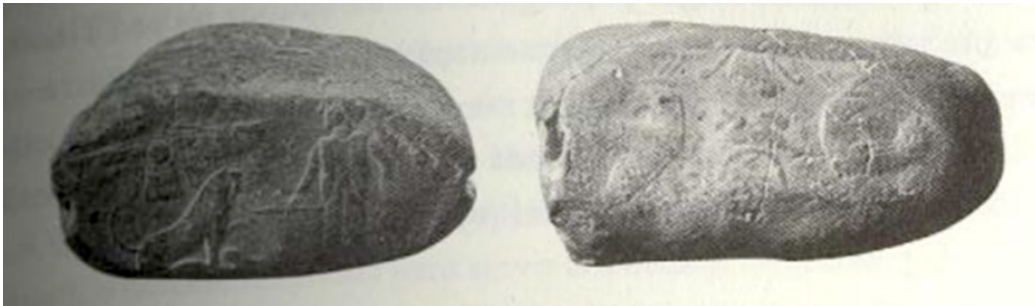
Röllig, W. 2002, “Appendix II: Aramaic inscriptions”, in D. Kaptan, *The Daskyleion Bullae: Seal Images from the Western Achaemenid Empire*, Leiden, NINO, pp. 198–210.

Scheil, V. 1901, “Mélanges – I. Empreintes achéménides”, *Revue Biblique* 10, pp. 567–570.

Veldhuis, N. “Cuneiform Tablets at the Groningen Institute for Semitics”, *Zeitschrift für Assyriologie* 93, 2003, pp. 53–69.



*Fig. 1. Sealings from side 1 and side 2. © Instituto Cultural Banco Santos, 2004.*



*Fig. 2. Sealings from top and edge 1 (= edge 2) (left edge). © Instituto Cultural Banco Santos, 2004.*



*Fig. 3. Website of the exhibition “A Escrita da Memória.” © Instituto Cultural Banco Santos, 2004.*



*Fig. 4. MAE clay tag, side 1. © MAE/USP.*



*Fig. 5. MAE clay tag, side 2. © MAE/USP.*



*Fig. 6. MAE clay tag, top. © MAE/USP.*



*Fig. 7. MAE clay tag, edge 1. © MAE/USP.*



*Fig. 8. MAE clay tag, edge 2. © MAE/USP.*

# **Arta**

Directeur de la publication : Pierre Briant

[arta@cnrs.fr](mailto:arta@cnrs.fr)

ISSN 2110-6118

© Achemenet / Matheus Treuk.