EVALUATING THE OYLUM HÖYÜK MBA PAINTED WARE WITHIN THE FRAMEWORKS OF THE SYRO-CILICIAN, LEVANTINE AND KHABUR PAINTED CERAMIC CULTURES

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of
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October 2008

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Archaeology and History of Art.

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ABSTRACT

EVALUATING THE OYLUM HÖYÜK MBA PAINTED WARE WITHIN THE FRAMEWORKS OF THE SYRO-CILICIAN, KHABUR AND LEVANTINE PAINTED CERAMIC CULTURES

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Oylum Höyük, located on the bank of the Akpınar River in modern Kilis region, is an important mound, with cultural connections to North Syria, Mesopotamia and Anatolia. As a consequence of its advantaged position, Oylum has been inhabited from at least the 4th millennium BC to the Hellenistic period.

Oylum Höyük, as part of the second millennium trade traffic, has a decorated Middle Bronze ceramic assemblage that can be used to comprehend the relations and distinctions among its neighboring cultures.

In the preparation of this thesis, the main intent is to study the parallelism between Oylum painted examples and other early 2nd millennium BC decorated ceramic traditions, *e.g.* Khabur, Syro-Cilician, and Levantine Painted wares. The results may be helpful to establish the identification of the Middle Bronze Age painted ceramic groups of Oylum and to comprehend the cultural characteristics of the settlement in this period.

Key Words: Oylum Höyük, Middle Bronze Age, Khabur, Syro-Cilician, Levantine.

ÖZET

OYLUM HÖYÜK ERKEN BRONZ ÇAĞI BOYALI SERAMİĞİNİN SYRO-KİLİKYA, HABUR VE LEVANT BOYALI SERAMİK KÜLTÜRLERİ ÇERÇEVESİNDE DEĞERLENDİRİLMESİ

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Modern Kilis İlinde Akpınar nehri kıyısında yeralan Oylum Höyük, konumu itibariyle Kuzey Suriye, Mezopotamya ve Anadolu'nun kesiştiği bölgede, bu kültürlere ait buluntular veren Geç Kalkolitik'ten Hellenistik döneme kadar iskanın izlenebildiği önemli bir merkezdir. MÖ. 2. Binyılın ilk çeyreğine tarihlenen geniş ticaret ağı içinde yeralan Oylum Höyük'te dönemin kültürler arası bağlantılarını veya farklılıklarını anlamakta kullanılan başlıca unsurlardan biri olan seramik guruplarının boyalı örnekleri ele geçmiştir.

Tezin hazırlanmasındaki başlıca amaç Oylum Höyük'ün Orta Bronz Çağı tabakalarında ele geçen boya bezemeli seramik örneklerinin dönemin yaygın boyalı gelenekleri Habur, Syro-Kilikya ve Levant boyalı seramik guruplarıyla benzerlik derecelerinin araştırılmasıdır. Elde edilebilecek sonuçlar Oylum Höyük'ün Orta Bronz Çağı boyalı seramik repertuarının kısmen belirlenmesinin yanısıra, yerleşimin kültürel kimliğinin tanımlanmasında ve merkezin dönem içindeki öneminin kavranmasında yardımcı olacaktır.

Anahtar Kelimeler: Oylum Höyük, Orta Bronz Çağı, Habur, Syro-Kilikya, Levant.

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CHAPTER 1

INTRODUCTION

1.1 Political and Social Contexts

At the beginning of the Middle Bronze Age, the city-states of Anatolia, ruled by local administrators, began commercial activities with Assyria, which gained its independence in the reign of Šamsi Adad I. This trade starts from southern Mesopotamia, embraces north Syria and extends to central Anatolia.

In the Old Assyrian period, this trade traffic includes Assyrian settlements, i.e. the so-called *Karu(m)* and *Wabar(a)tum*. Basically, the term *karum* meaning a "quay" is used to define a district of settlements of Assyrian merchants within a city. Among the most important *Karum*s, Kaniš (Kültepe), Durhumit, Hattuš (Boğazköy), Wahšušana, Burušhattum (Acemhöyük ??), Hurama, Hahhum, Nihria, Uršu and southern Zalpa/Zalpah (Tell Hammam et Turkman ?) can be counted (Larsen, 1976: 237-240).

On the other hand, the term *Wabartum* is used to denote smaller Assyrian settlements, which have secondary importance in the trade network. Hanaknak,

Mama/Mamma, Badna, Wašhania, Ulama, Šalatuwar, Karahna, Šamuha, Tuhpia and northern Zalpa/Zalpah were the "*wabartum*-settlements" close to neighboring *karum*s (Larsen, 1976: 237-40). These cities, inhabited by the Assyrians, were controlled by indigenous rulers (*ruba'um* = prince) and all of them were politically autonomous city-states.

The import of tin (*annakum*)[1], was done from Afghanistan by expert Assyrian traders, who also brought Babylonian textiles (*kutanū, şubatū, etc.*), which were admired by local people of Anatolia. The import of rich tin ores of Anatolia to Mesopotamia, along with the introduction of textiles to Kaniš-Karum formed the basis of this trade which had no governmental control. While Mesopotamia and Anatolia were engaged in this economic interaction, Syria and Palestine were going through a period of re-urbanization driven by regional, economic, political or climatic circumstances in the beginning of the second millennium B.C., after a non-urban period of several centuries (late EB). The unconventional viewpoint for the collapse of cities emphasizes an environmental deterioration affected by the urban societies themselves (Akkermans & Schwartz, 2003: 283-4). Especially, there are terminological and chronological problems for the transition period between the Early Bronze Age and the Middle Bronze Age, because of the "sharp cultural gap" in the Levantine region.

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[1] The trade of tin became a problematic issue. Recent studies have pointed out the existence of tin mines in Göltepe, Kestel and Bolkardağ in the Cilician Taurus range. Therefore, the necessity of supplying of tin from Mesopotamia is questionable (Yener & Özbal, 1987, "Tin in the Turkish Taurus Mauntains: The Bolkardağ Mining District." *Antiquity* 61: 220-226). According to J.N. Postgate, Assyrian merchants supplied tin from cheaper and more reliable sources of Afghanistan and they used it as a trade material. Besides, the quantitiy of tin in the some sources of Anatolia may not have been sufficient to provide the increasing needs for making bronze (Oguchi, 1999: 86).

Patty Gerstenblith focused on discrepancies involving three major artifact types to prove the discontinuity in this era. These shifts can easily be seen in the metal technology, settlement models and ceramic forms (1980: 66). Previously, Dever also stated that ceramic assemblages of Early Bronze IV and Middle Bronze I (Albright's MB I and MB II A) show differences in terms of their shapes, decoration types and manufacture techniques (1976: 5-8).

In addition to the changes in ceramic culture, the use of tin-bronze[2] was introduced to Palestine at the beginning of the MB I [II A], however it was actually known in Syria somewhat earlier.[3] There, tin is known as a fundamental material in the commercial network and it was documented in the Middle Bronze Mari archive as a major metal traded between Mesoptamia and Syro-Palestine sites such as Ugarit, Aleppo, Laish (Dan), Hazor and Qatna (Mishrife). The interregional connections of the MB I indicate the re-emergence of "internationalism". With the extension of the use of bronze, the developments and changes are seen in the specific types of weapons. For example, while the duckbill axes were being used in Syria in the MB I period [IIA], notched chisel-axes were fashionable in Palestine. Besides, the socketed spearhead was probably a Syrian innovation in this transition period (Gerstenblith, 1980: 73).

The third and the most important change is the alteration of the settlement patterns. The first phase of the MBA represents the abrupt changes to urban life

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[2] Bronze occurs already in the 4th and 3rd millennia, but is usually a copper-arsenic alloy (either natural or manufactured). There is some tin-bronze in the MBA, even in Anatolia. But the widespread adoption of tin-bronze alloys comes in the 2nd millennium.

[3] Bronze was used in Mesopotamia and Anatolia during the 3rd millennium BC and introduced into Syria at the onset of the EB IV period (Moorey & Schweizer, 1972."Copper and Copper Alloys in Ancient Iraq, Syria and Palestine: Some New Analyses."*Archaeometry* 14: 177-198).

following a couple of centuries of absence. It is characterized by a new accommodation of abandoned EBA sites. Dever cited that people living in this period returned from pastoralism and ruralism to extensive agriculture, industrial activities and international trade in the fortified settlements (Dever, 1992: 2). Two factors influenced regions which were chosen for the construction of new sites. These are suitability for farming, and proximity to transportation and communication routes. Nevertheless, it seems that the latter was more important since for example the valleys of Biqa'a and Litani, and the regions of Huleh and Galilee, were not preferred due to their long distances from active centers, in spite of their fertile soils (Gerstenblith, 1983: 73).

In addition to the traditional perspectives, there are various views that claim that population movements caused the cultural changes in the onset of the 2nd millennium BC. According to Dever, a migration of a second group of "Amorites" from the north or east may have caused the shifts in this region (1976: 15). On the other hand, Kenyon suggested that the spread of the "Canaanite" culture from a center on the Syrian coast near Byblos might have shifted the political conditions (1966: 58-61). As a variation of Kenyon's hypothesis, B. Williams claimed that the MBA culture originated in the Byblos region but then was spread throughout the Levantine region by the "Hyksos" (1975: 1237).

When we look at specific areas in the Cilician region affected by north Syrian and Anatolian cultures this region stands out as significant. Its economic relations began with the obsidian trade in the Pre-Pottery Neolithic Era, and continued into the Chalcolithic Period. Cilicia continued its character of being a

place of transition in the EBA, but the nature of traded material changed this time with a new emphasis on metal ores. Many different sites in Anatolia have yielded finds that were made of silver, lead, gold, copper, iron and arsenic of Taurus origin. It is predicted that these valuable metals brought the technological innovations and the interactions between the centers to a climax (Mellink, 1989: 319-31). It is known that the trade between the Eastern Mediterranean and Cyprus began in the 2nd phase of the Early Bronze Age via the coastal centers of Cilicia (Mellink 1989: 324). It is possible to suggest that these trade links continued into the Middle Bronze Age thanks to the Syro – Cilician jug found in the cemetery of Ayia Paraskevi in Nicosia (Merrillees, Tubb, 1979: 223-229).

With all these features and the accompanying archaeological record, Cilicia can be called a region with very important trading centers between the Aegean, Syria and Cyprus in the late Early Bronze Age and the early Middle Bronze Age. This region served as a bridge between the Anatolian plain and Northern Syria (Yağcı, 2005: 21).

Oylum Höyük, located in the intersecting region of Anatolia, Mesopotamia and Northern Syria, is situated in the foothills of the Taurus Mauntains, 55 kms north of Aleppo and 50 kms south of modern Gaziantep. The Plain of Kilis embracing the large citadel mound of Oylum is drained to the south by the Queiq River and its tributaries. This plain, surrounded by the mountains, can be called a natural boundary between North and South, between East and West, and between Highland and Lowland (Özgen, 2003: 61). In addition to being close to the Cilician

region, it is in close relation with the Syrian plain including important MBA sites e.g. in the regions of Tell Rifa'at and Akhtarine.

Oylum must have been a regional centre of the Kilis plain from the 4th millennium BC onwards. This claim is supported by numerous high quality small finds from the neighboring sites, which most probably originate from Oylum as indicators of the importance of this settlement (*Supra,* 62). Due to its central position and fertile terrarossa soil, Oylum was settled at regular intervals throughout the historical periods. In addition to the geographical features, the archaeological materials yielded from this citadel mound prove helpful to understand the relations between Kilis and other areas. For instance, Plain Simple Ware and Gray-Black Spiral Burnished vessel with corrugated beakers, footed goblets, Syrian bottles from levels 2 and 4, which represent the EBA, show similarities to the sites spreading along the middle Euphrates, like Ebla II, Jerablus Tahtani, and Tell Hadidi (Özgen, 2003: 74).

However, the relationship with westernmost Syria is restricted to the ceramic assemblages of Tell Judeidah (Amuq) and Gedikli Höyük (Islahiye). The most characteristic fabric of the Islahiye region is not seen at Oylum and in the surrounding areas. This may indicate that the interaction between the Plain of Kilis and the Syrian part of Euphrates was stronger than with the Islahiye-Maraş Plain in the EBA (*Supra*, 75).

Connections with the south strikingly changed in the 2nd millennium BC. Oylum stood abandoned during the early phase of the MBA, and then was re-occupied in the MB II. This event resembles the hiatus, known in other Syrian sites

at the end of the EBA III [IV]. The reconstruction of these sites and commencement of sea trade in the Levantine littoral were contemporary. North Syria also became a part of this commercial organization in this period.

A large MBA building complex, with its trimmed basalt thresholds and large storage units, excavated on Oylum's eastern slope, may give an idea for the intensification of a trade network. There are good comparisions for this building at other 2nd millennium BC centers of neighboring regions such as Tilmen Höyük and Tell Atchana, where identical structures were constructed (Özgen, 2003: 74-5).

The closest parallels for the Syrian decorated ceramic styles found from this kind of MBA context can be encountered at Tell Mardikh IIIB and at Lidar Höyük in level 5. Moreover, the Black-Gray Ware, well known from Alalakh VII and the examples of Syro-Cilician painted pottery are very significant to reflect the cultural relations.

In addition to the written sources, ceramic assemblages and their distribution areas are also useful evidences to comprehend the socio-economic circumstances of Near East,. It is possible to mention many painted pottery traditions from the late 3rd and early 2nd millennia BC. Although these traditions were active in the area stretching from Middle West Iran to the southern part of the great Kızılırmak curve in central Anatolia, there is much discussion regarding the origins and the relations of these traditions. The ceramic cultures that are known to exist from the first half of the 2nd millennium B.C., the Middle Bronze Age, onwards are: Godin III Culture in Iran, Habur Culture that spread from Northern Mesopotamia to the Malatya – Elazığ region, Syro-Cilician Painted Ware that stretched from the Amuq Plain to Ugarit,

Elazığ – Malatya Painted Pottery that is encountered in a small area of Eastern Anatolia, Alişar III Culture in Central Anatolia and lastly Levantine Painted Ware on the Eastern Mediterranean coast (Özfırat, 2001: 1).

This thesis will present a small collection of MBA sherds from Oylum Höyük that are thought to represent several second millennium painted pottery traditions (Syro-Cilician Painted Ware, Khabur Ware and Levantine Painted Ware). It aims to compare them with other finds from other centers, contextualize them and date them to the 2nd millennium BC via ceramic analysis.

1.2 Chronology

There are certain chronological and terminological issues related to the first phase of the MBA, particularly in the southern Levant. According to his table in the *Oxford Encyclopedia of Archaeology in the Near East*, Warburton proposes that the EB IV period ends at 2000 BC, and MB I begins then, simultaneous with the onset of the Old Assyrian Period in Mesopotamia and the Middle Kingdom in Egypt. He also emphasizes that although various terms for these periods are in use, this is not a problem, since scholars who use the term "MB IIA" usually mean the period after 2000 BC, reserving MB I for the period before 2000 BC (Warburton, 2000: 46-7). In his opinion, the main problems are not terminological conflicts but the typology of the period that followed the end of the 3rd millennium (*Supra*). For instance, Gerstenblith accepts the duckbill axe as an indicator of the MB I for the period which begins at ca. 2000 BC, while Bietak thinks that the earlier, fenestrated crescent axe is a symbol of EB IV. Since it is not certain that the duckbill was in use as early as ca. 2000 BC, he suggests that the change from EB IV to MB I (Transition

Period) took place after the time of the first two kings of Dynasty XII, which would be ca. 1900, instead of 2000 BC.

Although archaeological materials, which were particular to the periods, show differences, there is a consensus in the dating of the beginning of the MBA to ca. 2000 BC. In addition to these two specific weapon types, the carinated pottery with base rings, wedge axes, Levantine Painted Ware and the scarabs of Dynasty XII represent the earlier phase of the MBA (Warburton, 2000: 48). The earlier part of the second phase [MB II] can be characterized by Syrian type painted pottery which has an indigenous origin. The last parts of the MBA are defined by carinated pottery, wedge or chisel axes with notches, Hyksos scarabs and Tell el Yahudiyeh ware in the Levantine region. Authorities suggest different chronological tables depending on these materials and the consequences of the excavations in various settlements (Dever, 1992: 3). The following chart, taken frm Dever, summarizes the chronological phasing in the southern Levant. The chronological system applied in the northern Levant begins MB I ca. 2000 BC.

Dever 1992	**Albright**	**Kenyon/ British**	**Israeli Consensus**	**Bietak 1991 Tell el-Dab‘a**
EB IV 2300-1775 BC	MB I 2100-1800 BC	Intermediate EB-MB	MB I 2250-1950 BC	MB I
MB I 2000-1775 BC	MB IIA 1800-1700 BC	MB I	MB IIA 1950-1750 BC	MB IIA 1700 BC
MB I/II 1775-1750 BC	----------	----------	----------	MB IIA/B
MB II 1750-1650 BC	MB IIB 1700-1550 BC	MB II	MB IIB 1750-1550 BC	MB IIB 1700-1600 BC
MB III 1650-1500 BC	MB IIC 1575-1500 BC			MB IIC 1600-1530 BC

CHAPTER 2

SYRO-CILICIAN PAINTED WARE

2.1. The Naming of Syro-Cilician Ware

The term, "Amuq-Cilician Ware", suggested by Seton-Williams for this painted ceramic tradition, indicates that the main distribution area of this pottery consists of the plains of Antioch and Cilicia (Tubb, 1981: 403). Since this ceramic tradition has shown a broader area of distribution in recent excavations, some archaeologists such as Bagh (2002: 220) and Gerstenblith (1983: 64) prefer the term of "Syro- Cilician Painted Ware". Since the day it was first seen, this pottery assemblage has been called by a variety of names. In 1938, according to ceramics he found in the IX-XI levels and Pit 63 of Mersin, Garstang named them "Pre-Hittite", "Cilician Hittite" or "Painted Cilician". H. Goldman defined the painted ware of MBA levels at Tarsus as "Bronze Age Painted". In his survey in Cilicia, Gjerstad described the ware as "White Painted I", since his main research was on Cyprus and this term was taken from Cypriot typology. Another name suggested by Gjerstad in 1934 was "Handmade Painted Ware", though he included a variety of other wares in

this group (1934: 155-203). These terminological proposals helped to determine the most correct attribution over time.

2.2. Origin

To comprehend the origin of this painted pottery assemblage dated to the beginning of the 2nd millennium B.C., we have to look at the "Transition Period" between the end of the Early Bronze Age and Middle Bronze IIA. Especially in the sequence of EB III-MB I-MB IIA-MB IIB, which was suggested by Albright for the commencement of the MBA, a cultural gap between EB III (or EB IV)[4] and MB I was indicated. There are three components displaying the break between these two phases. One of them is the difference in ceramic shapes, decorations and technique of manufacture from site to site. The other elements were the development of metal technology and new settlement patterns (Gerstenblith, 1980: 65). The new forms of the MB IIA exhibit similarity on both the Syrian and Palestine coasts. However, in which region this material was first encountered is a debated issue. Since the beginning and the development of MB IIA are followed synchronically in these regions, it can be claimed that both areas shared the same cultural process (Tubb, 1983: 49-50). In this transition period, besides the change in major forms such as storage jars, bowls, goblets, mugs and bottles, other types (amphoriskos, teapots and Syrian type goblet) disappeared altogether. This transformation is one of the most important indicators for the end of EB IV. The carinated bowls[5] , chalice, tripod

[4] The existence of the EB IV was recognized by Albright in the excavations of Tell Beit Mirsim.
[5] The distribution of carinated bowls in the Levantine littoral was widespread during the EBA I and II and the correlation between this shape and metallic ware is suggested by R.T. Schaub. *Cf.* Schaub, R.T. 2000 "Terminology and Typology of Carinated Vessels of the Early Bronze Age I-II of

based craters, spouted bowls, several jugs and juglets appear in the beginning of MBA and continue to evolve during the rest of the Bronze Age (Gerstenblith, 1980: 66). Some of these forms are common for both Syro-Cilician ware and Levantine Painted Ware.

Although combing, incision and puncturing exist in the decoration repertoire of the EBA IV phase, these applications were rare in the MB I. Instead, both monochrome and bichrome decoration were applied on jugs, juglets, bowls and storejars. In spite of the variety of decoration types, carelessness in rendering is striking. It seems that the fast wheel was employed, in relatively widespread and broad areas, for the large vessels and cooking pots in addition to service pottery in the MB IIA, in contrast with the former period. The fast wheel can also be thought as the reason for the uniformity of the forms and thus the simplicity of ornamentation (Akkermans & Schwartz, 2003: 291).

The question of the origin of Syro-Cilician Painted Ware is complex. The new painted ceramic type is first seen with the beginning of the MBA in Cilicia, in the southeast of Turkey, and in the Amuq, Northwestern Syria. Tubb advocates that this painted ceramic assemblage derived within itself and that it differs from neighboring regions in terms of its pottery types, certain motifs, understanding of arrangement and design concepts (1983: 55).

Garstang thinks that this pottery tradition occurred as an innovation in Cilicia, since he could not demonstrate a second region where earlier examples were found. The view that the painted pottery of Amuq I and J phases was the ancestor of

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Palestine," in Stager, L.E. et al. (eds.), *The Archaeology of Jordan and Beyond in Honor of James A. Sauer:* 444-465.

Syro-Cilician ware is not convincing (Braidwood & Braidwood, 1960: fig. 317, 342-3). Even so, Tubb insists for the Amuq and Cilician plains as places where the development of this pottery can be traced (Merrillees and Tubb, 1979: 227).

Seton-Williams suggested a correlation between the Syro-Cilician painted ware and the central Anatolia Cappadocian ware which dates from the commencement of the Kültepe/Kaniš-Karum. However, there are three major distinctions between two styles. First of all, the Cappadocian style has a tendency towards bichrome or even polychrome, while the Syro-Cilician ware is monochrome, with the only possible variation of color on a single vessel occurring as the result of firing.[6] Secondly, while both styles primarily favor geometric motifs, decoration on the Syro-Cilician ware is restricted to certain parts of the vessel and does not attempt to fill all the available space, whereas the arrangement of the Cappadocian style motifs seems to show a horror-vacui. Finally, Cappadocian ware generally has an apricot to reddish surface which contributes to the colorfulness of the style, while the Syro-Cilician ware tends to have a light, cream or buff background (Gerstenblith, 1983: 69).

Except for the issue of stylistic forms, theories which place Khabur ware as ancestor of Syro-Cilician ware, and LPW, to be discussed below can not be demonstrated because of chronological problems. Bagh mentions that there are diverse opinions because of the mutual interaction of the painted pottery traditions of the 2nd millennium B.C. Moreover, she underlines that only a few and insecure

[6] Seton-Williams's opinion conflicts with the deliberate bichrome examples of Syro-Cilician ware from Kinet Höyük, Ras Shamra and Tell el Dab 'a. Nevertheless, it is certain that the decoration of Syro-Cilician painted pottery was generally monochrome and bichrome ornamentation was not frequent.

examples were studied and emphasizes that new materials can alter the current interpretations (2001: 234). In the light of the recent stratigraphical evidence, she believes that Khabur and LPW influenced the evolution of Syro-Cilician ware, and that Khabur Ware and Syro-Cilician ware both survived longer than LPW (Bagh, 2001: 234-5).

The appearance of the MB IIA painted pottery repertoire may have depended on urban conditions, which developed by means of trade and intensified agriculture, thus a need for finer luxury and table wares occurred in this society. The shapes of the MBA pottery are different from that of the preceding periods; the changes can be explained by the change in life style (Tubb, 1981: 58).

2.3. Dating

The best stratification displaying the evolution of Syro-Cilician painted pottery can be followed at Tell Atchana/Alalakh. It is possible to see the examples of this ware between level XVI (the end of the 19th century B.C.) and level VII (ca. 1650-1575) (Heinz, 1992: 208). Because of the abundance in number of decorative patterns, a local workshop can be suggested at this site. The characteristic components of the Syro-Cilician decorative repertoire were applied on the major forms such as carinated bowls, deep bowls, and high-footed vessels (*Supra*, 54).

Kinet Höyük is also helpful to date the late phase of Syro-Cilician Painted Ware. Calibrated radiocarbon results of the findspots for its Syro-Cilician ceramic assemblage (the East Terrace MBII Building's two phases) give dates between 1670 cal BC (1.sigma = 1725-1610) for Phase 1; and 1525 cal BC (1.sigma = 1625-1450) for the later Phase 2 (Gates, 2000b: 88-9).

A huge quantity of Syro-Cilician pottery comes from Tarsus, Gözlü Kule in Cilicia. The stratigraphy of the MBA and the LBA, suggested by Goldman, was later altered by D. Slane, using architectural and pottery evidence. According to Slane's analysis, in the A/I Phase dated to the beginning of the MBA, the typical Syro-Cilician forms such as pitchers and bowls with broad rim were found in the context of Room 40. Gerstenblith did not consider these Tarsian bowls to be a part of the Syro-Cilician Painted Pottery corpus; on the contrary, she identified them as an advanced shape of EB Red-Cross Bowls, totally different from this and subsequent levels (1983: 68). However, Slane claims that in spite of the northwestern derivation of these bowls, their very clear correlation to the Syro-Cilician Painted Pottery should not be ignored (1987: 160-1). In her study, the A/II Phase ceramics are represented by one handled cups, pitchers, bowls and jars with pedestal base, from the "cellar unit" dated ca. 1920-1850/1820 BC. The shapes of bowl with high pedestal base, handleless bowl and pitchers were found in A/III architectural level contexts, including the Pithos Room and the Lower Drift Slope, which were contemporary with Kültepe levels II-Ib (Slane, 1987: 222, 472-3). This pottery assemblage is also well represented at Mersin-Yumuktepe in Level XI, dated to the "Cilician Hittite Period" (MBA level = ca. 2000-1500 BC), according to synchronisms based on the existence of characteristic painted sherds of Syro-Cilician Painted Ware (Jean, 2006: 315).

At Tell Mardikh (Ebla), three tombs sealed by the floors of the Western Palace in Area Q present secure contexts for the MBA painted pottery traditions. The hypogeum of the Tomb of the Princess (Q.78.A), which communicates with the

other two tombs, is the most ancient one (1825-1775 BC); a later date is suggested for the hypogea of the Lord of the Goats (Q.78.B and Q.78.C). According to its Egyptian ceremonial mace of Pharaoh Hotepibre Harnejheryotef of the XIII Dynasty, who ruled for a very few years between 1770 and 1760 B.C., Matthiae dates the Tomb of the Lord of the Goats to approximately 1750 B.C. (1989: 303). In Q.38.A, the Tomb of the Princess, together with about sixty vases of the common ware definitely locally made, there were four jugs of Syro-Cilician ware and one shoulder-handled jug of the Levantine Painted Ware, which has a globular body and flat small disc base. The animal figures of the Syro-Cilician jugs resemble examples from Alalakh level X, dated to the end of the 18th century (Heinz, 1992: pls. 65, 73-4, 76; Matthiae, 1989: 310).

At Kilise Tepe, the pottery of Level IVb includes MBA ware which Cilicia shared with the Amuq region. One of the two painted sherds found at Kilise Tepe has a butterfly motif, well known among the Syro-Cilician repertoire, but the fabric is rather thicker than the light clay ware that is standard (Symington, 2007: 326).

The materials found at Tell el-Dab‘a give significant evidence for the chronological sequence of painted pottery cultures of the MBA. A jug with a close resemblance to the Syro-Cilician family was found in an offering pit outside a tomb of the Eastern Town in Area A/II. This pit is placed in the transition period between the MB IIA and MB IIB (1710/1680-1650/1620 BC) (Fuscaldo, 2000: 25; Bietak, 1991: 25).[7] The surface style of the jug is not the burnished finish of LPW, but a smoothed creamy surface and it is ornamented with vertical lines on the shoulder

[7] This period is synchronized with the middle of Dynasty XIII in Egypt.

bordered by horizontal lines and with extra lines on the round handle. Bagh notes that a very close parallel to the jug was found in Tomb II in the south of the tell at Hama, on the Orontes river (Bagh, 2002: 223).

Further evidence for the dating suggested above is supplied by appearances of Syro-Cilician ware outside its main distribution zone. On the Anatolian Plateau, it has been found as an import in Karum IV, III and also II at Kültepe, which is the first phase of the Assyrian colony which must be dated to the first quarter of the 2nd millennium B.C. (Özgüç, 1955: 460). It is important to note that it does not appear in Karum Ib, the second phase of the Assyrian colony.

Generally, this painted pottery can be shown as a standard indicator of the 20th -18th centuries B.C. (MB I/MB IIA periods) for the Amuq-Cilicia regions and the eastern Mediterranean coast. But related types continue into the end of the MB IIB from farther south such as Ras Shamra, Hama and Tell Mardikh and at Alalakh and Kinet, in the "main distribution zone" (Gates, 2000: 85).

2.4. Distribution zone

Seton-Williams, in her Cilician survey report, mentioned: "In the plain itself the ware was distributed among the mounds marking the trade routes. These sites are situated on roads leading to the Cilician Gates on one side, and the Bahçe Pass on the other" (Seton-Williams, 1953: 59).

Mellaart claims that the distribution of Syro-Cilician pottery can be explained by means of the vital position of the Aleppo region for commerce already demonstrated for earlier periods, and emphasized the continued presence of a trade route between the Amuq and the Aleppo region. Tubb also suggests there is clearly

no reason to believe that this route did not exist later, during the Middle Bronze Age (Merrillees and Tubb, 1979: 229).

2.4.1. The Main Distribution Zone

The southeastern part of Anatolia and the northern region of Syria yield a satisfactory amount of Syro-Cilician Painted Pottery and these areas can be identified as the major distribution zones. In Mersin/Yumuktepe, which is situated in the western part of the Cilician Plain, bordered by the Taurus Mountains, the bowls with pedestal base and the forms of the eye-jugs represent the most characteristic features of the ceramic assemblage in levels XI-IX. In Tarsus, on the trade route reaching to Kültepe/Kanis-Karum, the forms of Syro-Cilician pottery and decoration types represent an important proportion of the general ceramic repertoire. The sherds from Kazanlı and Yenice show resemblance with the MBA painted examples of the Cilician sites mentioned above (Seton-Williams, 1953: 59). The other sites, in Cilicia and surrounding distribution zone are Boz, Alapunar, Kabarsa, Misis, Domuztepe, Dikili and Zeytinli (*Supra*, 58).

In the Amuq Plain, the examples of Syro-Cilician painted ware can be seen at Tell Atchana/Alalakh between levels XVI and VII. The evolution of this painted pottery is followed from the outset of the MBA until the first quarter of the 16th century B.C. at this site. The examples belonging to the same tradition, at Tell Judaidah, are dated to the beginning of the 2nd millennium B.C by Braidwood. The late examples of Syro-Cilician painted ware can be also seen at Kinet Höyük. In this site, especially trefoil-spouted “eye” jugs show similarities to the examples at Tarsus and Alalakh. Moreover, the nonappearance of motifs like birds and goats; the

nonexistence of high-footed cups and the occurrence of bichrome decoration can indicate that this style must belong to a late version of Syro-Cilician ware (Gates, 2000: 85). The MBA layers of Gedikli/Karahüyük (level II) show it is a site of the main distribution zone, with forms such as jar, juglet, teapot and dishes painted in various tones of brown on pink or beige surface (Alkım, 1979: 141). The survey work at Tell Rifa'at and neighboring sites,[8] on the Quweıq river, yielded several examples of Syro-Cilician type pottery (Tubb, 1981: 406; Matthers, 1978: 136).

2.4.1. The Secondary Distribution Zone

Tell el Dab 'a/Avaris, located on the Pelusiac branch of the eastern delta of the Nile, represents the southward limit of Syro-Cilician Painted Pottery. Another jug, defined as White Painted Wheel-Made ware, comes from a tomb at Ayia Paraskevi in Cyprus. This vessel must in fact belong to the class of painted pottery from the east Mediterranean coast in the MB IIA (or MB I) (Merrilleess & Tubb, 1979: 229). Nigro mentions that the earliest examples of Syro-Cilician Ware are among the pottery assemblages of Graves VI (5B386) and II (5B485, 5B900) at Hama, in the unpublished multiple tomb of Mourek (8M145). He emphasizes that though the distribution of this ware extends beyond the Hama-Ebla ceramic region, it may be logical to situate a painter workshop in one of these two significant sites, where a complete range of types were found (Nigro, 2002: 223).

Syro-Cilician type pottery was also discovered at coastal sites of Syria such as Tell Sukas and Ras Shamra/Ugarit (Bagh, 2001: 229-231). A distinctive jug, with

[8] Tell Qaramel, Tell el Malek, Tell Chair, Tell Sourane, Tell Jijane, Tell Karmine, Tell Aajar, Tell Kaffine.

the globular body that is typical of a LPW long-necked jug, was found in a tomb at Gibla. Its rim is up-drawn as on a Syro-Cilician pitcher. Below the rim, in the zone where a Syro-Cilician jug would bear an eye, this jug has a larger circle with a cross. This example from Gibla provides a correlation between Syro-Cilician painted pottery and LPW (Supra, 231). Farther south and inland, one can mention Tel Dan which is situated in the northern end of the Hula valley at the foot of Mount Hermon, where the influence of both southern and northern can be tracked. In *Stratum* XI, dated to the early phases of the MB II, was found one rim sherd of a Syro-Cilician bowl decorated with brown stripes. Its profile would be unusual for the Stratum XI bowls, and is better paralleled by specimens from the Amuq/Cilician region (Ilan, 1996:160).

This vessel type also appears, apparently as an import, at other sites in central and southern Anatolia: at Kilise Tepe on the Göksu Valley and at Kültepe/Kaniš-Karum where sherds of such jugs were found in levels IV-II. While such vessels may be considered imports, a juglet type which clearly relates to these Cilician examples but which differs in size (smaller), proportions (the neck is longer), and shape (the body is biconical instead of rounded) may perhaps be a local product in imitation of the Cilician imports (Gerstenblith, 1983: 65). Except for Kültepe/Kaniš-Karum, another *karum,* which has Syro-Cilician painted examples is Acemhöyük (*Burušhattum* ?). From level IV, a fragment of a Syro- Cilician footed cup with bowties[9] was excavated in a monumental service building.[10] This example

[9] This cup would belong to the early phase of Syro-Cilician type because of the *bowtie* motif.
[10] This information was presented by Acemhöyük excavation director, Aliye Öztan at the 30th International Symposium of Excavations, Surveys and Archaeometry May 2008.

is also significant to establish cultural interaction between the Cilicia and *karu*-settlements.

2.5. Fabric

The hard paste of these vessels ranges from pinkish-red, buff to brown, well levigated, usually wet-smoothed or covered with a fine unburnished cream buff or light brown slip (Heinz, 1993: 54). Although Seton Williams claims that these vessels are usually handmade (1953: 58), there are also wheel-made examples (Gerstenblith, 1983: 64). The later examples, as at Kinet Höyük, are all wheelmade (Gates, 2000b: 96).

2.6. Vessel Types

2.6.1. Open Forms

The repertoire of decorated vessels is not large. Open forms include deep or shallow carinated bowls at sites such as Mersin XI and Alalakh XII. Although this shape occurs throughout Alalakh levels XVI-VIII, the painted examples may be concentrated in level XII (Heinz, 1993: 57), the Amuq L phase in the Cilician plain and at Qatna. This type also occurs at Kültepe-Karum II where it is considered as a Cilician import (Özgüç, 1950: 199). The distribution of this type to the south is limited but carinated bowls have also been found in northern Mesopotamia. Other characteristic open shapes of Syro-Cilician painted ware are footed bowls (chalice or goblet on a short foot) and craters (Bagh, 2001: 222). In addition to these, the cups and craters appear as an apparently rare form in the Cilician sites.

2.6.2. Closed Forms

The only common type of closed vessel is the jug with a trefoil or bifoil mouth. There are two kinds of jugs: one decorated in cross hatchings resembles the Khabur ware in decoration, though not in shape (Seton-Williams, 1953: 58); the other more distinctive type of jug, is referred to as an "eye jug" because of two eyes painted on its spout. A number of eye-jugs can be seen at Tarsus, Mersin, Kinet, Alalakh, in Amuq L sites, and at Ugarit, Qatna, and Tell Rifa 'at. This vessel type also appears at Kültepe where sherds of such jugs were found and considered imports in level IV, III and II. (Özgüç, 2005: 121). The import from Ayia Paraskevi is very significant in terms of showing the relationship between Cyprus and the mainland (Merrillees & Tubb, 1979: 226).[11] Additional jug or juglet types should be considered as regional variations; these jugs have a round body, long, cylindrical neck, and a flat disc or low ring base. Examples for this type were found at Ugarit, Tarsus, Mersin, Qatna, Hama, Aphek and Tell Mardikh (Gerstenblith, 1983: 65). At Tell Mardikh (Ebla), the jugs in Syro-Cilician painted ware tradition have metope-like motifs including schematic figures of goats. These jugs show a resemblance with the painting style of examples at Alalakh (Matthiae, 1980: 14-5). The stepped-rim juglets including collarette motif are almost as characteristic as the "eye" jugs. This rim type can be considered an indicator for the end of the Middle Bronze Age I period. The stepped-rim juglets, in general, have more ovoid piriform-shaped bodies and either button bases or ring bases (Gerstenblith, 1983: 66). Interestingly, a two

[11] Merrillees and Tubb mention that frequently, the trefoil spout is decorated with painted eyes and a horizontal line applied to the represents a mouth. The Ayia Paraskevi jug is broken off at the top and although there are no traces of eyes there is the remnant of the line indicating the mouth.

handled pilgrim-flask with characteristic tassel motif of Syro-Cilician type and, the concentric circles of Levantine Painted Ware, was found at Oylum Höyük. It resembles imported vessels of Syrian origin from Kültepe-Kaniš level II (Emre, 1995: 173). This form will be evaluated in chapter 7.2.2: The Closed Forms of Oylum Höyük.

Lastly, spouted jars or "teapots" with a basket or loop handle, as a specialized form together with craters and rare amphora groups may be added to the closed forms of the Syro-Cilician ceramic assemblage (Tubb, 1981: 403).

2.7. Decoration

The ornamentation of Syro-Cilician painted ware is essentially a simple geometric design. Decoration is limited to below the rim, the upper part of the body, the shoulder or around the waist. The paint is reddish-brown, through dark brown to black and tends to "crackle" (Supra, 403-6). Lustrous paint on the smaller vessels and infrequently dull paint on the larger were used (Seton-Williams, 1953: 58). Usually only one color of paint is applied to vessels but there are occasional cases of bichrome decoration. The most distinguishing feature of the Syro-Cilician ware is the style of its painted decoration. It is characterized by the use of friezes, delimited by horizontal bands and, divided into metopes by simple geometric motifs (Tubb, 1981: 403).

2.7.1. Geometric Motifs

The painted decoration, typified by one or two horizontal bands, is divided into metopes by vertical lines. This organization creates a form of ladder. The simple geometric motifs, placed between the borders of bands, include the dotted rosette, criss-cross band, oblique lines and chevrons (Bagh, 2001: 220). A very common and typical component utilized in the ornamentation of the pitchers and the tea-pots, also occasionally seen in the bowl shapes, is the "hour-glass", "butterfly" or bow-tie, created by the two opposing triangles, in horizontal plane, by dotting or by filling solidly or formed by dividing the 'metope' into four triangles along the diagonals. This motif can be seen at Tarsus, Mersin, Tell Qaramel (in the Aleppo region) and at Kültepe and Acemhöyük as imported material (Tubb, 1981: 404). This motif occurs at Tell Kaffine (Supra) and at Alalakh (Heinz, 1993: 57-9). The upper part of Syro-Cilician ware, including a continuous frieze of vertical lines, cross-hatched, triangles, etc. is generally left non-metopic on the other hand, the lower frieze is used for more elaborate bands regularly divided by "butterfly triangles" motifs. The zig zag, simple crosses, butterfly-triangles and hourglasses, in the motif repertoire of Syro-Cilician, resemble to some degree the decorative motifs of Khabur ware.

2.7.2. Eye Motifs

The most distinguishing motif of Syro-Cilician painted ware is the "Eye" or "Hawk-eye" motif on the spout of pitchers (Seton-William, 1953: 58). Frequently, there are also lines painted above the eye and below, all of which increase the anthropomorphic aspect of the vessel. In general, the eye is a small circle with a dot

in the middle. It was painted below the rim of the bifoil or trefoil spout rim on both sides, often with a line to mark the base of the head. Garstang presumed that this motif had a Syrian basis and would have arrived in Cilicia when the Assyrians went through this region on their way to Kültepe via the Cilician Gates, except that we know the Assyrians went up the Euphrates; and didn't come into Cilicia, nor did they use the Cilician Gates (Jean, 2006: 315; Garstang, 1953: 210).

2.7.3. Miscellaneous Motifs and Figures

The ornamentation of the jugs has a tendency to be more naturalistic: elaborate elements, such as goats, water-birds and representations of vegetation, are set in the metopes. As well as the "eye motifs", another characteristic component of the decoration in the Syro-Cilician painted ware assemblage is a "tassel" below the handle. In certain sites like Ras Shamra, this motif can be seen with "eye" motifs together (Bagh, 2001: 226-7). Finally, ticks on the rim and the handle are other additional designs to typify the decorative components of the Syro-Cilician pottery tradition.

CHAPTER 3

KHABUR WARE

Although Khabur ware is regarded as reflecting a social unit including groups of people closely related in space (Oguchi, 1997: 195), its origin and distribution are extremely complex.

3.1. The Naming of the Khabur Ware

The term “Khabur” ware was first used by Mallowan for large storage jars, found in the Khabur valley, and decorated with monochrome dull painted horizontal bands and geometric motifs (Mallowan, 1937: 103-4). This term was based entirely on the Chagar Bazar ceramic assemblage and in naming this pottery Khabur ware, Mallowan did not intend to imply that the ware was invented in this region. Under the heading of Khabur ware, Mallowan evaluated all contemporary forms, a part of which had painted decoration. In his comprehensive taxonomy, Khabur ware was separated into two sub-groups as early and late, in terms of stratigraphic and stylistic features (Mallowan, 1936: 37, 47). Apart from the classification by Mallowan, other terms have been offered for defining the later phase including the terms jüngere

(younger) Khabur ware by Hrouda in 1957, the "transitional Khabur-Mitannian" ware by Kantor in 1958, the "late Khabur/early Nuzi" pottery by Oates in 1972, and the "younger" Khabur ware by Stein in 1984 (Oguchi, 1997: 196).

3.2. Origin

As a result of the sudden emergence of the Khabur ware in northern Mesopotamia and its replacement of the local burnished pottery tradition, the origins of this painted ware were looked for in the neighbouring regions, namely the painted ware ceramic assemblages of Iran in the east and Syria in the west (Stein, 1984: 25). Four different views have been suggested for the origin of the Khabur ware. These are northwestern Iranian origins, north Syrian origins, local northern Mesopotamian origins, and eastern Anatolia.

Mallowan was among the archaeologists who advocated west Iranian origins. He also took into consideration the uninterrupted painted pottery culture in that region (Mallowan, 1937: 103).[12] There are resemblances between Giyan II pottery (ca. 1800-1400 BC) and Khabur ware of northern Mesopotamia in terms of horizontal bands arrangements, places of decoration on the neck and shoulder of the vessels, bowties, bird figures and various triangle designs. T. Cuyler Young, the excavator of Godin Tepe, suggested that the Giyan II ceramics found in the upper levels of Godin III may prove to be a foreign element, and that there would be a certain relationship between Giyan II and Khabur wares (Young, 1969: 290; Oguchi, 2001: 73). But dissimilarities in the forms, the variety of the motifs, repertoire,

[12] He regarded Giyan III painted ware (ca. 2500-1800 BC), originating in Giyan IV, as its ancestor. However, the chronology of Giyan itself was extremely problematical.

complexity of the figures and higher quality in paint of the Giyan II ware weaken this view (Stein, 1984: 25-6). Another suggestion argues that this pottery is not different from the previously occurring Giyan III and IV ware and includes features which are exotic also for Iran (Stein, 1984: 26). Moreover, the similarities between Dinkha Tepe and Hasanlu VI painted ceramics with Khabur painted ware, do not supply persuasive evidence for defining these sites as centers of origin. C. Hamlin (= Kramer), in her PhD dissertation based on Dinkha Tepe pottery, demonstrates close parallels with Khabur ware (Hamlin, 1971: 301). Furthermore, the valley of Ushnu-Solduz, which hosts sites such as Dinkha Tepe, Hasanlu, Tepe Gondavelah, Kulera Tepe, Mohammad Shah Tepe, and Gird-i Khusrau, creates the eastern boundary of Khabur ware (Oguchi, 1998: 122).[13]

Secondly, the western origin was suggested by Ann Perkins (1954: 50) and Edith Porada (1965: 172). The pottery mentioned as the ancestry of Khabur ware is Syro-Cilician painted pottery. Gerstenblith also claims an identical view to Mallowan, and places the origin of Khabur ware in Syria, which is another region representing an unbroken painted pottery tradition. In spite of the changes that this region underwent in the transition from the Early Bronze Age to the Middle Bronze Age, some decoration elements show continuity. Resemblances between the geometric motifs and use of the wheel both in the Khabur ware and the Syro-Cilician painted ware can also lead to the result that these two are, actually, the same style. She claimed that the Levant and Cilicia were the originating places of this style which developed a new technique eventually displaying some relationship to the

[13] Oguchi presents this region for the secondary distribution area of the Khabur ware.

Late Bronze Age style of northern Syria and Cilicia. In addition to these, some representative motifs and forms for the Levantine and Khabur ware should be evaluated separately from the whole north Mesopotamian and northwest Iranian ceramic assemblage, although related pottery may appear in these areas (Gerstenblith, 1983: 63). Against Gerstenblith's view, though there are parallel figures in two pottery groups, there are significant differences in shapes, such as the vast number of storage jars, pottery without handles in the Khabur ware assemblage, and the preference for carinated bowls and pinched rim juglets in the Syro-Cilician repertoire (*Supra*). Besides the distinctions in the vessel shapes, dissimilarities in the design patterns indicate that the Khabur ware tradition does not emerge from the west (Stein, 1984: 26). Stratigraphic evidence has also been used to try to prove that Khabur ware is a different style from Syro-Cilician ware. For instance, while Syro-Cilician painted ware is encountered only in the IV-III-II levels of Kültepe-Karum, a Khabur ware vessel was found in Karum Ib. From this point of view, the Syro-Cilician ware must belong to a date earlier than Khabur ware (*Supra,* 24). However, this evidence may in fact reinforce their common origin rather than weaken it. This suggestion, proposed by Gerstenblith, is one I agree with.

Except for these, and based on the parallelism in the form and figures of Khabur ware, with the coarse and geometrically designed local pottery of the Sargon and Ur III periods, Hrouda argues that Khabur ware certainly developed as a local culture in northern Mesopotamia: a combination of incised and painted decorations appeared abruptly in this area in the beginning of the Middle Bronze I period (Hrouda, 1989: 208).

The last and most recent discussed origin is the painted pottery that appears in the Malatya-Elazığ region in the 3rd millennium BC (probably EBIII period). This pottery assemblage may be called "Malatya-Elazığ painted pottery" or "Painted Malatya-Elazığ ware" and this group spreads at the western border of the "Early Trans-Caucasian Cultural Zone" (Oguchi, 2001: 79-80). This kind of pottery, painted mostly in brownish black or rarely in black, includes globular jars and inverted-rim bowls in shape, decorated with chevrons between broad bands. Malatya-Elazığ painted pottery, found in the Aşvan valley, consists of some geometric designs such as triangles filled with oblique lines and hatched triangles. A row of hatched triangles is a decorative component of Khabur ware also. In spite of some specific individual elements, it is hard to claim that there is a generic connection between this EB III painted pottery from Malatya-Elazığ region and Khabur painted ware.

3.3. Dating

The first dating of early Khabur ware was made by Mallowan because of tablets found in the earliest phase of Chagar Bazar, in context with Khabur ware.[14] The tablets, a majority of which represent Iasmah-Adad (son of Šamši Adad I) as the sovereign of the region, date to the Old Assyrian Period. Khabur ware can thus be dated to the reign of Šamši-Adad I (Kozbe, 1993: 62).

Much of the Khabur ware was found in graves dug into the floor of Level I. Mallowan, using middle chronology, dated the pottery at ca. 1800 B.C. but he

[14] Mallowan divides the early phase of Chagar Bazar into five sub-phases, from A to E.

thought that the Khabur pottery related to the tablets was not the earliest known occurrence of that pottery assemblage (Mallowan, 1947: 82-3).

Gerstenblith claimed that Mallowan's date of 1800 B.C. is open to question. First, she describes the tablets resting on sherds which were probably used as trays in Room 106 at Chagar Bazar. Some of these sherds with painted red stripes belonged to the early Habur ware and were certainly the remainders of formerly used and broken vessels, thus implying that this ware must date at least one pot generation, or approximately one century earlier. The second question deals with the tombs since they may have been cut through the contemporary floor level. Mallowan states that the tombs that first yielded Khabur jars were located beneath the foundations of level I. It does not seem reasonable that the tombs were tunneled in under present wall foundations, since this practice would weaken the structure. Thus, it is possible to suggest that these tombs are earlier in date than the earliest structures of level I, and also Šamši-Adad.[15] The question of the date of these tombs and the potential of a gap at other sites of Mesopotamia for the beginning of the 2nd millennium B.C. remains unanswered (Gerstenblith, 1983: 62).

In Hamlin's comprehensive PhD dissertation, radiocarbon dates taken from Dinkha Tepe give years between ca. 2000-1600 B.C. for the Khabur ware ceramic tradition (Hamlin, 1971: 303), too long a span to resolve the chronological issue.

In the tombs of Kültepe-Karum Ib two jars, one of them decorated with horizontal bands, and the other ornamented with dark painted bands, were found

[15] Moreover, in the Keramikkomplex 6, at Tell Bia/Tuttul, were found a complete Khabur jar, a Khabur shoulder fragment and 2 miscellenous sherds, possibly also Khabur ware. This context is also dated to the time before Šamši-Adad I, and according to Einwag, the excavator of Tuttul, it is proof that Khabur ware appears earlier than Šamši-Adad I (Einwag, 1998: 137).

related to the tablets of limmus belonging to Šamši- Adad I. The nonexistence of the Khabur ware in the Karum II level creates a terminus post quem for this tradition (Mellink, 1965: 120). Hamlin also claims that because of the absence of the Khabur ware this tradition can not be dated before the reign of Puzur-Assur II.[16] Thus the sovereignty of Puzur-Assur II provides an "Upper" date for the Khabur ware ceramic assemblage and this date must belong to after 1900 B.C. (Hamlin, 1971: 253).

In the recent article by Oguchi, the Khabur ware sequence was divided into four periods. This division can be made on the basis of evidence from especially Area C of Tell Jigan and supplementary evidence from Areas A and B of the same site, and from Tell Der Hall, Tell Finsa, Tell Jessary and Tell Thuwaij.[17] This area in the upper Tigris may have been situated in a district mentioned as Nurrugum (Oates, 1968: 31) in the Mari texts and in other texts from Nineveh and Tell Shemshara (Oguchi, 1997: 196).

According to Oguchi's periodization, the earliest period, Khabur Ware Period I, has characteristic types, dated according to findings based on the materials from the sites of Tell Jigan as well as Tell al-Rimah and Tell Taya in the Tell 'Afar region which yielded supporting evidence. This evidence dates the earliest phase (ca. 1900 B.C.) to before the reign of Šamši-Adad I (1808-1776 B.C.),[18] whose reign is

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[16] Karum II is dated to years between ca. 2000-1900 B.C. by Tahsin Özgüç on basis of the list of limmu, from the reigns of Erisum I to Puzur-Assur II.

[17] These sites are in the area of the Saddam Dam Salvage Project in Iraq on the upper Tigris (Mosul area) and excavated under the direction of Professor H. Fugi by the Japanese Archaeological Expedition.

[18] For the reign of Šamši-Adad I, on the one hand Klaas Veenhof, in his article titled "Old Assyrian Chronology" (2000) suggests this date based on the Middle Chronology of Mesopotamia; on the other hand Gasche et al. give 1719- 1688 based on the Low Chronology in their monograph

related with the second phase of Khabur ware. The second phase is assessed as the main phase during which the tradition of Khabur ware reached the climax of its fashion. This phase is almost certainly dated from its beginning to its end thanks to epigraphic evidence. The third (ca.1550 B.C.) and fourth (ca. 1400 B.C.) phases constitute the period in which new types and styles were introduced. Although a tendency appeared in late phase pottery towards drinking vessels such as cups, goblets and beakers, the continuity of the production of jars, pots and bowls remained unbroken (supra).

In order to date the end of the Khabur ware, not enough evidence has yet been found. Nonetheless, Nuzi ware, which overlapped with Khabur ware at sites such as Chagar Bazar (IE), Tell Brak (II), Tell Billa (III), and Nuzi (II), may be the best component for the dating (Kozbe, 1993: 63). The lower date of Khabur ware has been problematical until recently, especially for the issue of a later variety of Khabur ware. However, D. Oates's new excavations at Tell Brak have now provided some help to resolve the chronological problems on Khabur ware and Nuzi ware (Oguchi, 1997: 198-9). At Tell Brak were excavated the Mitanni palace in which there were two main phases of occupation, the Mitanni temple and a sequence of Mitanni houses which display parallelism in terms of chronology to the palace's phases 1-2. A tablet referring to the king Artaššumara and bearing the impression of the earlier Mitanni king Šauštatar's seal was found in phase 2 of the Mitanni palace, which contained Nuzi ware and lacked "late" Khabur ware. This evidence provides a

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"Dating the Fall of Babylon: A Reappraisal of Second-Millennium Chronology" (1998). It seems necessary to cite the Middle Chronology and the Low Chronology together since there is a huge discrepancy between the dates suggested by these two dating systems.

terminus ante quem for the phase 1 occupation of the Mitanni palace. By the epigraphic evidence, the brief reign of Artaššumara can be dated to the first quarter of the 14th century B.C. Therefore, D. Oates and J. Oates suggest a date in the 15th century B.C. for the lower limit of phase 1 of the Mitanni palace. In conclusion, the disappearance of Khabur ware in the Mitanni palace phase 2 can be acknowledged as a terminus ante quem for the lower date of the Khabur ware (Oguchi, 1997: 199).

3.4. Distribution Zones

Because of the lack of survey and insufficient reports, the whole of the distribution area of the Khabur ware has not yet been established (Stein, 1984: 23). This is a problem which could be resolved with supplementary surface survey and excavation in the area north of the modern Syrian-Turkish border, to the east of Euphrates. A regional division, like the one that Oguchi did, may be useful to comprehend both main and peripheral distribution zones (Oguchi, 1997: 206-8).

3.4.1. The Main Distribution Zone

This zone, yielding vast amounts of Khabur ware, includes areas west and east of the Tigris river. The west areas are: a) the upper Khabur basin; and b) the northeastern Jazira covering i) the area extending from the northern hills of Tell ‘Afar northwards and northeastwards to the Tigris; ii) the plain south of Jebel Sinjar and Tell ‘Afar; and iii) the corridor linking the ‘Afar plain with the river valley north of Assur. The east areas are: c) the area east of the Tigris upstream of Nineveh; and d) the southwest part of the Makhmur plain bordered to the north by the Greater Zab

river, the east by Jebel Qara Choq, and the south by the Lesser Zab river (Oguchi, 1997: 206).

The west boundary of the distribution zone lies certainly at the site of Tell Fakhariyah on the outskirts of Ras al-'Ain; but the distribution does not reach to the upper Khabur River except at Tell Fakhariyah, because no Khabur ware occurs along the upper Khabur downstream of the site. The northern boundary of the zone is defined by the arching line formed by sites along the Syrian-Turkish border and sites of the Eski Mosul Dam Salvage Project area. In the east, the main distribution is not beyond Jebel Bashiqa lying west of Jebel Maqlub; Tell Billa is situated at the foot of Jebel Bashiqa. South of the area around Nineveh, Middle Bronze sites are lacking (Oguchi, 1997: 206). In the main distribution zone of northern Iraq, there are many sites such as Assur (modern Qalat Shergat), Tell Billa, Tepe Gawra; in the Saddam (Eski Mosul) Dam salvage project area, in the north Jazira region; in the upper Khabur basin of northeast Syria at Tell Leilan, Tell Brak, Chagar Bazar, Tell Fakhariyah; and in the uppermost Khabur basin of Turkey, at Girnevaz Höyük (Oguchi, 1997: 212-3).

3.4.2. The Secondary Distribution Zone

In regions outside the main distribution zone, the occurrence of Khabur ware in small numbers and in isolation indicates a link between manufacturing region and the secondary distribution areas (Oguchi, 1997: 208).[19] The sites in which little Khabur ware was found or which yielded Khabur ware slightly in quantity are

[19] We should except Dinkha Tepe, since the abundance of Khabur ware at this site in contrast with its scarcity at Nuzi, Mari and Kültepe, suggests that these sites lay outside the culture area which may be correlated with Khabur ware.

distributed peripherally outside the main distribution zone. According to Hamlin, this gives helpful historical and epigraphic evidence for the mechanisms of trade which might be directly related to the movements of ceramics. It is possible that Khabur ware can be connected to texts found at sites in the Assyrian commercial network such as Mari, Kültepe, Chagar Bazar and Tell Rimah. Its distribution correlates with the extension of the Assyrian bureaucracy and commerce. In addition to the bureaucratic targets, the distribution of Khabur ware may correspond to the area of greatest trading and travel activity between Anatolia and Assyria in the Cappadocian trade network. In addition to the different kinds of trade, the movement of administrative officials and their domestic goods, the movement of military personnel, dynastic marriages, and the ordinary seasonal movements of semi-nomadic populations may also explain the distribution of the Khabur ceramic assemblage (Hamlin, 1971: 305-6, 9). By using Hamlin's hypothesis, Oguchi interprets reasons for the occurrence of Khabur ware in peripheral regions. In the case of Kültepe, Assyrian merchants occasionally carried with them small Khabur ware vessels with symbolic meanings when they moved from Assur to Kaniš. Therefore, limited Khabur wares may occur only as grave goods symbolizing possession which the deceased had in his/her lifetime. At the same time, if we think of Khabur ware as an import material, it can be supposed that Assyrians, inhabitants in the trading outposts, brought Khabur ware not only as pottery with symbolic meanings but also for practical household goods (Oguchi, 1997: 208). In general, economic, social and political factors caused the distribution of the Khabur ware ceramic assemblage to secondary sites such as Nuzi, Tell Basmusian in the Rania

plain as well as the Ushnu-Solduz valley's sites of Dinkha Tepe, Hasanlu, Mari on the west bank of the middle Euphrates river, the middle and upper Balikh valleys, Tell Mardikh in inland northwest Syria, Alalakh in the Amuq plain, the Islahiye-Gaziantep-Nizip region, and Lidar Höyük and İmikuşağı on the east bank of the upper Euphrates river (supra, 208).

3.5. Fabric

The fabric of Khabur ceramics range from coarse buff or greenish to a finer creamy or pinkish variant that is also with a better finish (Bagh, 2001: 220). Although the clay fabric may vary, it consists of wheel-made pottery at least in the Khabur region itself (Gerstenblith, 1983:59). The earlier group of the Khabur ware, especially storage-jars, can be characterized by the coarse-walled pottery, while late vessels are thin-walled (Stein, 1984: 22). Generally, the surfaces of these vessels were smoothed (Bagh, 2001: 222).

3.6. Vessel Types

3.6.1. Open Forms

Vessel types which are now identified as occurring in this ware include open and carinated bowls and various types of beakers and goblets (Kantor, 1958: 22).

3.6.2. Closed Forms

Khabur ware was described by Mallowan as including "largely vases intended to carry liquids" that is store-jars with wide mouth, high neck, a more or less globular body, and flat base (Mallowan, 1937, 102-4). Gerstenblith suggests that

the store-jars, approximately 30cm. in height, in particular, may have been used in the export of such liquids as wine and olive oil from the Levant to Mesopotamia probably by means of animals of burden carrying baskets or sacks, as written in Mesopotamian texts; this was the mechanism by which the vessel type was introduced into that region (1983: 64). This suggestion may be problematic in terms of the origin of these shapes; since this type of vessel seems to stem from the Khabur valley. In addition to the shapes of the Khabur ware, the best-known form is a short-necked globular jar with everted rim (Hamlin, 1971: 312). We can see that Khabur ware had not much variety in terms of their forms and the potters had a conservative approach (Kozbe, 1993: 8).

3.7. Decoration

In general, Khabur ware had monochrome painted decoration ranging from matt red, brownish and black to their dull tones (Bagh, 2001: 220). A small amount of bichrome examples can be seen at some sites such as Tell Billa (Speiser, 1933: 254, 7). The painted decoration is on the upper part of the vessel and shoulder or occasionally on the entire body; sometimes also ticks were applied on the rim in sets. The lower part of the jars was left undecorated.

3.7.1. Decoration Types

The arrangement of paint decoration and the repertoire of the designs show variations from region to region. Decorations seem a fashion modified from region to region according to native tastes (Stein, 1984: 22-3).

3.7.1.1. Geometric Designs

The triangles (sometimes with crosshatching) and criss-crosses characterize the majority of the Khabur ware motifs. Dots between the hatched triangles were distinctive motifs for the early phase of the Khabur ware. In addition to these, criss-cross bands of this tradition can be seen as a common feature both in the Syro-Cilician ware and the Levantine painted ware ceramic assemblages. Among other simple geometric motifs are dotted circles or "wheels", zig zags, short strokes on the rim, dots, diagonal lines, lattices, etc. At some sites, such as Tell Billa, a few naturalistic motifs such as trees or silhouetted quadruped animals and birds can be seen (Speiser, 1933: 256).

CHAPTER 4

LEVANTINE PAINTED WARE

4.1. The Naming of Levantine Painted Ware

Ruth Amiran first made use of the term of MB IIA [MB I] Palestine Pottery to describe this distinctive pottery type found in the south Levant throughout the Middle Bronze Age. More recently, Tine Bagh preferred the more neutral term "MB IIA Painted Pottery". Lastly, she also decided that a more correct term is Levantine Painted Ware for the naming of the Levantine pottery tradition. The term Levantine Painted Ware, as first defined by Tubb, also has been commonly accepted up to the present (Tubb, 1983:52). The collection of Levantine painted ware from Tell el-Dab'a is the core of a thesis by Tine Bagh (Bagh, 2001: 219).[20]

[20] In Bagh's Ph.D dissertation, named "The Beginning of the Middle Bronze Age in Egypt and the Levant", LPW and related painted pottery styles were chronologically studied. Her results have been published as articles (Bagh, 2001, 2002).

4.2. Origin

Levantine Painted Ware is one of the most prominent ceramic types of the beginning of the MBA. Especially, the early and middle phases of the MBA are characterized by this painted ceramic group in Levant (Warburton, 2000: 48).

Ruth Amiran made a correlation, based on the evidence from Byblos, between Palestine MB IIA pottery and the ceramics of the 12th and 13th Dynasties in Egypt (Amiran, 1969: 90). She put forward also that MB IIA Palestine pottery and Khabur ware show affinities, but she noted that Khabur examples are handleless, and different in their shapes (*Supra*, 123). Moreover, the characteristic vessels of the MB IIA Palestine pottery are noticeably similar to the examples produced at Chagar Bazar level I. Amiran also claimed that typical goblets of the MB II developed from Khabur goblets. However, she accepted that when the decorated Palestinian jugs are compared with the decorated jars from the Khabur, dissimilarities in shapes can easily be recognized. In terms of decoration, two elements, both characteristics of Khabur ware, are found on the examples from Byblos, Qatna and Palestine (Ras el-Ain and Megiddo): simple painted bands around the vessel body, or a more complex pattern including bands of painted triangles or rhomboids around the upper part of the vessel.

Another option for the ancestor of Levantine Painted Ware is Syro-Cilician Painted Pottery. Gerstenblith evaluated the formal and decorative components of both groups together (Gerstenblith, 1983: 64-70). She claimed that dipper juglets of Levantine type are smaller than the Syro-Cilician jugs and have a tendency to develop from a flat base into a pointed base by the end of the MB I period.

Therefore, these dipper juglets were local products which show a close relationship to northern Syria in terms of their pinched rims and painted decorations. Although there is no clear suggestion, we can consider a Syrian influence on the southern Levantine repertoire of ceramic forms.

However, there are certain stylistic and chronological objections to this view. According to Tubb, during the MB IIA period in Palestine and Syria, there exist two separate ceramic traditions according to vessel forms, characteristic motifs, and arrangement and concept of design. These painted groups are contemporary, and geographically overlapped in a limited area: in the Orontes valley of central Syria, and in Egypt. Nevertheless, Tubb claimed that a connection between the painted pottery of Palestine and that of central inland Syria has not yet been demonstrated (Tubb, 1983: 55). He also suggested that the painted wares of these areas are locally derivative, and supported his idea with the absence of characteristic Palestinian MB IIA forms (dipper and piriform juglets, bilobate mouthed pitchers and deep angular carinated bowls) from the main distribution zone defined for Levantine Painted Ware. Imports are rare exceptions. Jonathan Tubb advocated that the similarities between Levantine Painted Ware and Khabur Ware are random; and that Amiran's comparison is not convincing, because of the exclusivity of special Levantine motifs, decorative components and shapes: concentric circles, spirals, and collerettes, and the use of bichrome decoration, all absent from Khabur painted ware. Although hatched triangles do occur on Levantine painted pitchers as decorative elements, they are carelessly rendered on the handleless jars of this group, which may be closest to the jars of Khabur Ware.

Due to chronological issues, it is hard to consider Khabur Ware as the ancestor of Levantine Painted Ware or Syro-Cilician Painted Pottery. For instance, Syro-Cilician painted ware appears in Kültepe Kanis-Karum levels IV-II, but Khabur ware is only seen in level Ib. In addition to this site, at Tell Atchana, Syro-Cilician painted pottery shows continuity from levels XVII to VII; however, the earliest examples of Khabur ware occurred in level X. In addition, Manfred Bietak dated Levantine Painted Ware before the Syro-Cilician painted examples according to the stratigraphic sequence of Tell el-Dab‘a (Bietak, 1984: 478-9). Unfortunately, there are very few sites where Khabur ware coincides with Syro-Cilician ware and none of them overlaps with the Levantine group (Bagh, 2002: 234).

According to David Ilan and the results of Tel Dan, Tubb’s view must be reevaluated: the connection between the Khabur region and the southern Levant might be questionable, but the affinity between these types is important, and not fortuitous (Ilan, 1996: 169). According to written documents from Mari, the northern location of Dan and Hazor connected through commerce wtith Syria in the MB period. To support such contacts, the general shape and fabric of globular necked bowls from Tel Dan strata XII-X (MB I early – MB II late) find good parallels in Syria and apparently share a close origin, or direct association with Khabur painted ware.

Levantine Painted Ware from Ezbet Rushdi at Tell el-Dab‘a can best be compared to jugs from the sites of Egypt and examples from Byblos. The date of the Byblos jugs has not been identified but these samples can be thought as the

continuity of the tradition of the preceding EBA period, indicating a very early development at Byblos for the Levantine Painted Ware.

Lorenzo Nigro also suggests that Levantine Painted Ware is, to some extent, the coastal-Palestinian luxury counterpart of North Syro-Cilician Painted Ware for inland Syria, and Khabur ware for Upper Mesopotamia (Nigro, 2002: 314).

This issue has been argued repeatedly and some confusion appeared about its origin. Among the different suggestions the most logical one is that Levantine Painted Ware and Khabur Ware developed at about same time; probably from the preceding Early Bronze traditions and both of them influenced on the progress of Syro-Cilician Painted Ware.

4.3. Dating

The earliest examples of MBA pottery were unearthed from the Middle Kingdom Temple Area of Ezbet Rushdi at Tell el-Dab‘a and dated between ca.+1950 – 1900 BC by means of stratigraphic contexts. The stratigraphical distribution shows that the first samples occur in str. e/3; from strata e - d/2, examples with the linear decoration increase. In these early strata below the temple (strata e - d), the jugs tend to be more globular in shape. Later (stratum d/1), the type becomes slender probably with a pointed base; a close parallel without paint, but with a combed lower part is found with it. The latest specimen may belong to the Hyksos period, str. a, but the context was mixed with earlier material. It could also be from str. b-c, and at the end of the 12th Dynasty (Bagh, 2002: 93-6).

At Sidon, the burials dated to the MBA, are divided into 5 phases. Phases 1-3 cover MB IIA [MB I], phase 4 the transition to MB IIB [MB IIA] and phase 5 the

MB IIB/C [MB IIB]. Some of these tombs contained LPW, primarily those belonging to the first phase, while two examples of LPW appeared in a tomb ascribed to phase 2 and two painted juglets, also related to LPW, were found in a multiple and possibly re-used tomb of phase 5. Two LPW fragments were found outside of tomb contexts (Bagh, 2004: 40).

Another site which gives a stratigraphic sequence of MBA pottery, is Tel Dan. LPW appears from the very beginning of the MB sequence at Tel Dan, achieving higher technical standards by the later phases of stratum XII (MB I late). By MB II (*Strata* XI-X), it was scarce and probably limited to (a) juglets from mortuary context, some of which were possibly heirlooms, and (b) hybrids of later Monochrome Painted Creamy Ware[21] forms and LPW colours and motifs. The bichrome pottery of MB III Stratum IX is apparently confined to juglets in mortuary contexts (Ilan, 1996: 168).

In the sites of Tel Dan and Tell el-Dab‘a, Levantine Painted Ware is dated to earlier contexts than the places including Syro-Cilician painted ware; but Levantine Painted Ware does not remain in use longer than Khabur or Syro-Cilician painted wares (Bagh, 2001: 234-5).

4.4. Distribution Zones

LPW has been generally accepted as a local ceramic tradition in the southern and coastal Levant.

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[21] Monochrome Painted Cream Ware (MPCW), which appears at Tel Dan in stratum XI as a new and separate type, is a well-smoothened white (or rarely pink), well-fired ware, that infrequently includes inclusions. This group generally consists of globular or slightly carinated necked bowls, jugs and juglets. Although the majority of them are painted with single pigments ranging from reddish-brown to black, some vessels are not decorated (Ilan, 1996: 162).

4.4.1. Main Distribution Zone

The Lebanese coastal region has long been considered the core area of LPW on the basis of finds from tombs at, especially, Lébé'a, Ruweisé and Majdalouna in the Sidon area, and Sin el-Fil and the Kharji tombs in Beirut (Bagh, 2004: 40). Recent excavations of the College Site at Sidon have brought to light a number of MBA tombs, which have been grouped into 5 preliminary phases. Some of these tombs contained LPW, mainly those belonging to the first phase (Supra, 40-1).

These wares were first substantially recognized and documented by the finds from the stone-built tombs at Ras el-'Ain, from extramural tombs and from its settlement Level XIII at Megiddo. Sin el-Fin, near Beirut, produced also identical material. In Palestine, this Levantine painted pottery has been found at Gezer (tomb III), at Dhahrat el Humraiya (Graves 62 and 21), at Tell Ajjul (Tombs 26 and 1551), at Tell Beit Mirsim (Stratum F), at 'Ain Shems (High Place Grotto Sepulchre), in Jericho (Tomb 17 and Stratum VI), and in the sanctuary at Nahariya.

More recent excavations have added to this corpus with examples from the burial cave at Hazor, tombs at Ginosar and Kfar Szold, and a tomb at Barqai (Tubb, 1983: 53).

4.4.2. Secondary Distribution Area

Good examples also exist from tombs further north on the Syrian coast at Amrith, Sukas and from Ras Shamra. Many of the excavated tombs at the mentioned Lebanese and Syrian coastal sites were apparently in use over many generations, and were thus proposed to contain material from MB IIB as well as MB IIA. Although

they have not yet been published, the examples from Kabri and Nami can be compared to LPW parallels like examples from Ifshar tombs (Bagh, 2004: 40). LPW was also exported to Egypt, and first of all to Tell el-Dab ‘a in the Nile Delta, where LPW been found largely in secondary contexts and only very few examples in connection with the otherwise comparable MB IIA tombs. In other words, dating is problematic: the majority of the contexts are MB IIA [MB I], but this ware is also found in the later part of Middle Bronze. The last and the northernmost destination of the LPW is Kinet Höyük. A red burnished Levantine painted juglet was found as an imported example in the East Terrace building from Kinet Late MB II level. This juglet with three sets of black and red (bichrome) concentric circles on a middle reserved band shows a similarity to MB II juglets known from Ras Shamra to Egyptian sites like Tell el Dab‘a (Gates, 2000b: 87-8). Another piriform juglet has a button base and totally red-burnished surface. These anciently broken and worn juglets are dated by their context to the 18th and the 17th centuries by Gates (*Supra*, 88).

4.5. Fabric

The fabric may be relatively coarse in the case of the amphorae and especially the dipper type of jugs, with a fine version for more refined vessels such as the long-necked jugs and the juglets (Bagh, 2003: 219).

4.6. Vessel Types

Gerstenblith defines the pottery phases and their repertoires of form according to the comparisons based on the ceramic material of Aphek and Megiddo.

The chief characteristics of the pottery of the early phase include the handleless, band-painted storejar with flat or rounded base; the collarette juglet; several bowl types sometimes with sharp carination, low disc or flat base and often a gutter rim; and open bowls, sometimes with plastic decoration on the exterior. The second phase may be characterized by the use of the storejar with handles and piriform body. Although the earlier types also continue, a decrease can be seen in the painted decoration especially on the storejars and open bowls. In this middle phase, juglets with piriform shape, the small basket with loop handle and a goblet with or without handle were introduced into Palestine. Supplementary new forms consist of the cutaway spouted pitcher and the trefoil-rimmed mug, both of these forms might be related to elements coming from Anatolia. The pottery of the later phase includes the piriform storejars with handle, juglets with stepped rim, cylindrical juglets, piriform juglets sometimes with button base, biconical juglets and the elongated dipper jug (Gerstenblith, 1983: 71-2). The forms are more or less the typical jugs and jars of the beginning of the MBA. The closed forms have been divided into 6 groups again, including a group for miscellaneous decorated forms that are not commonly found in painted versions.

4.6.1. Open Forms

The LPW ceramic repertoire included practically none of the open forms that have been seen during the MBA in the rest of the Levant (Bagh, 2003: 222). However, Amiran cites the decorated MB IIA goblet in Palestine as an improvement from the Khabur goblet (Amiran, 1970: 113). Nonetheless, again a chronological problem arises against this suggestion, since there is no certain information about

which assemblage is earlier. Therefore, one must emphasize the limited number even of open forms.

4.6.2. Closed Forms

Amphorae were the prime transportation and storage vessels of the period. They tend to have the simplest painted decoration although some examples exist with more elaborate decoration even when the fabric is relatively coarse. Handleless jars were among the most characteristic vessels of the beginning of the MBA. They are either of the same coarse fabric as the amphorae or of a finer clay that can also be slipped and or burnished. Four basic types of jugs and juglets existed in painted variations. Long- neck jugs are characterized by their long, relatively narrow neck. They are the most obvious type of a luxury vessel, often with elaborate bichrome decoration, and they form the link to Syro-Cilician pottery. In Syria, however, also a red burnished version with black decoration existed. Short-necked jugs are sometimes called “amphora jugs” and often have a more simple type of decoration. The dipper jugs/juglets have a relatively wide neck and mouth and they are invariably decorated with various bands and band zones. Small jugs/juglets with a narrow neck and mouth are principally decorated with concentric circles or various types of bands (Bagh, 2002: 93).

4.7. Decoration

The decoration of LPW generally consists of horizontal bands, predominantly on the shoulder and/or mid-body of the vessel and additional bands

together with optional extra decoration. The decoration is bichrome red and black or monochrome red or reddish brown (Supra: 92).

4.7.1. Geometric Designs

Concentric circles or spirals are the most characteristic elements of LPW. Concentric circles will mostly have a broader innermost as well as outermost circle that will be black on the bichrome examples, with red thinner circles between them. Spirals are mostly monochrome red. The bichrome examples of triangles have a red filling with black borders. Criss-cross bands and lozenges are other ornamental components.

4.7.2. Animal figures

Naturalistic representation, a feature of Syro-Cilician painted pottery, is almost entirely absent from the Levantine group: the beautiful juglet from Ginosar, on which spiral motifs alternate with ibexes and a bird, must be considered unique (Epstein, 1974: Fig. 14-5).

CHAPTER 5

OYLUM HÖYÜK

5.1. Location of Oylum Höyük

Throughout its history, the Kilis plain has had constant interaction with the Middle Euphrates, Northern Syria and the Amuq plain. One of the most important ancient sites of this region was Oylum. The huge settlement of Oylum Höyük is 7 km southeast of the modern province of Kilis, south of the foothills of the Taurus mountains. It sits on a natural and geopolitical border between the mountains of Turkey and the plains of Syria.

The double-summited mound of Oylum Höyük is located on the bank of Akpınar River, one of the tributaries of the Quweıq, and surrounded by the Resul Osman Dağları to the North. The höyük is not only the largest on the Kilis plain but also one of the largest in all Southern Turkey, with a height of 38 m and an area of 17 hectares (Özgen, 2003: 61).

The modern village extends to the southeast of the mound. The eastern and western slopes of the mound were unfortunately damaged by the villagers (Özgen, 1997: 42).

5.2. The History of Excavations

During a survey in the 1960's, U.B. Alkım was the first archaeologist who mentioned the strategic significance of the region (Alkım, 1969: 280-289). In the beginning of the 1970's, an Italian mission's survey, which was directed by A. Archi, also established Oylum Höyük's central position in the region. This research project was important to document the historical geography of the Kilis plain and its neighboring territories (Archi, 1971:10).

In 1987, the first large-scale research activities related to Oylum Höyük were started as a rescue excavation by a Hacettepe University project on the eastern side of the mound. A stratigraphic sequence from the Late Chalcolithic-Early Bronze Age to the Late Bronze Age transition period was determined by Professor Engin Özgen and his team. In order to complete the stratigraphy of the mound, the west terrace was excavated also, and reached the site's earliest phases (Late Chalcolithic I, Ubaid). After the surface surveys, systematic and regular excavations began in 1988 and these investigations have shown continuity of settlement from the Chalcolithic to the Hellenistic Period at Oylum Höyük (Özgen, 2003: 62).

From 1995 to 2002, the Hacettepe excavations were run in collaboration with the DAI. Between the years 2003 and 2006, the University of Liverpool actively participated in the campaigns. Since 2007, the project has been directed by A. Engin, Sivas Cumhuriyet University.

At the site, recent studies being prepared for publication include an analysis of the stratigraphically ongoing use of the eastern slope, an investigation of the Late Bronze Age levels on the southern slope and the architectural components of the Late Iron Age on the west peak of the mound. In addition to these, during the rescue excavations in an area about 600 metres west of Oylum Höyük, a floor mosaic belonging to an early Byzantine church was found.

5.3. Stratigraphy of Oylum Höyük

In Oylum Höyük, a stratigraphic sequence from the Late Chalcolithic to the Hellenistic period can be seen. From 1995 to 2001, the eastern slope, the northern mound, the southwestern summit, the southern slope and the west terrace of the site were excavated and these areas document the history of settlement. In the southwestern foot of the mound, a massive terrace wall of the early 4th millennium BC was found. After a hiatus, a Late Chalcolithic settlement, its architectural components dated by Coba bowls, can be followed at the same part of the site.[22] Moreover, in the eastern step trench, three late Uruk building levels belonging to the latest phases of the Late Chalcolithic period were found.

On the eastern step trench, in addition to architectural remains, grave goods from pithos burials, cist graves and chamber tombs give certain evidence for the stratigraphy of the Early Bronze Age (Özgen, 2003: 62-70).

At the beginning of the Middle Bronze Age Oylum was uninhabited. In the Middle Bronze Age II, a massive building was erected on the eastern slope. In order

[22] For the Coba Bowls and the general Chalcolithic ware of Oylum Höyük see Eloğlu, S. 2007.

to date this level a limestone stele, showing a warrior goddess, is an important finding. Because of its stylistic features, this stele can be dated to the end of the MB II period, ca. 1550. In addition to Oylum Höyük, MBA phases can be seen in the surrounding sites, such as Zengül Höyük located in a small and well protected basin to the north of Oylum Höyük; Belentepe was another large MBA settlement (Özgen, 2002b: 153).

In the Late Bronze Age, the characteristics of the settlement changed and consisted of village houses and working areas. Byzantine burials have also disturbed the Late Bronze Age remains on the southern slope above the modern village.

Archaeological evidence shows a protected and unbroken transition to the Iron Age and on the northern mound of Oylum Höyük (R 15-16 trenches) better preserved Iron Age levels were uncovered. The squares L/M 25-28 on the southern summit of the site show an extraordinary mudbrick building which is dated to the Hellenistic period. The Roman period is attested by a pottery assemblage from the southern slope of the höyük. In addition, the southern slope includes a Byzantine cemetery.

5.4. Middle Bronze Age Period

5.4.1. Architecture

In Oylum Höyük, the remains belonging to the MBA can be encountered in the trenches of the eastern slope of the mound, called Y 11-10-Y9 and X 9. The settlement is attested by walls that were constructed along the eastern slope of the mound, which was occupied in the second half of the Middle Bronze Age. The

foundations of the walls, which are roughly formed along the northwest-southeast direction, extend as deeply as the base of the chamber tombs of the Early Bronze Age.

A street stretched across the slope from the south, separating two buildings and terminating against a massive wall connecting the two buildings. It is thought that the phases of the two large buildings situated beyond the southern slope of Oylum Höyük are different, and these buildings themselves have some sub-phases (Özgen, 2003: 67-8). It was observed that the walls of the buildings were built with rough basalt boulders, filled in with small stones. Ceramic pipes that were constructed with the same alignment with the walls and that were used to transfer the water to the outside of the building are among the important finds from these buildings. The superstructure of these walls would have been mudbrick, according to fallen walling material.

In the older phases of construction, buildings with several rooms were encountered. Severe damages are evident in the ground floors of these buildings. A room in the northern part of the Eastern Street was distinguished from the other rooms by a floor paved with white limestone and fine gravels. The reason of the fine preservation of this floor is because it was protected by the collapse of large rectangular mudbrick blocks, which belonged to either the benches around the room or walls of the building; or the building was deliberately filled in when it was abandoned. Storage vessels in the buildings were buried under the floor up to their rims.

Courtyards situated in the east and covered with irregular flat basalt paving stones can be interpreted as open-air work spaces. Limestone basins, grinding vessels and a round hearth of rough basalt stones found within or around these courtyards support the claim that these spaces were areas where daily activities were carried out.

5.4.2. Burials

Several burials belonging to the Middle Bronze Age were found in the eastern part of the mound. The burials of the early phases were better preserved. With the exception of a couple of cist graves, the majority of the burials are simple earth graves or jar burials belonging to children.

Pithos burials or simple burials belonging to the adults are less occasionally encountered. Vessels, pins, rings and beads can be mentioned among the personal finds of the Middle Bronze Age burials, which are poorer than the Early Bronze Age graves. On the eastern slope, a chamber tomb, attached to the northern section of the trench Y 11a, was used for depositing secondary burials. Among the 18 skeletons of adults, which were found in the later phases of the chamber tomb, none of them were observed in the anatomically correct position. A broken bottle and a cylinder seal of extraordinary quality were found in this tomb and these resulted in the dating of this tomb into the second phase of the Middle Bronze Age (Özgen, 2003: 68).

CHAPTER 6

FINDSPOTS OF THE OYLUM HÖYÜK PAINTED WARES

MB II painted wares found in squares Y10, Y11, and X9 located on the northeastern slope of the mound, are significant in showing socio-cultural connections with surrounding areas. These and other materials coming from these trenches, for instance delicately carved bone inlays and small containers, frit beads and a few sherds of Tell Yahudiyah ware, can be considered indicators of commercial relations with the Levantine region (Özgen, 2003: 75). The painted pottery from these squares was found either *in situ* in inhabitation contexts, or as burial gifts in graves.

Square Y10:

Excavations opened this area in 1994, to understand the connection between the trenches of X9 and Z11a, which have architectural remains at the same elevations and orientations to Y 10. After the removal of the top soil, the debris of mud brick was encountered. When the layer of this trench was leveled down to same elevation with X11b, located on the southwest corner of the square Y10, mixed

architectural remnants were seen. However, the texture of the lower layer was entirely different. In this deposit, a line of basalt foundations, constructed mostly of untrimmed boulders, and its mud brick walls, roughly oriented north-west were noticed. The most important find from this area is a limestone relief. This small relief found in secondary context on the surface of the street, which extends in the southwest corner of Y10, shows a winged god, carrying an axe over his shoulder and a dagger tucked into his belt. A mace, shown behind the figure, identifies him as a warrior god, most probably Reshef (Özgen, 2003: 75), the male counterpart of the warrior goddess Anat/Ishtar. The best parallel for this relief is a small terracotta plaque found in temple P2 in Tell Mardikh (*Supra*). This limestone relief dated to the 2nd quarter of the 2nd millennium BC, stylized human figurines, cylinder seals, a fragment of a male figurine, a bronze arrow (or spearhead), and bone tools are helpful for the dating of this findspot to the MBA building layers.

In this trench, the painted sherds were intensively found both in fill deposits and on the floor related to the N-W oriented mud brick walls. This kind of pottery was firstly discovered at Oylum in 1994. These wheel-made sherds show identical features in terms of their colors and surface treatments. In North Syria and the Amuq plain, similar painted examples are yielded and dated to the MB and LB levels.

Square Y11:

In 1995, when the excavated level in trench Y11 expanded a contemporary level in Y10, a storage room-like structure, found below the stone foundation, was cleaned up. Other MB remains in the lower layer involved a wide podium and mud brick walls both on the north and south sides. This context called room 222, has an

ashy deposit; and the surface of the podium was also damaged. For the dating of this structure, a good glyptic find from the mass grave (Grave 259) buried on the podium, can be used. It was carefully crafted from hematite, and shows a kneeling hero and two servants as the main scene and a standing bull below two birds as the minor scene. This cylinder seal has the characteristics of a group of Syrian style seals, which are symbolized by an "Akkadian renaissance" combined with Egyptianizing components, a style that was produced especially around Yamhad (Özgen, 2001: 83). Except for this seal, a rhyton fragment, terracotta stamp seals, figurines, bronze pins and various kinds of beads are also materials to date this context to the MBA phases (*Supra*: 84-92). Besides, in addition to 3 *in situ* pithoi found on the ashy and damaged mud brick podium of the Room 222, a good amount of the MBA decorated sherds were produced by this trench.

Square X9:

As a result of a small sounding opened in 1993, the foundations of a monumental building were excavated and evaluated as MB remains. It was thought that these remnants may be a part of a structure seen further east because of its orientation, scale and masonary technique. In addition to this monumental building, the MBA level of the square X9 consists of a large number of burials. Some of these were child burials, either as simple inhumations or in jars. Adult burials occur as simple inhumations or are covered by pithos fragments. Since this trench is situated on a sloping area of the mound, finds related to the architectural contexts were mixed. Even so, the burials may be dated to the first quarter of the 2nd millennium

BC by their tomb gifts, which include characteristic toggle pins of this period.[23] A complete painted jar (Plate 17.c) from one of the simple inhumations has same shape and decorative features found at Tell Atchana in levels VIII and VII (MBII) (Heinz, 1992:Pl.3:4a-b).[24]

[23] For identical examples, cf. Akkermans & Schwartz, 2003: 323; fig. 9.2.
[24] Although Atilla Engin dates this example to LBA, I think that it shows the characteristic form features – the stepped rim and the carination – of the MBA. Furthermore, it bears motifs from the MBA decoration of Tell Atchana in terms of the checkerboard decoration. For these reasons, I find it better to date this jar to an earlier period.

CHAPTER 7

OYLUM HÖYÜK PAINTED WARES

7.1. Fabric and Manufacture

Oylum Höyük painted ware is generally wheel-made; hand-made examples are represented by a pilgrim-flask, two body sherds and the handle attachments. Different proportions of temper occur. As grit, gravel sand and organic substances are the most common tempers of this assemblage. A few sherds were tempered with mica and quartz. In general, small-grained tempers were favored. The examples fired at a high temperature, have a hard and nonporous quality; however, a limited number was fired at a lower temperature and shows a crackled surface. There are fully-oxidized examples, as well as sherds which have an unoxidized core. The surface treatment such as burnish and slip can be seen in a few samples only, e.g. the pilgrim flask (Fig. 19i).

For paste colours, pink and its tones form the largest group (7.5 YR 7/3, 7/4, 8/4; 5 YR 7/4, 8/4). The ceramics which have these colours are seen in all form types. The second group is very brown, and includes its dull and light tones (10 YR

8/3, 8/4, 7/4; 7.5 YR 6/4). Finally, gray (2.5 YR 4/1, 5/0; 10 YR 5/1; 7.5 YR 5/0); red (2.5 YR 6/6); and reddish yellow (7.5 YR 6/6) are other colours of paste.

7.2. Vessel Types

The existence of many non-diagnostic body sherds is the most problematic issue in the typological classification of Oylum painted pottery. Some fragments could not be typologically classified because they give no clues for complete shapes. The few complete vessels and the diagnostic sherds, which give an idea about their forms, were studied and categorized under the four headings. According to this taxonomy, the open vessels are evaluated as the wares for serving. Their surfaces are finished at least on the interior of the vessel and the sherd. Rim diameters are at least 3/4s of the maximum diameter of the vessel. On the other hand, closed forms are for storing. The interior surface of the vessel is left unfinished although the surface finish may extend into the inside of the rim. The maximum diameter of rim can still be large, but closed vessels tend to have a height equal or greater than the rim diameter; however, this is not a constant rule.

7.2.1. Open Forms

Within the MBA Oylum Höyük painted wares, the open vessels are represented by the bowls. The bowls with horizontally flattened rim form the first group. This wheel-made bowl is not fully oxidized, but it is well fired and has a hard surface (Plate 16a). Similarly a deep bowl with a flared rim[25] bears identical features of fabric and manufacturing technique with the previous example and it has

[25] For the rim stance cf. Joukowsky, 1980: 351-354 and Ökse, 1983: 73-77.

decorative components both on the interior and the exterior (Plate 16b). This application cannot be seen on the other open shapes in the Oylum ceramic repertoire. Another deep one, which has mica, grit and organic tempers, is also wheel-made. Its rim is thickened externally but its complete form has not been totally understood (Plate 16c).

7.2.2. Closed Forms

Pots, pitchers (?), necked jars, jars without neck and pilgrim flasks form the bulk of the closed vessels. The everted rim jars predominate in this group. To the first category belong a carinated miniature jar which has a short neck and simple base (Plate 17a) and a larger jar with a globular body that bears identical features with it (Plate 17b). This wheel-made jar, found from a simple inhumation (Grave 281) of square Z 11a in 1999, has sand temper in its paste. A relatively larger jar with formal aspects can be distinguished by its stepped rim and denser decorative components, which indicate the characteristics of the MBA (Plate 17c).

A second type includes the jars without neck. One of the examples has an externally everted and thickened rim (Plate 18a). The rim diameter of this wheel and hand-made jar is extremely wide (ca. 38 cm). Another wheel-made example has its rim thickened internally and externally (Plate 18b). Its surface is hard because of good firing.

The third type of jars consists of those with relatively thickened rims and longer necks (Plate 19a). Their pastes include mica and gravel sand. In addition to these, one of the examples, which has different kind of rim, is a jar with thickened rim both internally and externally (Plate 19b); another one is a pot with grooved rim

(Plate 19g). One more badly preserved example has a vertical handle (Plate 20b). Finally, the fragment of thickened rim, which probably belongs to a hand-made pitcher (?) is a single example among the closed wares at Oylum Höyük (Plate 19d). Among the closed forms, pilgrim flasks are the forms rarely encountered. Except for a horizontally flattened rim, which shows a pilgrim flask (Plate 19h), a preserved hand-made one bears both cultures of Levantine Painted Ware and Syro-Cilician Painted Ware in terms of shape and decorative aspects (Plate 19i). This double handled pilgrim flask, which has a Syrian origin, is most probably imported; similar examples can be seen in Level II in Kültepe (Emre, 1995: 173).

7.2.3. Special Forms (Stands)

One of the two stands distinguished from other painted forms by ornamentation and shape is decorated with both painting and cut-outs (Plate 8). This example is unique in the painted ceramic repertoire at Oylum Höyük. The motif depicted on another stand (?) can not be exactly identified; it has a comparatively simple form (Plate 9).

7.3.4. Unidentified Vessel Shapes

In the scope of this thesis, the shape of some non-diagnostic sherds could not be determined. Therefore, these examples were classified only according to their decorative elements.

7.4. Decoration

In general, the decorative motifs and figures were applied to the outer surface of the MBA vessels of Oylum since they are, in majority, closed vessels. A limited number of examples bear simple horizontal bands on their interiors and rims.

The ornamentation of regularly spaced ticks is seen on the rim of a single bowl (Fig.16a). More frequently, the decorative designs are applied on the space between the rim and belly of the vessels. The lower part of the vessels has no decorative elements. The natural motifs and figures –*e.g.* plant ornaments and animal figures- are more carefully applied than the simple geometric elements. In addition to the rims and the bodies of the vessels, decoration is applied on the handles.

The distinctive pilgrim-flask has a decoration on its rim, neck, handles and the almost whole of body with different ornamental components (Fig. 19i). This form remains a unique in the repertoire of painted ceramic.

The largest group of the studied examples is painted in reddish brown (5 YR 5/3, 5 YR 5/4, 2.5 YR 4/4) (Plate 17a; 19c); dull red (10 YR 7/3) (Plate 19h); red (10 R 5/6); and light brown (7.5 YR 6/4) motifs on pink surface (5 YR 7/4, 7.5 YR 8/4, 7.5 YR 7/4) (Plate 17b). A second large group has a dull brown (10 YR 8/3, 8/4, 6/3) surface and the motifs depicted on these vessels are mostly reddish brown (2.5 YR 3/4, 5/4; 5 YR 5/4) (Plate 20d). A single example has decoration with dark brown motifs, applied on a light brown surface (Plate 20b). The red (2.5 YR 5/4) ornaments on buff surface (Plate 19i) can be seen in the smallest group of Oylum painted ware.

7.4.1. Geometric Motifs

The largest decorated category of MB painted pottery at Oylum Höyük involves geometric motifs. The standard designs, from the MBA painted ceramic traditions, are attested: horizontal, vertical and oblique lines, hatched triangles, nets, criss-cross, concentric circles, and butterflies. Horizontal and vertical band-lines (Plate 22a-d), applied on the upper part of the vessels, form the largest group. They are divided by parallel streaks or vertical lines to form panels (e.g. Metopes and friezes). The painted band decorations are generally applied on the exterior surface of the vessels, but a few examples bear interior decoration also (Plate 19c). The net motif forms a second group (Plate 22e). Hatched triangles (Plate 22f), similar to the net motifs, are significant elements for making a correlation with other neighboring ceramic cultures. The criss-cross motifs (Plate 22h), inserted within the traditional metopes and friezes in the MBA decorations, are encountered both on the complete forms and on the non-diagnostic body sherds. A single sherd, decorated with hatched triangles, bears a butterfly motif (Plate 22g), which is one of the most characteristic elements of Syro-Cilician painted ware, and allows a specific identification with this type. The pilgrim flask, which is unique for Oylum, bears very distinguished ornamental elements from the others mentioned above. On its surface, it is possible to see the features related to both Levantine Painted Ware and Syro-Cilician Painted Pottery assemblages together. For instance, the central circle is thicker than other surrounding ones. Besides, a group of lines and dots resemble Levantine components. On the other hand, this pilgrim-flask has a tassel motif below its handles that is characteristic on the Syro-Cilician jugs.

7.4.2. Animal Figures

Animal figures, represented by four examples in the ornamental repertoire of Oylum Höyük, are clearly comparable with types from surrounding regions. An ibex figure, on a sherd that is most probably the fragment of a stand, is the most eye-catching example of this group (Plate 20d). Although it is well depicted, including exaggerated horns, overlapping a set of horizontal bands, the physical details are not shown. Its neck is also elongated relative to body size. The second animal figure is a standing deer, set inside a metope, on a complete jar with stepped rim and carinated belly (Plate 17c). Another quadruped animal figure (?) is illustrated on a body sherd (Plate 23a). Unfortunately, its head and tail are not preserved. This figure is pictured in silhouette, without identifying details. The fourth example, a bird figure (water bird?) is represented on a jar (?) with a globular body. This fragmentary figure is placed between two parallel bands (Plate 23b).

7.4.3. Vegetal Motifs (Plant Ornaments)

Plant ornaments are represented by three examples. Two of these motifs are not depicted in detail, and consist of a trunk and its branches. Both motifs are shown between net motifs or hatched triangles (Plate 23c, d). The last one is seen on the belly of the pilgrim flask and resembles the tassel motif of the Syro-Cilician decoration repertoire (Plate 22i).

7.4.4. Wavy-Line Motifs

A single pattern of wave motif is seen between two horizontal bands on the surface of a body sherd (Plate 23e). This motif was roughly depicted also. Similar wavy lines can be seen as decorative elements of Khabur ware.

CHAPTER 8

COMPARISONS

8.1. Comparison of Vessel Types

The ceramic repertoire of Oylum Höyük shows a close relationship with the eastern side of Euphrates throughout the EBA. An increase in the number of examples identical to Syrian examples can be seen in the MBA. This parallelism can be clearly documented in both decorated and undecorated ceramic forms.

Open forms in the 2nd millennium BC painted pottery traditions occur mainly in the Syro-Cilician repertoire. The carinated bowls, footed bowls and craters are well-known open forms of this assemblage. The craters yielded from Oylum are generally undecorated, and resemble the crater forms of Lidar Höyük. On the other hand, the bowls with their various types of rim can be compared with those of Tell Billa *stratum* 4 and Tell Atchana VIII and XII (Heinz, 1992: Pl.20: 24; Stein, 1984: Pl. 8: 8, 9).

The majority of the closed forms are handleless vessels and this characteristic resembles the shape repertoire of Khabur ware. A miniature jar (Plate

17a) shows affinities with sites such as Chagar Bazar (Stein, 1984: Pl.3:12), Tepe Gawra, Tell Billa and Diyala Region. However, a larger vessel (Plate 17c) with stepped rim and carination has Levantine features.

These shapes indicate that Oylum Höyük was under the influence of both the Levant and Upper Mesopotamia. Thus, similar examples of the painted stands decorated with cut-outs (Plate 20d), can be found throughout Syria from the Amuq plain, east to Hammam et Turkman and Tell Brak (Stein, 1984: Pl.10:6).

A complete pilgrim flask, found from square Y9a2 (Grave 2), is a single example from Oylum Höyük. Similar examples can be seen in Kültepe in levels II and I (Emre, 1995: figs. 7a-b; 17 a-b). These pilgrim flasks can be classified according to their variations such as polychrome or monochrome, with one handle or with two handles, and flattened body or spheroid. Oylum's pilgrim flask has a polychrome surface, two handles and flattened body.

8.2. Comparison of Manufacturing Technique

Among the 2nd millennium BC painted pottery groups, Khabur and Levantine Painted wares were wheel-made (LPW is generally fast running wheel-made); Syro-Cilician painted forms were both wheel- and hand-made. Most of the Oylum painted pottery is also wheel-made except for a few with handles. The fabrics include mica, minerals, small stones, straw and grit tempers (Engin, 2001: 76).

Oylum's painted pottery has a thicker wall than Syro-Cilician painted ware and because of this feature they are closer to the Khabur ceramic tradition. Mostly, the colours of paste vary from pink to its darker tones; the same fabric can be seen in the vessels from Gedikli/Karahüyük level II (Alkım, 1979: 141). The surface

treatments of Oylum are identical with both Syro-Cilician and Khabur wares: the application of burnish and slip can be seen on a few numbers of the vessels, and most of them have smoothed surfaces.

The colours used in the decoration show similarities to those of neighboring cultures. Monochrome pottery is decorated with red on beige or black on red. The application of decorative elements on the upper parts and shoulders of the vessels is also a common feature with other 2nd millennium painted pottery cultures. It is also worth mentioning that, although the depiction of geometric motifs is generally delicate, natural figures are left as silhouette in the MBA ceramic traditions and at Oylum.

8.3. Comparison of Decoration Types

In spite of the limited number of examples, the decorative designs are varied. It is possible to see the most characteristic motifs of the painted repertoire in this sample. The decorative components applied in metopes or friezes, and natural figures (animal, plant, etc.) reflect the most fashionable patterns of the MBA. The horizontal bands that resemble the Khabur ware, and triangles and criss-cross motifs known as common elements in both Syro-Cilician and LPW, are applied on the vessels at Oylum Höyük. The examples with vegetal motifs are similar to Khabur ware from the Diyala region and Tepe Gawra (Stein, 1984: Pl.2:17-20). Oblique and vertical lines are frequently seen on the pedestalled bowls and jugs, shapes that belong to the 2nd millennium BC ceramic traditions.

The classifications of the examples from Oylum are not conclusive. Bird and deer motifs, on sherds whose vessel types can not be identified, are reminiscent of

the water bird and deer figures from Tell Atchana (Heinz, 1992: Pl.91:6). However, this parallel is disproved by the thicker vessel walls, in comparison with Syro-Cilician examples. It is also possible to find these types of animal figures on Khabur ware. The wavy-line decorated example from Oylum can be compared with parallels at Kilise Tepe and Alalakh (Symington, 2007: fig.386: 562). Similar examples of ticks on the rim were excavated at Tell Billa and Tell Atchana (Heinz, 1992: Pl. 20: 24,28; Stein, 1984: 8: 2-4), but the rim shapes themselves are somewhat different.

8.4. Dating

In a recent view about the chronological sequence of 2nd millennium BC painted pottery traditions, Tine Bagh suggests that LPW is somewhat earlier than Syro-Cilician and Khabur ware (2002: 234-5). A second view, based on sherds which were found at Tell al Rimah, Tell Jigan and Tell Taya, dates the first occurrence of Khabur ware to ca. 1950 BC instead of 1800 BC (Oguchi, 1997: 196).[26]

The stratigraphic and contextual evidence, small finds, the typology of artifacts, and the samples taken from certain findspots play an important role for the dating of these ceramic groups. Other archaeological finds from Oylum (seals, relief fragment, bronze pins, etc.) are useful to date the painted ceramic assemblages. Finally, the comparison of architectural remains with similar constructions from contemporary sites, is another procedure for dating.

[26] Chronology is still a contoversial issue for these pottery types, therefore.

In terms of the typology of decoration, the existence of animal figures and simplicity of geometric motifs may be evaluated as the particular features of the early phase of the MBA. In the light of this evidence, it would not be wrong to date Oylum painted ware to the first quarter of the 2nd millennium BC (MB I/IIA). Some synchronism can be seen between the Oylum decorated vessels and the other MBA painted cultures.

CHAPTER 9

CONCLUSION

In the scope of my master's thesis, I intended to research both the early 2nd millennium BC painted pottery cultures of west Mesopotamia and the Levant, and the painted wares from Oylum Höyük, which are few in number, but nonetheless significant. When a historical era is investigated, one of the major cultural materials, which can be used to comprehend the interrelations among the regions, socio-economic circumstances and characteristic attitudes of people living together in a specific area, is pottery. The ability to make interpretations about the development of pottery in a region necessarily requires information about the geographical features, social conditions and cultural interactions that are seen as a result of all the other characteristics of the area in a given time period.

At the start of my research, I thought to choose only two painted ceramic cultures – Syro-Cilician and Khabur wares, since their distributions were geographically closer to the site of Oylum. However, because of the chronological and stylistic relationships between Khabur Ware and Levantine Painted Ware as well as between Syro-Cilician and Khabur ware, I made a decision to incorporate the

Levantine painted ware in the content of this study, in spite of its restricted existence (one pilgrim flask) at Oylum Höyük. My reasons to include this painted assemblage are its partial contemporaneity with other 2nd Millennium BC painted cultures and their certain affinities.

In studying these decorated ceramic traditions, I focused on some problematic issues such as origin, distribution areas and dating. My most basic motive to write these matters was to get information about the issues of the second millennium BC painted pottery in terms of their homeland, features, circulation and chronology.

On the other hand, another aim of this study was to show that the Kilis region may be the easternmost settlement where Syro-Cilician painted ware was found. With regards to this, I intended to follow the updated information from the Cilician Plain and Syria proper. Due to the geographical position, it seems impossible for Oylum Höyük not to be influenced by Khabur and Syro-Cilician ceramic cultures that appear in its close vicinities. Therefore, I searched the possible interactions among these regions. When the samples are studied, it can be understood that some characteristics of painted examples are strikingly similar in terms of the technique of manufacture, fabric, decorative arrangements and concept.

The pottery of the early second millennium BC shows a coarser fabric than that of the end of the 3rd millennium BC: clays and wall thicknesses are rougher, tempers are larger and firing temperatures are generally lower (Akkermans & Schwartz, 2003: 291). Traditionally, I can say that identical features are valid for Oylum's painted samples. In my opinion, these similarities reflect common traits

rather than regional techniques for this period. Moreover, the examples with painted decoration, found from Oylum, bear some indicators which characterize the early phase of the 2nd millennium BC pottery, such as carination, grooved rims, everted rims and flat bases.

However, the limited number of complete vessels from the mound of Oylum and the difficulty in following the characteristic forms and decorations of the second millennium BC painted ware make the relations between Oylum, and the other contemporary painted ceramic traditions, superficial. For this relation to be more convincing, complete forms from well-stratified contexts and with characteristic features must be found in future excavations. To achieve more satisfactory consequences, the excavations in the east slope of the mound ought to be maintained and aim to seek complementary clues for the previous works. Even so, it can be observed that Oylum painted pottery is more parallel with Khabur decorated ware in terms of general features, forms and designs of decoration. But in addition to common ornamental components, seen in both Khabur and Syro-Cilician painted ceramic groups, Oylum's examples include butterfly motifs, oblique and vertical lines and ticks on the handle which are peculiar to Syro-Cilician painted ceramic tradition. Since Oylum is located in the transition zone between Syro-Cilician and Khabur ware, it can be assumed that this mound may have been influenced by both cultures.

Oylum was a centre on the trade route between Assyria and Kültepe. This is supported by the mound's being the largest in the vicinity and by finds typical for this trade route, such as Khabur ware. The association between Oylum and the site

mentioned as *Urshu(m)*[27] in the Mari texts is yet to be proven, but it should be considered possible.

My second tentative proposal is based on the nature of this ceramic sample, by streessing that there are almost no complete examples and the number of painted sherds is very small. I think that this demonstrates the nonexistence of local workshops producing painted ware. The examples found at Oylum would be import products from the south or west. The views mentioned in this thesis ought to be considered work in progress, however. New excavations and evidence may change these conclusions.

[27] Uršu was located near the main crossing of the river Euphrates, probably on the western side not far from modern Gaziantep (Larsen, 1976: 237).

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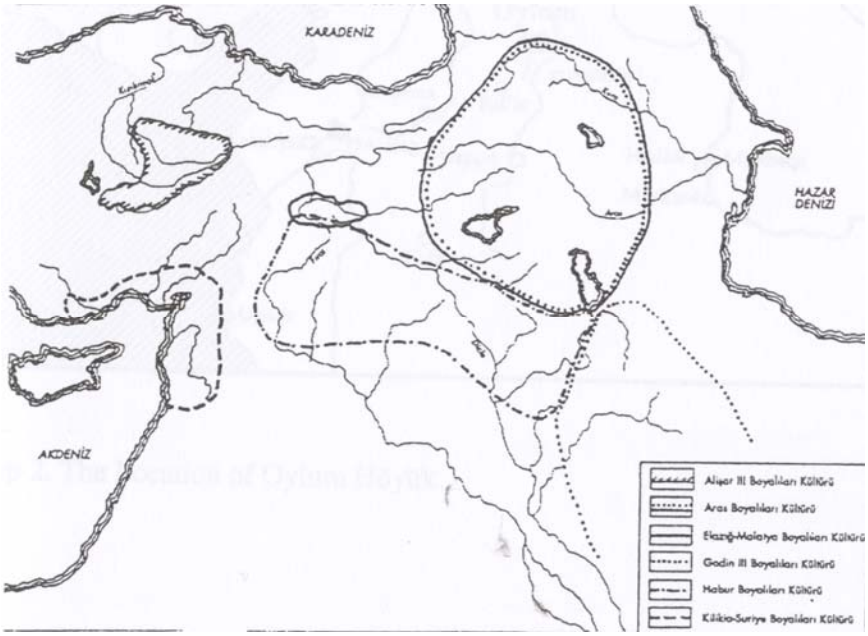
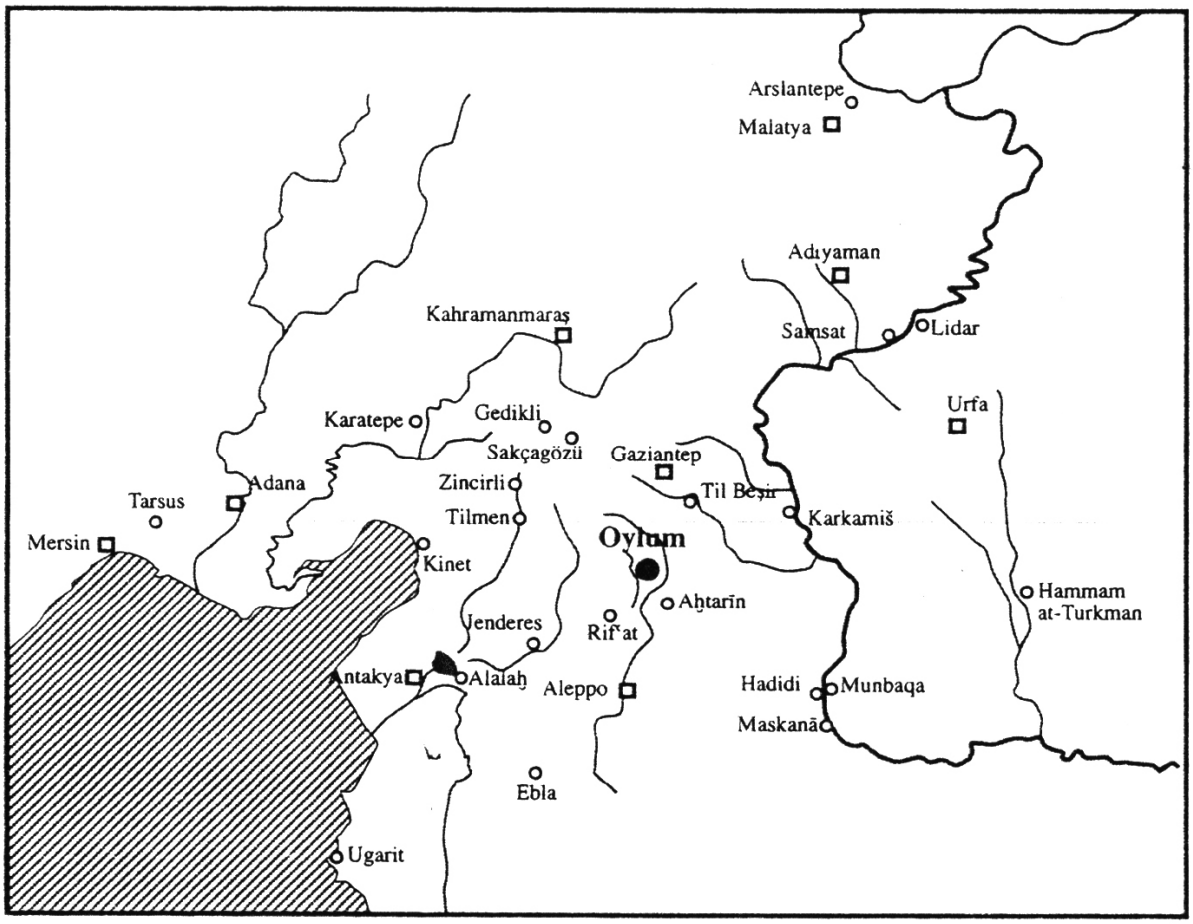
APPENDICES

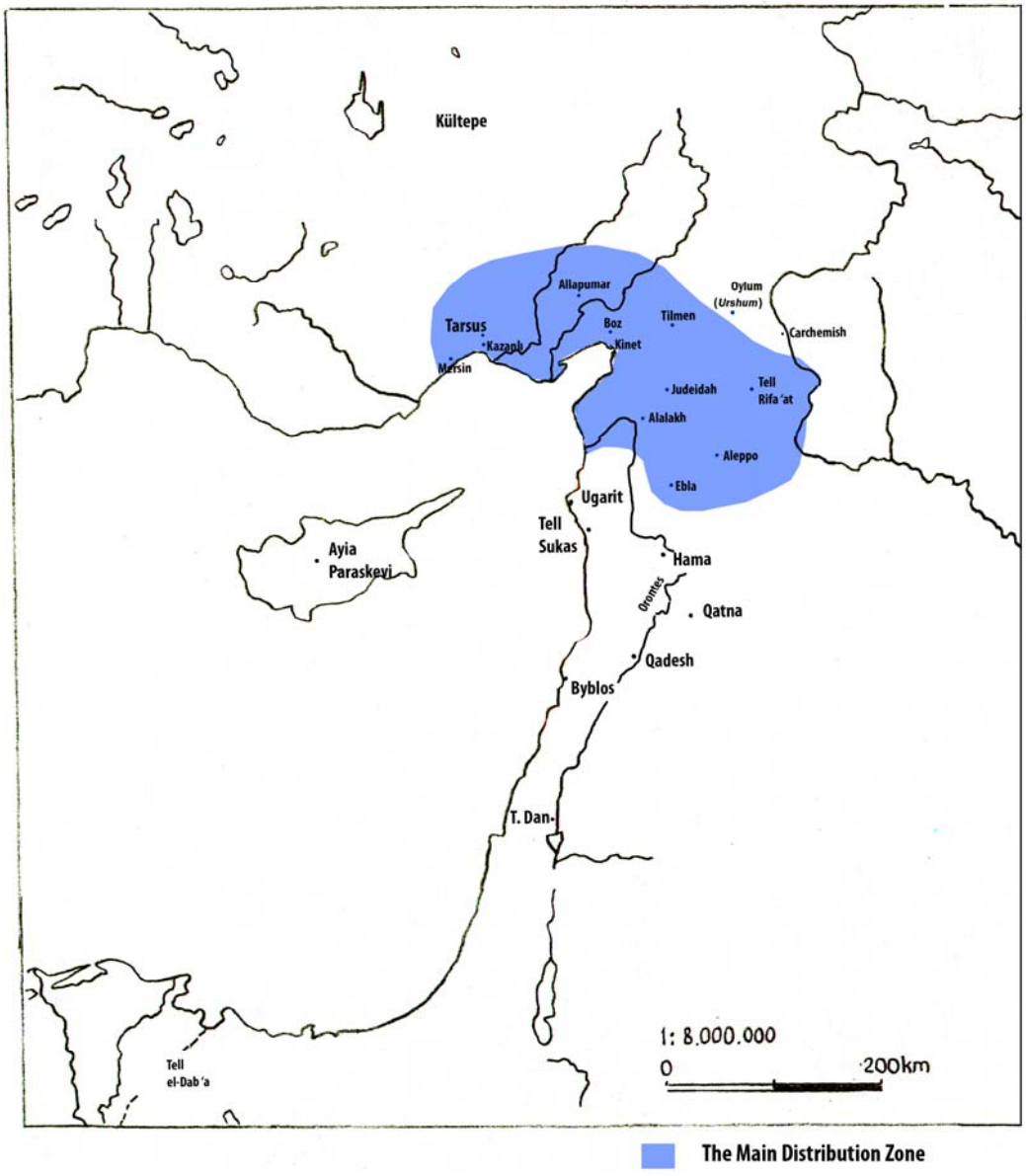
A. MAPS



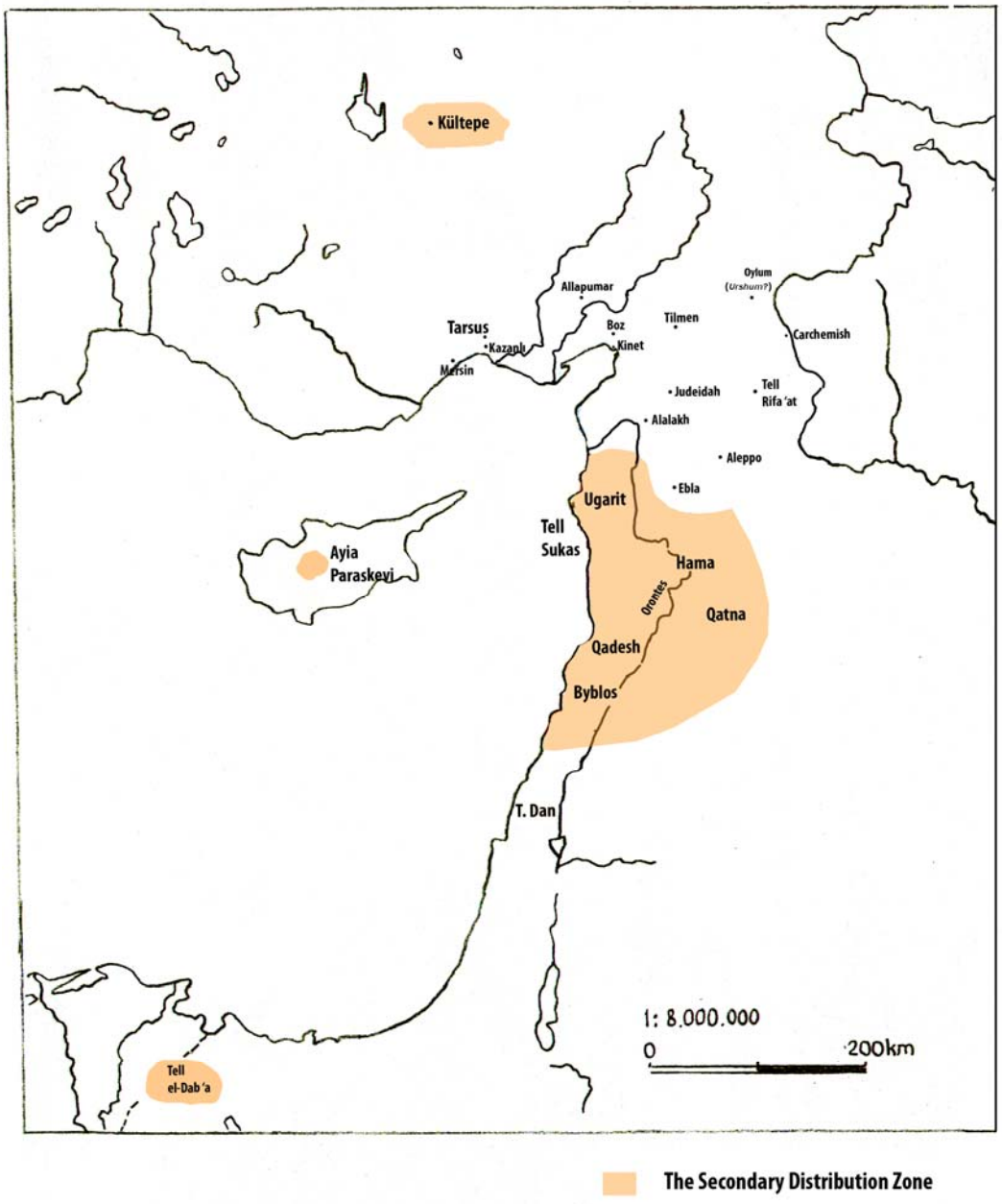
Map 1. The Second Millennium BC Painted Pottery Traditions.



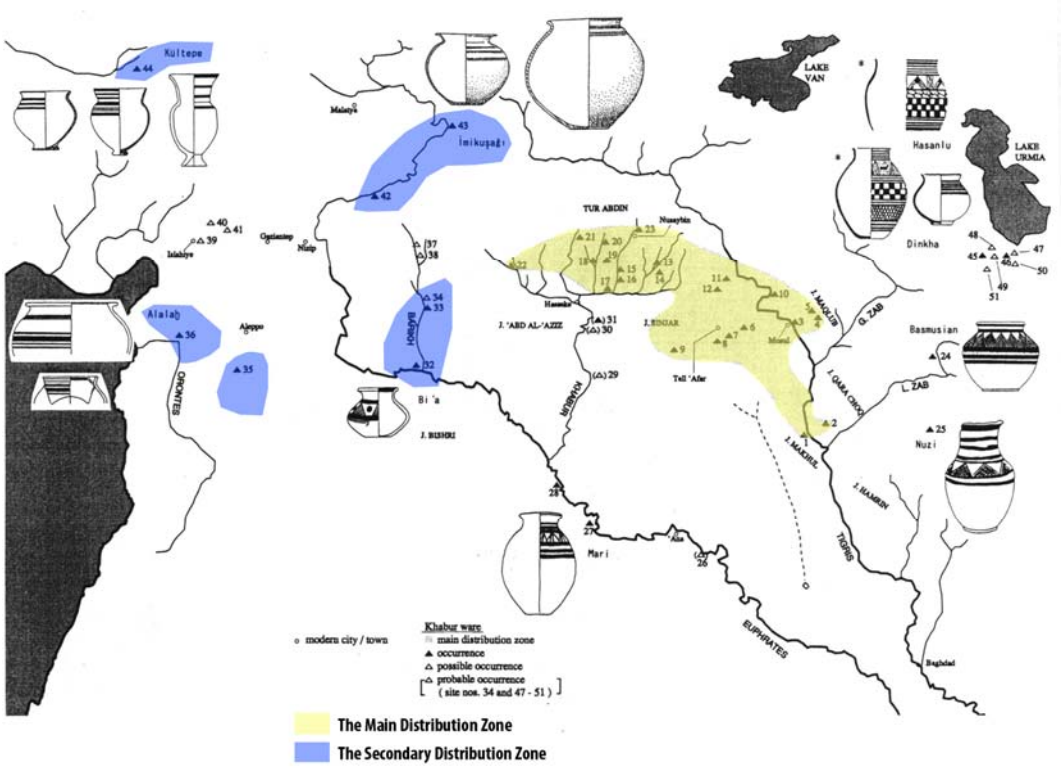
Map 2. The Location of Oylum Höyük.



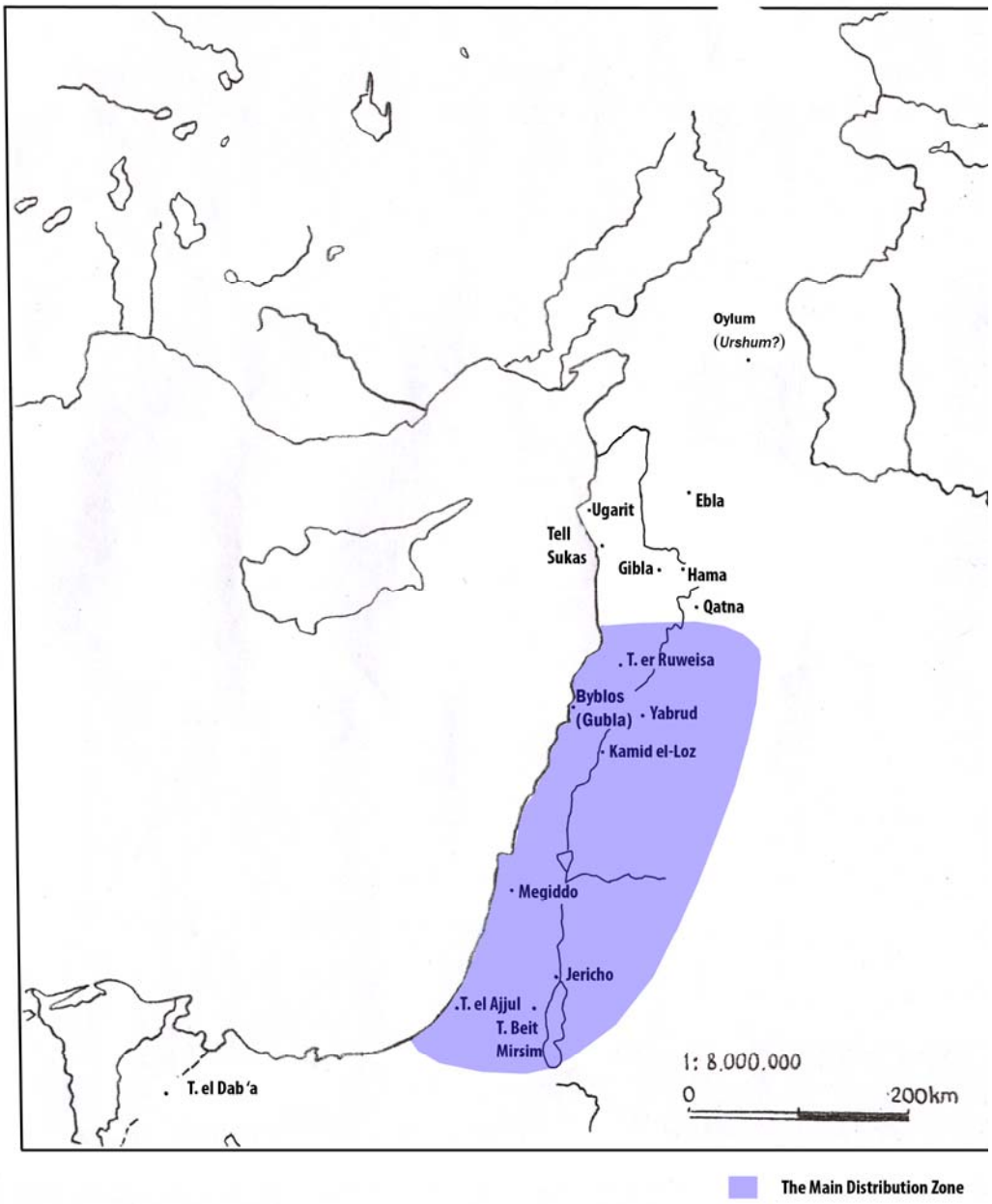
Map 3. The Main Distribution Zone of Syro-Cilician Ware.



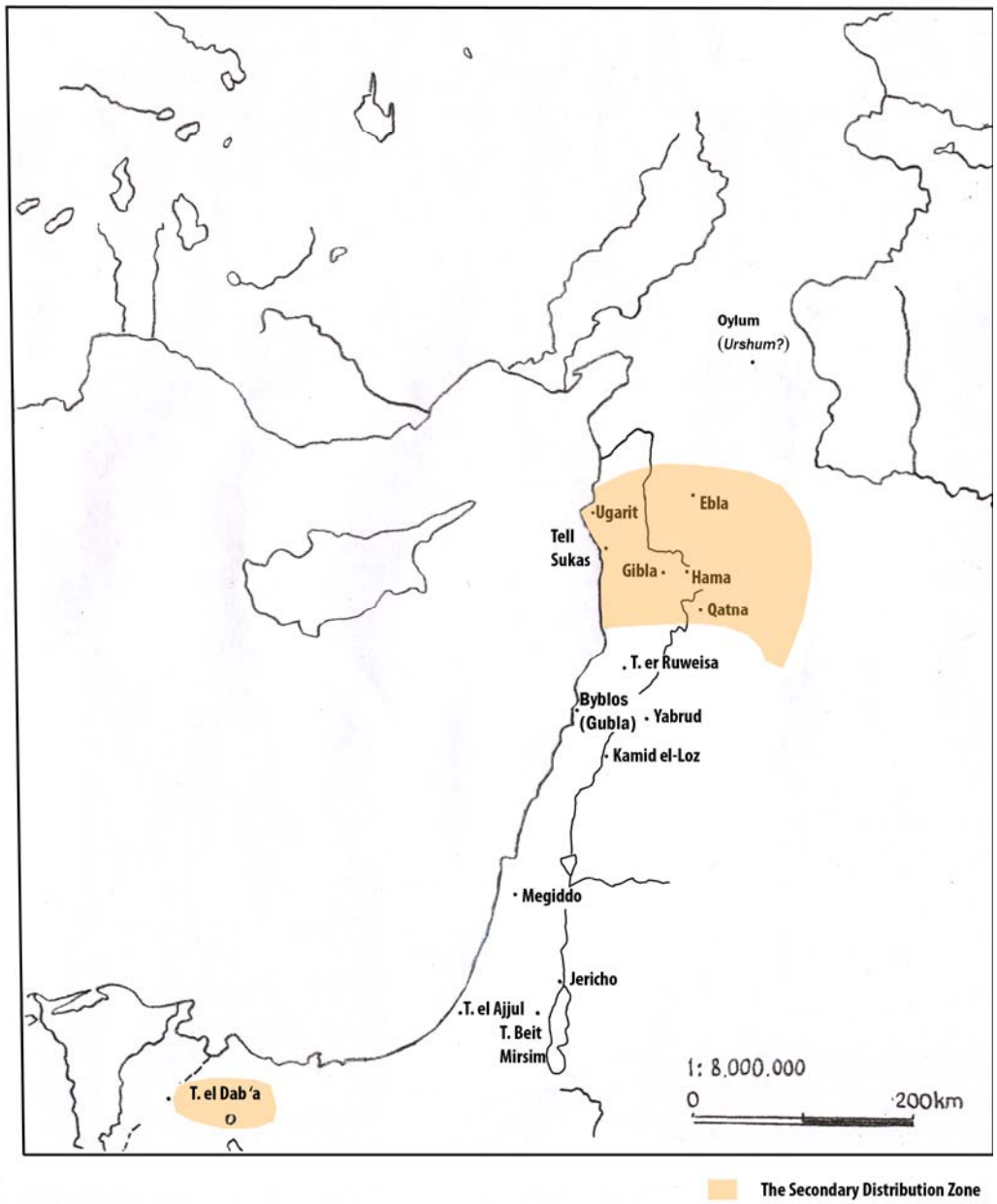
Map 4. The Secondary Distribution of Syro-Cilician Ware.



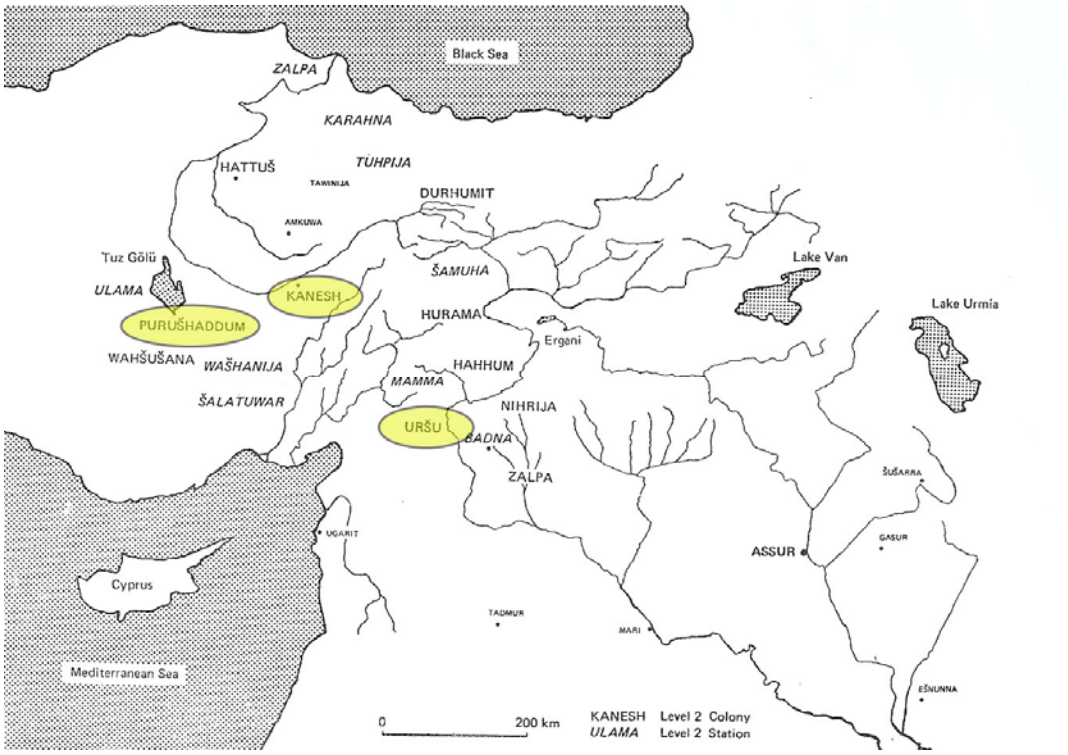
Map 5. The Main and Secondary Distribution Zones of Khabur Ware.



Map 6. The Main Distribution Zone of LPW.



Map 7. The Secondary Distribution Zone of LPW.



Map 8. Map showing Anatolian karu in the 2nd millennium BC

B. FIGURES

Figure 1. Suggested Origin of SCPW: Amuq I-J Painted Ware

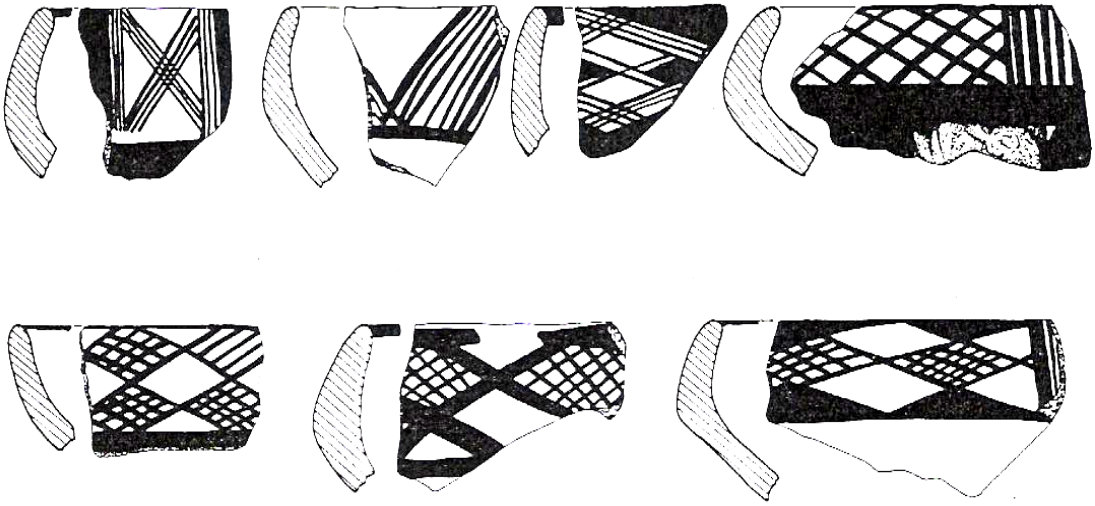
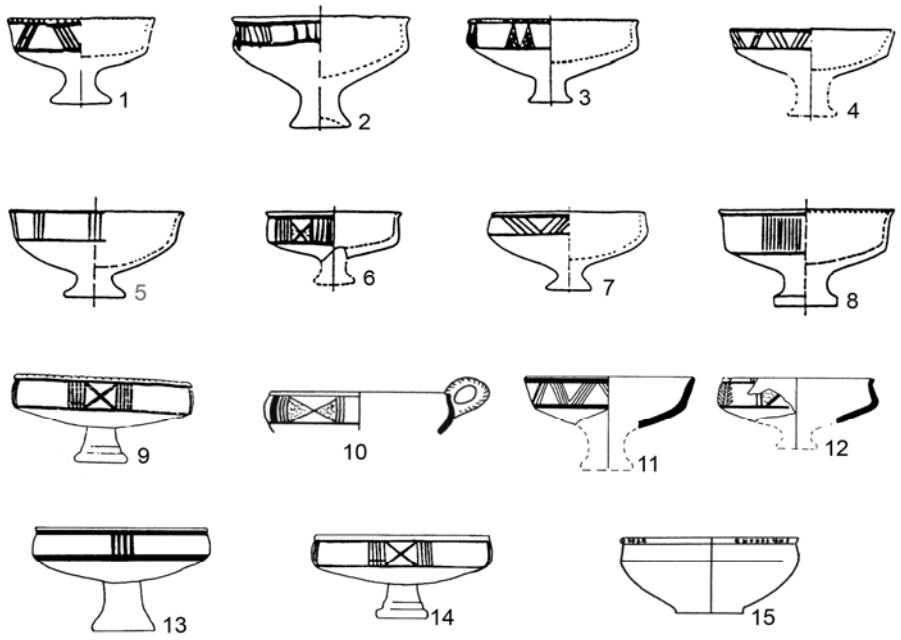
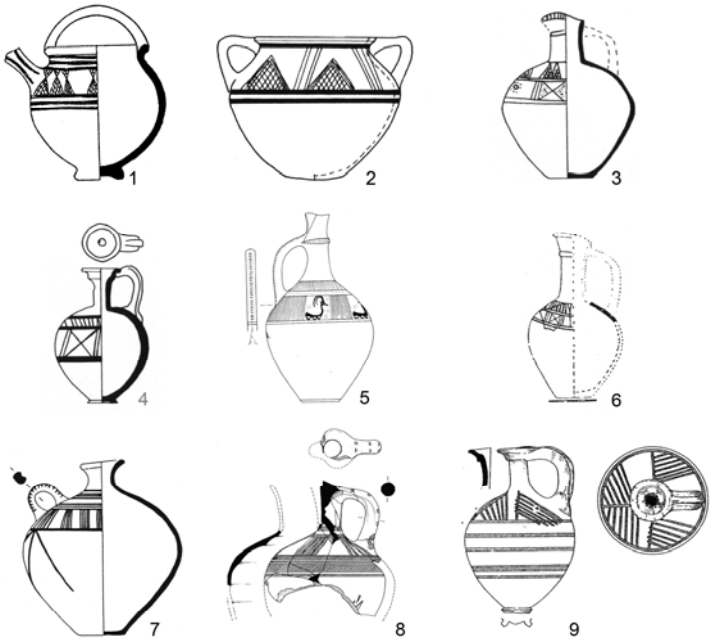


Figure 2. Suggested Origin of SCPW: Cappadocian Painted Ware.



Mersin (1-8,11,12), Tarsus (9,13,14,), Yenice (10), Chagar Bazar (15)

Figure 3. The Open Vessels of SCPW: Footed Bowls and a Cup Form.



Tarsus (1,3), Ugarit (2), Ginosar (4), Aleppo Museum ? (5), Kültepe (6), Kinet (7), Tell el-Dab 'a (8,9)

Figure 4. The Closed Vessels of SCPW: Jars, Juglets and Teapots.

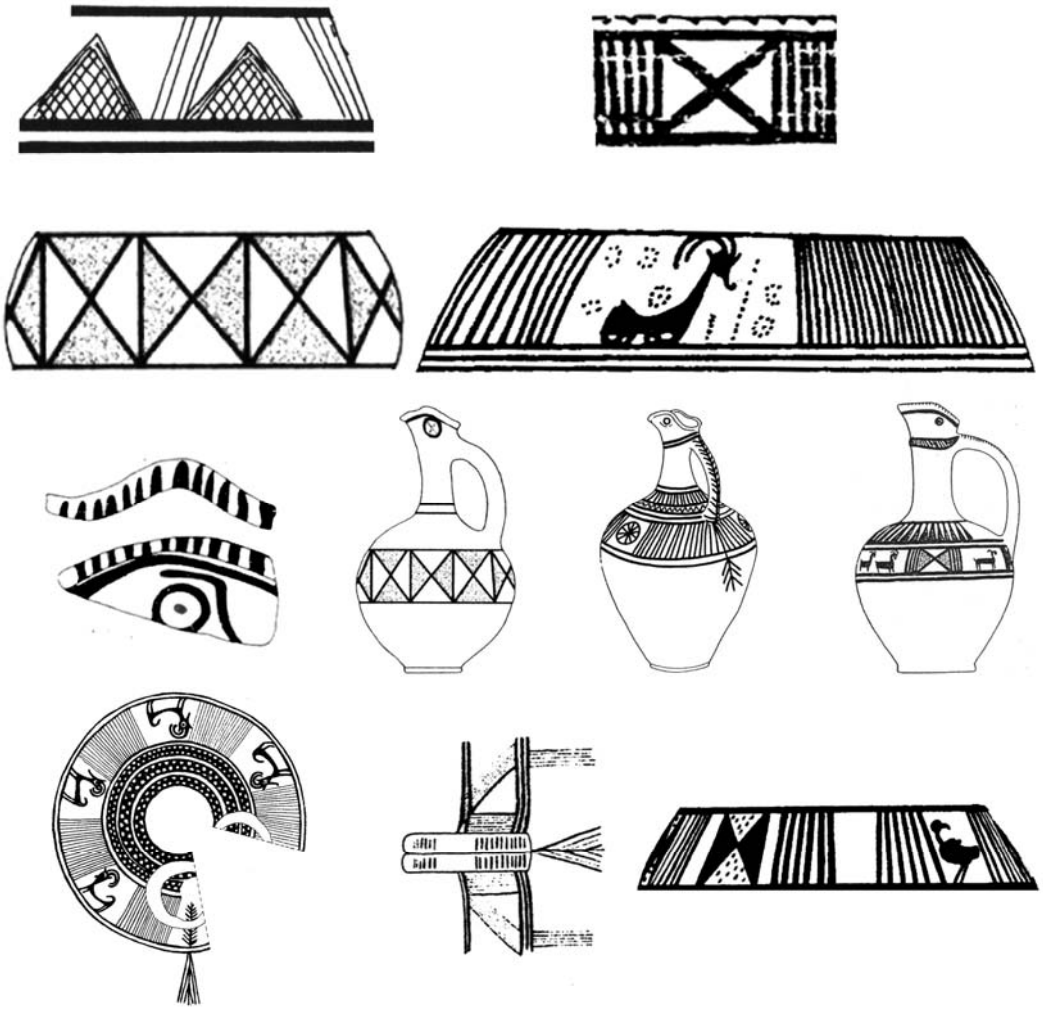


Figure 5. The Decorative Components of SCPW.

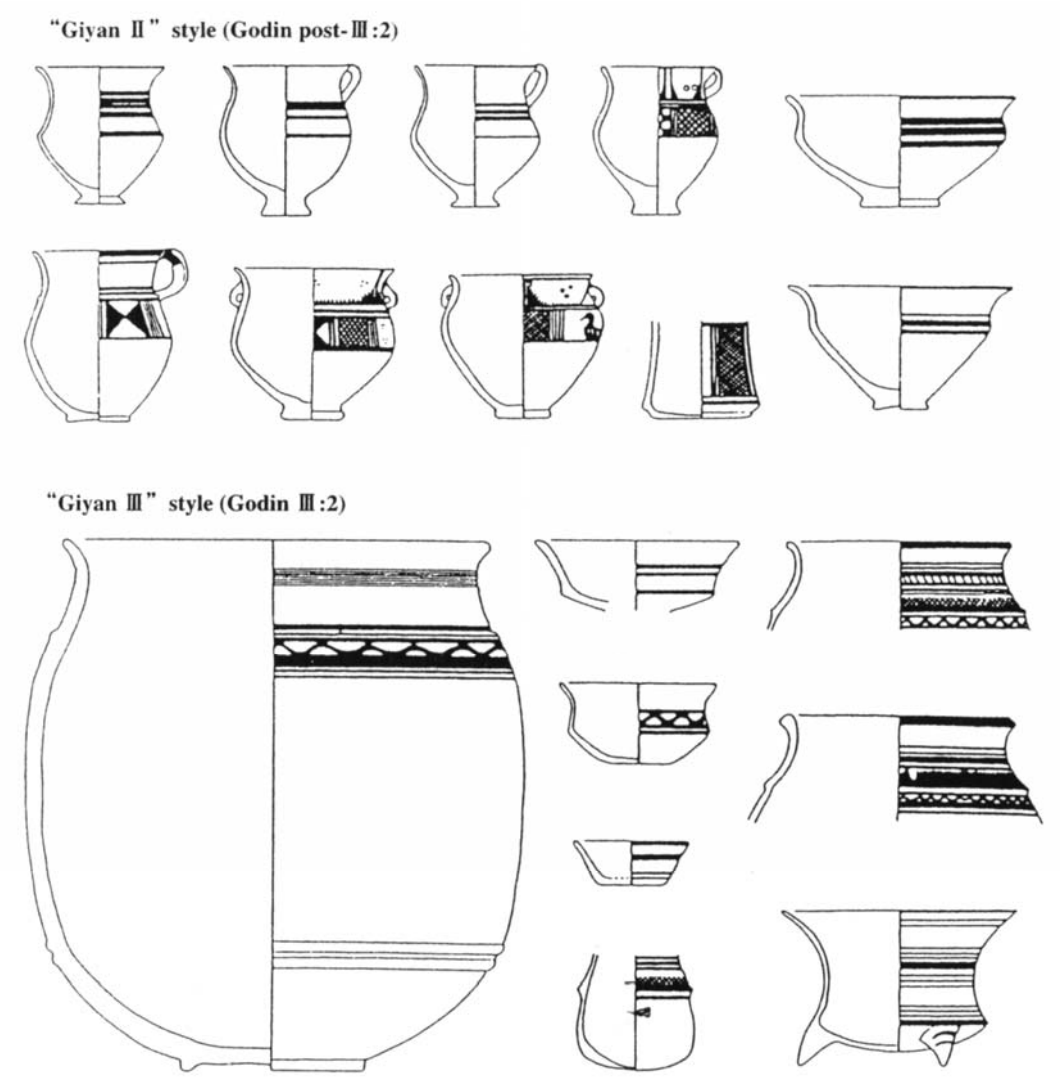


Figure 6. The Suggested Origin of Khabur Ware: NW Iran, Godin Tepe II-III (From Henrickson, 1986: figs.14-17).

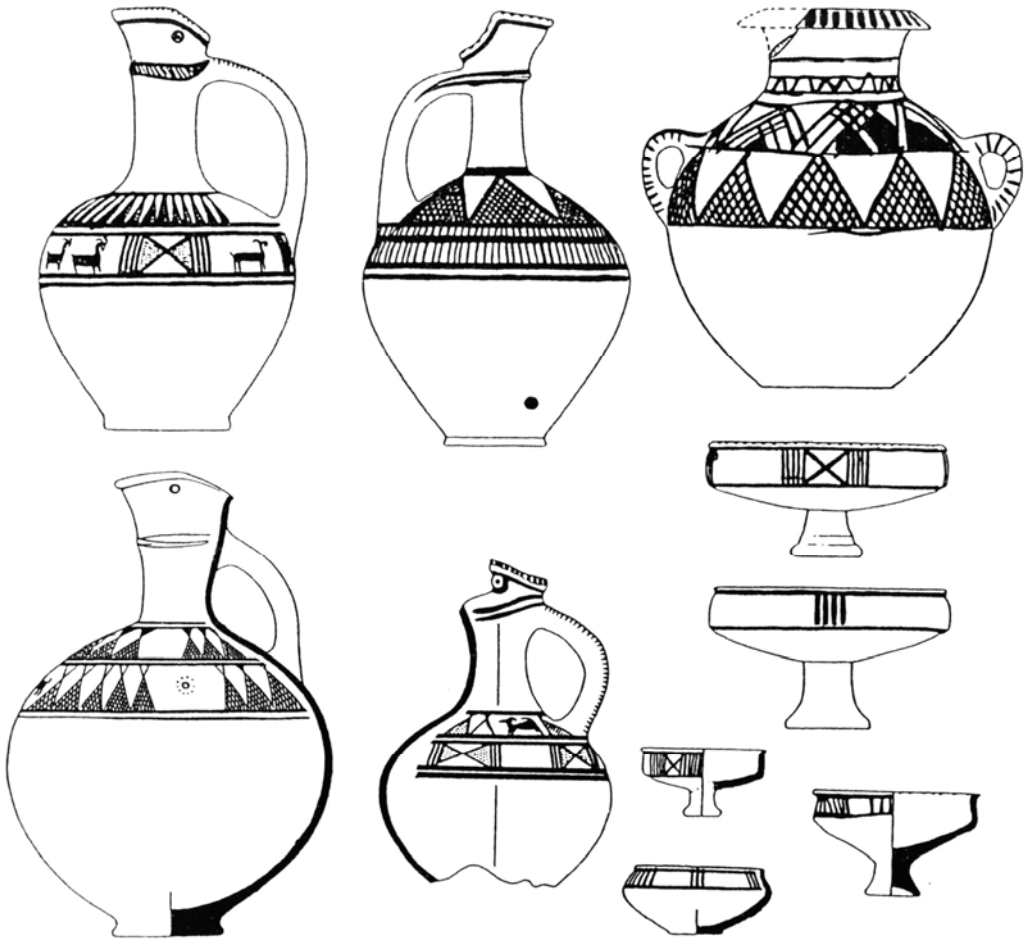


Figure 7. The Suggested Origin of Khabur Ware: Syro-Cilician Ware.

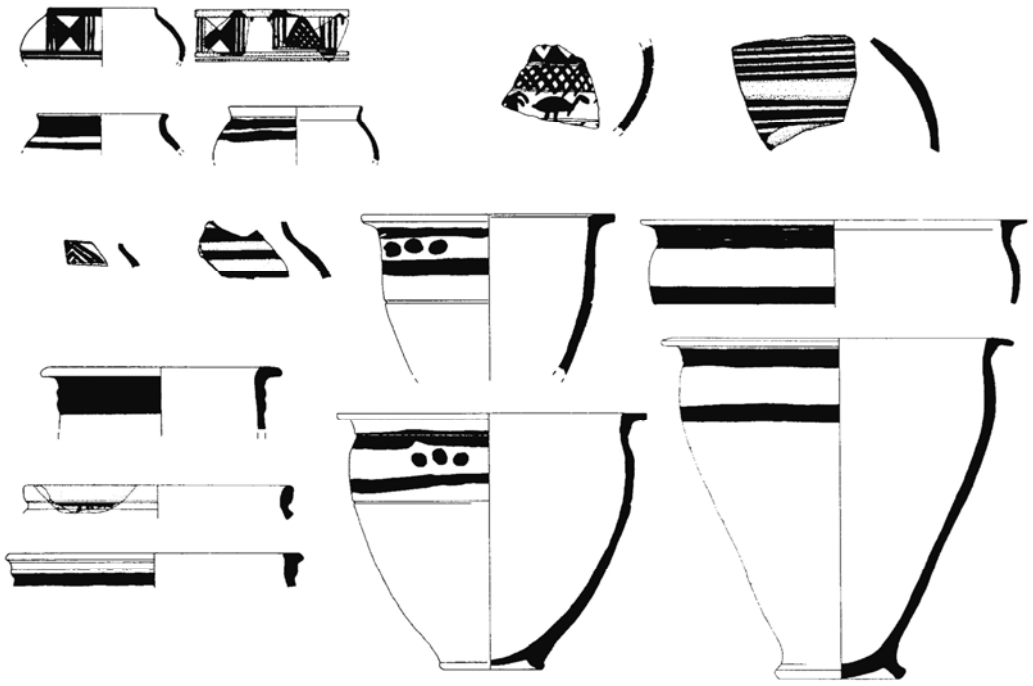


Figure 8. The Suggested Origin of Khabur Ware: Indigenous Origin; Assur, Ishtar Temple D (from Beuger, 2008: fig. 13).

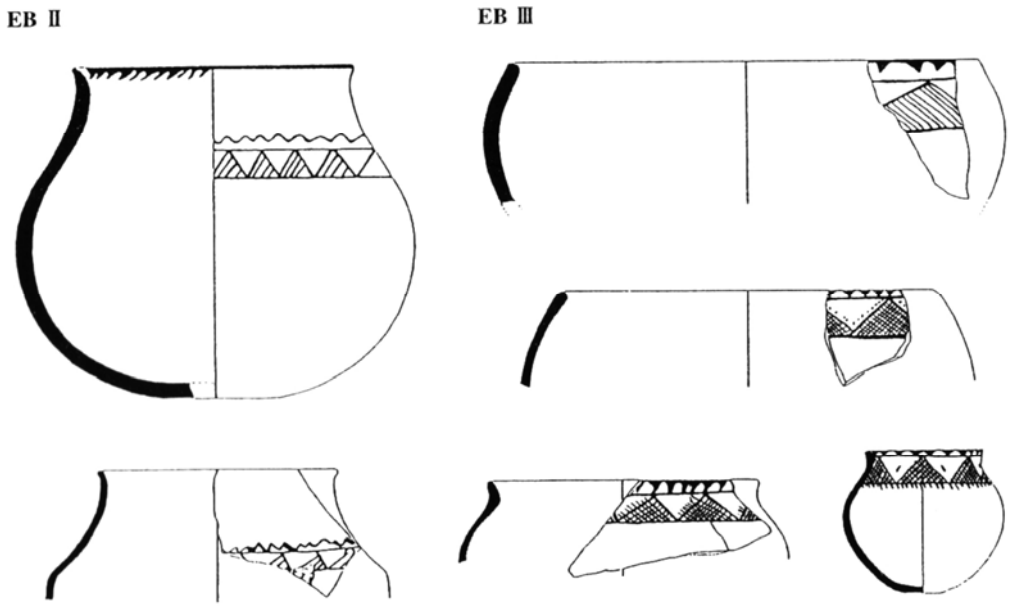


Figure 9. The Suggested Origin of Khabur Ware: Malatya-Elazığ Region, EBA Painted Pottery (from Marro, 1997: Pls. 7-11, 34)

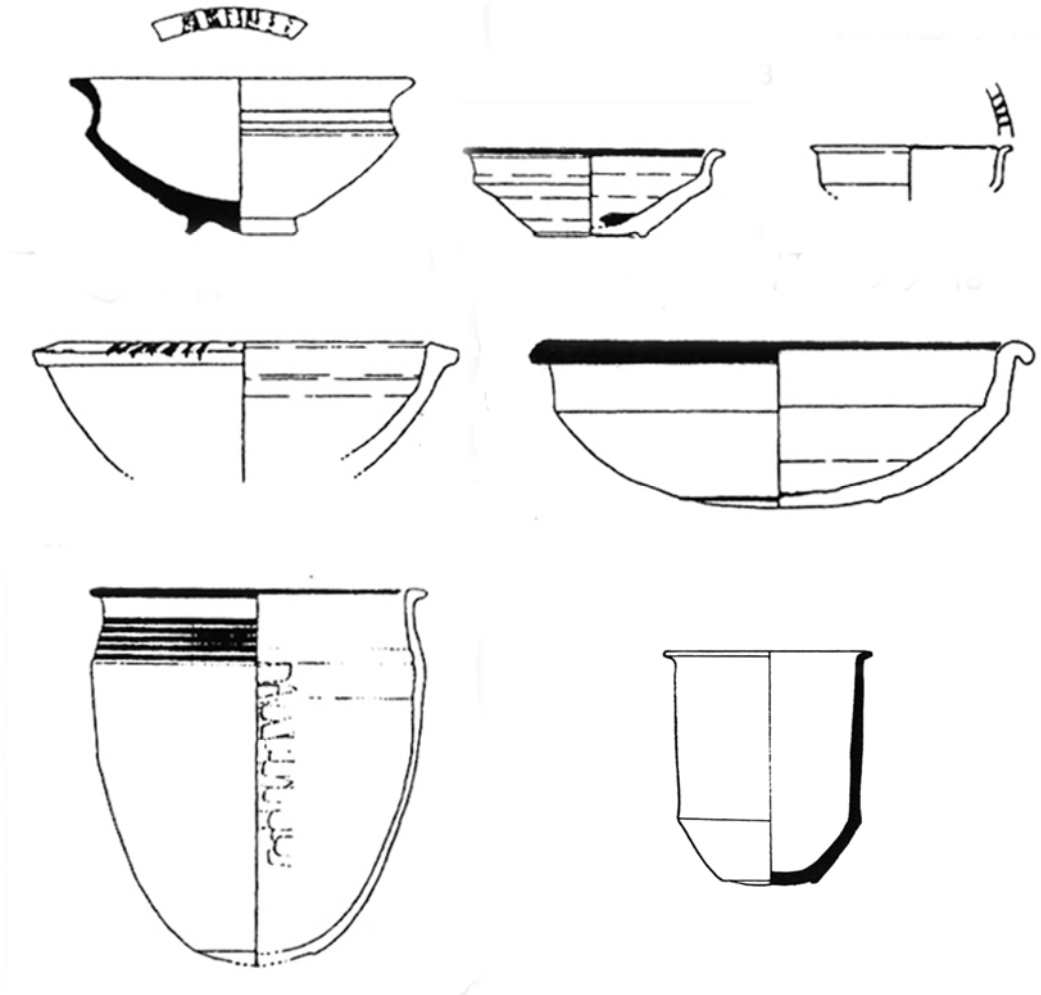


Figure 10. The Open Forms of Khabur Ware: Carinated Bowls, Crater and Goblet.

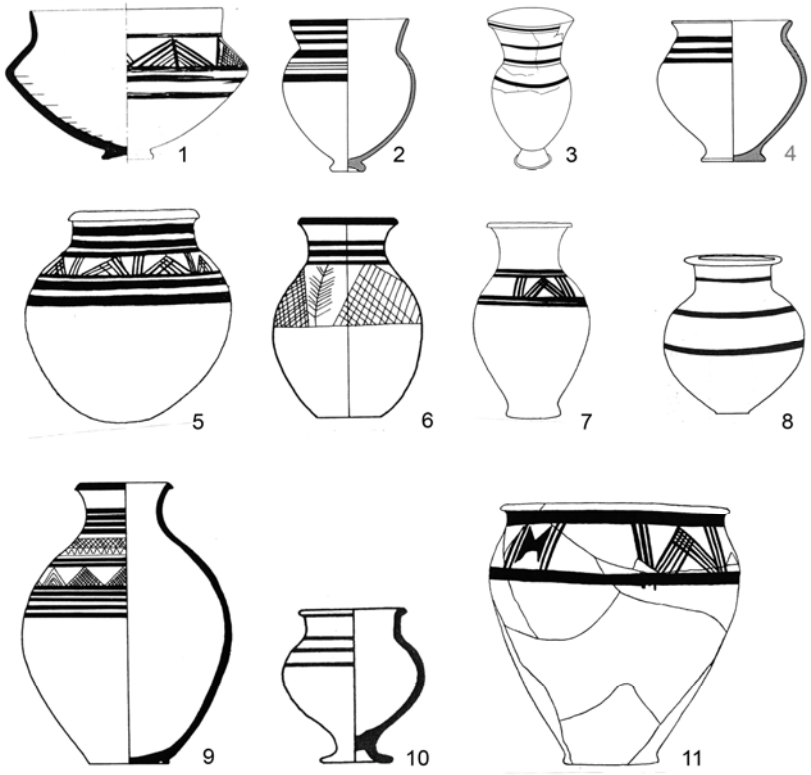


Figure 11. The Closed Forms of Khabur Ware: Handleless Jars, Amphorae.

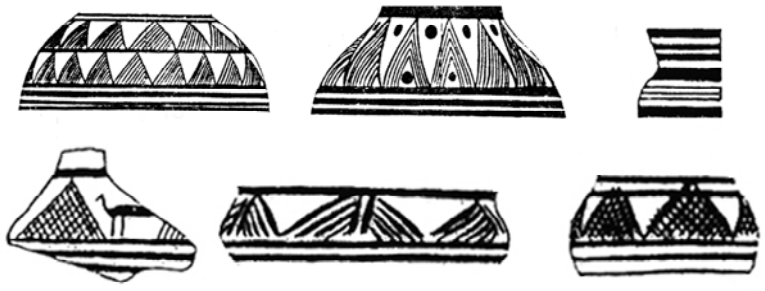


Figure 12. The Decorative Components of Khabur Ware.

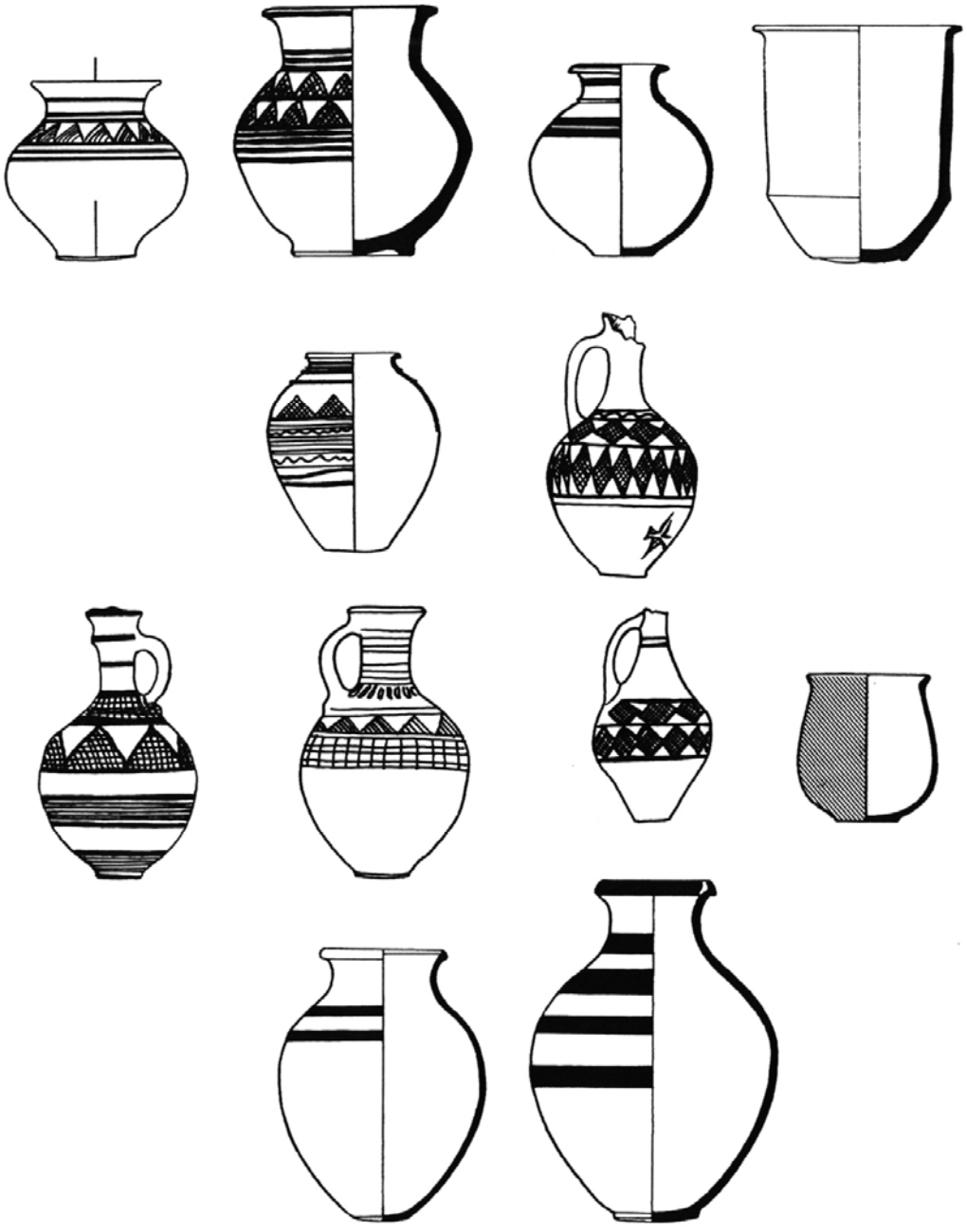


Figure 13. The Suggested Origin of LPW: Khabur Ware.

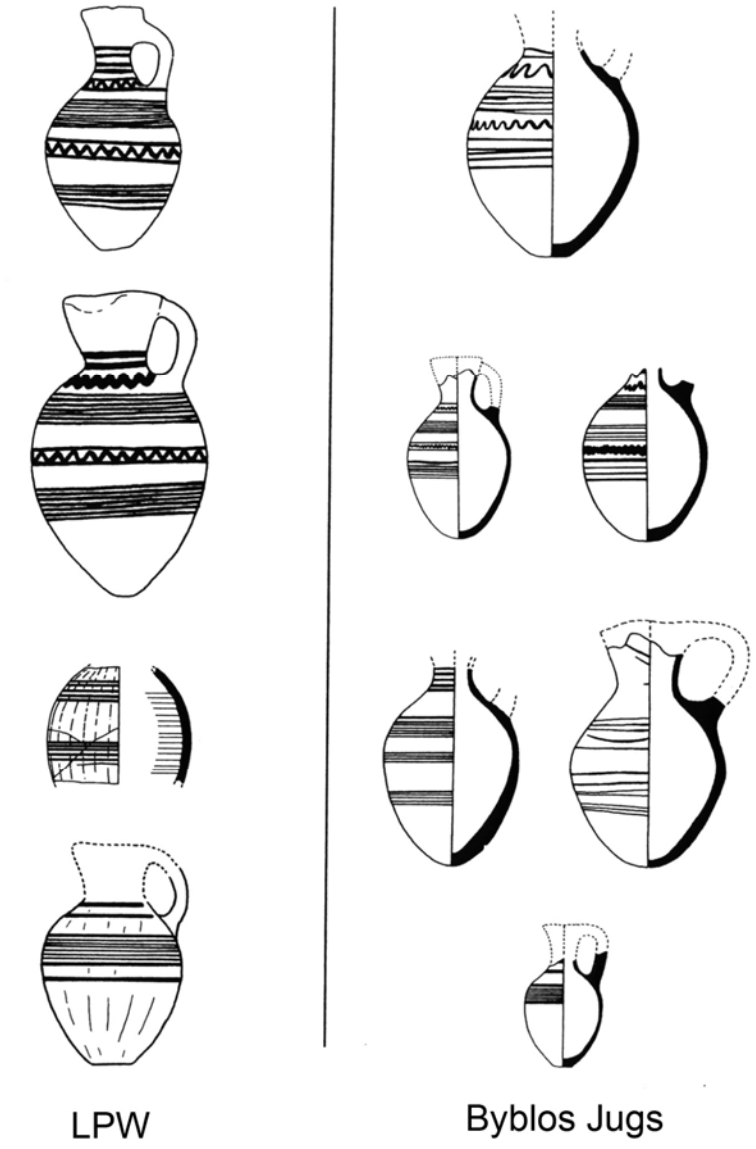


Figure 14. The Suggested Origin of LPW: Local Byblos jugs (from Bagh, 2002: Fig. 4).

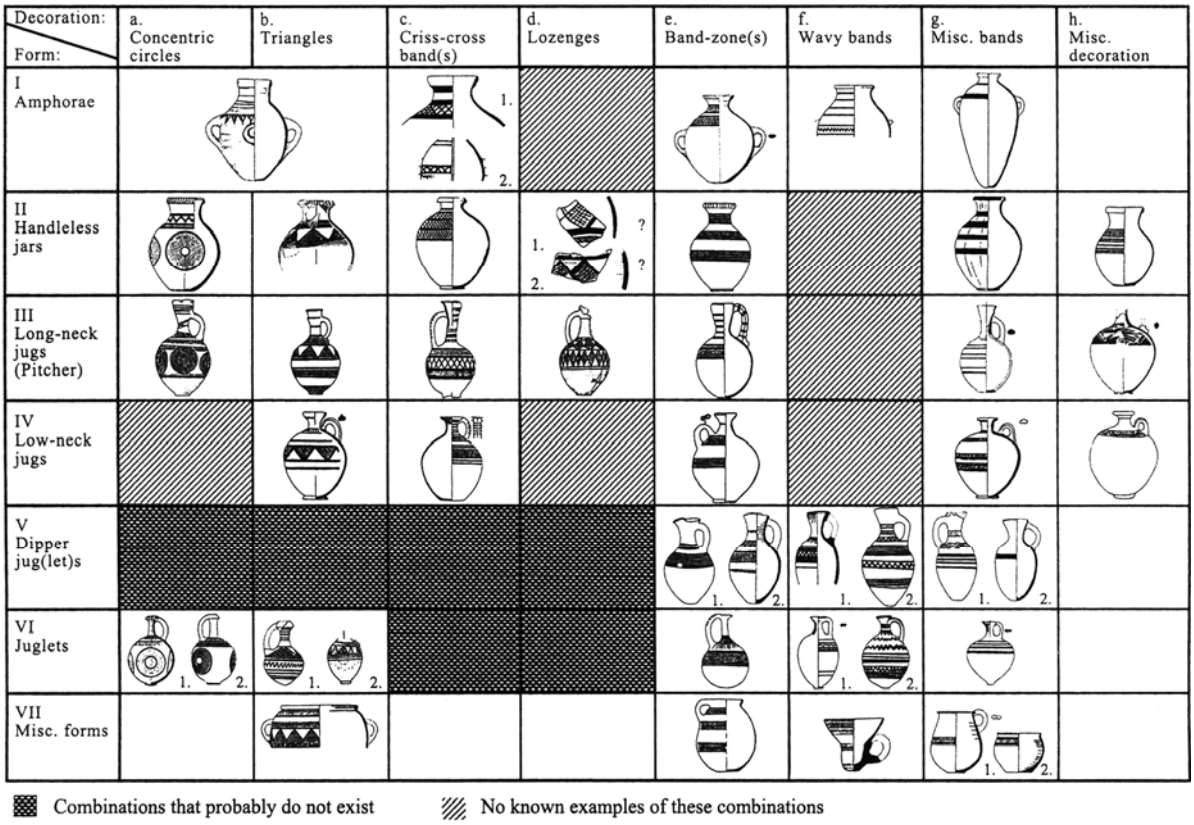


Figure 15. Levantine Painted Ware: The Types of Shapes and Decorations (from Bagh, 2002: Fig. 1).

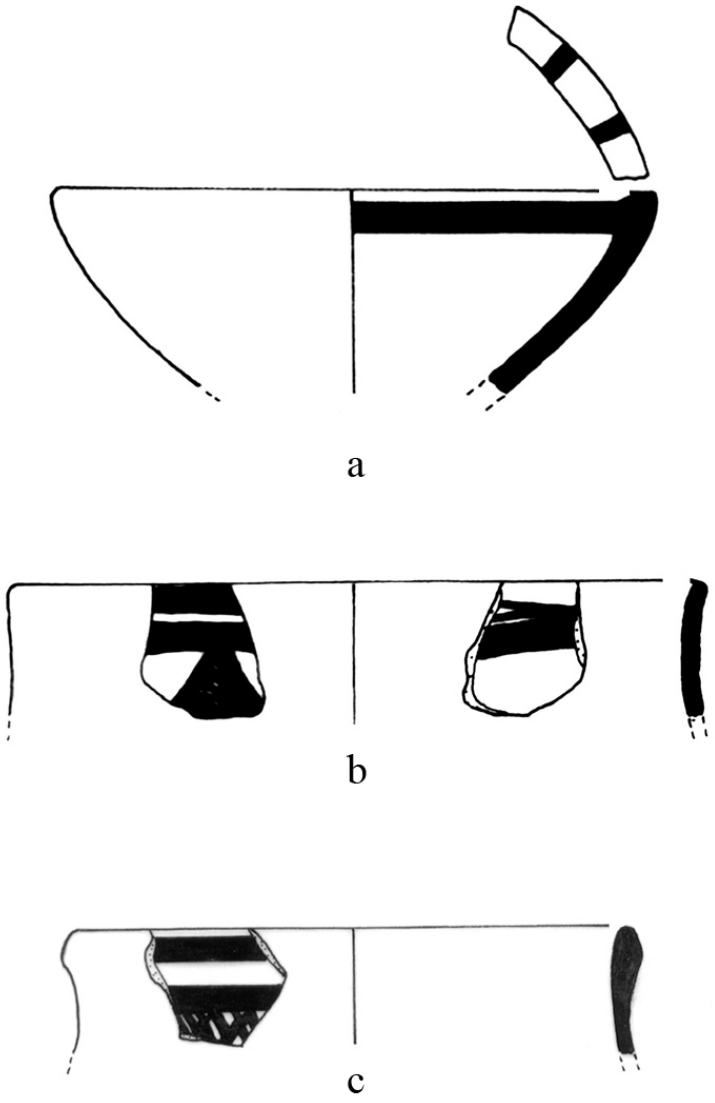
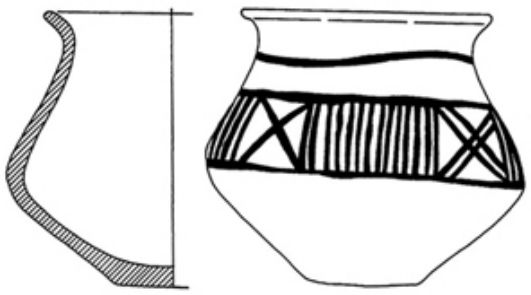
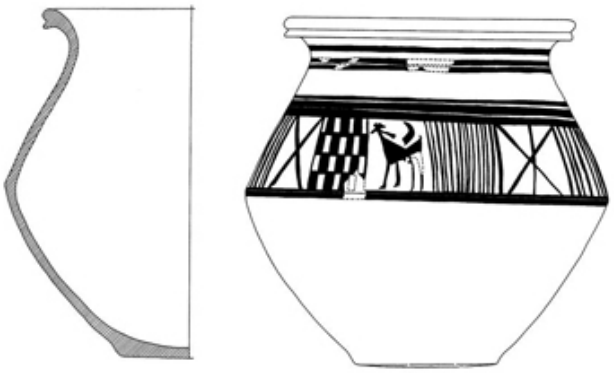


Figure 16. The Open Forms of Oylum Painted Ware.



a

b



c

Figure 17. The Closed Forms of Oylum Painted Ware.

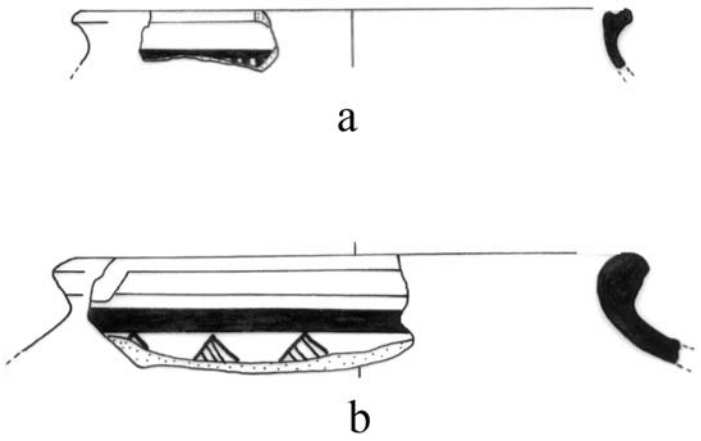


Figure 18. The Special Forms (Stands?) of Oylum Painted Ware.

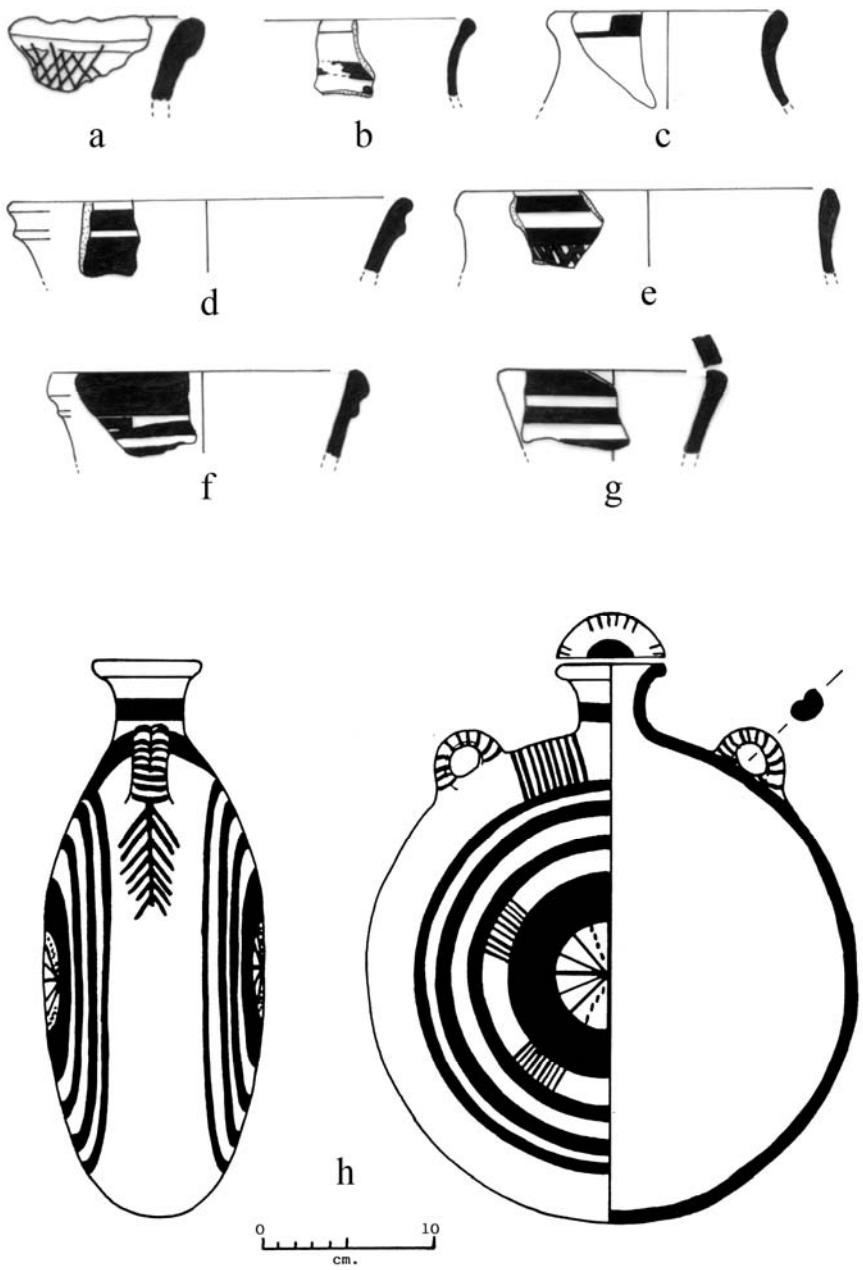


Figure 19. Necked jars.

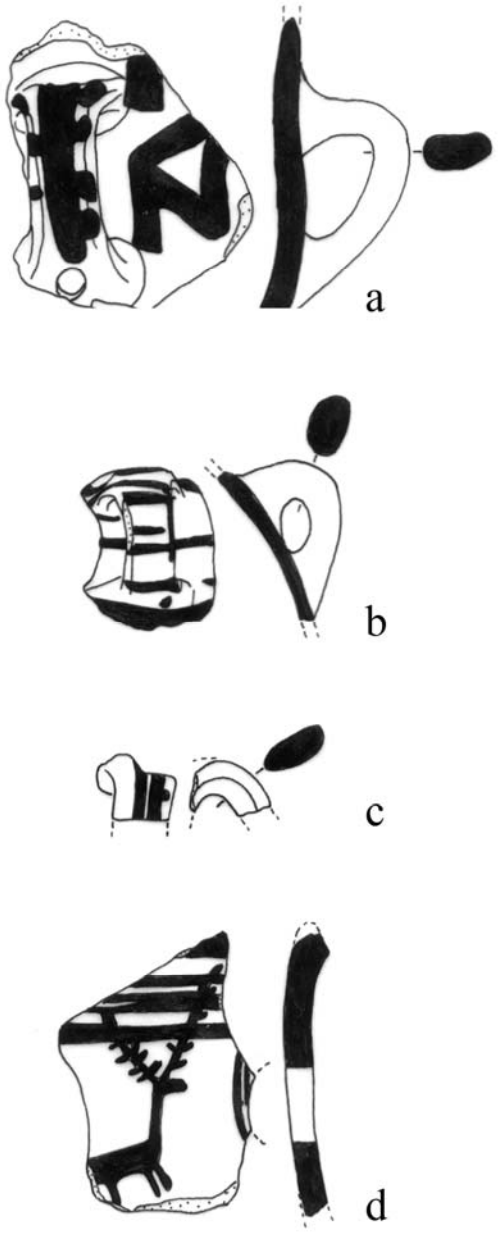


Figure 20. Handles and stand.

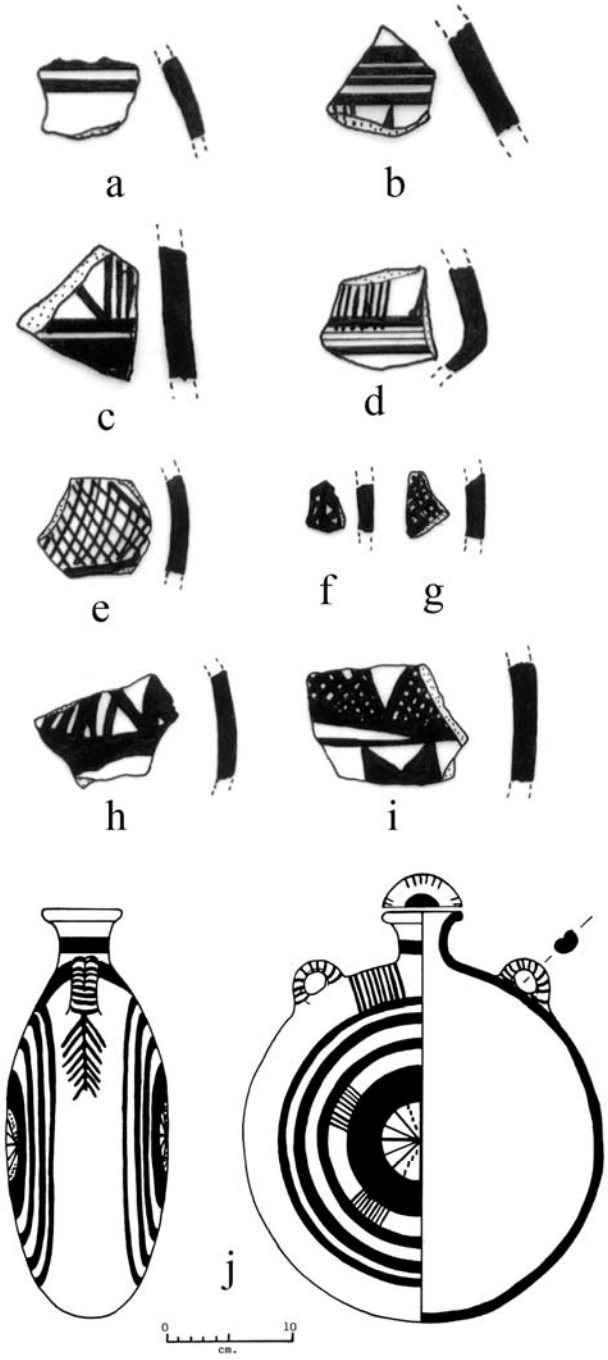


Figure 21. Geometric motifs of Oylum painted ceramic repertoire.

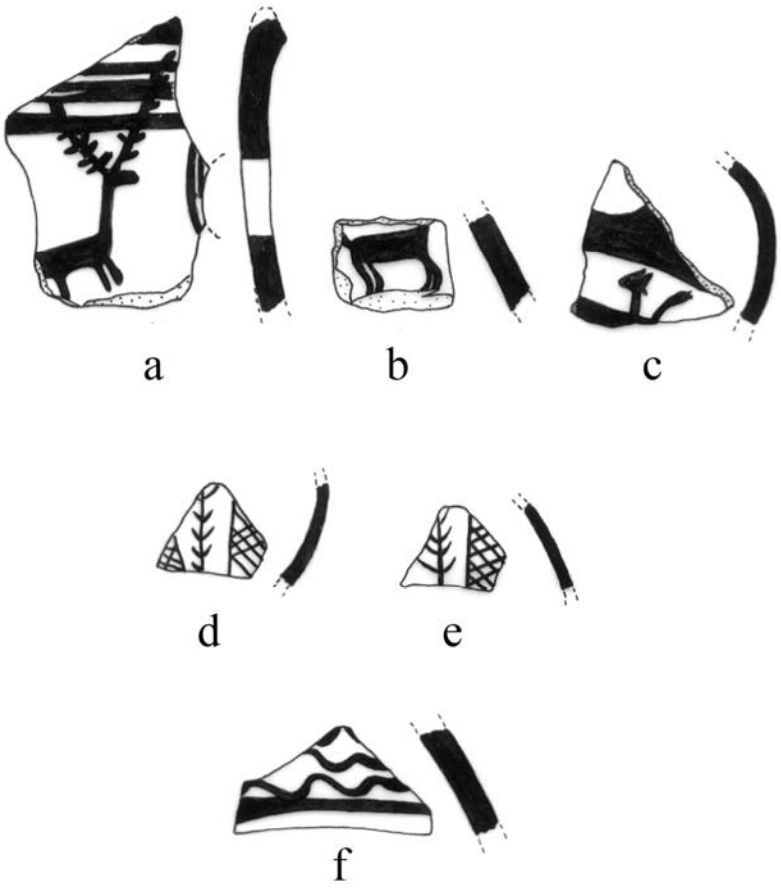


Figure 22. Animal figures, vegetal and wavy-line motifs.

C. PLATES

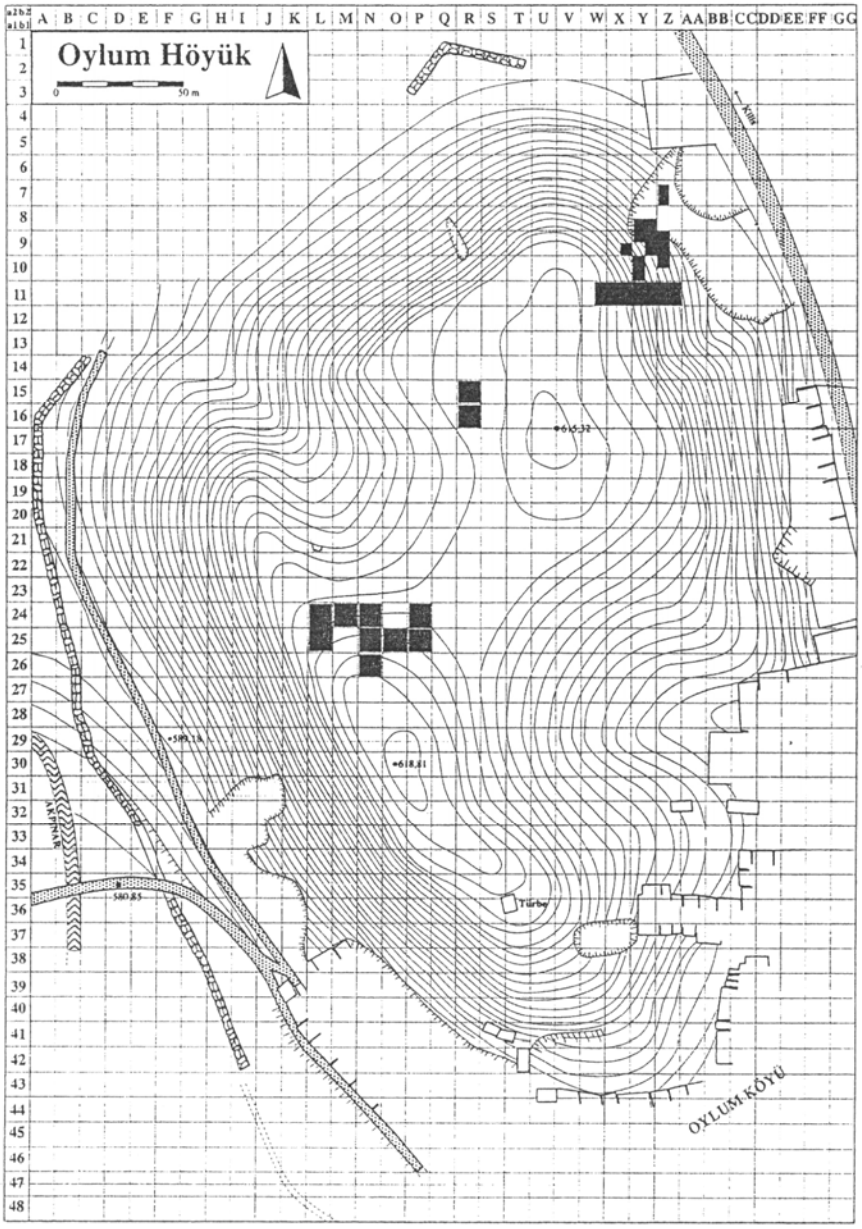


Plate 1. Topographic map of Oylum Höyük, with excavated areas highlighted.

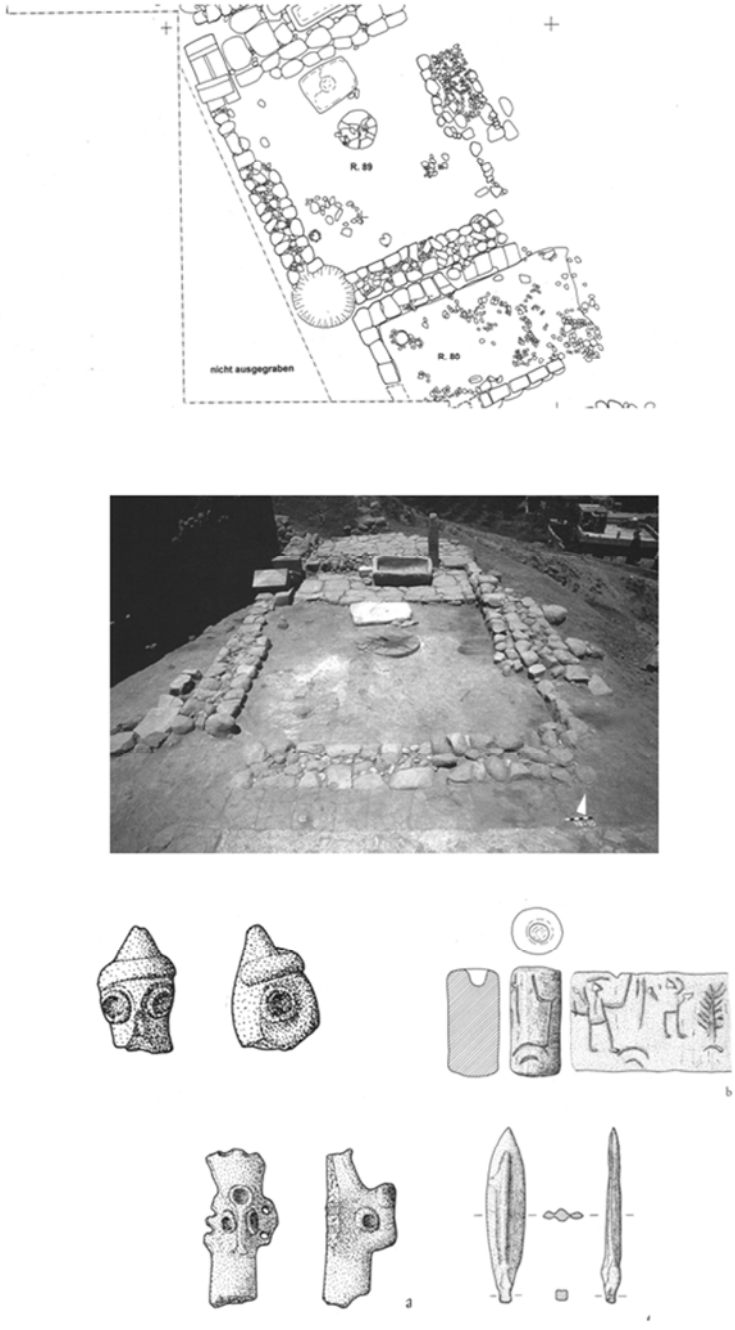


Plate 2. Square Y10 and its finds.Y10

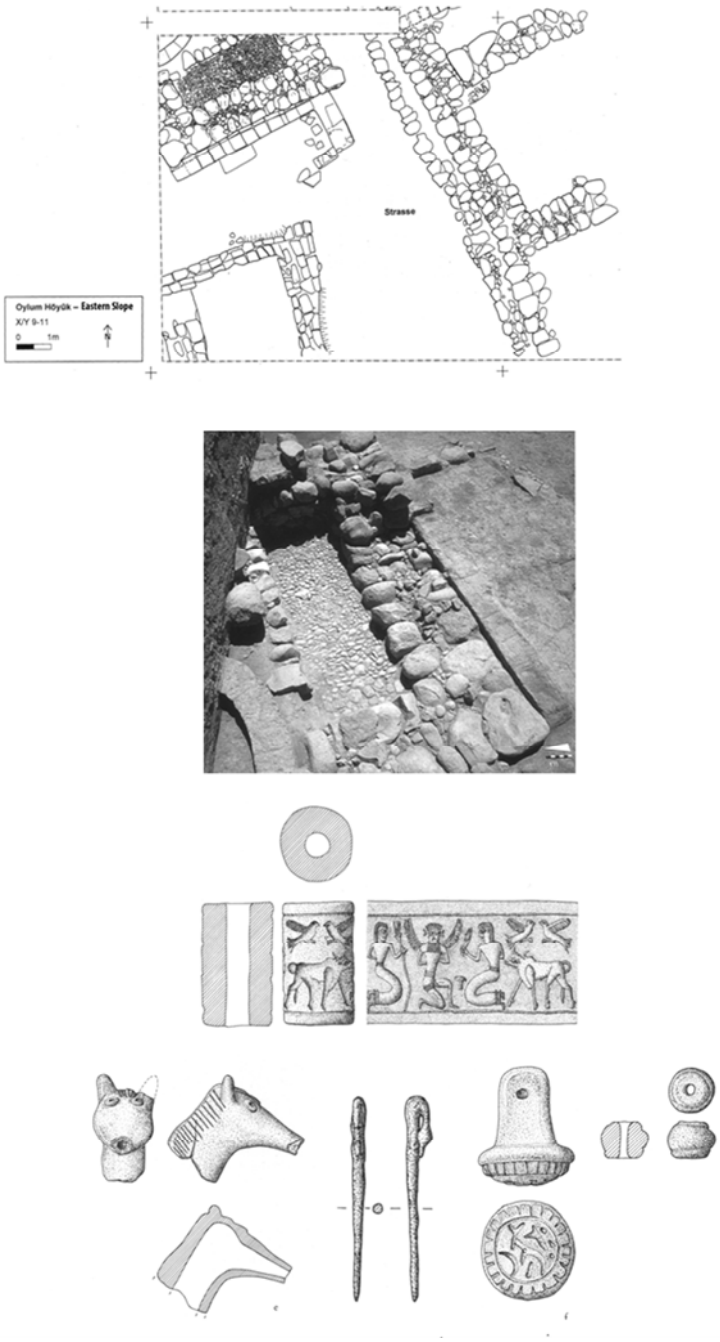


Plate 3. Square Y11 and its finds.

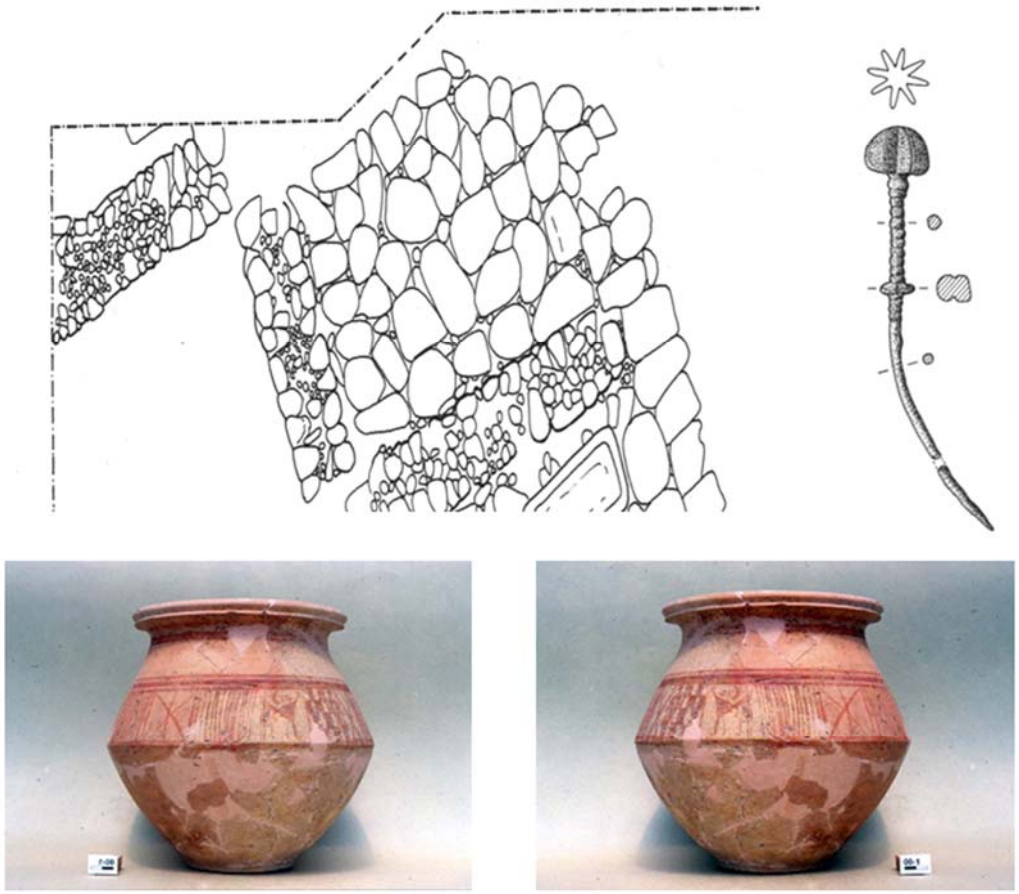


Plate 4. Square X9 and its finds.

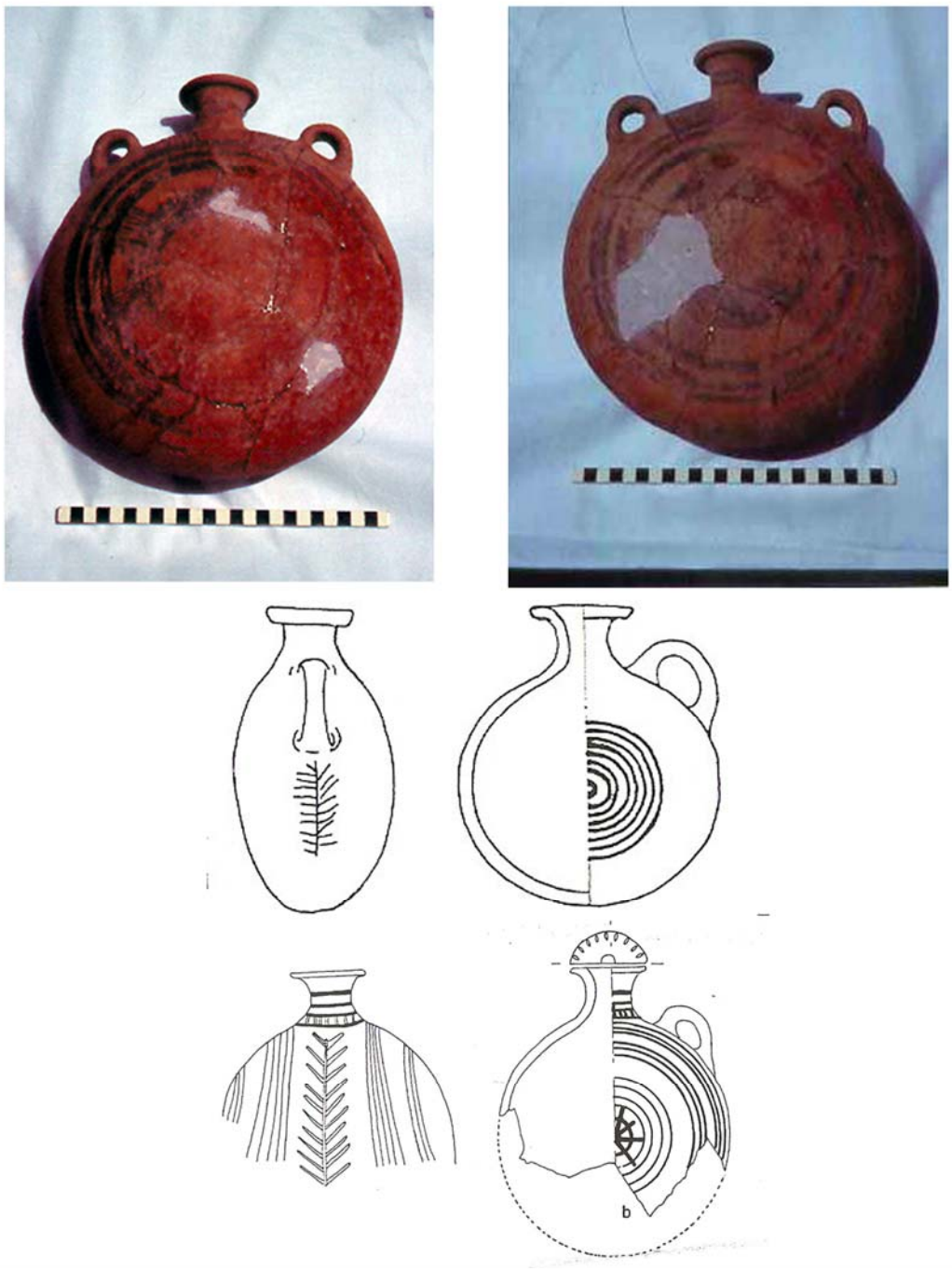


Plate 5. The pilgrim flask from Oylum Höyük and its Levantine parallels from Kültepe.