

EXCAVATIONS IN THE
PLAIN OF ANTIOCH

III



Back cover: View of Chatal Höyük from the northeast.
Photo taken by Claude Prost, probably in the summer of 1932

EXCAVATIONS IN THE PLAIN OF ANTIOCH

III

STRATIGRAPHY, POTTERY, AND SMALL FINDS
FROM CHATAL HÖYÜK IN THE AMUQ PLAIN

MARINA PUCCI

with appendices from

J. A. BRINKMAN, E. GÖTTING, and G. HÖLBL

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Preface

James F. Osborne

The Oriental Institute's Syrian-Hittite Expedition of the 1930s ranks as one of the more ironic publication histories among the Institute's projects: despite being famous across Near Eastern archaeology for its monumental prehistoric publication (Braidwood and Braidwood 1960), the corresponding volume for the Expedition's historical periods never appeared — despite the fact that it was these periods whose discovery was the explicit goal of the Expedition in the first place. By the early twentieth century, the capital cities of the city-states alternatively known as Neo-Hittite/Luwian or Aramaean (depending on the predominant language of local inscriptions) in what is today southeastern Turkey and northern Syria had all been more or less identified. Furthermore, many of them had received significant amounts of excavation and had produced statuary and architecture that is now justly among the ancient Near East's most famous. These sites are well known to students of the Near Eastern Iron Age: Carchemish, Malatya, Tell Ahmar, Tell Halaf, and Zincirli, among others.

Yet one major Iron Age center remained elusive: Kunulua, capital city of the kingdom of Patina, whose wealth Assyrian rulers in the early first millennium BC described as one of the greatest in the region. Geographical and historical considerations indicated that Kunulua's location must have been somewhere in the Amuq Valley at the northeast corner of the Mediterranean Sea. The Oriental Institute created the Syrian-Hittite Expedition in order to capitalize on the opportunity to unearth the remains of one of the last unexplored Iron Age capitals of the region and to discover the Iron Age descendants of the Hittites in what was then Syria. (Today, the Amuq Valley lies within the Hatay province of Turkey.)

In the end, the identification and excavation of Kunulua was only one of the Syrian-Hittite Expedition's accomplishments. In order to gain as full a picture as possible of the region's rich archaeological record, the Expedition conducted a multipronged field strategy. First, they excavated a number of sites in the Amuq Valley — sites that spanned its archaeological record from the Neolithic period through the Medieval. Second, they conducted a site survey — one of the first in the history of archaeology — that mapped all of the sites in the valley and determined which of them were occupied in which periods. For the first time, it was possible to chart the evolution of entire settlement patterns over thousands of years. Finally, they uncovered the monumental remains of the local Iron Age capital city of Kunulua that they had originally set out to unearth. (And while the Oriental Institute was doing all of this, Sir Leonard Woolley was excavating Tell Atchana, another large site in the Amuq Valley, on behalf of the British Museum; this city would prove to be ancient Alalakh, the second-millennium predecessor of Kunulua.)

Among the several sites at which the Syrian-Hittite Expedition undertook excavation during its years in the Amuq, three stand out both in terms of their significance and the amount of energy invested by the Expedition. Tell Judeidah provided the stratigraphic sequence that would tie together the archaeological record of the Amuq Valley by providing a baseline for the diachronic changes in local material culture through the ages. Tell Tayinat proved to be the ancient city of Kunulua; several of its impressive monuments are on public display in the Oriental Institute Museum and the Hatay Archaeology Museum. And Çatal Höyük — first excavated, as Marina Pucci describes in her opening chapter, because it was incorrectly thought to be Kunulua itself — provided some of the largest horizontal exposures of an Iron Age settlement anywhere in the broader Syro-Anatolian region.

None of these sites, however, have ever received full publication despite the end of the Syrian-Hittite Expedition over seventy-five years ago. A much-cited, but unpublished, dissertation by Gustavus Swift in 1958 presented some of the historical ceramic sequence from all three sites, picking up where the prehistoric publication left off, but it was hardly comprehensive in scope. A well-illustrated volume published by the Expedition's architect presented the final plans of the architectural remains and their phasing (Haines 1971), but almost no material culture of any kind. Since that volume, the final publication of the Syrian-Hittite

Expedition's findings has been undertaken in fits and starts by a number of researchers over the years, but never seen to completion.

In the mid-2000s, the Oriental Institute renewed efforts to publish the final reports of all of Tell Judeidah, Tell Tayinat, and Çatal Höyük. With the Oriental Institute's permission and encouragement, and with the generous underwriting of the Shelby White and Leon Levy Program for Archaeological Publications, agreements were reached with individual researchers to take responsibility for the material. This volume by Marina Pucci represents the first of these to be published, and it is a testament to her drive and focus that she has managed to corral such a vast and disparate corpus of material into a single work. The publication of archaeological reports for sites excavated generations ago is a uniquely challenging endeavor. Such a production involves not just the material itself, but also combing through the original excavation notes of the 1930s, and as such, one has to become as familiar with the handwriting and states of mind of long-deceased excavators as with the details of ceramic typology and stratigraphy.

In this work, Marina Pucci offers the complete architectural phasing of the stratigraphy from Çatal Höyük and all of these phases' accompanying material culture. This volume is an enormous boon to Near Eastern archaeologists of all stripes, who have been eagerly awaiting its appearance. The product of over a decade of labor, this report will prove to be worth the long wait since the remains of Çatal Höyük were first brought to light three-quarters of a century ago.

Acknowledgments

This book is the final archaeological report of the excavations carried out eighty years ago by the Oriental Institute; it would not exist without the efforts, tenacity, and meticulous documentation work of the team of archaeologists who conducted the field activities, and in particular of Claude Prost, Ian McEwan, and Robert Braidwood. These scholars, together with their teams, are the first to be acknowledged here, as they produced the very large quantity of detailed documentation (letters, field journal, lists, negatives, and drawings) which, together with the small finds and pottery sherds kept at the Oriental Institute Museum, build the dataset of this analysis.

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CHAPTER 1

History of the Excavations, Research, and Materials

This work presents the analysis of the excavation data (small finds, pottery, documents, and drawings) from the mound of Chatal Höyük in the Amuq¹ (Turkey), compiled and collected by American archaeologists in the 1930s and currently kept in the Oriental Institute at Chicago. The American excavations focused on the Iron Age and Late Bronze Age levels, with a few soundings in more ancient periods.

The mound of Chatal Höyük (pl. 190) is located in the eastern part of the Amuq Plain on the left bank of the Afrin river (site no. 167 of the Amuq Survey, Braidwood 1937), at a crossroad that leads to the east to the Afrin valley and to the main road connecting the Amuq plain to Afrinhan, Azaz, Tell Arpad, and Oylum Höyük (see Braidwood 1937, p. 41 and map IX; Osborne 2013, fig. 5). To the west the path follows the Afrin bed to the road that led to Tell Tayinat/Atchana and then to the south upstream along the Orontes toward Syria. The site consists of a large acropolis, mainly investigated by the American team, and a lower town extending on its eastern side, opposite to the river, left untouched by archaeological research and perfectly visible in CORONA images (see pl. 191 and of this volume).

The Archaeological Investigations at Chatal Höyük and in the Amuq: A Brief History

In May 1930 Dr. Emil Forrer, a Swiss historian who was at the time employed at the Oriental Institute, wrote a letter (OIM Archives, box F, file 3-16)² to the director of the Oriental Institute, Professor James Breasted, in order to direct the attention of the Institute to the site of Chatal Höyük. Dr. Forrer, who was traveling in the region, suggested that the site of Chatal Höyük could possibly be identified with the ancient town of Kunulua, due to the large extent of the mound and to the large quantity of Iron Age pottery sherds spread on its slopes.³ At that time Kunulua, the capital of the land of Pattina, had not yet been identified, and it was one of the few still unexcavated Syro-Hittite town centers, which were so rich in statues and orthostats.⁴ Moreover, Forrer suggested that “Kunulua” was the ancient name of “Calneh” (Gelb 1935), and he was consequently eager to identify it and provide the Institute with a good excavation site.⁵ This attempt succeeded: one year later, in November 1931, the first expedition (New Syrian Expedition to the Amuq) under the directorship of Mr. Richard Martin left for the region of the Amuq with the aim of obtaining dig permits for Chatal Höyük and Tell el Judeidah, organizing the excavation house, removing the cemetery on top of the mound of Chatal, and drawing a topographic plan of the mound. The dig permits were easily obtained, and after approximately eight months of activity in the field, the expedition had finished the partial construction of the dig house and the removal of the cemetery (possibly Islamic) located on top of the northeastern spur of the mound of Chatal. This activity was not archaeologically documented, but only reported through

¹ In order to comply with the most recent publications regarding archaeology of the region, “Amuq” is employed instead of “‘Amuq,” as well as “Tayinat” instead of “Ta‘yinat.”

² Archive materials that have not been cataloged by the Oriental Institute Museum (OIM) are referred to throughout according to the author’s own reference system; see appendix 4 for descriptions of materials and further details.

³ The trip to the Amuq was possibly related to Forrer’s activity in Crete, Cyprus, and Ugarit. See Oberheid 2008, pp. 190–202.

⁴ Tell Halaf, Zincirli, and Karkemish Malatya had already been identified and excavated.

⁵ This interpretation was later refused, see Gelb 1935, p. 189. In recent times, renewed excavations at Tell Tayinat have brought to light several cuneiform texts, which allowed a new reading of the name with Kinaliya/Kunuluwa (see Lauinger 2012, p. 91; see also Weeden 2015).

a series of cable messages, nor does a topographic plan exist of the area as it looked before the removal of the cemetery, except for the sketch made by Forrer in his letter of 1930. Consequently, not all the aims of the expedition were fulfilled, and the general disorganization of the excavations, the high costs of the whole operation, and the continuous lack of dig reports led Breasted, on February 29, 1932, to dismiss the field director and reorganize the expedition with a new director.⁶

The following season officially began on January 12, 1933, with archaeological investigations in the northeastern and highest part of the mound;⁷ this was done under the direction of Mr. Claude Prost, the inspector of antiquities in the Sandjak of Alexandretta. This season was called the c-season, taking the first letter from the name of the site. Breasted officially presented the project in the same year.

The levels excavated under the directorship of Prost brought to light Armenian structures and a late Roman–early Byzantine settlement extending along the northeastern spur. This settlement was documented and completely removed in order to reach the underlying first-millennium BC levels. The documentation and removal of the upper levels of the northern area was pursued quite quickly, and the collected small finds frequently lacked specific information concerning their archaeological context. It became evident that this Roman–Byzantine settlement developed only on the northeastern spur of the mound, so that after the end of this campaign all of the uppermost levels left on this part of the mound dated back to pre-Classical periods. From this time onwards (officially beginning August 31, 1933) Ian McEwan was the director. He planned extensive excavations on the three highest spurs of the mound in order to find representative structures, orthostats, or written documents that could prove the identification of the mound as Kunulua. In the first years of his directorship, McEwan remarked several times on the unspectacular nature of the structures on the site in cable messages he sent to the Oriental Institute (see OIM Archives, McEwan's Telegram, file Mcewan_01_Nov_1933). He started to doubt the identification of the site with a Syro-Hittite capital. Nevertheless, the good state of preservation and large quantities of artifacts provided such a bulk of information that they continued excavating the site. By the end of the third campaign (1935), archaeologists had brought to light in each excavated area small structures made of mudbrick walls and clay plaster, each one built directly adjacent to the next. Materials and pottery found on the floors clearly pointed to a domestic use for these structures and to the absence of large public buildings, confirming McEwan's doubts.⁸

<i>Campaign</i>	<i>From</i>	<i>To</i>	<i>Director</i>
-	March 1, 1932	June 30, 1932	R. Martin
c-, cp-	January 12, 1933	June 26, 1933	C. Prost
a-	October 17, 1933	April 21, 1934	I. McEwan; R. Braidwood
b-	October 11, 1934	April 2, 1935	I. McEwan; R. Braidwood
e-	October 1, 1935	June 30, 1936	I. McEwan; R. Braidwood excavation routine and documentation system

Table 1. Archaeological campaigns⁸

In a letter dated January 2, 1935 (OIM Archives, box F, file 1-58), McEwan reported having noticed several basalt stones at the site of Tell Tayinat; he and his team investigated them and discovered “a lintel of a double doorway, in place.” Moreover, McEwan reported several additional discoveries: “on top of the mound turned up by clandestine digging is a huge column base;” “one of the villagers had sold for eight gold pounds

⁶ Several letters and cable messages were exchanged between the field director and the director of the Oriental Institute, which clearly show the disappointment of the latter concerning the general naivety of the former.

⁷ Contact between the Oriental Institute and Prost had already started in April 1932; the construction of the dig house and the topographic plan, as well as the square grid, were carried out during fall 1932 and winter 1932–33. The official opening ceremony took place on January 14, 1933 (see OIM Archives, Chatal Negatives Prost, no. 20).

⁸ The shortcut letters (c, cp, etc.) were also used in the small find register before the inventory number of each object, as well as in the grave numbering, etc. While c- was used for “chatal” and cp- for “chatal pottery,” the other letters followed the alphabet, starting with a- and avoiding shortcuts already in use (such as d- for Tell Dahab).

a sculpture to the Marcopoli family in Aleppo;” and “another sculpture, a bas-relief that Prost described to me as a *char de combat magnifique*.” All these elements led McEwan to request a dig permit for the site of Tell Tayinat in order to find “the Syro-Hittite palace.” In summer 1935, the expedition brought to light representative Iron Age structures at Tell Tayinat (Temple II and the Bit Hilani building I). Due to these discoveries and to the beginning of the Amuq survey in 1936 under the directorship of Robert Braidwood, archaeologists switched the focus of the excavations at Chatal Höyük: the last archaeological expedition at the site no longer focused on large, extensive excavations but rather on deep trenches at the base of the mound; these activities were carried out in order to better understand the stratigraphy of the settlement and to provide a clear sequence, as had been done with the soundings at Tell el Judeidah.⁹ Although McEwan stressed the need for further investigations at the site, which had a high potential to deliver an uninterrupted stratigraphic sequence from the Uruk period to the end of the Iron Age, the Oriental Institute did not have the funds to continue the expedition, and there was also a need to publish the results obtained so far.¹⁰

Excavation Routine and Documentation System

The Excavation System

The excavations at Chatal Höyük were carried out, in the last three campaigns, at the same time as investigations at Tell Tayinat, Tell el Judeidah, and at the smaller sites of Tell Kurdu and Tell Dahab. Nine people formed the American team — archaeologists and others — while Syrian workers on an average day during the high season numbered around 300. Consequently, the team had to move among the sites and check up on the stage of the work on the excavations’ sectors, where a local chief worker was in charge of achieving prescribed goals. For this reason, the field notebooks report brief information on each sector and name the sector according to the name of the chief worker. Moreover, once Tayinat had been discovered (in 1935), this site attracted the attention of the team and the notes and information on Chatal decreased in both number and consistency.

Chatal Höyük and Tell Judeidah shared the same system for excavating and documenting the contexts — grid-based, with numbered layers and floors — while a markedly different architecture-related system was used at Tell Tayinat.

The methods employed in the excavations at the site were described in detail in the publication of the older phases in the Amuq and are not going to be presented again here.¹¹ However, it is important to define several terms that were used in the excavators’ jargon. These terms were written in the records and in the object and pottery lists from Chatal Höyük; they are used in this publication, as well, to maintain consistency with the original documentation.

Square: a 20 × 20 m area whose coordinates are indicated by a letter (north–south) and a number (east–west).

Level: notated as either a Roman numeral or an Arabic numeral, typically following the square identification. Roman numerals were usually employed when the pottery horizon was identified, in an attempt to assign the levels to a general stratigraphy of the mound as soon as possible during the excavations. This was possible only in very broad ranges, dividing the mound into three periods: I = Later Periods (Byzantine); II = Iron Age; and III = Late Bronze Age.¹² Arabic numerals indicated a sequence in the square, starting from the surface and extending to the bottom. In the first campaigns, Arabic numerals were used only in small trenches; they replaced the Roman numerals completely during the last campaign, however, once it became evident that the

⁹ McEwan 1937; Harrison 2001.

¹⁰ His last attempt to continue excavations was on December 1936, when he sent a letter that Wilson, the director of the Oriental Institute, should forward to Rockefeller. Due to the length of the dig permit (which lasted until 1940) and to the forthcoming Syrian independence, which would have made archaeological research and the importing of finds more difficult than under the French mandate, McEwan stressed the need to continue excavations without further delay (OIM Archives, Syrian Expedition Documents, McEwan Letter, 3 December 1936). However, the difficult economic situation of the Oriental Institute after the 1929 bank collapse compelled the director to take drastic measures to “close out most home and all field research projects and expeditions as rapidly as possible” (OIM Archives, Chatal Documents, McEwan Telegram, 24 April 1936).

¹¹ Braidwood and Braidwood 1960, pp. 19–25.

¹² This numbering system has nothing to do with the Roman numerals published in Haines 1971, which indicate the pottery groups at the site (table, p. 1).

Roman numerals method was not very efficient. In fact, each Roman numeral indicated such a large period of time, including several building periods, that they required subdivisions (such as IIIa, IIIb), which were again unique to the square. This solution was very confusing; while the Roman numerals indicated a period spanning over multiple squares, the letter indicated a subdivision unique to each square, meaning that, for example, N-13_IIIa was not necessarily contemporaneous with N-12_IIIa.¹³ In Haines's publication of the structural remains (1971), all levels were renumbered following a new Arabic number sequence, replacing the two methods used during the excavations; Haines's numbering system was area dependent rather than square dependent.

Locus: the findspot for a small find or sherd, consisting of the square identification number and the level number (e.g., N-13_IIIId).

Cache: a specific group of objects and/or sherds that were found together. The cache is indicated by an Arabic numeral following the square in which it was found; the square and the cache are separated by a forward slash (e.g., N-13/1), and the cache was used to better define the findspots of the small finds. Each cache belongs to a locus, and the relationships between caches and loci were recorded in the written documents.

Symbols: several graphic symbols were employed and provide additional information about the findspots of the objects and pottery. These symbols indicate whether the object was found on the floor, in dumps, on the surface, inside the mud brick walls, or beneath a floor. These symbols, also noted in the Small Finds Register, were itemized and added in words to the catalog of this publication.

Floor: floors were numbered serially in a given square and indicate both built floors and tamped earth. Sometimes this term was also used to refer to a simple interface between two levels.

The Daily Routine at the Excavation House

A daily report on the process of the excavations does not exist. Rather, the field notes collect daily information on the excavations, occasionally give a description of specific find spots, and provide a brief description of the pottery in a specific locus once the sherds have already been washed, sorted, and labeled with the locus indication in the sherd yard (see Braidwood and Braidwood 1960, p. 23). The excavation house was located to the south of Tell el Judeidah, and all sherds and small finds from the sites were kept there. Each day, the small finds collected on the site were recorded in the Object Register, a large book sorted first by site and second by date, which includes the inventory number (a serial number preceded by the letter of the campaign in the format L-NNNN; see table 1), a brief description of the object, its locus, and remarks on the findspot. The inventory number of the museum and the negative number of the photo of the artifact were added to each entry on a later occasion. The small finds were labeled (either by writing the inventory number directly on the object or adding a paper label) and stored, while the sherds were put in large bags according to their locus, and the bags were labeled with the locus number and stored.

Selected small finds and vessels were photographed and directly restored in the excavation house. There was no systematization of the architectural drawings done during the excavations, nor were the small finds illustrated — the few drawings that are currently available seem to have been done at later periods.

It is not clear when small finds and pottery were divided in order to be transported either to the Hatay Archaeological Museum (formerly Antakya Archaeological Museum) or to the Oriental Institute Museum in Chicago. It is evident, however, that the process of dividing the objects was drawn out over multiple phases: archaeologists had the time to take photos of those objects that were intended to be left in Antioch (Antakya), to discard others, and to postpone the documenting of those small finds that were to be brought to Chicago.

¹³ Haines (1971, p. 1) writes that the subdivisions in a, b, and c indicated minor alterations in the architecture, while in reality they indicated sub-phases in a cultural period.

History of Research

The Reports and the Amuq Research

In the general report concerning the archaeological activities of the Oriental Institute (1935, pp. 61–62), Dubberstein included a condensed report from Ian McEwan on the stratigraphy at Chatal Höyük; he emphasized the domestic character of the architecture on the site, and stressed the relevance of the archaeological accumulation and its potential in establishing a new chronology for the Iron age materials found in Syria.

After a short summary in Albright (1936, pp. 164–65), materials from Chatal Höyük were briefly described by McEwan (1937) in an article concerning the exceptional findings at Tell Tayinat. In this article, he also published the first chronological table aimed toward a general division of phases based on the stratigraphic sequence (in Roman numerals) at Tell el Judeidah.

In the report of the survey,¹⁴ Braidwood (1937) included a topographic description of Chatal Höyük and the general tables showing the Judeidah sequence, with Roman numerals, which was an improvement over the table published by McEwan in the same year.

Seven years later, in 1944, Braidwood published a first draft of the new Amuq sequence of cultural phases, which used letters to indicate cultural phases of the whole region. In fact, the discrepancies between the archaeological sequence at Tell el Judeidah and the results of the excavations at Tell Kurdu emphasized the need for a new terminology that was not connected to a specific site.¹⁵ This sequence was the one used in the final reports and became a reference point for the archaeologists of the region.

The 1949 article on skulls from burials by Krogman is the first published report on several materials from Chatal Höyük; it concerns the skulls found in the graves on the site, and includes a table summarizing the Amuq phases. Due to the anthropological focus of the article, Krogman omitted the descriptions of the burials' archaeological contexts, though he did use the burial dating that was provisionally assigned during the excavations in the field.

In 1958, Swift presented a PhD thesis on the pottery materials from the later phases, which included some of the complete vessels found at Chatal Höyük. The thesis has never been published, although the manuscript was, in 1960, considered to be at an advanced stage for publication. Up to now, it has represented the only analysis of the Amuq pottery from the later periods.¹⁶

In 1960, Robert and Linda Braidwood published the first Syrian Expedition Report, i.e., the complete Amuq sequence for phases A–J, including, among other things, the materials found in the two deep soundings at the foot of the mound of Chatal Höyük (squares V/W-15/16) as well as the stratigraphic description of these soundings.

The latest publication on the excavations from Chatal Höyük dates back to 1971. Haines, who was the architect at the excavations, published the structural remains found on the mound together with those excavated at Tell Tayinat and Tell Judeidah. He grouped the structural remains of Chatal Höyük in each area separately, dividing them according to the Amuq phases M, N, and O, and provided a general description of the architectural features.¹⁷ Structures were assigned to phases according to the general pottery criteria used during the excavations; this method of assignment was not critically discussed in Haines's publication. Stratigraphy, small finds, pottery, and a consequent critical analysis of the architecture were meant to be topics for further publications.

Since then, several scholars have written about specific classes of materials — mainly in articles or unpublished dissertations — though without clear reference to the stratigraphic sequence, which has never been fully analyzed. However, considering the relevance of the single works on specific classes of materials, it is worth quoting the PhD thesis of Alexander Pruss on the Amuq figurines (Pruss 2010) as well as the Habilitationsschrift of Jan-Waalke Meyer on the Amuq stamp seals (Meyer 2008).¹⁸ T. Vorderstrasse has worked

¹⁴ The survey was carried out in the last year, 1936, at the same time as the latest excavations on the site (Braidwood 1937).

¹⁵ Because this article focused on chronological correlations between different regions in the fourth and third millennia, only phases A–F were presented. See Braidwood et al. 1944, table 1 and footnote 45.

¹⁶ The thesis is generally available as a manuscript in microfiches.

¹⁷ Both reviewers of the publication pointed out the descriptive character without attempt to analyze the remains (Kempinski 1973; Nagel 1978–79).

¹⁸ Orthmann has been working on the reliefs (and, to my knowledge, there exists an unfinished manuscript on this subject) while Dornemann has been working on the pottery.

on the small finds from the Byzantine phase T, and published the coins and the few other objects dating to that period (Vorderstrasse 2004).

Specific mention should be given to the work of John Matthers, carried out at the end of the 1950s and beginning of the 1960s. The English researcher had sampled several sherds from the Amuq, kept in the Oriental Institute Museum, in order to perform neutron activation analysis. Unfortunately, his sudden death prevented the completion of the project; only a short article concerning the analysis of the Black on Red pottery from the Amuq was published posthumously (Matthers et al. 1983).¹⁹

The main contribution of the archaeological research in the Amuq was to establish a chronological division for the region — namely, a division into phases — which still today represents a valid point of reference for scholars and researchers. The continuous use of the “Amuq Phase” nomenclature as a reference point in modern scientific works clearly demonstrates the validity of this first arrangement and the need to better define, enlarge, reassess, and correct, where necessary, the features of the material culture belonging to each phase. With this in mind, and considering the fact that the analysis presented here mainly belongs to the building elements of the Amuq phasing, the following section aims to provide the reader with an overview of the state of research and how this present research fits, enlarges, and partially completes the description of the Amuq phases.²⁰

The Amuq Cultural Phases

The Amuq sequence is given in terms of phases, which are based on “typological grounds and with respect to the intermound fabric of stratigraphy succession Those phases show ten distinct assemblages and represent the material manifestations of what must have been ten reasonably distinct and successive cultures. . . . This phase classification has been arbitrarily set up, each phase including the range of strata and floors during which a particular assemblage of artifacts was characteristic” (Braidwood and Braidwood 1960, p. 4). With these words, Braidwood introduced the publication of small finds and pottery from the earliest ten Amuq phases (A–J) and the new reassessment of the Amuq sequence, moving from a stratigraphy based on Judeidah periods to a more general regional sequence. Further on, Braidwood states that “the impression is of development and flow of artifactual materials along with the appearance of new traits and not a succession of completely new assemblages” (p. 4). In other words, even if the cultural materials from each phase differ from one phase to the next, this does not indicate separate assemblages or a succession of distinctive “cultures,” nor is it related to ethnic or political issues. In this publication the authors do not mention the phases later than J (whose end was set at around 2000 BC), nor do they take into consideration any of the materials from the later periods, although phases K–T were already defined and their features were provisionally sketched in tables in previous articles (see paragraphs above).

The pottery from these later phases is the main subject of analysis in Swift’s unpublished PhD. He states that “the notion of phase is to be applied to a body of material having coherence and definite limits in stratigraphic terms, and a degree of unity in terms of its entire range of content in all categories of materials. For simplicity and brevity, however, a phase is usually defined by its stratification and by the leading characteristics of its pottery” (1958, p. 3). Consequently, the phase is an artificial construct that defines specific features that identify it. In theory, these features are related both to the small finds and to the pottery; in practice, however, the criteria defining the phases were basically only related to the pottery assemblages.²¹

Phases A–J were presented in detail and were published on the basis of the results of the excavations at Tell el Judeidah, of the deep trenches at Chatal Höyük and at Tell Tayinat, and of the soundings at Tell Dahab and Tell Kurdu. All materials from all quoted excavations were published, divided per class and phase; this set a standard for further publications from the same region. The archaeologists also planned the final report

¹⁹ It is still possible to correlate the neutron activation analysis sample numbers with the sherds collected in the Oriental Institute Museum, and these NAA numbers are also indicated in the catalog. Unfortunately, after so many years and after the dismissal of the department of archaeometry at Manchester University, where most of the samples were kept, it is not possible to find the as-yet-unanalyzed samples. Michael Hughes from the British Museum performed some analyses on nine red slip samples and drafted an article, which remained unpublished due to the small number of samples, though he kindly made it available. Many thanks are due to Professor G. Lehmann, who provided me with a copy of Matthers’s notebooks.

²⁰ The very late Amuq phases will probably remain incomplete due to the fact that there is no need for this later period to use a specific regional sequence when worldwide terminologies are available for these periods.

²¹ See Braidwood 1937, table 1: the pottery and small find features that were considered typical for a period were already sketched for the “cultural periods” VI, V, and IV, which correspond to the Amuq phases M, N, and O.

of the materials from the later phases as an analysis of all classes of materials, according to phase, from all the excavated sites in the Amuq in which levels from these phases had been excavated.²² Due to the fact that the extensive excavations of the Syrian Expedition of the Oriental Institute dealt mainly with materials from the first and second millennia BC, i.e., from the Amuq later phases, the collected assemblages of materials belonging to these later phases largely exceeded the assemblage of the earlier phases and consequently required a larger (or impossible) effort in processing all the materials at once. For this reason, the small finds from phases K–O (second and first millennia BC) were divided into main categories (or classes) and assigned to several scholars: their contributions were supposed to make up the final publication and to present a coherent assemblage for each phase. As it happened, none of these contributions was ever completed or published, leaving Swift's PhD, *Pottery of the Amuq Phases K to O*, the only work written on the Amuq later phases by one of the team members.

Because he had to balance the time it would take to analyze all the sherds against the need to finish his PhD, Swift did not process all the sherds from the sites of Chatal Höyük, Tell el Judeidah, and Tell Tayinat from the later phases. Instead, he performed a radical selection of the materials, making an effort toward generalization; his aim was to define and date the later phases and to present "typical" pieces for each phase. The analysis was based on two criteria:²³ first, he went through the sherd drawers by "looking" at the sherds from the squares that provided a high number of levels, i.e., those squares that were excavated in depth, and which consequently yielded a broader range of accumulations.²⁴ Second, he proceeded typologically, choosing pieces from the three sites, comparing them to the typology and stratigraphy of Alalakh, and establishing connections to the sequence provided by Woolley (1955).

The selection of the pieces to be illustrated and presented in Swift's work was based first on the status of preservation of the sherd (i.e., complete vessels took priority) and second on the "peculiarity or diagnostic features" (1958, pp. 1–2) of a single sherd. As a result, among the approximately 16,000 sherds from Chatal Höyük available at the Oriental Institute Museum, twenty-four complete vessels and eleven sherds were illustrated in the dissertation, and no catalog of further analyzed sherds exists.²⁵ It is not my intention here to criticize Swift's methods or selection criteria for the materials, but rather to emphasize that the extremely large number of potsherds that needed to be processed to provide a reliable sequence for the late phases of all excavated Amuq sites discouraged not only Swift but also all his successors in the job. It also prevented him from providing a sequence for the later phases, which could have satisfied the needs of the academic community by presenting a large number of examples for each period. As a consequence, the bulk of the pottery materials hindered any scholar from completing the work in a period of time that the frequent changes in an academic career might have allowed; the materials from these cultural phases, therefore, were left unpublished.

Swift, however, did add some criteria to the phase differentiation according to the pottery that Braidwood had already sketched; these new criteria (see table 2) represent an important starting point for the present volume.

Cult. Phase	Braidwood 1938	Swift 1958
M	1600–1200 BC The assemblages from this phase include a few Cypriot imports like milk bowls, spindle bottles, and Nuzi ware. Large amounts of combed pottery, a few Painted Monochrome vessels, and Gray Wares characterize the body of the pottery from this phase, the majority of which is made of Simple Wares.	1550–1400 BC Atchana IV.

Table 2. Pottery features per cultural phase

²² The debate concerning their actual validity or internal changes is not a matter for discussion here.

²³ This assessment is based on the assemblage from Chatal Höyük.

²⁴ In particular, comparing what was analyzed in the dissertation and what is located at the Oriental Institute Museum leads one to the conclusion that basically only the sherds coming from two squares, N-13 and V-13, were viewed and analyzed.

²⁵ The fact that the sherds did not have an inventory number represented a further difficulty in the analysis of the single pieces.

<i>Cult. Phase</i>	<i>Braidwood 1938</i>	<i>Swift 1958</i>
N	1200–1000 BC Sub-Mycenaean or Late Helladic IV wares. No burnished wares appear.	1150–950 BC No red slip, Cypro-Geometric I.
O	1000–500 BC Red slipped series. Bichrome Painted.	Oa: 950–900 BC Red slip hand-burnished, Cypro-Geometric I–II. Ob: 900–800 BC RS hand and wheel-burnished, Cypro-Geometric II–III. Oc: 800–725 BC RS wheel-burnished increases, hand-burnished diminishes, elaborate rims, Cypro-Geometric III. Od: 725–550 BC RS wheel-burnished, Cypro-Geometric III, Cypro-Archaic II

Table 2. Pottery features per cultural phase

The analyses of the other classes of materials did not directly concern the division into phases. In fact, it was not possible to process the objects from a stratigraphic point of view because it was not possible to immediately establish a connection between the locus indication on the artifact and the general level and/or phase. Therefore, although a typological analysis of the small finds was possible, their archaeological contexts and phase assignment were only very general, when they were available.²⁶

Since 2000, the Amuq Publication Committee has decided to divide the materials according to site and not according to class of materials. This decision allows scholars not only to deal with a more limited number of objects and sherds, but also to keep the connections between the archaeological context and the finds, thus allowing them to elaborate a stratigraphy without losing the general picture. Because the three sites (Tell Judeidah, Chatal Höyük, and Tell Tayinat) were excavated with different aims, the analyses also have specific purposes and methods. In the case of Chatal Höyük, the large extent and limited depth of the excavated areas on the one hand allows a detailed analysis of the inventories of each phase on the basis of a large number of artifacts and sherds, but on the other hand limits the analysis to three cultural phases. Moreover, due to the fact that the material cultures were divided into large phases (sometimes extending over 500 years) according to evident ceramic criteria, Chatal Höyük provides such a large quantity of materials from these three phases that a detailed study allows a finer division.²⁷

Materials from Chatal Höyük in the Current Research of the Late Bronze Age/Iron Age Periods

The site of Chatal Höyük was extensively excavated (approximately 65 percent of the extent of the acropolis), and these investigations still represent the largest ones in a pre-Classical site in the Amuq region for the Late Bronze and Iron Age periods.

In the last twenty years, these archaeological periods in the areas of northern Syria and southeastern Turkey have been (and still remain) the focus of scientific interest; this is due to the position of the Amuq valley between Cilicia, Anatolia, Syria, and Mesopotamia, and to recent discoveries in Aleppo and Tell Tayinat that shed new light on the early stages of the Iron Age. The most important sites, which provided scholars with a large amount of information from these periods, were dug at the end of the nineteenth and the beginning of the twentieth centuries.²⁸ Since then, historians and archaeologists have been investigating

²⁶ The published and unpublished works on specific classes of materials have been listed in this chapter under “The Reports and the Amuq Research,” p. 5.

²⁷ The appearance and spread of the red slip pottery characterized phase O; the imitation and import of Late Helladic IIIc pottery were typical features for phase N; and Nuzi and Atchana wares were considered determinant for phase M.

²⁸ Marash was excavated in 1898 and never published; Tell Halaf was excavated in 1888, 1890, 1891, and 1902 (Langenegger, Müller, and Naumann 1950; Moortgat 1955; Hrouda 1962); Zincirli in 1888, 1890, 1890–91, and 1902 (Luschan 1893, Luschan and Koldewey 1898, Luschan 1902, Luschan and Jacoby 1911, Luschan and Andrae 1943); Carchemish in 1878–81 and 1911–14 (Woolley and Lawrence 1914; Woolley 1921; Woolley and Barnett 1952); Sağçağözü in 1908 (Garstang 1908; Garstang 1913; du Plat Taylor, Seton-Williams, and Waechter 1950); Tell Ahmar in 1927, 1929, and 1930–31 (Thureau-Dangin 1929); Malatya in 1932 (Delaporte 1940); Hama in 1934–40 (Riis 1948, Fugmann 1958).

these periods from several perspectives (art history, economy, and politics).²⁹ From a historic point of view, several changes in interpreting these periods have occurred: the usual, older interpretation of the period of time after the collapse of the Late Bronze Age towns and before the Assyrian conquest (1200–900 BC) as a “dark age” has been reversed. Continuity between the Late Bronze Age and Iron Age material cultures is now generally accepted, and historical sources have been translated and investigated so that it is now possible to outline a political history of this region.³⁰

From an archaeological perspective, research concerning these periods in this geographical area has taken two parallel directions. One line of research focused its attention on recently excavated Late Bronze and Iron Age sites³¹ in order to collect stratified materials using a more scientific method and to build a stratigraphy of the premises. These new excavations, which uncovered Iron Age layers even within limited excavated areas, provided scholars with ceramic sequences, object typologies, and archaeological sequences of datable findings (such as the fibulae). In this context, materials from the Chatal Höyük excavations can be analyzed with major elements for comparisons, but no other site in the Amuq region provided an uninterrupted sequence from the Late Bronze Age to the end of the Iron Age and no other site was excavated extensively; therefore these materials, pottery in particular, still provide further information about the established typologies. In the second line of research, archaeologists reconsidered small finds from these older excavations in order to form typologies³² or to analyze the iconography,³³ without taking into consideration the archaeological contexts. In this context, the publication of Chatal Höyük objects and installations with a good archaeological context may provide further information on this subject. This analysis supplies material in chronological sequence and at the same time offers new clues regarding the town’s organization during these periods.

The data from the Chatal Höyük excavations, then, not only coincide with present directions of archaeological research, but their publication completes the aims of the former Amuq project. Consequently, even eighty years after the end of the excavations and fifty years after Swift’s work, a systematic publication of the Amuq materials still remains essential for the scientific community.

Aims and Structure of the Publication

Considering that the purposes of the excavations in the Amuq and the goals of the Syrian Expedition of the Oriental Institute obviously influenced what was excavated and how it was excavated, and also how information was gathered, and which small finds and sherds were brought to Chicago or left in Antioch, it was not possible to freely decide the aims of this reanalysis. Moreover, as mentioned above, initially the main goal of the excavations was to prove the identification of the settlement with the capital town and therefore the excavations were carried out with that aim; in a second period, once it became clear that the capital town was located at Tell Tayinat, archaeologists focused on the construction of a reliable Late Bronze and Iron Age sequence and investigated specific areas in depth. The change in research goals during the excavations led to heterogeneous documentation and different criteria in pottery selection, which became very detailed only in the soundings.

Considering the relevance of both chronological and cultural aspects of the Late Bronze and Iron Age, this publication has four main goals: first, to present the excavation report on the stratigraphy, pottery, and small finds of Chatal; second, to elaborate further subdivisions of the phases, which are based on the stratigraphy and related pottery of the site, and provide a more detailed analysis of the chronological sequence in the specific site; third, to scientifically discuss the Amuq phase sequence in relation to the materials from this site; and fourth, to offer future scholars — should they wish to pursue specific studies (e.g., on typology or art history) in defined categories or classes of materials on a regional basis — the materials in their archaeological context and the basic data necessary for further research. This includes not only descriptions, photos,

²⁹ For a general outline on specific classes: Orthmann 1971; Naumann 1971; Hawkins 2000; Mazzoni 2000; Winter 1976; Pucci 2008; Gilibert 2011; Bonatz 2000.

³⁰ Hawkins 1982, 2000; moreover, the recently discovered inscriptions in Aleppo provided further information. See Hawkins 2011.

³¹ As at Tell Atchana, Tell Tayinat, Tell Afis, Tell Ahmar, Kilise Tepe, Kinet Höyük, Oylum Höyük.

³² Meyer 2008; Pruss 2010; Pedde 2000; Lehmann 1996.

³³ Orthmann 1971; Mazzoni 2000; Gilibert 2011.

and, when needed, drawings of the objects but also, when available, their specific stratigraphic context and the other small finds and pottery that were found together with them.³⁴

The present work follows only in part in the footsteps of the previous Amuq publications: after presenting the methods employed in the analysis and in the selection of the materials (chapter 2), it consists of two main sections. The first is based on chronology, the second on classes of materials considered from a functional and diachronic perspective, with the aim of emphasizing cultural features over time.

Stratigraphy and related materials occupy the first section, which is divided into four chapters, first according to the excavated areas and then to the Amuq phases (chapters 3–6). The distinction in excavated areas is kept from Haines's publication because the correlations between these areas cannot be established on an archaeological basis; the trenches dug between the areas in order to correlate them failed (Haines 1971, p. 16), as they were both too narrow (at 1 m wide) and too long, and it was not possible for the archaeologists to follow a single phase of domestic architecture from one area up to another area over a length of hundreds of meters in a 1-m-wide trench. The criteria used for the division in phases inside one area are based on one main element: given the sequence of deposits and the position of a specific locus in this sequence, different pottery features mark the changes from one phase to the next. These pottery features have been, in general, already indicated in previous publications (see table 2), and are in part newly defined after the analysis of the sherds and of their loci. Changes in any other classes of materials, in the specific architectural arrangement of an area, or in the stratigraphy (e.g., different structures or large destruction horizons) do not influence the phase distinctions.

Each chapter of the first section presents a short overview of Haines's building levels belonging to that specific area (the correspondences between Haines's building levels and Amuq phases have been completely reanalyzed), the loci and caches included in a level, and a long description of the pottery assemblage of each level. The pottery is discussed in the text according to each locus, while the plates show together the selected pottery of a single level starting with open shapes. All pottery drawings are illustrated in a 1:5 scale, and a graphic scale is provided in each plate. Architectural plans of the structures belonging to a specific level are inserted in each section of the text. All original architectural drawings have been inserted in a general plan using AutoCAD, and have been redrafted and checked with Haines's plates in his 1971 publication; these original drawings provided additional information, in particular concerning the mound wall and connections among structures. The settlement maps in plates 192–96 were created by using the single original drawings.

The further division of the cultural phases M–O into three specific subdivisions (beginning, middle, late) represents the main change that affects the general Amuq sequence. This further subdivision is mainly due to the long period of time that each “cultural phase” covers, and to the consequently large number of building levels that were found belonging to one cultural phase. This subdivision is given mainly as a result of the analysis of the stratigraphy rather than specific morphological features of artifacts or pottery.³⁵ Small finds or groups of small finds are presented and analyzed in this section (chapters 3–6) only when they provide important elements either for the absolute chronological dating of a level or when they are part of a single cache and build a “complete” archaeological group together with other elements.

Chapter 7 includes specific caches and loci that were identified in the trenches. Although it is not possible to connect them to the general stratigraphy, these selected caches and loci present groups of objects and pottery that are relevant both for the urban topography of the site and the functional analysis of the materials. Grave catalogs are added to chapters 4, 5, and 7. Plates 1–173 present the stratigraphy, pottery assemblages, and caches of objects according to area and phase. In chapter 8, the phase sequence is discussed in relation to absolute dating and to the pottery features emphasizing continuity and/or change in each class of pottery. Here it is also possible to propose a correlation among the levels of each area on the basis of similarities in their pottery assemblages. This chapter concludes the section on chronology, which constitutes the basis for further analysis of the material culture.

³⁴ It should be added here that a detailed stratigraphic analysis of the contexts should in all cases precede a stylistic and typological analysis of a specific class of materials.

³⁵ Swift divided phase O into four subphases (Oa–Od) starting from a division into early and late, which was given on the field (Swift 1958, pp. 139–40). The criteria marking the passage from one phase to the next are based on surface treatment elements (mainly hand versus wheel burnishing) or, more rarely, to the appearance of specific shapes. The division used here is not related to Swift's, rather it is based on the archaeological context of specific groups of sherds. See table 2.

The second section (chapters 9–15) includes several chapters in which the small finds and pottery are analyzed from a functional point of view.³⁶ Chapter 9 presents a functional typology of pottery; complete shapes are analyzed according to their purpose, with the aim of identifying changes in habits over time. Figures in the text and a catalog of complete vessels are related to this part. Among the complete vessels, several are represented by drawings in the plates. Chapters 10–15 present the other functional categories, emphasizing change and continuity in shapes, materials, and manufacturing over time according to their archaeological context and consequently to the chronological period in which they were used. A general typology with specific references to the stratified pieces is presented in each chapter, a selection of artifacts is illustrated in the plates (pls. 174–89), and all objects are presented in catalogs, grouped according to their function. Due to the high number of artifacts processed, not all catalogs will be inserted in the printed copy: catalogs of all ornaments (i.e., beads, necklaces, pendants, etc.) and textile tools (i.e., spatulae, needles, and spindle whorls) are available online on the download page of this book. The object catalogs include all elements that may be useful for specific studies, as well as those groups of objects whose main functional purpose remains uncertain, and which can only be analyzed from a stylistic point of view. Dominique Collon and Theo van den Hout provided crucial information respectively on cylinder seals and stamp seals with hieroglyphs; their observations have been marked in the catalog.

Chapter 16 concludes this section, focusing mainly on a cultural perspectives in relation to the historical and political events that took place in the region from the Late Bronze Age to the end of the Iron Age.

The appendices are contributions of several scholars in the analysis of specific classes of small finds or of small finds of specific provenience. These subjects are also discussed in relation to their archaeological contexts and to the relevance they may have within the general stratigraphy.

³⁶ The criteria used in grouping the small finds are discussed in chapter 2.

CHAPTER 2

Methods of Reanalysis

Materials and Documents at Our Disposal

The Written Documentation

The documentation produced by the Syro-Hittite Expedition's excavations consists of field notebooks with brief descriptions of the course of the excavations, architectural plans drawn on a scale of 1:100 without details, burial sheets describing all non-Islamic burials, negatives of excavations and of small finds, and the object register, which lists all small finds collected on the mound, including both a brief description and their archaeological context. In addition, cards with a brief description of the squares (loci) and of the caches compiled at the end of the excavations sum up all relevant information from the field notebooks. This documentation is preserved in the Oriental Institute Museum Archives. The large number of written notes concerning stratigraphy and the detailed archaeological contexts (square and level), marked either directly on the pottery sherds or connected to the field number of the small finds in the object register, with symbols indicating whether it was found on the floor or in the fill, have made a stratigraphic analysis of the materials from the site possible.

It was necessary to divide the available documents between those that were created directly in the field or immediately after the excavations and those that were produced by later scholars who were dealing with these small finds. Both sets of documents are currently kept together. Only the documents belonging to the first group were considered relevant for this analysis, and have been inventoried following an inventory system that was created specifically for these documents, and which mirrors the archive at the Oriental Institute Museum; references to these documents are given in the text and a comparative table is provided in appendix 4.

The Small Finds

As part of the daily routine during the excavations, objects were brought to the excavation house and provided with a field registration number, and their locus was noted in the Field Object Register, including additional information concerning the find spot. The field inventory number (FDN in the catalog), consisting of a letter indicating the campaign (see table 1) and a serial number starting from one in each dig season, was written either directly on the object or on a label attached to the object. The sherds were collected in groups according to each locus — information that was written directly on their surface — and were not inventoried in the field; for this reason, pottery sherds are provided only with a museum number. Selected objects and a few complete vessels were photographed in the field; the photos were numbered and their number was noted next to the small find number in the Object Register.

Difficult situations, such as the arrival of numerous objects, the overlapping of several parallel excavation trenches, and the fact that all information was handwritten and not cross-checked, sometimes caused mistakes in the recording of the findspots, something that became evident while inserting the data into the database. The cross-checking of data from the field notebooks, the object register, and the burial sheets was extremely helpful both in correcting these mistakes and controlling the information collected. The object cards, which included photos of the objects, provided further opportunities to complement and amend the data collected from the object register.³⁷

³⁷ The original data are converted into a digital form; data are added to this publication in a DVD and are quoted in the text, when relevant, with the file name.

After the end of the excavations, the objects were divided between the Oriental Institute Museum and the Hatay Archaeological Museum. When objects were immediately inventoried in the Hatay Archaeological Museum, their museum number was also noted in the Chicago Expedition's Object Register (marked as Ant-#### in the catalog). The objects and sherds that were brought to the Oriental Institute Museum were inventoried and marked with an A-number, which was also transcribed in the Object Register.

At the end of the final campaign, in 1936, around 6,719 small finds had been registered during the three campaigns; some of them were discarded, and approximately 3,500 were brought to the Oriental Institute Museum. More than 15,000 unregistered objects were also brought to the Oriental Institute Museum, most of them pottery sherds. In addition, not all of the small finds left in Turkey were brought to the Hatay Archaeological Museum, and not all of those that were brought to the Hatay Archaeological Museum were immediately inventoried. It is therefore not possible to know how many of the objects left in Turkey were later discarded, and how many are still kept there.³⁸

The Pottery

The pottery was collected in buckets according to locus, washed near the site, and sorted directly in the field. The criteria used to sort the sherds were the size and part of the vessel (body sherds were generally discarded), the relevance of the excavated context, and the decorations on the sherds. For this reason, it is not possible to make total counts and calculate the percentage of classes relative to the whole inventory; the number of sherds of a specific class will be indicated, but its relevance in relation to the whole inventory or to the assemblage of a specific locus will be discussed on a case-by-case basis. However, the excavation's team, especially in the later campaigns, was perfectly aware of the relevance of a detailed pottery sequence in order to establish a clear sequence for the site and connect it to the general Amuq sequence. All sherds that were brought to the Oriental Institute Museum were registered in the 2000s and provided with a museum inventory number as small finds. Complete vessels were documented in the field as small finds (i.e., numbered with a field number), and those brought to Chicago were registered together with the small finds.

Data Processing and Cataloging

Research aims influence the classification and analysis of archaeological materials. In an excavation where establishing a reliable chronological sequence was the primary goal, it is difficult to organize the data and present the material in a way that does not emphasize, first and foremost, its chronological context. For this reason, the level leads the narration, and materials are first presented according to one main criterion: their archaeological context. Subsequent classifications of materials therefore follow one specific need, which is to classify them according to features that could provide data for reconstructing cultural features, changes of traditions over time, and cultural contacts.

The Stratigraphy

Collecting all given locus numbers with their dates of excavation and brief descriptions was the first step in reanalyzing the stratigraphy. This allowed me to work directly off of the original field documents, rather than off of later reinterpretations. It resulted in a list of loci (including floors and caches) in a vertical sequence for each square. This made it possible to link these contexts with small finds and pottery, but did not automatically provide connections to the building levels published by Haines (1971), or to the general sequence of Amuq cultural phases, which was defined after the end of the excavations (see above) and was not used to delineate stratigraphic levels in the field.

³⁸ Unfortunately, the Museum in Antioch has undergone a restoration and reinventorying in recent years, making it impossible to access the depot in a systematic way. However, thanks to Professor A. Yener, during the summer of 2012 I was able to visit the depot at the Hatay Archaeological Museum, record some of the small finds, and check the inventory numbers.

Haines grouped each locus together with its neighboring ones in “structural levels”; he did this according to both architectural features (i.e., when a structure extended over several squares) and his memory.³⁹ The plans, which were drafted during the excavations according to their square, were mounted together and published by level. When Haines states, “the allocation of the structural levels to cultural phases was based primarily on pottery and, in this volume, follows the determinations made in the field” (1971, p. 3), he means that he was using the general information from the field notes (OIM Archives, box A, files 5a, 5b) in which, after a short overview of the pottery, a locus was assigned to one of the Chatal “cultural phases.” It is important to emphasize here that the Chatal cultural phases provisionally used in the field followed a Roman numbering system (from I to V) and complied with the general criteria employed in the sequence of Tell Judeidah.⁴⁰

The present reanalysis of the stratigraphy, therefore, follows a different procedure. I assigned the loci to Haines’s structural levels, starting from the list of loci that was gathered from the data in the field notebooks, the object register, and the pottery sherds. This procedure was based on both the structural details that were given *en passant* concerning specific loci, and on features that were typical for a specific structural level (such as silos, large pebbled areas, or graves).⁴¹ In addition, caches — objects found together — were assigned to levels in the documentation, and their numbers were also included in Haines’s published plans, making it possible to double-check their correspondences.⁴² The plates (1, 43, 118, and 140) related to each chapter concerning the stratigraphy reproduce the correspondences of the loci to Haines’s structural levels in tables.

The analysis presented here does not aim to reconsider the structural remains and their architectural relationships, but rather seeks to connect these structural remains with their earth filling (the earth materials, pottery, and small finds) or, quoting Haines, to reassign the artifactual materials to their “containers.”⁴³

The stratigraphic sequence has been organized hierarchically according to the following terminology that was employed in the Chicago Expeditions’ documentation and in the published works related to these excavations:

A **cultural phase** indicates a period of time in which a “culture” — meaning a group of people sharing the same communication system — produced a homogeneous assemblage of materials (architecture, pottery, and small finds) that showed trends of slight modifications over time. The features indicating the beginning of a new phase include major changes in these materials, the arrival of new trends, or the reshaping of the urban arrangement. Each cultural phase groups several structural levels together, includes materials, mainly pottery, with homogeneous features, and is valid for the whole site. This term is usually used to define the Amuq cultural phases A through T (Braidwood and Braidwood 1960). Braidwood’s cultural phase numbering system is kept in this volume, and a large part of the excavated deposits at Chatal Höyük belong to the cultural phases M, N, and O. As mentioned above, although the Amuq cultural phases are already defined, a further subdivision for each phase (beginning, middle, and late) has been carried out. This subdivision is based mainly on the stratigraphic position of each context, e.g., phase N_Beg identifies the deposits where the pottery assemblage clearly shows phase N features (as explained above), and which are located immediately above phase M_Late deposits. Absolute dates for these cultural phases and subphases are proposed in the final chapter. In the small finds catalog, the cultural phase each object or complete vessel belongs to is based solely on the object’s position in the general stratigraphy; in other words, the stratigraphy defines the cultural phase of the object’s context. The Arabic numbers preceding the phase name in the catalog and in the plates are only due to the need to sort the materials according to the phase.

A **structural level** indicates architectural constructions that were in use at the same time and that were physically connected to each other. Major architectural modifications, such as the rebuilding of an area or

³⁹ Haines’s documents kept at the Oriental Institute do not provide any list of loci grouped in structural levels. The procedure was probably based on the architectural plans.

⁴⁰ Here, an example of correspondence between a locus and a Chatal Höyük cultural phase as marked in Haines’s documents: “J-9, 1st III high,” which means the locus J-9_01 includes a pottery inventory that could correspond to the cultural phase III high.

⁴¹ In the case of structures extending over several squares, the correlations were clear, as they also were when the caches were part of the layers; what was more difficult was when Haines reported more structural levels than the loci (in a sequence) that were excavated, which is what happened for Area IVa.

⁴² Haines published the cache numbers in parentheses in the plates without quoting them in the text.

⁴³ Haines (1971, p. 3): “using the structural levels as containers of the artifactual material, the excavator could group levels into their cultural phases.”

the rearrangement of a sector, indicate a shift from one structural phase to the next. Structural phases are related to an excavated area, and are not valid for the whole site; moreover, they group together several loci, which “filled” these structures. As mentioned above, structural levels were numbered per area by Haines and his numbering system has been used also in this publication both in the descriptions of the archaeological contexts and in the context information in the catalog and plates.

A **locus** is the smallest excavated unit and indicates an earth unit identified in a 20 x 20 m square, which should indicate a single process of accumulation or use.⁴⁴ Different earth materials and consistency, as well as different courses, indicate different loci. This term was mainly employed during the excavations and in the documentation of pottery and small finds, and it is described in Braidwood and Braidwood 1960 (pp. 43–44). Usually, a locus number includes the square number and either a Roman or an Arabic numeral.

A **cache** is a specific group of objects found together in primary deposition (in situ); it is considered a single depository unit that represents the inventory of a room or the objects in a grave. See above for the numbering system. Cache numbers are inserted in the catalog, and plates are discussed in the description of the stratigraphy per area.

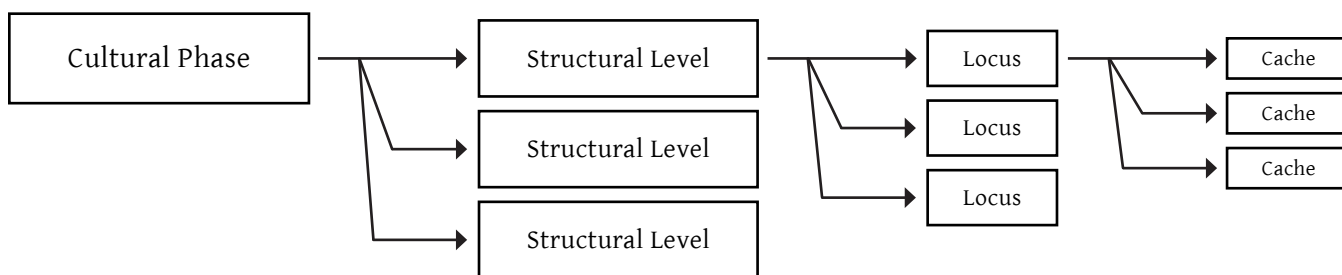


Figure 1. Hierarchical structure of the stratigraphy

Pottery Analysis

Due to the fact that pottery was collected during the excavations according to locus number (and not according to structural level), its analysis in relation to its archaeological context was carried out first for each locus separately.

Analysis of the pottery inside a locus was conducted according to classes, which denote a group of sherds yielding the same morphological features; fabrics, surface treatments, and decorations point to a specific class. All these variables were taken into consideration while processing the sherds and are indicated in the pottery catalog.

The range of pottery terms usually employed in order to describe shapes, surface treatments, and decorations is not only dependent on the cultural area analyzed (Greek terms are frequently used to describe Greek shapes), but also sometimes includes more than one term for the same shape (e.g., bell-shaped bowl, bowl, and low-footed skyphos indicate the same shape), or one term for several shapes (e.g., “shallow bowl” is used for very different shapes in different publications). This terminological inconsistency becomes even more complex when dealing with classes; terms indicating only specific features of a class are commonly used to indicate the whole class (e.g., “Base Ring” or, even more confusing, “Red Slip,” which not only emphasizes a quite common surface treatment but in Cypriot pottery also indicates two separate classes that differ greatly from each other in time and physical features).⁴⁵

Unfolding the intricate world of pottery terminology in the Mediterranean area for the second and first millennia BC is not the aim of this work. Nevertheless, internal consistency is important. Consequently, the following paragraphs provide descriptions of the terms used in this volume to define the shapes, decoration, and surface treatments (i.e., the variables used in the analysis of the pottery), while the section titled “Pot-

⁴⁴ This is, in theory, the description of a locus (see Braidwood and Braidwood 1960, pp. 43–44); however, sometimes the brevity of the digs and the difficulty of the conditions prevented the archaeologists from a precise distinction. In Chatal Höyük in particular, a locus tends to indicate the earth material (filling) between two floors.

⁴⁵ See Gjerstad 1948, pp. 80–82 and P. Åström 1972, pp. 34–35. Cyprus pottery terminology for the Late Bronze Age and Iron Age in particular is extremely complicated due to the frequent termini changes during the last fifty years.

tery Classes and Selection” presents a short overview of the classes used in this publication, corresponding to the abbreviations that are in the catalog. The goal here is to provide a guideline for better understanding the terminology used in this publication. Each aspect of the pottery listed below refers to a specific mask in the database or entry in the catalog in order to allow filtering and analysis of the materials.

Fabrics

The criteria used to define the fabrics are based on the pottery analysis chart used in the excavations at Tell Afis.⁴⁶ Color/colors of the clay (Munsell), groundmass general appearance (homogeneous, heterogeneous), skeleton density, grain size and color, and the presence of straw temper or shells define each fabric in detail. These factors have been used to identify production techniques, functions of the vessels, and local clay features. The grouping of these variables created a better way to define local fabric and increase understanding of which specific fabrics were used for specific shapes. Since the Chatal Höyük pottery have been inventoried as museum objects, it was not possible to sample them to examine their fabric; thus the analysis of the fabric was carried out based on optical analysis of fresh breaks. During this analysis, it was possible to distinguish three main fabrics — simple, cooking, and storage — which were commonly employed, and which could be considered to be of local origin.

Shapes

The terminology used to describe shape intentionally avoided culturally defined terms (e.g., skyphos, aryballos, bell-shaped bowl, etc.) when the culture of origin was not certain, opting instead for more general, geometrically defined shapes.⁴⁷ It is important to note that most of the analyzed pottery consisted of sherds, and that the shapes of the vessels were determined basically from their rim profiles. Sometimes it was only possible to indicate if a shape was open or closed; other times it was only possible to indicate the shape of the rim. The detailed descriptions of each part of the sherds used in the catalog and in the plates follow the terminology developed in Hendrix, Drey, and Storfjell 1996 (tables 1–3, figs. 2–22).

Plate: large dish or plate. The internal surface of the vessel is visible. Commonly called shallow bowl.

Bowl: general term indicating open vessels in which the rim diameter is greater than the diameter of the body.

Deep bowl: bowl in which the height is equal to or greater than the diameter of the body.

Narrow bowl/wide-mouthed jar: bowl in which the diameter of the mouth is smaller than the diameter of the body.

Krater: large (more than 20 cm diameter) narrow bowl.

Hole-mouth jar: closed vessel without a neck or collar.

Collared jar: closed vessel with a short neck (collar).

Necked jar: closed vessel with a neck. The height of the vessel is greater than the width.

Jug: necked jar with a trefoil opening and one handle.⁴⁸

*Surface Treatments*⁴⁹

Surface treatments usually relate to the whole surface of the vessel and are applied before firing; the following terms were commonly used in the analysis of the pottery.

Polish: very even bright surface, without any trace of wheel or other tools.

Smoothed: matte surface, made even using a soft tool (cloth); no wheel traces.

⁴⁶ Oggiano 1999, table 1.

⁴⁷ Obviously when the identification is certain and the term is unambiguous, specific terms are also used for descriptions such as beer strainer, feeding bottle, or stirrup jar.

⁴⁸ When the fragment is too small to show a trefoil shape, it is generally labeled as a jar.

⁴⁹ Rice 1987, pp. 136–41.

Burnish: bright, even surface with clearly visible signs of a stroke used to burnish it. Burnishing can be further subdivided into two groups, wheel burnishing and hand burnishing, according to the orientation and course of the stroke marks.

Slip: a homogeneous uniform coat obtained by covering the surface of the vessel after it was dry with a mixture of water and clay. The slip can be colored (red, white, etc.) or plain (called a self-slip).

Paint: color applied with a tool (e.g., a brush), covering a large part of the surface of the vessel.

Glaze: a slip made of vitreous substance coating the vessel; it produces an impermeable and glassy overcoat.

Decoration

Decoration is defined as an adorning element applied to the surface of the vessel. Three techniques — paint, incision, and application — could be identified. The patterns of decoration discussed in this volume, which certainly belong to the Mediterranean area, are indicated mainly following the terms in Mountjoy 1986 and Furumark 1941;⁵⁰ patterns of decoration that are of local origin were assigned new terms (a chart with the graphical representation of all patterns is provided, see fig. 45).

Pottery Selection and Classes

13,033 sherds have been inventoried in the Oriental Institute Museum from the excavations at Chatal Höyük, not including complete vessels. The sherds were selected for drawing and publication based on their archaeological context. All sherds found in trenches that connected large areas were excluded from the first analysis; the paucity of material and the lack of direct archaeological connections to the large areas made it difficult to assign them to a place within the general stratigraphy. The pottery from clear stratigraphic contexts amounts to 6,900 sherds and builds the core of the analysis. The pottery from poor stratigraphic contexts was indexed; those pieces that had a particular typological relevance based on shape, decoration, or preservation are included in the present publication.

Of the processed sherds, ca. 1,308 were selected for drawing, but all sherds were recorded and photographed, and the information was inserted in the database available at the Oriental Institute Museum in order to allow for future research on fabric, surface treatment, and decoration. All complete vessels are shown in photographs; those at the Oriental Institute Museum are also illustrated in drawings. Selection of the sherds to be drawn was based on their diagnostic relevance within a specific level; the photos of the whole vessels are in the catalog, grouped according to their level and locus.

The assemblage of each locus has been sorted according to optically identifiable classes that emerged during the context studies. Fabric, surface treatment, decoration, and shape were the criteria used in this sorting process. The distinction in classes aims toward a better understanding of the assemblages for each locus. Vessels with similar morphological features are grouped in the same class, which does not pretend to identify a pottery tradition (as in London 1999), but rather to identify groups that differ stylistically from each other. The possible identification of these classes with “ceramic traditions” is a further step that is discussed separately. Their relevance in ascribing absolute chronology to the context in which they were found is mainly related to the quantity of a single class in a single context.

In this volume, general terms are employed for the classes and also in the descriptions of the shapes, surface treatment, and fabric (see above). The following classes have been employed in the pottery analysis; abbreviations are usually used in the catalog and plates.

Imported Pottery (IMP): This class identifies sherds or vessels whose fabric, decoration, surface treatment, and shape clearly stand out from the local inventory. Though a combination of these criteria are used to identify imported sherds, fabric is given the highest priority; once the various types of local fabrics have been identified through a Simple Ware analysis, other fabrics that appear on relatively few examples, and which clearly differ in paste, temper, and color from the local fabrics are separated out as “possible imports.” This procedure should prevent any confusion between local imitations of foreign pottery and imported pieces. Once it is clear that an uncommon fabric is not related to a specific chronological or functional context within the

⁵⁰ Furumark’s numbers for shapes (FS) and painted patterns (FP) are employed only when the analysis of the selected fragment requires comparison with the Aegean cultural sphere or if the fragment is an import.

local sphere, the presence of features known to originate outside the Amuq — surface treatments, shapes, and decorations — are used as a method of confirming that the fragment is, indeed, an import.

Since it was not possible to conduct neutron activation analysis on the pottery, the place of origin of the imports has been postulated according to comparisons. The catalog therefore includes terms such as “IMP_Cyp” or “IMP_Myc,” which indicate the supposed area of provenance of the vessel; for very specific and clearly identifiable productions, like the Black on Red (BoR) or Nuzi ware, the reference to pottery class has been preferred. Only in a few cases — such as with spindle bottles or milk bowls — has it been possible to be more specific.

Four main regions exerted strong influence in the Chatal Höyük assemblage: the Aegean, Cyprus, northern Mesopotamia, and the Phoenician coast.

For the Aegean, which includes mainland Greece but not Cyprus, Furumark’s (1941) terminology was used in defining the periods (i.e., “Helladic” instead of the more recent term “Mycenaean”), as well as, mentioned above, its termini for the shapes and patterns. Mountjoy’s work on the painted Helladic pottery and its regional differences was also a crucial reference (Mountjoy 1986, especially 1999). For the later period from the same area, Coldstream (1968) and Boardman (1980) provided a large spectrum for comparisons.

For Cyprus, the local sequence (Late Cypriot, Cypro-Geometric) was employed, following first the volumes of the Swedish Expedition to Cyprus (P. Åström 1972; Gjerstad 1948) and then the later analyses on specific classes.⁵¹ Due to the fact that during the twelfth and eleventh centuries Helladic pottery was also produced on Cyprus and became part of the local ceramic tradition (see Wijngaarden 2002, p. 263), scholars have been using other terms to identify it, such as Mycenaean IIIc:1b (Kling 1989; see also Killebrew 1998b, p. 163) or White Painted Wheel-Made III (see Kling 1991, p. 183; Sherratt 1991, p. 192; L. Steel 2004a, p. 294). Moreover, the term Mycenaean IIIc:1 is currently employed to name the local production of Late Helladic IIIc in the southern Levant (see T. Dothan and Zukerman 2004; Gilboa 2005) and in internal Syria (Venturi 2007). In Palestine, scholars interested in studying “ethnic processes” use the term “Philistine pottery” (see T. Dothan 1982, Mazar 1985b, up to Maeir and Shai 2015) to identify foreign people producing different pottery, as opposed to the term “Canaanite pottery,” which is used to identify local people who followed the local tradition (Yasur-Landau 2010, Faust and Katz 2011). In light of this diversity of terminology, I decided to proceed with the Chatal Höyük materials as follows: the imported vessels whose shape and decoration belong to a Late Helladic IIIc, Mycenaean IIIc:1b, White Painted Wheel-Made III tradition are generally indicated as IMP_Myc (see above for the criteria of distinguishing imports from local imitations). Their origin is then discussed sherd by sherd. Second, the local productions of painted decorated imitations of Late Helladic IIIc have been included in the local Painted Monochrome pottery class (PM). In specific periods, this Painted Monochrome tradition imitates shapes and patterns from a foreign Late Helladic tradition — these are mixed with local shapes and patterns, thereby generating hybrids. The cultural implication of this “foreign tradition” and eventually its specific place of provenance are discussed in the conclusion and cannot be postulated a priori.

Coastal Phoenician or Canaanite areas have not been specifically identified among the ceramic imports. Some specific classes, like the Black on Red and especially the Bichrome, may have been imported both from Cyprus and also from this area. However, considering that the neutron activation analyses carried out on three Black on Red juglets from Chatal all indicated a Cypriot origin (Matthers et al. 1983), it has been assumed that all Black on Red are Cypriot imports. Nevertheless, Cypriot Bichrome has also been identified at Chatal, while the so-called Philistine Bichrome has introduced some issues in terms of identification, which will be discussed in detail in specific sections.

For Northern Mesopotamia, imports are less well defined. It was possible to identify imports from this area only when they were clearly related to an Assyrian cultural context. Therefore, these are generally indicated as Assyrian. Nuzi ware is indicated as such, in order to point out the ware typology rather than its provenance.

Painted Monochrome (PM): This class indicates all locally produced sherds with external painted decoration. Their fabric and shape are similar to the local Simple Ware. Their surface is usually not treated, but a painted decoration (done in either red or black) is visible on the surface. This class includes both imitations of foreign pottery (see above) and painted vessels belonging to a local tradition. Vessels with surfaces that were completely painted (not a slip), and which had reserved geometric patterns — usually horizontal bands, and usually under the rim or near the base — are also part of the PM group; they will be discussed in the same section.

⁵¹ Just to cite the main works: for painted pottery, see Vermeule and Karageorghis 1982; for red lustrous, Eriksson 1993; for White Slip, Eriksson 2007; for Black on Red, Schreiber 2003.

Painted Bichrome (PB): This class indicates all locally produced pottery with an intentional⁵² bichrome painted decoration (typically red and black) on a surface that is generally only smoothed. The surface is usually orange-pink and differs from the imported bichrome sherds mainly in its lack of white slip.

Red Burnished (RB): These vessels have a dark red slip on the surface and a burnishing (horizontal wheelmade or vertical handmade). The term “Red Burnished” is used for all locally produced vessels that have this surface treatment. Although this term is frequently employed for Hittite Red Burnished pottery, in this publication it does not bear this cultural or chronological assignment. Rather, it includes all vessels with this surface treatment, i.e., also those that are commonly identified with the term “Red Slip” at other sites.⁵³

Simple Ware (SW): This term indicates all sherds without a specific decoration or fabric, including some surface treatments such as polish and incision. The fabric of this class in general is medium-fine and pale brown in color; sherds that have a fine gray fabric are classified as SWG (Simple Ware Gray) and are considered a subgroup of this class, as only their fabric is different. The classification “Simple” does not imply that the function of this pottery is related exclusively to daily activities.⁵⁴

Cooking Ware (CW): A specific coarse fabric with a high percentage of temper and traces of frequent secondary firing characterizes this class of pottery, which is usually limited to a small number of shapes such as neckless or short-collared jars. In this case, the classification — although it is related to the ware and its appearance — implies a specific function.

Storage (St): Large fragments with very thick walls, little untreated surface, a coarse fabric, and chaff temper indicate locally produced nonmobile vessels.

Small Finds

The small finds kept in the Oriental Institute Museum have been viewed, described, photographed, and selected for drawings.⁵⁵ This includes small finds without a specific archaeological context that were analyzed and processed alongside all other small finds. The description and analysis, as well as all information concerning findspot and stratigraphy follow the same schema as the pottery, the only difference being that no specific criteria have been employed in describing the fabric or decorations. An approximate absolute date is provided only for those objects whose production period is known from exact comparisons, and which may provide a reliable terminus post quem for the context in which they were found.

The manifold features of archaeological small finds allow scholars to apply different methods of interpretation (Hodder 2012; Trigger 2012) and goals for their analysis. As has been mentioned several times, chronological and cultural historical issues are the two paths guiding the research on the materials from Chatal Höyük. Regarding the first issue, the few small finds that had a limited period of production and were consequently relevant in providing a terminus post quem for the context are discussed directly in the context sections. Small finds have been selected according to morphological features in each functional class and are illustrated in specific plates. Those small finds that were found in caches are illustrated also in the plates concerning the specific cache. All small finds are also inserted in the catalog per function and can be found according to their catalog numbers (see above, “Structure of Publication”).

Regarding the second issue, small finds also represent the material remains of activities strictly related to a cultural or social group, and may indicate “habits” or more specifically “traditions” related to a specific culture or social group. As such, small finds are crucial for helping scholars draw conclusions about a place’s culture and history; for this reason, the functional categories into which small finds have been grouped will be used to analyze different activities or spheres of activities. The following two sections of this chapter present two sets of criteria used to sort small finds and pottery: the typological criteria, which allow scholars

⁵² It is common for a pot painted in one color to show substantial variation in that color after it is baked, depending on what side of the vessel you’re looking at. This is obviously not considered to be bichrome.

⁵³ The term Red slip, usually employed to indicate an Iron Age II–III pottery production, is characterized by a red slip and a burnish on the surface (usually the whole surface, but the treatment might also be partial). The differences between Red Slip and Red Burnished in scholarly literature are based on the shape and on the fact that the Red Burnished is a Late Bronze Age production that appears rarely in Syrian assemblages, while the Red Slip is a common class of the Iron Age II and III periods.

⁵⁴ For this reason, the definition “Simple Ware” is preferred to “Common Ware.”

⁵⁵ The selection for drawing followed different criteria according to the category and to the peculiarities of the single object.

to monitor stylistic changes over time, and the functional criteria, which group objects in a way that allows for the investigation of changes in habits and traditions over time.

Classification for Relative Chronology and Archaeological Sequence

A relative chronology of materials is first based on the vertical sequence of earth accumulations inside one area. For this reason, the most indicative human artifact, i.e., the pottery, has been analyzed according to its context, and will be presented accordingly. This relative sequence provides other scholars with a reliable sequence for locally produced vessels. The large quantity of locally produced pottery provides substantial information on the chronological frame of the production of specific classes or shapes and is still the most reliable element for establishing relative dating. The local sequences from excavations in this and neighboring regions provide interesting stratigraphic information that can help to establish when a certain local production has started or when the trade connections with a specific area were interrupted over a larger area. Scholars who deal with the Amuq, northern Levant, or Cilicia use a general archaeological terminology (Late Bronze Age/Iron Age), but divide it according to local criteria (e.g., in Cilicia Late Bronze Age III equals Iron Age I in northern Levant, see Lehmann 2017). For this reason, I have avoided employing the Late Bronze Age/Iron Age terms, except in the conclusion, in order to prevent confusion between general archaeological termini (which should be valid for the entire near Eastern area) and local sequences, and preferred to use the Amuq cultural phases.

As mentioned above, the local stratigraphic sequence must take priority over the eventual dating provided by imported pottery and small finds. However, a local stratigraphy provides only a relative sequence, and it is not possible to avoid the question of what a local culture's place was within the greater historical context when dealing with a settlement sequence that covers a period of 1,000 years, and especially a period in which the archaeological elements are the sole clues to understanding the culture. Considering the absolute lack of any written source that may provide any link to absolute chronology, imported pottery and small finds play a fundamental role in connecting the materials from Chatal Höyük to a more general frame, and help determine absolute dates. However, only when specific pottery or small finds are considered imported, and their period of production is known and chronologically limited, may they then provide a terminus post quem for the accumulation process. It is obvious that a single sherd alone cannot be a determinant for establishing a terminus for the dating; only when several elements together point toward a chronological direction can this be considered relevant for the general sequence.

Moreover, even if imported pottery may help determine absolute dates, these absolute dates rely also on chronologies at other sites, which are frequently rearranged. There are few pottery sequences dated specifically enough to establish ranges of time for the beginning, development, and end of the production for a specific class of material, and these sequences mostly exist in regions outside the Amuq. The most common example is Mycenaean/Greek pottery, whose absolute dating is based on a few reference elements that are anchored to specific dates; stylistic analysis (i.e., when the pottery developed various features) is used to fill the gaps between these reference elements (see Coldstream 2003 for the dating of the Aegean imports in the near East). Therefore, the absolute date of a single import has been checked for consistency with other elements useful for dating a specific context.

The relevance of small finds for chronology is even more limited than that of pottery; this is because an object can only represent a terminus post quem for dating the level in which the production of the object itself is chronologically fixed in time. This happens only for very specific groups of small finds, such as written texts or objects related to a specific style and/or cultural group (e.g., seals and sealings). This dating based on the object style or type can be done only when studies have been carried out in a specific group, as is the case with fibulae (Pedde 2000) or Egyptian scarabs (see appendix 3). Consequently, very few small finds are included in the first section of the analysis of the archaeological sequence.

Functional Classification for Understanding Cultural Features

Methods of interpreting archaeological objects and remains are strictly dependent on the main aim of the research. It is not my intent here to provide an overview of different approaches to archaeological materials, but rather to focus on the issues raised by the work on the small finds, pottery, and stratigraphy. At the beginning of this research, I thought that providing a general catalog for further scholars together with clear stratigraphic contexts and a general dating for the levels would have satisfied the needs of a scientific publication. However, when a scholar deals with the remnants of a town inhabited over several centuries during a politically unstable period, and the material culture shows incontrovertible signs of profound change, that scholar starts to think about how to interpret these changes. Are they signs of a simple change in fashion, or are they signs of a deeper change in the habits of the population?

These questions arise not only from simple analysis of the archaeological evidence but also from comparing it with the historical background of this period and region and with the scholarly debate, which is still very vivid. The settlement was located in a region (Mukish), which was during the fourteenth and thirteenth centuries BC under the Hittite Empire; after the empire's collapse, the region apparently remained independent, or under newly established kingdoms (Walistin?), until it was part of the kingdom of Unqi. It was then later occupied by the Assyrians, and after their collapse was again probably independent. Does the material culture mirror these political and cultural changes?

Once the issues of local chronology have been solved, other issues are raised; these new issues are related to how to interpret changes in archaeological materials, whether they are signs of the presence of an empire, or of immigration, influence, or invasion. Chatal Höyük offers a chance, fairly unique among archaeological excavations, for archaeologists to examine materials that come from an urban settlement and domestic contexts, quite different from the materials coming out of acropolises, which are excavated more often.

Previous publications of the American excavations in the Amuq (Braidwood 1937; Braidwood and Braidwood 1960) presented the small finds for each cultural phase according first to categories based on their material and second to functional classes inside the material category. This method causes several problems — most notably, it prevents a critical analysis of the functional attributes of those objects, which, although made of different materials, definitely belong to the same assemblage (e.g., spindle whorls made of stone and bone, pendants made of stone, bone, metal, etc.). Moreover, in order to identify distinctive “cultural” features for a specific period and to point out changes or continuity in habits and traditions over time, criteria that focus mainly on the function of the objects have been preferred.

The Functional Categories

In order to provide a coherent grouping of the small finds according to functional criteria and to allow a critical analysis of the classes of materials, the objects have been divided according to functional patterns.⁵⁶ This method of division presents several difficulties, mainly caused by the problem of determining the primary function of an object, which is sometimes fragmentary, and the fact that a small find may have more than one function. In order to try to limit similar problems, the Archaeological Objects Thesaurus provides a way of dividing objects that better meets our needs; the thesaurus was originally developed by the Museum Documentation Association (now Collections Trust) and has been further developed by the Forum on Information Standards in Heritage (FISH). This thesaurus provides scholars with categories and lists of object classes, with a detailed description and multiple hierarchies divided into main categories and classes.⁵⁷ This archaeological object database (MDA) identifies all kinds of objects up to recent times; it also has a very fluid and non-hierarchical structure, which makes it possible to choose some of the categories and the related subcategories, to modify some of them, and to insert new terminology that would better suit the needs of the present study.

Listed below are all the main categories, with the classes that have been used in this volume, and which have also been in part “adapted” to the small finds from Chatal, as well as a brief description of the elements

⁵⁶ Several works in recent years have dealt with the functional criteria employed to classify small finds and pottery. See in general Hunt 2017, “Part 6;” Brody 2011.

⁵⁷ For a detailed description of the criteria used, see http://thesaurus.historicengland.org.uk/thesaurus.asp?thes_no=144&thes_name=FISH%20Archaeological%20Objects%20Thesaurus.

used in assigning objects to the classes. The physical features of an object, its context, comparison with small finds from other excavations, and also studies in experimental archaeology, behavioral archaeology, and ethnic studies provide valid tools for ascribing a specific main function to an object. Further detailed classifications and references will be presented in each chapter.

Armor and Weapons (AaW): This group includes objects defined by the broad criterion of projectile points (i.e., heads of weapons that were intended to be thrown). This class is the only one in this category. Specific studies on this functional category were carried out by A. Hellmuth (2016) and more generally by Oakeshott (1996).

Dress and Personal Accessories (DPA): This category includes clothes, items of attire and ornament, and objects for personal use by individuals including toiletries. This group includes several subcategories: ornaments (classes: beads, earrings, bracelets, pendants, rings, clips, and necklaces); fastening elements (pins and fibulae); cosmetic appliances (cosmetic boxes or sticks); and appliqués (all elements that can be sewn or attached to clothes, such as plaquettes, wedjat eyes, and wires). Several general works were carried out on jewelry (Musche 1992, Golani and Wygnańska 2014), on fastening equipment (for fibulae, see Pedde 2000) and on single morphological groups (for cosmetics boxes and pyxides, see Mazzoni 2005, Wicke 2008). Amulets and ornaments originating from Egypt will mainly be analyzed in appendix 3.

Containers (C): This category includes all objects that may contain liquids or food. Clearly, all pottery sherds could also be part of this group, however in this volume I have taken into consideration only the archaeologically complete vessels, independent from the material they were made of, and those sherds that could be unequivocally assigned to a specific group (such as cooking potsherds and storage rim sherds) or whose shape was clearly identifiable. Five main functional categories have been selected to apply to the inventory at our disposal, in keeping with the functional distinctions employed in both the MDA mentioned above and in specific works aiming toward a functional classification of pottery.⁵⁸ Habits related to food and liquid consumption have been largely employed to investigate the cultural identity of social groups (Dietler and Hayden 2001). Continuity and change in food consumption, storage, and processing traditions are crucial in reconstructing a specific cultural horizon (Bray 2003, South 2008, L. Steel 2004a) and in some cases to analyze its political implications (Rabinowitz 2009, Karageorghis 2007a), or answer specific questions, such as those related to migration or cultural impact in the passage from the LBA to the IA in the Mediterranean area (Yasur-Landau 2010, L. Steel 2013, Faust 2015). Obviously, recovering mannered behaviors presents the usual challenges of constructing methods for correlating temporal and spatial distributions of artifacts with past human action (Wright 2004); this process implies first a selection of the containers according to their functions; second, an analysis of the gestures involved in these performances; and third, a comparison with different or similar performances. Food Processing, Food Consumption, Storage, and Transport are the main functional categories that have been employed to sort the ceramic material. Specific criteria employed in sorting the material will be discussed in chapter 9. This method of grouping containers seems to be easier to understand than the more “qualitative” approach to grouping that assigns objects to categories such as fine ware or heavy duty ware (Haselgrove 1985), an extremely objective way to classify objects.

Furnishings and Furniture (FaF): this category encompasses objects used to secure buildings, furniture, or objects, or objects used in the finishing and (nonstructural) decoration of buildings, equipment, and furniture. Inlays, appliqués, and finials are the three main classes for this group: they all indicate elements that can be inserted (inlay) or fixed (appliqués and finials) to furniture or architectural elements, either as decoration or for more practical purposes.

Sport and Games (SaG): This category includes objects that may be associated with games and eventually music, e.g., gaming pieces or rattles. Several objects, such as wheel or chariot models, have been inserted in this category, although their final function remains unclear.

⁵⁸ Several scholars have dealt with vessels' functions and tried to provide a model. The most recent contributions, especially for the period being analyzed, are Mazow 2005, pp. 127–62, and her reanalysis of Killebrew 1998; Tournavitou 1992; and Wijngaarden 2002 (for a comprehensive overview of the three, see Mazow 2005, table 4.1). Otto (2006, pp. 85–87) provides an overview of functional classifications of pottery in the Euphrates region and applies her functional classification (mainly based on size) to the Bazi assemblage. Skibo (2013) provides extremely valuable information on the morphological features of vessels that were employed to fulfill practical needs.

Tools and Equipment (TaE): These are tools and equipment with the specific function of producing or modifying other objects. Several objects are generally assigned to this category without a specific class due to the fact that it is not possible to argue the function of a tool based on its shape. This category includes the majority of small finds, which are further divided into several classes. The tools are grouped according to their main function, such as cutting (knives, blades, celts, axes, sickles, and flints); measuring (weights); molding (molds); percussion (mortars and pestles); piercing (needles); and scraping or spreading (spatulas). A large group concerns textile production (spindle whorls, loom weights) and marking equipment (stamp and cylinder seals, sealings, and scaraboids). This last class, which comprehends all sealings and seals, was subsequently divided into two groups (stamp seals and cylinder seals); the stamp seals are then further grouped according to the shape of the seal. The image represented on the bottom is not considered relevant for this first classification. Scarabs are not part of this group; they mainly function as amulets, and consequently belong to the personal accessories category.

Written Communication (WC): These include objects used for or associated with the transmission of ideas and information, including styli and books and their fittings. This category includes only one written tablet and an inscribed stone. The inscribed seals and sealings are grouped in the category TaE_Marking Equipment.

Unassigned (U): This includes objects whose function remains unknown. Basically all figurative elements, such as figurines and statuettes, are included in this category, as their function may be more symbolic than practical. The only subcategories identified in this group are based on the differences between the figurative rendering, done in either two or three dimensions (Figurative_2d, Figurative_3d). A third class comprehends all so-called “censors,” whose function has been, and is still, debated.

Table 3 provides an overview of all the main groups, related categories, and classes organized in terms of the hierarchic relationship used in this publication. Table 4 provides the total number of small finds according to category (first column) and the total number by phase (the other columns); the difference between the sum of the small finds in each class and their total allows us to determine how many objects were found out of context. This table gives the reader an idea of how well represented each category is in each phase; it also includes the containers, according to their material.

<i>Main Category</i>	<i>Subcategory</i>	<i>Classes</i>	
Arms and Weapons (AaW)	Weapon	Projectile	Sling
		Dagger	—
Containers (C)	Food Processing	Cooking Pot	Mixing Bowl
		Oven, Fireplace	Strainer, Perforated Vessel
	Food Consumption Storage	Eating	Drinking
		Mixing and Serving	Serving Liquid
		Feeding Bottle	Perforated Open Vessel
		Liquid Storage	Dry Storage
	Transport Non-Utilitarian Function	Pilgrim Flask	Barrel Jug
		Kernos Ring	Spindle Bottle
Currency (CUR)	—	Coin	—

Table 3. Overview of the functional categories and morphological classes employed in this publication

<i>Main Category</i>	<i>Subcategory</i>	<i>Classes</i>	
Dress and Personal Accessories	DPA_Amulet	Appliqué	Pendant Leg
		Pendant	Scarab
		Wedjat	—
	DPA_Ornament	Bead	Pectoral
		Bracelet	Ring
		Comb	Pipe
		Pendant	—
	DPA_Cosmetic	Box	Mirror
		Kohl	Pin
		Spoon	Table
	DPA_Fastening	Button	Buckle
		Fibula	Pin
		Toggle	—
Furniture and Fittings	FaF	Andiron	Handle
		Appliqué	Inlay
		Finial	Lamp
Sport and Games	SaG	Gaming piece	Rattle
		Wheel	—
Tools and Equipment	TaE	Rod	Tool
	TaE_Cutting	Celt	Blade
		Sickle	—
	TaE_Marking_Equipment	Seal Cylinder	Seal Stamp — Biconvex
		Seal Stamp — Handle	Seal Stamp — Convex
		Seal Stamp — Scaraboid	Seal Stamp — Ring
		Seal Stamp — Cone	—
	TaE_Measuring	Weight	—
	TaE_Molding	Mold	—
	TaE_Polishing	Burnisher	Whetstone
		Rubber	—
	TaE_Percussion	Funnel	Macehead
		Hammer	Pestle
Tae_Spatula	Spatula	—	
TaE_Textile	Spindle Whorl	Loom Weight Sherd	
	Loom Weight	Needle	

Table 3. Overview of the functional categories and morphological classes employed in this publication

<i>Main Category</i>	<i>Subcategory</i>	<i>Classes</i>	
Unknown	U_Censer	Lion	Geometric
		Floral	Hand
	U_Figurative2d	Stele	Ostrakon
	U_Figurative3d	Figurine_Female	Figurine_Human
		Figurine_Torso	Figurine_Animal
		Figurine_Rider	Figurine_Horse
		Figurine_Mother	Figurine_Geometrized
Written Communication	WC	Inscription	Tablet

Table 3. Overview of the functional categories and morphological classes employed in this publication

Total	Category	00_A-J	01_M_Mid	02_M_Late	03_N_Beg	04_N_Mid	05_N_Late	06_O_Beg	07_O_Mid	08_O/Surf	08_O_Late	08_O_Tr	09_P-S	10_T	NA
50	AaW		2	1	4	5	2	3	5	1	4			3	
6952	C_Pottery	25	833	923	627	779	324	466	1591	113	943	7	97	26	12
2	CUR										1			1	
5	DPA				1										1
56	DPA_Amulet			1		2	1	3	6	2	10		1	1	8
1297	DPA_Ornament	1	29	32	23	25	36	53	240	13	127	12	5	38	47
1	DPA_Pipe												1		
82	DPA_Cosmetic					1	2	2	22	1	16		2	8	1
156	DPA_Fastening	1	2		2	3	1	7	33		18	1	2	3	4
117	FaF		4	7	5	3	2	1	18	3	18	5	1	9	2
35	SaG		2	1	6		2	1	3	1	2		1	3	
1	Slag										1				
13	TaE				1	1			3		2	1		1	
38	TaE_Cutting			2	1	5	4	3	2		8	1			
322	TaE_Marking_Equipment		1	3	4			13	60	16	32	1	2	12	4
30	TaE_Measuring	1			1	1			2	1	12			4	4
8	TaE_Molding				1				1		2				
22	TaE_Polishing					2		1	5	1	9		1	2	
24	TaE_Percussion							1	5		6		1	7	1
199	TaE_Spatula					29	26	8	71	2	19	3	2	1	4
902	TaE_Textile	1		1	14			47	167	24	78	13	8	17	18
6	U				1				1		1	1			
50	U_Censer				1			3	9	3	10	2		2	2
3	U_Figurative2d							1	1						
132	U_Figurative3d	1		2	1	4	1	2	19	2	20	1	1	2	1
2	WC										1			1	

Table 4. Small finds per category per phase

CHAPTER 3

Area I: Stratigraphy and Related Materials

The first excavation season (under the directorship of Prost in 1933)⁵⁹ focused on Area I, located on the northwestern part of the mound; this was the highest part of the mound and therefore offered the best opportunity to produce the longest stratigraphic sequence. The excavations during this first campaign were conducted in squares U-13 to -14, V-12 to -15, and W-12 to -14. They revealed an early Byzantine settlement (published by Haines 1971, plates together with the other structural remains), and reached the uppermost levels of phase O by the end of the season. The pottery from these uppermost levels of phase O were labeled as #32-33 (indicating the years 1932-33) and were not divided according to the levels or loci. When McEwan's team resumed excavations in 1933, they focused their efforts on the search for "representative" structures in the hopes that it would enable them to identify the site with Kinaliya. They therefore enlarged the extent of the excavated Area I, including squares W-15, U-12, and U-15, reaching a surface of 5,330 sq. m.

Because the archaeologists during the first campaigns were not particularly interested in collecting large pottery assemblages but rather wanted to bring to light the largest possible extent, the number of sherds from the upper levels is very small in relation to the extent of excavation when compared to the assemblages from the other areas.

After the end of this second (b-) campaign in 1936, the new excavation strategy, focused on an investigation of the stratigraphy, led archaeologists to dig two deep trenches in squares V-13 and W-15 in order to reach older levels of Area I.

⁵⁹ The campaign led by Martin in 1932 should be considered a preparation for the real archaeological investigations, spent basically to build the dig house and remove the cemetery that was located on top of Area I. See chapter 1 on the history of the excavations.

Phase N, Level I_10

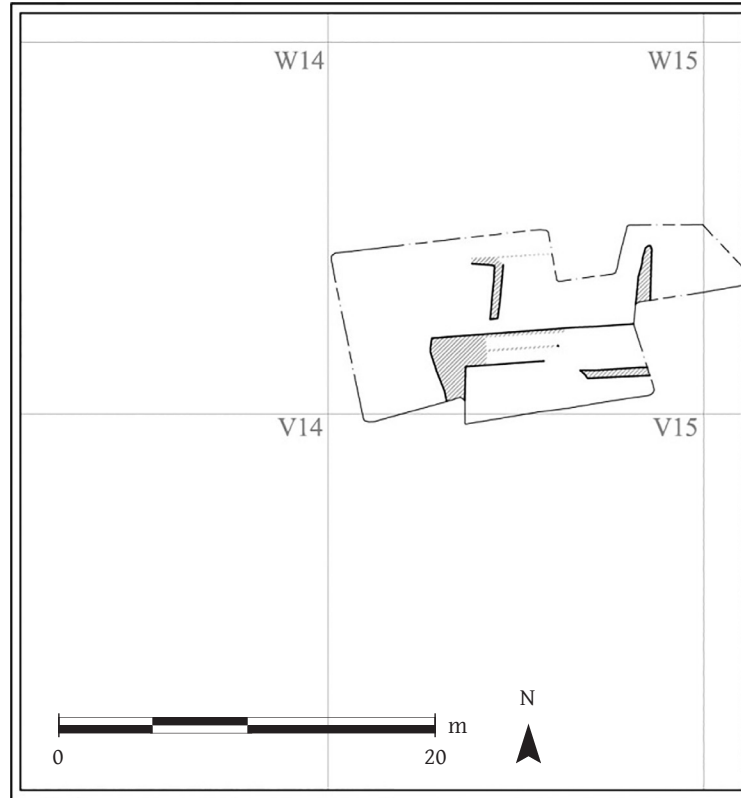


Figure 2. Level I_10

Haines (1971, pp. 5–12) reconstructed ten structural levels in Area I; the lowest of these (I_10) consisted of several isolated walls identified only in square W-15 (fig. 2). Although the remains are too fragmentary to identify a coherent structure, there appears to be no gap between them and the structures of level I_09 built directly above them.

No pottery locus was assigned to structural level I_10, specifically in square W-15 (see the general stratigraphy of the area in pl. 1). For this reason, no assemblage of this lower level will be presented here as belonging exclusively to level I_10. In fact, it seems likely that level 10 was not recognized as a separate level during the excavations; the assemblage of level 9 in W-15 (locus W-15_IIIe) consequently may also include materials belonging to level 10.

Phase N, Level I_09



Figure 3. Level I_08 and I_09 architecture

The structural remains of this level are identical for both levels 8 and 9, as they were in use over a long period and apparently for several repavings of the surfaces. They consist of several groups of rooms adjoining each other and identified in both squares V-13 and W-15.

In square V-13, on a surface of 100 sq. m, several mudbrick walls create the boundaries for four rooms, with patches of stone floors. The rooms seem to be part of one building; the walls are connected to each other and at least three rooms are connected by doors. In square W-15, by contrast, several mudbrick walls running parallel to each other suggest the existence of at least two units. This area was heavily disturbed by several pits dug during the following period. In contrast to the walls in V-13, the walls in W-15 are thinner, no openings or floors were found in them, and they have a slightly different orientation.⁶⁰ Due to these differences, and the fact that the two trenches are not connected to each other, it is not possible to establish with certainty a contemporaneous use of the structures found in both trenches and, consequently, the pottery assemblages will be discussed separately. However, considering their stratigraphic relationships to the accumulation above and the fact that the two assemblages seems to differ only from a functional point of view, they are assigned to the same level.

⁶⁰ Considering that the two trenches were 20 m apart from each other and that the structures were not isolated, the different orientation might also indicate a different period of construction. Unfortunately, this is just a hypothesis.

Locus V-13_09

This locus consists of the earth fill beneath the stone floors or the deeper filling in the rooms where this floor was not preserved. It contains a very small pottery repertoire (ten diagnostic fragments), which consists mainly of Simple Ware sherds and a few cooking sherds.

Painted Monochrome (2): The large collared jar with a vertical handle and painted lines (A121706, pl. 3j) can be considered to belong to a Late Helladic IIIc horizon; in particular, the double-painted hanging swirl at the bottom of the handle is a feature extremely common in the Late Helladic IIIc eastern assemblage (Mountjoy 1998, p. 54; 2008). The collar part with painted merging solid fill and dotted triangles (A122118, pl. 3e) probably belongs to a large amphoroid krater that also has painted decorations on the internal rim; this specific pattern also appears on based mugs (Mountjoy 1998, fig. 17) and belongs to the same Late Helladic IIIc painted pattern tradition. Jars with offset thickened rim (A122113, pl. 3h) seem to be the only closed shape in this locus.

Simple Ware (4): It is possible to point out only a small bowl with an angular incurving rim (A122115, pl. 4b) and a small neck, possibly of a bottle or small jar (A134145, pl. 4a). The fabric (medium-fine to coarse) in all sherds is brown with pale brown surface (self-slip) except for the spout or neck (134145, pl. 4a), which stands out not only because of its dark brown surface but also because of its shape, which is very uncommon in these horizons. The grit used in both the Painted Monochrome and Simple Ware is heterogeneous, with frequent red inclusions.

Cooking Ware (2): Sherd A122117 (pl. 4d) indicates a narrow bowl shape with a thickened external modeled rim, vertical handle, and shell inclusions in the fabric. Although the biconical shape of this pot is related to the usual biconical cooking pots, the modeled rim and the flat handle seem to be related to a different tradition. Fragment A133918 (pl. 4e) is part of a perforated deep bowl with loop feet, which was probably used to elevate this vessel on top of another vessel or a fireplace (see chapter 9): both sherds have identical fabric (light brown, medium-coarse with shell inclusions) and no surface treatment and may be related to a combined activity, possibly linked with food processing rather than cooking.

Locus W-15_IIIe

This larger assemblage (thirty-five) consists mainly of Painted Monochrome sherds.

Imports (1): A deep angular low-carinated bowl (A122127, pl. 3f) with white slip and black horizontal bands belongs, from the decorative point of view, to a White Painted I horizon (Gjerstad 1948, figs. 1–2) and, from a morphological point of view, represents a later development of the late Mycenaean angular shallow bowls. The fabric is fine, light reddish-brown, and the white slip covers both external and internal surfaces, a feature that is not common in the local tradition.

Painted Bichrome (2): A133953 (pl. 4f) is a straight, horizontal element, hand-made, square in section, with a break on the bottom indicating the existence of a possible loop handle, and with one edge rounded as if applied to a bowl. The bichrome decoration is a crosshatch (black) between two horizontal red lines, crudely painted. The surface is burnished and glossy, and the fabric is, as usual, pink with straw temper. It probably belongs to a handle with a loop underneath it. This specific shape is not common in the assemblage at Chatal, and may represent a more ancient example of the hand-modeled stub handles also found in Phase N_Late and in phase O_Late (pl. 103f) contexts. The other bichrome sherd is a small body fragment of a closed vessel with a red band and black lines.

Painted Monochrome (30): The complete conical bowl with a rounded lip and elevated ring base (A26738, cat. no. 2, pl. 2) shows, on the one hand, a bowl shape that often occurs in this assemblage, but, on the other hand, bears an internal concentric decoration with very thin lines that does not seem to be very common in the conical bowls from this locus. This tight geometric decoration on the internal part of the bowl, as well as the oblique lines shaping the triangles in the internal decoration belong to a local tradition of painted pottery in the Levant; direct parallels were found in stratum XI in Tell Qasile (Iron Age Ib; Mazar 1985a, p. 98), and the Tell Dor orange Painted Ware (late Iron Age Ia; Sharon and Gilboa 2013, fig. 45), where the narrow geometric patterns are combined with a thin brush stroke and a pale red color. The elevated ring base, almost pedestal, fits within the same Iron Age Ia–b horizon. The radial decoration of the internal rim and lip seems to appear mainly on this shape.

Hemispherical bowls with a slightly squared rim like 133949 (pl. 3a) and decoration on the external and internal sides were found in different sizes (see smaller example A122020, pl. 3b) and were probably provided with a low ring base. This shape was probably also produced in a plain version. The wavy line painted between bands is again a decorative element common in the Aegean, but the wavy line painted on the external side of bowl 122020 (pl. 3b) is very cursive and irregular; this specific rendering of the wavy line seems to be related to a later period of wavy line production, possibly dated to the Late Helladic IIIc Middle and Late periods (Mountjoy 1999b, p. 1080). The same phenomenon is visible in the bowl with an outcurving rim from the same level (133951, pl. 3c), where the line hangs on the upper band and does not fill the available space, and each curve is irregular. The same shape and decoration, which Mountjoy (2017, fig. 8) calls “joining semicircles pendent from rim band,” have been identified in Enkomi (Mountjoy 2005a, table 7, fig. 9 no. 37, fig. 14 no. 61) level IIIb early, dated to the Late Helladic IIIc Middle, but also in the southern Levant (Ekron, Ashkelon, and Ashdod, see Mountjoy 2017, p. 362). Interestingly, one of the hemispherical bowls also has a bichrome decoration (133949, pl. 3a), demonstrating a tendency toward experimentation, which was also visible in the painted handle (133953, pl. 4f).

Elevated ring bases of open vessels such as A122022 (pl. 3g) were also found in this assemblage and may belong to both shapes described above (hemispherical bowls and deep bowls with an outcurving rim), which are very common shapes in this assemblage. The bowls with an outcurving rim are characterized by globular walls, geometric external and internal decoration, and a diameter ranging from 200 to 240 mm. A third shape — the large S-shaped bowl (A133950, pl. 3d) — appears in this assemblage. These bowls are characterized by a relatively squat shape and a strong outcurving rim; they seem to follow the same decorative patterns as the hemispherical bowls, with a decoration with horizontal lines near the rim (internal and external) and near the base (external).

Painted Monochrome closed vessels are slightly less common and also less often preserved. It is possible to point out globular necked jars (A122006, pl. 4c) and bottles (A122021, pl. 3i) with an outcurving simple rim and cylindrical neck. The painted decoration, besides the usual horizontal lines and bands, consists of vertical lines on the handle showing palmette patterns and horizontal wavy lines. Crosshatching and dots are used as filling patterns for triangles and bands. The paint is frequently red, although there are several examples in black. The fabric is light to reddish-brown, fine to medium-fine, with heterogeneous grit temper. The surfaces of half of the sherds from this group bear a self-slip treatment, which makes the surface slightly lighter. No simple or Cooking Ware sherds were collected in this assemblage.

The fabric of the painted bowl A122020 (pl. 3b) is very fine and the walls are thin, elements that suggest that this vessel could have been nonlocal. However, the hemispherical shape of the vessel with a simple rim is very common in the local production, and the painted decoration reproduces patterns well known in the local production, especially on plates and shallow angular bowls, suggesting that it may instead represent a hybrid of local shapes and Aegean patterns.

Phase N, Level I_08

The assemblages that were collected in the earth accumulations above the stone floor in V-13 (see fig. 3), are very rich, while those collected in W-15 consist of few scattered sherds and are presented here separately. Moreover, in square W-15 the distinction between locus IIId and locus IIIe (i.e., levels 8 and 9) was apparently based only on a change in color and consistency of the soil rather than on the existence of a horizontal interface, as in V-13. For this reason, the sherds from this square are here considered less representative of this level than the ones collected in V-13, and only one was selected to be illustrated.

Loci V-13_08, V-13_08_Floor

Imports (3): An extremely fine, very pale brown fabric, together with a white slip surface treatment, characterizes these three sherds and distinguishes them from the majority of the pottery from this assemblage, possibly suggesting a foreign provenance. A shoulder of a jar (A122045, pl. 6c) shows a typical and also local geometric external decoration consisting of a horizontal wavy line between bands and a crosshatched triangle (probably multiple triangles in a row).

A very small sherd (122051, not illustrated here) is part of an open bichrome vessel that differs from the usual local bichrome ware not only because of its fabric and white slip treatment, but also because of the fine decoration of the external lines, one of which is foliated. This specific fragment seems to be related to the Late Cypriot production. The large vessel (A27012, cat. no. 3, pl. 2a, together with fragment A122052, pl. 6e, which probably belongs to the same vessel) was found directly on the floor of this level. It is a large spherical closed vessel with black slip, a channeled, modeled body, painted geometric elements (lozenges) inside a reserved horizontal band on the body, and a star pattern in the reserved circle on the rounded bottom. The fabric is very fine and light brown, the surface is modeled, and the brush used to paint it was extremely narrow. The peculiar decorative elements, surface treatment, and fabric clearly assign this large fragment to the Black Slip Painted Ware I-II group of the Cypro-Geometric period (see Gjerstad 1948, fig. XVII). This specific class combines black slip-ware with painted patterns of White Painted and Black Slip Bichrome ware (Gjerstad 1948, fig. XVI no. 15); however, its shape, especially the rounded bottom, is not common in the channelled Black Slip group, and instead may belong to an amphora. This piece seems to consist of, on the one hand, the surface treatment and decoration of the Black Slip Painted I group (see also Adelman 1976, fig. 28ff; for the star pattern, see Gjerstad 1948, fig. XVI no. 15, in the Black Slip Painted group), and, on the other, follows the shape of barrel jugs (Type II Gjerstad 1948).⁶¹ In both cases it provides us with a reliable terminus post quem for the dating of this level to the Cypro-Geometric Ia period (after the end of the eleventh century and before the end of the tenth century BC).⁶²

This large vessel was found together with the complete four-handled amphoroid krater (e-0434, fig. 71, cat. no. 4), decorated with a painted geometric decoration organized in horizontal registers, and with four vertical loop handles (Swift 1958, fig. 23), probably at the Hataz museum. The shape of the krater follows the amphoroid kraters already known from the Late Bronze Age production, although the vertical loop handles become very common only in this period. The painted decoration is organized in horizontal registers, which are filled with crosshatched triangles; this specific krater is the result of a local production that combines the four-handled amphoroid krater with a geometric decoration, a type well attested in the whole Levant and fulfilling a specific function in the drinking set (see Gilboa 2006–07, p. 215 and fig. 5). The shape of the body seems to differ slightly from the usual Cypriot amphoroid kraters (see those from Kition, Mountjoy 2005, pp. 181–82). The collar of this vessel is shorter and straighter; thus, it may be ascribed to a local production, as also similar shapes found in Tarsus suggest (Goldman 1956, p. 391).

Painted Bichrome (8): All eight Bichrome sherds belong to closed globular vessels. Only one of them is a rim part of a necked jar with a slightly offset rim (A122066), a shape that appears often in the Bichrome group and already existed in the previous levels. The other Bichrome body sherds have a light brown to pink fabric, and frequently bear a self-slip or white slip on the surface. Grit is fine, various, and dense, while organic inclusions occur very seldomly. The fabric seems to be similar to the local Simple Ware and is therefore considered to be a local production.

Painted Monochrome (39): The assemblage includes a large variety of shapes and patterns. Large hemispherical plates with squared lips (133884, pl. 5a), deep bowls with outcurving rims (133905, pl. 5e), and narrow bowls with globular bodies (133886, pl. 5g) are shapes that were already present in the previous level, especially the hemispherical bowls in V-13 and the globular deep bowls in W-15, and seem to be extremely common in this level, too.⁶³ The conical plate with an angular inverted rim (134692, pl. 5c) reproduces a shape also present in the previous level, but it bears a narrow painted decoration on both internal and external sides, following a decorative trend well known in the Late Helladic IIIc Late Argolid tradition (Mountjoy 1999b, pp. 184–89) on different shapes; the cursive wavy line (or pendent semicircles, as Mountjoy 2017) again demonstrate the diffusion of this specific pattern. The same mixture of local shape and Aegean decoration appears on the Painted Monochrome S-shaped bowl (A122064, pl. 5d); the shape differs from the

⁶¹ The rounded bottom and the wheel traces seem to point to two possible shapes: a barrel jug, made of two hemispheres, or a large spherical jar with a rounded bottom. The second shape does not occur at all in the Cypriot assemblage, while the first one is common, although in different wares (see jug, fig. 8 no. 10 in Gjerstad 1948).

⁶² Several bucchero amphorae were found at Tell el Far'ah and Tyre (Gilboa 1989, p. 216) and were all dated to the eleventh century. Black slip painted ware seems to appear only in Gjerstad (1948, pp. 76, 186–88, figs. IX, XVI) periods I and II, in particular in the Cypro-Geometric Ia period (again eleventh–tenth centuries BC).

⁶³ The deep bowls with outcurving rims were found only in W-15 in the previous level, which may suggest that the distinction between W-15_IIIe and W-15_IIId assemblages was not certain.

usual shallow angular bowl of Mycenaean tradition in its smooth profile and outcurving rim, and may well represent a hybrid of the shallow angular bowl (as is also indicated by the presence of the horizontal strap handles) and the usual local S-shaped bowls. The decoration with horizontal bands inside and outside the vessel reflects both traditions.

Fragment A133882 (pl. 5f) is a large krater with a flattened lip and angular everted rim, and possibly has the same shape as the large amphoroid krater found in the same assemblage, described above (e-0434, cat. no. 4). Several closed-necked jars with thickened external rims, triangular in section (A122103 and A122076, pls. 5i, l), have a similar diameter size (100 mm) and indicate a very common shape in this assemblage, although they were not included in the previous level. Sherd A122042 (pl. 6d) may belong to a globular pilgrim flask or a small spherical jar; it has a very fine decoration with concentric circles and a central rosette. This same decoration is similar to the fine painted decoration of the southern Levantine production of vessels A26738 (cat. no. 2) and A122345 and may belong to the same pottery horizon (see Gilboa, Sharon, and Boaretto 2008, fig. 4 nos. 3–6).

Sherd A133920 (pl. 5h) is the bicurving neck of a large closed vessel that had a flat lip and vertical loop handle; it seems to have been modeled separately from the rest of the vessel. Therefore, it probably belongs to a large pilgrim flask, as typical pilgrim flask production involved building the neck separately from the rest of the vessel. The decorative pattern follows the common horizontal band pattern typical for this assemblage.

The painted decoration ranges from the usual horizontal lines and bands, horizontal or vertical wavy lines, and crosshatched triangles, to less common rhomboids, spirals (mainly in the internal base of open vessels), palmettes, and concentric arcs (122058, pl. 6a). One small body fragment (122057, pl. 6b) bears a figurative decoration consisting of the head of a horned animal.

The fabric is pale brown to pink, fine to medium, with straw temper on thirteen sherds, and heterogeneous grit. The surface on twenty sherds is treated with a self-slip, and in two examples is also burnished.

Simple Ware (40): The large shallow bowls (122074, pl. 6g) with thickened rims and cylindrical walls are very similar to the Painted Monochrome ones, while the conical plates with incurving rims (122078, pl. 6f) reproduce a shape also present in the monochrome group in the previous levels, which seems to be limited in this assemblage to small-sized plates. Small bowls with flaring rims (133891, pl. 6j) are present in this locus and may belong to chalices with high feet, known in the Levant (Lehmann 1996, pl. 22), but not very common at Chatal.

Deep biconical bowls (122075, pl. 6k; 133893, pl. 6i; A122072, pl. 6h) are an extremely common shape in this assemblage. The body has a low carination and the rim is either slightly thinned or slightly everted. This shape becomes extremely common in the later levels and may represent a functional variation of the painted bowls with outcurving rims. Among the closed vessels, necked jars with thickened external rims (133917, pl. 6l), short incurving neck, and vertical loop handle are the most common closed shape in the assemblage, though they differ from the painted ones in size and handle position. Elevated ring bases, either round or squared in section, are the most common among the bases, although footed vessels (133901, pl. 6m) are also found.

The fabric of the Simple Ware vessels is pale brown to pink, and fine to medium; in some cases, the color reaches a dark gray tone, possibly due to excessive firing. In almost every sherd the ware includes straw temper and heterogeneous grit, and the surfaces of half of the sherds have either a self-slip treatment or, less commonly, a smoothed treatment. In general, the fabric of the Simple Ware is not different from that of the Painted Monochrome ware.

Cooking Ware (14): The large (on average) number of diagnostic sherds of cooking pots allows for the reconstruction of two main shapes. The most common one is a globular/biconical pot with a thickened external rim; the rim can be either triangular (122095) or, more often, circular in section (133916, pl. 7b; 133908, pl. 7g; 133915, pl. 7d; 122096, pl. 7e), with a vertical loop handle attached directly to the lip. This shape occurs in both a small and a very large size.

The second shape is the straight pot: its body is probably also biconical, but the upper part of the vessel is straight, the lip is squared, and it has a vertical strap handle extending from the lip to the body (122097, pl. 7f; 122101, pl. 7a). The straight pots differ from the globular/biconical pots in both wall thickness and temper: the straight pots have thinner walls and use a grit temper, as opposed to the shell temper used in the globular/biconical pots. Straight pots seem to be produced only in small sizes. Only one large sherd in

this assemblage (A133914, pl. 7c) differs in shape from the two groups described above and seems to belong to the well-known hole-mouth cooking pot group that becomes very common in later periods.

The fabric of all cooking pots is dark gray due to the use of the vessels over fire, and the surface is usually untreated.

Storage (2): Two large fragments of storage containers were part of this assemblage. Sherd 121705 (pl. 8) is a large fragment, possibly of a basin, with a narrow incised decoration organized in horizontal registers, while the large hemispherical bowl 122102 also seems to have fulfilled a storage function.

Locus W-15_III d

Only four sherds belong to this locus, all Painted Monochrome and only one diagnostic. The deep bowl 122026 (pl. 5b) is a hemispherical bowl with a simple rim and flat lip; although the shape and the decorative pattern are well known in the other assemblage of the same level, the squared lip seems to be a less common variety. The other three painted fragments are not diagnostic and belong to the usual local assemblage.

This locus also contained four stone spindle whorls, one of which bears a Phoenician inscription on its surface (A12765) translated as “This produced spun yarn.” The whorl was published by Gevirtz (1967),⁶⁴ who dated the inscription to the mid-eighth century BC. Six years later, Levenson suggested, based on paleographic inconsistencies, that the inscription was a forgery and should be excised from the corpus (1973). Since then, no further studies on the inscription were carried out; it is still part of the teaching material of the Oriental Institute.⁶⁵

⁶⁴ Gevirtz (1967, p. 13) clearly states that the assignment of this object to locus W-15_III d is not certain due to the presence of a question mark near the locus, the existence of which I am able to confirm.

⁶⁵ See, e.g., the home page of Professor Christopher Woods's teaching material: <http://teachmiddleeast.lib.uchicago.edu/historical-perspectives/writing-and-literature/before-islam/image-resource-bank/image-15.html> (accessed July 26, 2017).

Phase N_Final, Level I_07

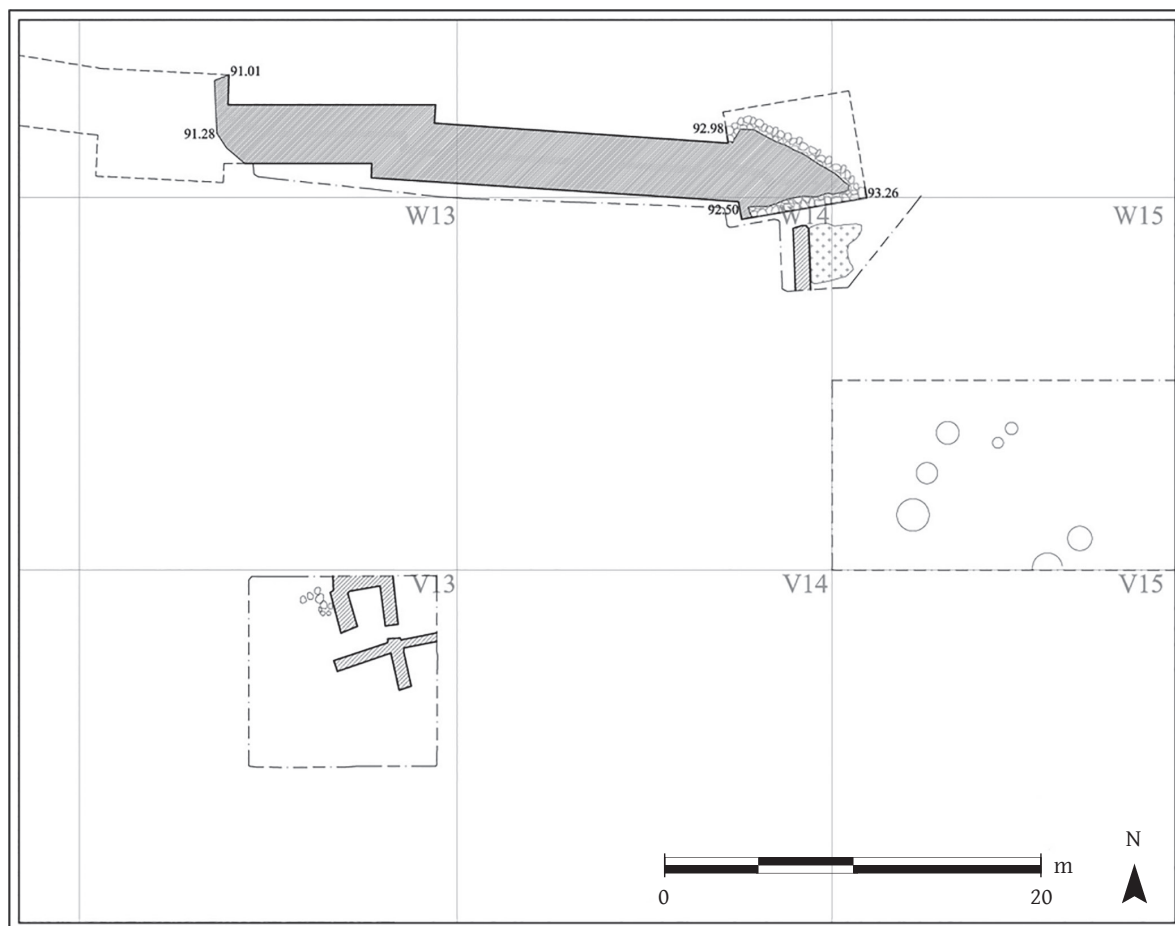


Figure 4. Level I_07 architecture

The structural elements belonging to this level consist of the town wall with very small adjoining structures in W-14, and of a few walls in square V-13. While the vertical sequence in V-13 is clear, with the walls built above the ones of level 08 having only a slightly different orientation than those from the previous phase, the assignment of the town wall to this specific level has several problems of interpretation. This is discussed separately (see the section titled “The Town Wall in Area I” later in this chapter) because the archaeological connections between the town wall and the two walls in V-13 are completely lacking and based only on elevations – it is not certain if the mound wall started to exist only in this level or if it was also present in the previous levels. The pottery assemblages related to the fortifications or to the small surface adjoining the mound wall in square W-14 do not help in dating this large structure, as they present a very mixed inventory. As mentioned in the previous section, there are no assemblages found in W-15 ascribed to this level. For this reason, the pottery assemblage from this level is based on the earth fill between the walls in V-13 and not on the earth fill along the town wall, which contained very different materials and can be considered to be heavily contaminated.

Locus V-13_07

This assemblage consists of fifty-five diagnostic sherds, and the main change from the previous assemblage is the appearance of the Red Burnished class (five sherds), while the majority of the sherds consist of Simple Ware and Painted Monochrome classes. The relatively high number of Cooking Ware sherds and storage vessel sherds and the absence of clearly imported pottery may suggest the structures in this area were used for domestic activities.

Painted Bichrome (5): Three of the five sherds from this group are body fragments of closed vessels, either barrel shaped (as in A122161) or jar shaped (A122158). The patterns are limited to horizontal lines (alternating in color) or concentric circles with red band and black lines (identical to the fragments from southern Levant, as in Gilboa, Sharon, and Boaretto 2008, fig. 5 nos. 9–11, or Gilboa 1999, fig. 4). The remaining two sherds belong to kraters, which are not very common in this assemblage. Fragment A122164 (pl. 9g), with a flattened lip and triangular rim, probably belongs to an amphoroid krater (see Tarsus and Afis kraters, Gilboa 2006–07, fig. 5 nos. 4, 8). The painted decoration is geometric on both sides of the walls and on the lip. While this shape is also found in previous levels and in general from the Late Bronze Age onward, the bichrome decoration is also employed in the Levantine and Cypriot Bichrome tradition (see Gilboa 1999, fig. 12) of the Iron Age Ib tradition. The second fragment belongs to a large krater with a flattened everted rim (133897, pl. 9h) with an external decoration (horizontal cursive wavy line). This decoration is typical for Painted Monochrome vessels of the same shape, but here it is rendered in two colors. The fabric is pale brown to pink, medium-fine to medium, with straw temper and a self-slip treatment on the surface.

Painted Monochrome (14): The most interesting element from this group is the absence of fragments belonging to bowls with an outcurving rim, which were extremely common in the previous levels, while the only notable open shape is the S-shaped bowl with a slightly outcurving rim (133898, pl. 9d). The S-shaped bowls also appeared in the Simple Ware assemblage of the previous level. Fragment 133898, however, seems to be an intermediate form between the deep bowls with low carination and the flat S-shaped bowls. Moreover, the fragment has no patterns — rather, the surface is completely covered with red paint and may belong to the subgroup of the Sub-Mycenaean tradition of completely painted vessels.

The other Painted Monochrome sherds belong to closed shapes: necked jars with thickened triangular external rims (133906, pl. 10a), occasionally offset (as in 122131, pl. 10b), and jugs with trefoil rims (122166, pl. 10d). The short incurving neck, loop handles, and decoration can be compared with the necked jars of the previous level, as well as both rim shapes. The decorative patterns are limited to horizontal bands, cross-hatched triangles, and wavy lines between straight ones. The small fragment of the large vessel A121704 (pl. 10e) shows that painted decoration was also used on storage containers or basins and combined with modeled applications.

The fabric is pale brown to pink, medium-fine to fine, with heterogeneous grit and rarely with straw temper (which appears on six sherds). The surface is self-slipped on eight sherds, providing it with a lighter color.

Red Burnished (5): Four sherds belong to simple conical plates with simple rims. The red slip is completely darkened on two of the sherds, almost black. One fragment of the pedestal base of an open vessel may suggest that these plates were combined with this shape of base. The fabric is pale brown, fine to medium-fine, with straw temper — in general, identical to the fabric of the Painted Monochrome conical plates. The surfaces have a red slip treatment and, in two sherds, hand burnishing, while the remaining three sherds have a typical horizontal wheel-made burnish. These fragments belong to a class that appears in this area for the first time and seems to be limited to a single shape.

Simple Ware (20): Deep bowls with low carination and slightly outcurving rims are the most common shape in this level, as they were in the previous. The body is often biconical; the upper part is either flaring (122141, pl. 9c; 122120, pl. 9b) or conical (122144, pl. 9a), and the lower part is conical. The shape, as stated above, is similar to the Painted Monochrome S-shaped bowl (pl. 9d). The simple spherical or conical bowls are also present in this assemblage (133895, pl. 9f; 122147, pl. 9e), but only in larger sizes, with a diameter ranging from 30 to 34 cm. One fragment of a necked jar with a thickened external triangular rim and vertical angular loop handle (122131, pl. 10b) has a shape that is identical to that of the necked jars in the Painted Monochrome group.

The fabric varies in color (pale brown, pink to reddish-brown) and consistency (extremely fine to medium); it rarely contains straw temper (five sherds) or shell inclusions (two sherds). Self-slip is found on the surface of four sherds, while the remainder do not have any surface treatment, though two of them do have small, stamped lozenges (possibly the head of a wooden stick) on the external wall (A133895, pl. 9f). This same decoration is also present on one sherd in the storage group and characterizes the usual rope pattern decoration usually found on storage vessels.

Storage Ware (3): These three sherds do not yield clearly recognizable shapes. Sherd 122136 (pl. 10c) is a very large hemispherical container with a perforated lug horizontal handle, while 121704 (pl. 10e) is possibly part of a large base, with painted and rope pattern modeled appliqué and horizontal painted bands.

The fabric is medium and pale brown with heterogeneous grit, i.e., identical to the Simple Ware and Painted Monochrome ware, and no surface treatment could be observed on these sherds.

Cooking Ware (8): These eight large diagnostic fragments essentially belong to two main shapes: a spherical/globular pot with a simple rim (hole-mouth) and vertical strap handle (A133913, pl. 11d), and a short-collared biconical pot with a thickened external rim and vertical loop handle (A133912, pl. 11a; A133911, pl. 11b; A122132, pl. 11c). The first shape is also characterized by thinner walls and larger dimensions. The fabric is dark red, with heterogeneous grit in the hole-mouth shape and homogenous temper (crushed shells) in the biconical pot; all the sherds have a smoothing treatment on both external and internal surfaces. Compared to the previous levels, it is possible to observe an increase in the number of hole-mouth pots as well as the disappearance of the straight pots probably used for dry cooking.

Phase O_Beg, Level I_06



Figure 5. Level I_06 architecture

This level was reached in several trenches which, in three sections, can be grouped according to the archaeological connections between them. To the northwestern part of the area, large structures were found in the two trenches, which were dug mainly in square W-12; several large rooms with apparently no openings between them were approximately north-south oriented, had plaster floors (except for a northern one, incompletely excavated, which was provided with a stone slab paving), and most probably belong to the same unit. This last assumption is based on the fact that in all other trenches, apparently, double walls marked the existence of different units; the lack of connections between the rooms does not indicate the real absence of doorways but simply that these doors were not identified, having either been closed later on with mud bricks or just filled by the debris of the collapse.⁶⁶ The irregular shapes of two rooms in the southwestern part of the trench in W-12 seem to indicate the presence of a street to the south whose existence and course limited the structure to the south.

In the central area of Area I, excavations in one large trench in V-13 and V-12 revealed at least three units; thicker walls, large patches of pebble floors, and stone thresholds in the doorways characterize the

⁶⁶ This is a recurrent situation in the excavations at Chatal Höyük. The wall structure was not investigated in detail, so it was not always possible to distinguish a “filling” or door closure from the mudbrick structure.

eastern unit, which apparently consists of several rooms accessible from a courtyard. Several other rooms are more similar to the ones found in the northwestern part: simple rectangular rooms ranging in size from 5 to 12 sq. m. The large eastern trench extended over several squares (W-15, V-15, V-16, U-15, U-14) following the edge of the mound; their excavation revealed several open areas and streets limited by structures, sometimes consisting of single rooms, sometimes of larger units. It should be noted here that the structures in squares U-14 and U-15, which were assigned by Haines to level 6, are exactly the same as those of level 5: because no earth fill was dug underneath these structures, it seems evident that this assemblage belongs to level 6.

The pottery assemblages will be presented according to these sectors since they are not archaeologically connected to each other, while the pottery assemblages coming from the structures adjoining the town wall area will be presented separately in a fourth group. Considering the relatively small number of sherds collected from this level, the plates group together all loci of level I_06 in order to provide a more homogeneous overview of the inventory, while the text follows the archaeological context. In general, only the imported sherds seem to suggest a terminus post quem to the Cypro-Geometric IIIb period for the assemblage. Several spindle whorls, bone needles, and pins were also found in this level.

Northwestern Area: Locus W-12_IIIc

The whole assemblage consists of twenty-one sherds, the majority of which belong to the Painted Monochrome and Red Burnished groups.

Imports (4): The only imported sherds are four fragments of Black on Red vessels, three of which belong to the usual small juglets with bicurving necks and flat bases, while the fourth one belongs to a larger closed jug (A122439, pl. 12f) not frequent among the Black on Red imports to the site. This shape seems to belong to the Black on Red II group, as indicated by the presence of a decoration of smaller circles inserted inside a main circle; this shape is apparently more frequent in Cyprus (Gjerstad 1948, fig. 38, jugs) than among the imports to the Levant (see Schreiber 2003, figs. 7–8) and consequently seems to belong to the Cypro-Geometric IIIb period. The fabric of these sherds is extremely fine and orange, and the surface is burnished.

Painted Bichrome (4): All these sherds seem to be variations of the Painted Monochrome ones; they keep not only the same shape but also the same decoration with palmettes (A122437, pl. 12j) or simple horizontal bands (122434); they also have the same fabric.

Painted Monochrome (8): These sherds all seem to belong to closed shapes and are limited to body fragments. The usual decorations of horizontal bands and palmettes are present in these sherds, except for A122438 (pl. 12h); the latter belongs to a closed vessel with an uncommon decoration of concentric squares. A fragment of what is possibly a kernos ring belongs to this assemblage. The fabric is, as usual, pale brown with heterogeneous grit.

Red Burnished (6): Only rim sherds were collected, pointing to the existence of already well-defined shapes: hemispherical bowls with a thickened triangular external rim (A122497, pl. 13g) and hemispherical bowls with a flat lip and horizontal bow modeled ledge handle (A122692, pl. 13f), besides the usual conical plates and flaring deep bowls. The fabric is pale brown to pink with heterogeneous grit and straw temper, while the surface bears a horizontal wheel-made burnish (with the exception of the handles and a single sherd) and a slip from light to dark red. No Simple Ware was found in this assemblage.

Central Area: Locus V-13_06 (Including V-12)

The large assemblage (sixty-seven) coming from this locus, which also extended into square V-12, consists mainly of Painted Monochrome body sherds.

Imports (2): Besides one very small fragment of Black on Red pottery (A122204), the other sherd assigned to this group is a large fragment of a large necked jar with an angular everted rim and bichrome decoration with horizontal bands (A122214, pl. 12b). The decoration is light gray and black but was probably originally black and red (as it is in A122195); the change in color was possibly due to the firing.⁶⁷ The fabric is medium-fine light brown clay with heterogeneous grit. The shape seems not to be common in the local pottery assem-

⁶⁷ It was possible to observe this discoloration phenomenon on many imported bichrome sherds; it seems possible that it is related to a different kind of paint that deteriorates over time. This phenomenon has been observed only on Cypriot-style sherds and may suggest a common production center.

blage, but is rather typical for large Cypriot Bichrome jars (Gjerstad 1948, fig. XVI jug 4), although it should be pointed out here that the fabric seems not to differ from the local Painted Bichrome. The gray paint also occurs on several body sherds coming from the same assemblage that are assigned, due to the presence of a single color, to the Painted Monochrome group: these sherds (A122186, A122184, A122182) may all come from the same bichrome vessel A134641.

Painted Bichrome (14): This group contains several different shapes that can be divided into two main groups: the local common bichrome closed vessels (few body sherds available) with very simple decoration (horizontal lines in black and red), and barrel-shaped closed vessels with narrow concentric circles (A122197, pl. 12e; A122674, pl. 12d; A122188, pl. 12i), likely imitating — in both shape and decoration — the Cypriot barrel jugs of the White Painted III group (Gjerstad 1948, fig. 19 no. 1). A second group of bichrome sherds has a decoration identical to the Painted Monochrome ones (a wavy line between straight lines or palmette, as in A122437, pl. 12j).

The fabric is again very pale brown to pink with heterogeneous grit and medium-fine to fine mass.

Painted Monochrome (20):⁶⁸ Only A122213 (pl. 12c) represents a particular shape (biconical deep bowl with a slightly outcurving rim), and it has a rare decoration of mechanically drawn concentric circles. This shape reproduces the well-known local deep bowls with low carination and belongs to the local tradition; the decoration applied to it, however, finds exact comparisons with the White Painted III group (Gjerstad 1948, fig. XVIII). Only the absence of a white slip and the fabric of the vessel tell us this vessel was locally produced.

The remaining sherds belong to closed vessels and are decorated with triglyphs and horizontal bands with vertical loop handles. Here, again, there are no traces of the bowls with outcurving rims, or of the common shapes of the Painted Monochrome class from the previous levels. A26929 (pl. 2b, cat. no. 5) is a biconical spouted jar with an elevated ring base and asymmetrical body — a feeding bottle. The shape is irregular and the decoration, which consists of horizontal bands and swirls on the handle, is extremely coarse, with frequent drops of paint on the surface.

Red Burnished (15): The conical plates with either a rounded lip (134175, pl. 13b) or squared lip (122219, pl. 13a) are the most common shape in this assemblage. Aside from these, two new Red Burnished shapes appear in this group. The first is a flaring bowl with a simple rim and eroded internal slip (122223, pl. 13d) that may have had a lower hemispherical part. The sherds belonging to this shape frequently have the same kind of internal erosion of the slip, possibly suggesting they shared a common function. The second shape is a large deep bowl with a squared lip and thickened everted rim (134173, pl. 13c). Several elevated ring or pedestal bases of open vessels are part of this group and probably belong to the shapes described above. The fabrics, ranging from a pale brown to pink and from medium-fine to medium, have a straw temper in most sherds, and sporadic shells in one. The burnish is irregular on some sherds, especially on plastic elements such as bases or the internal sides of the vessels; on the majority, however, the burnish is horizontal and so narrow that it achieves a “polished” effect. The color of the slip varies from a brilliant red to a brown tone, a variation that is probably due to different firing temperatures rather than to a voluntary effect.

Simple Ware (10): There are four identifiable shapes in this group. The biconical deep bowl with flaring upper part, low carination, conical lower part, and either a rounded (134684, pl. 14b) or pointed lip (134177, pl. 14a) is common, and continues a tradition often seen in previous levels in the same class (pls. 9b–c and variations of pls. 6h–k). Amphoroid kraters, now found also in smaller sizes, are present in the Simple Ware class (134171, pl. 13c) with the same flattened lip as in the previous levels — these seem to be a variation of the painted amphoroid kraters. Among the closed shapes, there is a necked jar with a triangular external rim (122130) and a miniature single-handled asymmetric pilgrim flask in which one side is more globular than the other (122031, pl. 12a); the vessel seems to be unfinished, as the surface is extremely irregular and not polished.

Cooking Ware (5): Here, again, two different shapes were used for the cooking pots: spherical hole-mouth pots with a simple, slightly thickened rim and strap handle (134686, pl. 14d), and globular pots with a thickened rounded external rim and vertical loop handle (134181, pl. 14e). As in the previous level, the two shapes differ from each other in several respects: the globular pots have a shell temper and thicker walls

⁶⁸ As mentioned above, the pale gray decorated body sherds, which may belong to a large bichrome necked jar, were also assigned to this level and may have influenced the number of the sherds assigned to this group.

than the hole-mouth pots, and the size, shape, and location of the handles is different. The clay is the same as the fabric of the Cooking Ware in the previous level.

Eastern Area: Loci W-15_IIIc+, W-15_IIIc_Tr, V-15_IIIc

The assemblage is limited to few representative sherds (twenty) that were collected during the excavation; only particularly interesting pieces will be presented here.

Painted monochrome (13): This is the largest group, with a slightly wider variation in decorative patterns than in the loci presented above: A122676 (pl. 12g) is decorated with cursive wavy lines in metopes, while A122674 has a cross, probably separating two series of concentric circles. Sherd 122683 (pl. 12k) is an elevated ring base with concentric circles on the internal part; it probably belongs to a hemispherical deep bowl.

Red Burnished (4): A large fragment of an open vessel with a thickened external rim and flat lip (A133947) represents a further variation of the hemispherical bowls; the deep bowl (A133948, pl. 13h) with biconical walls (cylindrical upper part and conical lower part) and a vertical loop handle also has a partial internal slip and provides another example of the shape presented above, with the addition of the handle. The large modeled triple rim of what is either a storage basin or a pot stand (A133947, pl. 13e) is a very uncommon shape for the assemblage, though it is very similar to the painted 121704 (pl. 10e), and confirms the local use of modeled decoration with other surface treatments.

Cooking Ware (1): One hole-mouth cooking pot (A134647, pl. 14f) belongs to the shape described above and shows some differences from the hole-mouth pot found in context V/13_06 (level I_05): the vessel is larger, though it keeps its narrow shape, while the walls and rim are both thinner. No relevant differences exist in the fabrics or surface treatments on the sherds that come from the loci of the same level.

Town Wall Trench, Locus W-13_Tr

Only four sherds were collected from this locus. Among these, the large fragment of a Painted Monochrome krater (A136627, pl. 12l) should be mentioned and emphasized; the shape of the krater is very common in this level, with an incurving upper part and a conical bottom and probably two handles. It is representative of the biconical bowls with a cylindrical upper part and globular lower part.

Phase O, Level I_05



Figure 6. Level I_05 architecture

The structures excavated in this level extend throughout the whole area and are directly connected to each other, making it possible to present a single pottery assemblage for the whole area. In an attempt to provide a general description of the architectural structures, it is worth pointing out first the open public areas. In V-14, a large open area seems to separate two large neighborhoods — one to the east in W/V-15, and one to the west. Several small streets extend away from this large open area, leading to the north and west (W-13/14) and to the south (U-14). All units have a similar orientation except for the unit in the southern part of square U-13, where the urban occupation seems to change its general orientation; the presence of a row of pillars inside this unit distinguishes it from the other buildings. This specific building seems to follow a tradition that was already present at Tell Afis during the Late Bronze Age II (see Venturi 2007, pp. 135–37, fig. 31.4). The disposition, accessibility, and size of the structural units is extremely different. Large units (as the ones in W-13 or V/U-13/13), with a size greater than 150 sq. m, have internal routes and develop in different wings. Small units (a single row of rooms) have an approximate size of 50 sq. m and are built adjoining each other with no passage areas between them (like the one in V/U-12). Both types of units have the same number of rooms (five to six) as the typical rectangular units (like the one in W-12). The different shapes of the units are probably the result of a slow development of the structures in an area of intensifying urbanization, in which the construction of a unit was influenced by the presence of streets and of pre-existing houses. Moreover, a single burial (a-S-10) was found in square W-14; it was considered to be “accidental” due to the face-down position of the corpse.

As mentioned above, because the excavated areas are all connected to each other, the pottery of this level is presented here all together, except for the caches. More specific information regarding the locus of provenance for each sherd can be found in the catalog.

The Pottery from Loci W/V/U-12/13/14/15_IIIc

Imports (27): The imports seem to be limited mainly to two groups: one from Cyprus belonging to the White Painted and Bichrome classes, and the second belonging to the Black on Red group. The large-necked bichrome or monochrome jars with offset vertical rims (A134625, pl. 16c), or flaring rims (A134623, pl. 16b);

A122446, pl. 16e),⁶⁹ belong to a Cypriot tradition of the Bichrome IV pottery horizon (White Painted IV, in particular) according to Gjerstad's classification (1948, fig. 22 no. 1a–b). These fragments are characterized by a faded black paint (which is now gray) and a brilliant red decoration, as well as the typical cylindrical neck.⁷⁰ They most likely belonged to large amphorae with a cylindrical neck and single handle. The fabric is pink and fine with a self-slip or whitish treatment on the surface. The deep bowls with thinned lips and narrow painted decoration (A122398, pl. 16a) can be assigned the same provenance — the fabric is identical to one of the necked jars, and the decoration follows the same style: a narrow geometric decoration with thin black (gray) lines on the surface and metope decoration. Apparently, this specific decoration may belong to a slightly older pottery horizon (III, according to Gjerstad's classification; idem 1948, fig. 18). The deep bowl A26602 (pl. 15b) with Painted Monochrome decoration and a vestigial horizontal loop handle also belongs to the same horizon. The decoration on the side consists of mechanically drawn concentric circles, typical for the end of the Cypro-Geometric period, while the biconical shape reproduces a common local shape employed in the Red Burnished and Simple Ware classes. The vestigial handles also appear in the Cypriot III horizon, and may well be connected to a late phase of the III production (according to Gjerstad 1948).

The small bottle or jar A122394 (pl. 16g) seems to be related to the same tradition; its surface is bichrome (with a very brilliant red) and its fabric is not orange and extremely fine (as the one above), but rather pale brown and fine. It seems to belong to the usual Bichrome III horizon of Cypriot provenance (Gjerstad 1948, fig. XXII). Vessel a-1439 (cat. no. 15) belongs to a slightly later but still Cypriot horizon; it is a bichrome ovoid jar with free field swastika decoration (Bichrome IV free field) and white slip. The barrel jar A26623 (pl. 15a, cat. no. 6) is also a bichrome Cypriot import; the shape and decoration are similar to the PJ12 and PJ18 at Dor (dated to the Ir1|2), and it belongs, again, to the Bichrome III group.⁷¹

The other group is represented by the Black on Red small jar (A26653, pl. 15f), whose shape differs slightly from the “usual” Black on Red juglets: the neck is simply flaring rather than bicurving (or neck ridged), and it does not fit with Schreiber's vessel typology (2003, appendix 3). The shape may belong to the Phoenician cultural area, implying that the example at our disposal was probably an imitation of a Black on Red bowl. The relatively squat shape of the body and the simple decoration may suggest that it belongs to the Black on Red III group (Gjerstad 1948, fig. XXIV no. 9).

One sherd, a red monochrome painted fragment of probably a pilgrim flask or barrel jar (A122682, pl. 19b) has an extremely fine pink fabric that differs from the usual local one and may also indicate an import. The decoration with mechanically drawn concentric circles belongs to an eastern Greek horizon and a Late Proto-geometric period, as the comparison in Lefkandi seems to suggest (see Lemos 2002, pp. 79–80, fig. 97.2).

Painted Bichrome (25): Several sherds in this assemblage also have a bichrome decoration. Here, again, they can be divided between local imitations of the Cypriot Bichrome and local experimentations with bichromy. These experimentations follow the decorative elements and shape patterns that are typical for Painted Monochrome ware, combining local elements and patterns from Mycenaean tradition.

The first group is represented mainly by the globular/barrel jars (A122400, pl. 17a), which are imitations of the Cypriot ones. The decoration consists of large red bands and small black lines arranged in concentric circles and a central circle filled with triangles in red and black. Identical decorative patterns in the same position are well known in Cypriot Bichrome IV production — only the absence of a white slip and the local ware indicates that these are local imitations of the imported Cypriot pieces (e.g., A26623, cat. no. 6, pl. 15a, among the imports). The fabric is pale brown to brown, medium-fine to coarse, with a straw temper visible on fifteen sherds and a self-slip on the surface of fourteen pieces. A122563 (pl. 17i) belongs to this same group of Cypriot imitations, this time a jar with concentric circles similar to the IV horizon.

Several large fragments belong to the second group. The most representative one is A122371 (pl. 17c), a fragment of what is possibly an amphoroid krater that has a figurative decoration on the shoulder (two animals facing each other). The difference in colors between the animals and the horizontal bands might be accidental, due to differing paint thickness or to differing firing temperatures;⁷² however, the red oblique

⁶⁹ By comparing these flaring rims with the complete shapes found in Cyprus, it is not possible to suggest a difference in shape according to the different rim; both rim shapes were employed in amphorae and hydriae.

⁷⁰ Only A134619 may represent a variation with a conical neck (pl. 16).

⁷¹ For the comparison with Tell Dor, see Gilboa and Sharon 2003, fig. 11, nos. 5–10; for the Cypriot comparisons, see Gjerstad 1948, fig. 22:2a, 2b; although the shape is identical, the applied rope pattern seems to be a local addition.

⁷² The color of the animal is a matte dark red; the color of the horizontal band is a dark brown.

band between black bands is a pattern quite commonly seen in the northern Levant (Gilboa 1999, fig. 4) and makes the vessel bichrome. Two additional fragments belong to the same group: the amphoroid krater A122228 (pl. 16h) with a vertical loop handle and geometric decoration, and the neck fragment with small hellipses in a row (A122455, pl. 17e). In all three fragments, shapes and decorative patterns are typical for the Painted Monochrome ware and are voluntarily employed in two colors. Moreover, the decorative patterns are very eclectic, ranging from the usual oblique lines and concentric semicircles from the local and Aegean traditions, to the local figurative tradition, to experimental patterns like the lozenges. The same phenomenon occurs on the large amphoroid krater (A122379, pl. 16l) with a dotted wavy line pattern in two colors, where the horizontal band changes its color according to its position on the external or internal part of the vessel (possibly an influence from the Cypriot production). The large narrow vessel fragment 134683 (pl. 17f) with vertical crosshatched lozenges in a row and horizontal bands with oblique lines belongs to this same tradition: here, also, the geometric patterns of the local tradition, which are usually painted in one color, are rendered in black and red. Additionally, the decoration on fragment 122403 (pl. 17b) of a closed vessel with a decoration under the neck – probably reproducing a tassel – refers to a pattern range that is typical for the monochrome assemblages of Mycenaean pottery during the Late Helladic IIIc (Mountjoy 1986, pp. 136–201; Mountjoy 1999a, *passim*); it is not frequently found on the vessels from Chatal.

Painted Monochrome (94): The large number of sherds from this group allows for the identification of a larger number of shapes. One such shape is the hemispherical bowl (A122285, pl. 18a; A122560, pl. 18c; A122382, pl. 18d) with a slightly outcurving rim, a very common shape in this assemblage and one that reproduces a vessel shape well known in the local production. The painted decoration, both on the external and on the internal walls, is limited to horizontal bands. Two main sizes characterize this shape: a smaller squat bowl with various kinds of rims (A122285, A122382, A122328, in pls. 18a, b, d) and a deeper handled bowl (A122560, pl. 18c; A122480, pl. 18e); this second size is probably an imitation of the Late Helladic IIIc skyphoi (Furumark Shape 295) in terms of both shape and decoration, evidenced by the presence of the handles and the flat lip.

Globular bowls with an outcurving rim (the well-known bell-shaped bowl, Furumark Shape 284) are very common in the assemblage. The body is globular with a short outcurving rim; in some cases, the wall tends to be almost cylindrical (A122326, pl. 18m) and imitates the Cypriot deep bowls with its thickened internal rim (see Gjerstad 1948, fig. 18 no. 5). Horizontal bands (A122557, pl. 18j), wavy lines in a limited field (A122383, pl. 18h), and plain paint with reserved lines (A122288, pl. 18f) are employed in the decoration of these bowls, as are oblique lines (A122329, pl. 18l). The large number of bell-shaped bowls with solid fill decoration and reserved lines (A122288, pl. 18f; A122283, pl. 18h; A122557, pl. 18j; A122329, pl. 18l) locates the whole assemblage in the Late Helladic IIIc Sub-Mycenaean period, when solid decoration was more common (Mountjoy 1986, pp. 192, 200). The deep bowls with straight sides and low carination (A122326, pl. 18k) are a variation of the bell-shaped bowls.

Biconical bowls with a flaring upper part, conical bottom, and vertical loop handle (A122536, pl. 18n; A122430, pl. 18m) are also local imitations of shapes and decorative patterns of Cypriot origin (Gjerstad 1948, fig. XXV nos. 1–3), combined with local elements such as the vertical loop handle and the flaring shape. However, the fact that this shape also occurs in the Red Burnished assemblage in different sizes (A122259, pl. 22f; A134687, pl. 22d) may indicate that the shape of this bowl was already part of the local assemblage, as several Simple Ware and Red Burnished examples from previous levels (pls. 14a and b) suggest. By contrast, the one-handled cup A134646 (pl. 18i) is an imitation of a well-known early Greek shape dated to the seventh century (see Boardman 1967, nos. 215, 362), and is not a common shape in the assemblage. Additionally, the small painted plate with a flat base (A134628, pl. 18g) and a radial internal decoration represents a shape and decoration that is very uncommon in the assemblage.

Kraters with a biconical shape (such as 134666, pl. 19a) are still present in the assemblage, although not in large numbers, indicating that the phase M shape is still in use in these late assemblages. The amphoroid kraters, by contrast, are more common. However, krater A133945 (pl. 19f) has an uncommon high collar in plain black, an applied rope pattern, and a flat rim; this shape dates back to the Late Helladic amphoroid krater tradition (Furumark 1941, shape 57), and the plain painted decoration on this type of vessel starts to become common during the Sub-Mycenaean period, continuing into the Protogeometric period (Boardman 2001, pp. 12–14; Cook and Dupont 1998, pp. 12–14). This same decoration appears on necked jar A122384 (pl. 19d), which also belongs to the same horizon (see R. W. V. Catling 1990, fig. 4).

Two complete biconical spouted jars (feeding bottles) with very similar shapes were found in this assemblage: A26552, pl. 15c, cat. no. 17; and A26648, pl. 15d, cat. no. 17. A26552 is a regular biconical necked jar with a thinned rim, a slightly high-swung handle, and an offset spout. A26648 has a slightly more rounded body, a ring base instead of a flat one, and more detailed decoration on the shoulder and body. This second piece has a bichrome decoration in the horizontal bands, following a well-known pattern of a red band between black lines. Both jars have the same main features. They differ from a similar piece found in the previous level (A26969, pl. 2b); the jars found in level I_05 are better manufactured, the shape is more globular, and they are larger. The two feeding bottles from this level come from two different loci; A26648 (locus V-12_IIIb-c) may be assigned to a slightly later period than 26552 (V-12_IIIc).

The barrel jar A26599 (Swift 1958, fig. 45, cat. no. 19) provides a local monochrome red version of the above-mentioned bichrome imported barrel jars. The proportion between the neck/mouth and body is different from the imported jars, possibly supporting the idea of a local imitation. Several body sherds of closed globular-shaped jars with concentric circles (122563, pl. 17i) were found in the assemblage, as were other body sherds of closed vessels; all of these fragments belong to a Protogeometric horizon.

The shape of the rim and the conical shape of A122460 (pl. 19e) indicate that it could be a pot stand, a shape very rare in the assemblages; its linear decoration belongs to the common local pattern. Fragment A133939 (pl. 19c) seems to belong to a large amphora similar to those from the White Painted III and IV production (Gjerstad 1948, fig. XIV no. 3); the status of preservation, however, prevents a closer interpretation.

The decorative patterns are limited to the usual horizontal lines and bands, palmettes, oblique or wavy lines, and a few more articulated examples derived from both the Late Helladic inventory — such as oblique lines, opposed triangles, concentric and foliated triangles (A122631, pl. 17h), and double lines in a cross (122680, pl. 17m) — and local experimental activity — such as radial lines and figurative patterns. The concentric circles, which were not common as a decoration of the globular edges of jars or as an internal base decoration of bowls in previous levels, become common in this level, probably imitating Black on Red and Protogeometric pottery imports, which frequently used this decorative pattern.

The fabric is in general pale, brown to reddish-brown, fine to medium, with straw temper on only twenty sherds. The surface of half of the sherds is untreated, while on the remaining ones a general self-slip is visible.

Red Burnished (115): Only this level includes numerous examples of shapes that appear to have standardized features; among these, several new shapes make their appearance in this level. Numerous fragments belong to conical plates with a squared or rounded rim (122248, 122244, 122236, 122232, 122241, pls. 20a-e; 122350 and 122362, pls. 21f and h). The diameters of these vessels also reflect a standardized shape, as all of them are between 320 and 360 mm. The bases of this shape all seem to be elevated rings (134656, pl. 21p); no fragments of footed pedestal bases were collected in these assemblages. An incised decoration occurs on only one fragment of this shape (122238, pl. 20e) and reproduces the same pattern and decoration as in the Simple Ware plate of the previous phase (A133895, pl. 9f). On the majority of the sherds, the burnish is horizontal wheel-made on the internal sides and irregular on the external sides (122340, pl. 21d); there are, however, several sherds with an irregular burnish on both sides.

Hemispherical bowls with rounded lips and simple rims (122235, pl. 20f; 122365, pl. 21a; 122339, pl. 21c) are less common than the previous shape and seem to be a squatter variety of the conical plates. The hemispherical bowls with flat lips, thickened rims, and ledge handles (133973, pl. 22h; 133932, pl. 22g; 122264, pl. 23a) belong to the same group as the hemispherical bowls with rounded lips and simple rims, though they differ both in the morphology of the rim, which is more squared, and in the presence of a horizontal wavy ledge handle along the rim. In most cases, this handle occupies more than a quarter of the circumference, and is so narrow that may not fully fulfill the function of a handle.

Flat bowls with simple middle carination (133936, pl. 21g; 133956, pl. 21i) and small dimensions are not very common, but may represent smaller versions of the large conical plates described above.

Bowls with a vertical cylindrical slightly flaring upper part and conical bottom, described as carinated or collared deep bowls, form a large group of Red Burnished containers that can be divided into three size groups: larger, deep bowls with a vertical double-stranded handle and a diameter between 180 and 240 mm (A133937, pl. 22e; 133932, pl. 22f); smaller, flatter bowls with a flaring upper part and low carination (A134687, pl. 22d), a shape already found in the previous level; and S-shaped bowls with a flaring rim and curved middle

carination (122254 pl. 22b; 122349 pl. 22c), in one case with a vertical loop handle. The latter are larger in diameter than the second group, but much less deep.

All three size groups of this shape were also produced in the Simple Ware (A122333 pl. 23b; A122134 in pl. 3d) with minor variations, such as the shape of the handle. As already observed in the previous level, the internal slip of this shape is preserved only up to approximately 5 cm under the rim; several traces on the lower parts, however, clearly indicate that the slip originally covered the whole internal surface of the vessel. This erosion of the internal slip never happens in plates or hemispherical bowls, and may indicate that the flat bowls were used for specific purposes and contents. Considering this, the poor state of preservation of the internal slip in sherds with ring bases and loop feet (122231, pl. 21l) may suggest that these flaring carinated bowls were provided with ring bases and loop feet. One single sherd of a squat bowl was found in the assemblage (122419); the lower part of the body is rounded and differs from the squat bowls of the Painted Monochrome group.

Very few sherds of closed Red Burnished vessels are part of this assemblage. This small group includes bottles or necked jars with narrow mouths and vertical stranded handles (133954, pl. 20i), possibly spouted jars (only one spout was found: 133933, pl. 21e), and bicurving necked jars (133976, pl. 20h), which have an identical shape to the Painted Monochrome ones. One sherd of a closed vessel perforated at the bottom is the only example of this shape (A122351, pl. 21m).

Besides the incised decoration described above, it is possible to point out a few sherds with additional decoration: a closed vessel with applied cones (very rare, A122260, pl. 21j), and a vessel with modeled, applied geometrical patterns (133946, pl. 21k), while both the burnish and the slip follow the same patterns as on the conical plates. The modeling seems to continue from the tradition in previous levels (pl. 13e, lev. I_06).

The fabric of the Red Burnished is either pink/light brown or yellowish-brown, fine to medium, with heterogeneous grit and a straw temper in seventy-seven sherds.

Simple Ware (20): Two complete examples of bowls with shovel-shaped sides and three loop feet⁷³ were found in this level (A26651, cat. no. 25, pl. 23f and 4410, cat. no. 22) These were probably used as shovels or tools to collect something that should not be touched directly, such as glowing charcoal; they will be shortly considered among the small finds (chapter 12).

The shapes of this class are identical to those found in the Red Burnished and Painted Monochrome classes; consequently, this group includes simple hemispherical bowls (A122314, pl. 23d), hemispherical bowls with flattened and thickened rims (A122264, pl. 23a), flaring bowls (A122333, pl. 23b), and necked jars with triangular rims (similar to 122261, pl. 16i). By contrast, a large two-handled biconical jar with a strainer bottom (A26628, cat. no. 24, pl. 15e) is an uncommon shape in all wares. The collared deep bowl (A134314, pl. 23d) with a ledge handle belongs, as stated above, to a shape group that is well known in the Red Burnished class. Its handle, however, is a ledge handle shorter than the ones employed in the Red Burnished group and with applied elements, which may reproduce nails or similar features, i.e., it may reproduce in ceramic a vessel that was commonly produced in other materials. The small very fine fragment A122332 (pl. 23c) belongs to an open shape with rounded bottom and central internal spike; this shape also occurs sporadically in the Red Burnished group (see A26759, pl. 169) in other areas and may point to its having a specific function in the food processing activity (see chapter 9).

The fabric is light brown to pink (similar to the Red Burnished group), fine to medium-fine (only two sherds have a medium fabric), and in general of heterogeneous grit, with a straw temper on seven sherds. The surface of seven sherds is horizontally burnished, while a self-slip treatment seems to be rare (only seen on two fragments).

Storage (2): Two large pithoi, b-2910 and b-2911 (cat. no. 21), were found in situ in the same locus (V-13_IIIc). Pithoi were only partially preserved; b-2910 has a very common shape: cylindrical body, applied rope decoration, and handles on the shoulder. The pithos b-2911 (cat. no. 21) is fusiform with a thick knob base, narrow mouth, and the same applied decoration. This second shape seems to be more similar to Assyrian storage vessels, as several findings at Zincirli, for example, clearly reflect (Luschan and Andrae 1943, pls. 29, 30).

⁷³ This object was found intact and was photographed on site. The object was destroyed while being transported — it is still in fragments. For this reason, the old negative has been used here.

Caches V-13/7, V-13/6

These two caches of pottery were found in two rooms connected to each other. Cache /6 was found in the more southern of the two rooms; as figure 7 shows, the roof of this room collapsed suddenly above the room's internal assemblage. V-13/7 refers to a room just north of /6, where "there were also evidences of fallen wood beams at the same strata as those in V-13/6" (OIM Archive, Chatal Höyük cache cards). Since then, archaeologists have excavated in the room down to an elevation deeper than IIIc (to level 7). Thus both rooms underwent a sudden but probably local destruction, and the assemblage found on the floor has to be considered as in primary context. The cache contained a common domestic pottery inventory – including vessels for food consumption, preparation, and storage – indicating that these activities were carried out in the same room (see also Pucci 2016).

It is interesting to observe that both assemblages (in pl. 24 and pl. 25) are extremely similar and seem to represent two sets of the same functional vessels: each assemblage contains Red Burnished plates and large conical Red Burnished footed vessels; at least one stone bowl/vessel was found in each cache; and in each locus there were cooking pots, as well as a single painted pilgrim flask. Moreover, and as usual, the closed two-handled jars were very often painted, and the shallow bowls made in red burnish. Additionally, a perforated vessel was found in each cache; although the shape of the vessel differed slightly, its presence in each cache seems to indicate it performed a function as specific as that of the pilgrim flask. Sheep car-pals were found only in cache /7 – they were in a bowl, along with a "botanical specimen." Both of these elements may indicate that food was stored in the rooms. The two rubbing stones found in cache /6 were probably used for food preparation.



Figure 7. View of Cache V-13/6 (Neg. 27a)

Phase O, Level I_04



Figure 8. Level I_04 architecture

The structures belonging to this level were in part built directly on top of the older walls, though the internal spaces were rearranged. The street grid of the previous level was kept in use and better defined: a central N–S oriented main street with a pebble floor connects to two other W–E oriented streets that allow access to the units. The large units of the former period seem to have disappeared and been replaced by smaller units (around 50 sq. m) with five or six rooms. A single structural unit located in the eastern area (W/V-14) seems to be an exception: it is separated from the street by a single wall and includes a large three-room structure to the north and several smaller rooms to the south, for a total extent of 170 sq. m. The thicker walls of the northern rooms of this complex also make this unit different from the other ones.

The large number of sherds collected in this level is presented here and divided into three different groups: the first one consists of sherds collected from the earth fillings inside the structures, while the second and the third indicate two different structural units, where assemblages were collected in situ and should be considered as part of the room inventory. The pottery assemblage from these loci is extremely rich (323) and contains a large inventory of Painted Monochrome and Red Burnished vessels. Due to the fact that several caches were found with preserved room inventories, some of these vessels are still intact. The finding of these preserved room inventories not only gives us a window into a specific moment within the history of the use of these structures but also provides important information for their functional reconstruction.

Loci W/V/U-12/13/14/15_IIIb/_III_Low

Imports (23): It is possible to point out two Euboean bowls with the typical pendent semicircles (A122772 and A134653, pl. 27) and extremely fine pale orange fabric. One of the sherds has an orange paint instead of the usual black glossy one, but the shape, fabric, and pattern are identical to the usual Euboean imports. Considering the rim shape, which is relatively short and outcurving, these fragments belong to a group dated to the Sub-Protogeometric–Middle Geometric period by Coldstream (2008, pp. 290–91) and to types 3 and 6 by Kearsley (1989, pp. 105–14), indicating a distribution during the seventh century.

The most frequently imported class of pottery is evidently the Cypriot Bichrome IV, which has two main shapes: the first is the usual large bichrome necked jar with an offset rim (A134622, pl. 27d; A134624, pl. 27e) or with a flaring mouth, a thickened elongated rim (A134627, pl. 27h; A134617, pl. 27f), and a globular or bar-

rel-shaped body (A122463, pl. 27a), probably belonging to a Bichrome IV pottery horizon (Gjerstad 1948, fig. XXXIII nos. 1–15). The second group is the deep bowl with a thinned lip and decoration in registers — these bowls are extremely common in this level (A122771, pl. 27l; A134640, pl. 27g; A134629, pl. 27i). The shape is identical to the bowl of the III pottery horizon (Gjerstad 1948, fig. XXV nos. 1–2); the decorative patterns are more varied in this latest group, with the introduction of swastikas or stylized flowers in a free field, patterns that are also typical for the Bichrome V horizon. The fabric of these sherds consists of pale brown fine to medium-fine clay with a whitish slip. The red color of the paint is extremely shiny, while the black paint tends to fade into a pale gray.

Furthermore, the interior surface of the painted deep bowl A26601 (cat. no. 27, pl. 26b) is decorated with concentric circles. The shape of this bowl is similar to Protogeometric bowls of Greek origin (as in Lemos 2002, fig. 78.6); the decoration on the jug found in the same context (A26622, pl. 26c) belongs to the White Painted IV (Gjerstad 1948, fig. 18 nos. 16, 19) and Mycenaean Geometric groups. In general, the walls of both these sherds are thinner than those of the other local sherds, and the fabric is finer.

Painted Bichrome (47): This group consists mainly of body sherds of closed vessels with a simple decoration of horizontal black lines and red bands (A122642; A134671), sometimes adjoined and sometimes separate. The extremely rare rim sherds of this group belong to necked jars with a triangular rim (A122797, pl. 30e) or a simple flaring rim (A122634, pl. 30a), or to short collared pitchers with trefoil rims (A26572, pl. 26f). Besides the horizontal red band and black lines, the other decorative patterns in the bichrome group are extremely rare, limited to wavy lines or palmette patterns. Only A122634 (pl. 30a) shows some experimentation with the use of paint, with a dotted line decorating its external side. The fabric consists of light brown fine to medium-fine clay, with straw temper in only sixteen fragments. The scanty number of rim sherds (there are only three) seems to indicate a decrease in the presence of this group in this level.

Painted Monochrome (127): This group sees some changes in trends compared to the previous levels: the fragments of closed vessels belonging to this group increase in number somewhat, while the most common open shape, i.e., the bowl with an outcurving rim, seems to slowly disappear, as very few fragments can be ascribed to this shape. One of the most common shapes is the collared bowl with a simple rim, cylindrical upper part of the body, and conical lower part with an elevated ring base (a-1128, cat. no. 38; a-1710, cat. no. 46).

Fragment A122756 (pl. 29f) with a horizontal loop handle probably belongs to a cup; it imitates a White Painted IV cup (Gjerstad 1948, fig. 28 no. 23) both in shape and in painted decoration. The simple rounded shape (as in A122816, pl. 28c) with a painted “wing” decorative pattern appears more rarely. A similar shape and painted pattern was found at Chatal in Area II (context phase O_Late), as well as at Tell Afis (Pedrazzi 2002, fig. 23.3/4/5 illustrates an almost identical cup with winged pattern), though in a much more ancient context (comparable to N_Beg). It could represent a further development of the “horns” decoration that appears in the Late Helladic IIIc Late assemblage (Mountjoy 1999b, p. 851 n. 121) or, more likely, a pattern derived from the “barred semicircles” found on a bowl at Pylos.⁷⁴

The large and deep bowl A134315 (pl. 29e) with a horizontal loop vestigial handle and painted decoration represents a less common shape in the assemblage; it is a clear imitation of a White Painted III or IV horizon.⁷⁵

Large hemispherical bowls (A122530, pl. 28a) with a thickened internal rim are less common in this assemblage and they are found also in very large sizes, as in 134308 (pl. 28d). The flaring mouth of fragment A122766 (pl. 29d) probably belongs to the carinated bowls with flaring rims, well known in the Red Burnished group (as in A122349, pl. 22c), and bears a painted pattern that belongs to the Mycenaean pottery horizon.

Amphoroid kraters with flattened lips, thickened everted rims, and cylindrical walls (A134301, pl. 29a; A122770, pl. 28b) are extremely common and have a diameter ranging from 200 to 260 mm. The largest and most complete example of this shape is A133944 (pl. 29b), an extremely large krater with a cylindrical upper wall, lower conical body, and vertical loop handle. The handle is painted with a vertical line crossed by horizontal lines (ladder motif), while the body probably bears horizontal crossed bands and lines. These amphoroid kraters should be considered to be a local variation (squatter in shape with a shorter upper collar)

⁷⁴ Mountjoy dates the bowl “no later than Late Helladic IIIc Early,” while Popham assigns it to the Late Helladic IIIc Late or Iron Age (see Mountjoy 1999b, fig. 9 no. 58, and discussion on pp. 131–34).

⁷⁵ The exact comparisons are with shapes belonging to Black on Red I (III) class (see Gjerstad 1948); however, the completely vestigial handle suggests a slightly later period.

of the amphoroid kraters of the previous levels and of those typical in the Sub-Mycenaean period.⁷⁶ Krater A134307 (pl. 28e) belongs to the spherical shape of kraters with flaring rims, typical of the Protogeometric and Geometric periods (Cook and Dupont 2003, fig. 5.2), although the painted patterns with crosshatched triangles are local. The smaller krater or narrow bowl (A134306, pl. 29c) may be related to this same tradition: the walls are more rounded than those of A13407, but A134306's triglyph and central wavy line decorations belong to the phase N tradition.

An overwhelming number of closed vessel sherds belong to necked jars with globular bodies (amphora), both in the usual shape with the thickened external rim (triangular section) and vertical loop handle (A122769, pl. 30f), and in the new imitations of the offset rims of the Cypriot barrel jugs (A122791, pl. 30d; A122637c, pl. 30c). A few examples of simple rim shapes belong to this assemblage; while trefoil jugs (A133929, pl. 30b; a-1150, cat. no. 34) appear more often and also in the Red Burnished version. One fragment of a painted kernos ring (A134316, pl. 31b) as well as a fragment of a Red Burnished kernos ring (A122759, pl. 34b) indicate that this shape is common in both painted and Simple Ware locally made pottery groups. The bases are mainly elevated ring or footed (as in A122630, pl. 30l).

Besides the usual geometric decoration with horizontal lines, the kraters bear the most complex decorative patterns; these patterns are usually divided into registers, with crosshatched triangles in a row or solid lozenges in a row (A122823, pl. 31d). The crosshatched triangles in a row occur frequently on closed vessels (122792, pl. 31c), as do tree-like figures (A122654, pl. 30h), geometric patterns divided in metope (A122787, pl. 31e), and painted geometric decoration combined with the shape of the vessel (A122644, pl. 30g). The usual hanging palmettes (as in A122777, pl. 31g) and geometric wavy line decorations (A122577, pl. 31i) are employed in amphoroid kraters. Dotted rows (A122736, pl. 31j) and curving lines (A122746, pl. 31h) are used on closed vessels, probably amphorae, although they occur less frequently. A figurative decoration (122738, pl. 31f) — a prancing quadruped on one fragment of a closed vessel — indicates the persistence of the local figurative tradition. The colors of the paint are always matte (either black or red) and often roughly applied.

The fabric does not change from the previous levels: it is still pale brown to brown or pink with heterogeneous grit and, in fifty sherds, straw temper. On sixty-six sherds the surface bears a whitish or self-slip underneath the painted decoration.

Red Burnished (82): In this group, several examples of well-known shapes from previous levels can be seen. One such shape is the standardized conical plate with lips that are either squared (122592, pl. 32d; 122605, pl. 33e; 133963, pl. 33b; 122615, pl. 33a) or rounded (122790, pl. 34d); conical walls; and, in most preserved examples, elevated ring bases (a-1059; a-1123; 26573, pl. 32c; and A122592, pl. 32d). There are also a limited number of slightly biconical bowls (A133959, pl. 33d).

The deep bowl with a flaring upper body and conical lower part (A122843, pl. 34i; A133962, pl. 33i), a simple thinned lip, typically a vertical loop handle, and an elevated ring base is a common shape in this assemblage, as it was in the previous one. Several other fragments of the flaring/carinated type of bowl may belong to the same shape group (A122765, pl. 34a; A122610, pl. 33c; A122625, pl. 33m), reflecting the continuity of this shape. The internal surface treatment in the examples from this level is eroded between 4 and 5 cm underneath the lip, a phenomenon that has also been observed in the previous assemblages. Deep bowls with flat rims and ledge handles along the rim occur very often in this assemblage (122550, pl. 21b; 26574, pl. 32b; 133961, pl. 33g; 122828, pl. 34g; 134321, pl. 34f). The preserved pieces of this shape all have a ring base and ledge handle that is modeled either in simple triangular application (A26574, pl. 32b, and probably 4405, cat. no. 50) or in horned elements; their diameters range between 200 and 240 mm. The same flattened lip occurs in biconical bowls with ring bases or loop feet (A26697, pl. 26d; A122621, pl. 33k),⁷⁷ which occur in both a thin-walled type and a thicker, larger version (A134309, pl. 34c). The latest one belongs to the same shape group of conical plate with biconical bowls. Simple hemispherical large bowls with a variety of rim shapes (A133928, pl. 34g; A133958, pl. 33f; A133962, pl. 33i) and a very large diameter (between 240 and 360 mm) are less common in this assemblage. Ring bases (A133965, pl. 33l) seem to be extremely common in proportion to the relatively low number of flat or slightly concave bases (A133974, pl. 33h), though both are still present.

⁷⁶ The kraters change their shape in the Protogeometric period, becoming spherical with a very short collar (see Smithson 1961, pl. 29; Lemos 2002, fig. 96.3).

⁷⁷ A122802 (pl. 35) may be also interpreted as a particular, modeled loop foot, being Red Burnished and including a loop. However, the specific finger on its surface might suggest a different function.

Among the few closed vessels of this group there is one complete spouted jug (A26570, pl. 32a), a few body sherds of jars, and one fragment of a kernos ring (pl. 34b); all these shapes were typical for the Painted Monochrome group and seem to have been introduced at a later point in the Red Burnished group. One handle with an applied rope pattern decoration (A122801, pl. 34e) suggests the use of few large Red Burnished closed vessels. The fabric is pale brown to brown, medium-fine to coarse, with a straw temper in fifty-three fragments. The large majority of the sherds have a horizontal burnish and brilliant red slip, while the vertical burnish is limited to the modeled parts of the vessels and to closed shapes.

Simple Ware (29): The biconical bowl with a simple rim (a-1784, cat. no. 59; a-1062, cat. no. 56) and the simple conical bowl with a flat base (a-1065, cat. no. 58; a-1235, cat. no. 54; a-1237; A122663, pl. 30i) are the most common shapes in this class. The biconical bowl is also very common in the Red Burnished group, while the simple conical bowl seems to be typical for this class and is only sporadically reproduced in Red Burnished and painted versions. A single fragment of a deep narrow bowl was collected in this assemblage (A122879, pl. 35a), while several pyriform jars with double rims (a-1377, cat. no. 32) and trilobate jugs (a-1151) were found still in situ in the rooms. An open vessel with an internal central spike was also found in this assemblage: the fragment (A122274, pl. 35b) is characterized by very fine ware with almost no inclusions and a very pale color. One cylindrical pot stand (A134659, pl. 35c), a zoomorphic container (A26579, pl. 26e), and several fragments of trefoil lamps complete this group. These sherds are characterized by homogeneous pale brown clay with a wide range of textures, from extremely fine to coarse. The straw temper is visible on only three sherds.

The In Situ Assemblages: The Central Units (Caches V-13/4, V-13/2)

In his publication, Haines emphasized several dwelling units; in large part, these units belong to this level. The unit V-13/4+V-13/2 (see Haines 1971, pl. 38E) consists of four rooms (one large central room and three smaller ones) and a front courtyard with an oven (fig. 8). The floor of one of the back rooms is paved with stone slabs, while the thresholds were made of stone and the remaining floors of simple clay. The inventory of this structure includes several complete vessels found together in the two rooms marked as caches V-13/2 and V-13/4. According to the cache cards, the inventory of cache V-13/2 merged with V-13/4, probably because the archaeologists realized that it was a single dwelling unit.



Figure 9. View of cache V-13/2 (Neg. 24a)

Assemblage /2 (pl. 36) includes a very large number of objects — not only vessels, but also a rattle, a figurine, and a rubbing stone. Archaeologists found seeds in the two large storage vessels found in cache /2 (see fig. 9). The assemblage also consists of a biconical red slip pitcher with vertical burnish (A26570, pl. 32b), as well as several red slip conical plates (a-1059, cat. no. 41; a-1123, cat. no. 40), biconical deep bowls — both painted (a-1128, cat. no. 38) and unpainted (a-1058, cat. no. 43) — and a small painted beer juglet (Ant_4379, cat. no. 45).

Several domestic tools, such as bone blades and iron knives, two large storage jars with the remains of burnt seeds, and what is possibly a red slip amphoroid krater (A122577, pl. 36b) completed the assemblage and demonstrate the domestic character of the inventory. The square seal A12728 (pl. 36a, pl. 180b) with a hieroglyphic inscription was also collected as part of this cache; it is considered part of this assemblage, although it was labeled in the object register as being located “just east of cache.” The presence of this seal in a domestic storage assemblage may suggest sealing practices connected with the storing functions of the room.

Assemblage /4 (pl. 37), located in a separate room, apparently comprehends a larger number of vessels, including a fragment of an imported Cypriot barrel jar (A122277). The composi-

tion of the assemblage in this cache mirrors the assemblage in /2, with the usual red slip plates, biconical simple and painted bowls, and locally produced specific shapes, such as the small feeding bottle.

Assemblages in Caches V-13/3, V-13/5

A row of three units is located to the east of the group described above; these units were accessible from the south by a small street or corridor. Each unit consisted of a larger long room and a smaller one accessible only from the main room. Archaeologists identified pottery assemblages in two of the three room groups – in both cases, in the small back room – named V-13/3 and V-13/5. Cache V-13/3 seems to be limited to a few vessels; it includes only one single conical plate (red slip), two-handled jars, and several whorls and batons, which possibly indicate spinning activity in the room. One bone spatula and a pyxis lid are also part of the same assemblage. Samples of roof material were also collected in this assemblage, as was a small figurine of a lion (a-1156). These objects were located in a smaller room to the north of a two-room complex, which may have been closed off from the other rooms by a door, as the presence of a door socket suggests.

The second assemblage (V-13/5) is located in a similar position to V-13/3: a small back room of a two-room complex that is accessible by the same pebbled street as the complex of /3. This assemblage consists not only of the usual red slip conical plates (A26573) but also of a large hemispherical red slip bowl with a ledge handle (A26574, pl. 32) and three pitchers with trilobate mouths (one Painted Monochrome, a-1150; one unpainted, a-1151 [both in cat. no. 37]; one bichrome, A26572, pl. 26). The monochrome pitcher differs slightly in the shape of its body (it is more biconical than pyriform) and in its larger mouth, while the other two pitchers are extremely similar to the red slip one found in context V-13/4. Both inventories seem to indicate that the smaller back rooms were used as storage for everyday domestic tools.



Figure 10. View of cache V-13/3 in the room corner (Neg. 25a)

Cache	V-13/3		
Level	I_04		
Phase	07_O_Mid		
LCS	V-13_IIIb		
Cache Description	No description, only list of finds, among which are a gold earring, red and black buff sherds, and Syro-Hittite figurine batons. From the Registry (in addition to the objects listed in the table below):		
	a-1028 Sample of roof material		
	a-1029 Earring, gold		
	a-1053 Four flat stones from room		
a-1155 Pot, red slip shallow bowl, ring base, i			
a-1156 Figurine fragment, lion's head and extended body, i			
a-1175 Pot, large two-handled, painted, i			
a-1176 Pot, large two-handled, painted, i			
a-1401 Pot, handled pitcher, decorated, i			
Additional Objects in Cache V-13/3			
Museum Registration Number	Object Card Description	Class	
OIM_A122575	Painted Bichrome closed vessel.	PB	

	OIM_A12747	Stone spindle whorl, greenish, conical. Base decorated with radial bands of four parallel lines. Worn indentations on the upper end of hole, heavily chipped on maximum diameter.	Spindle whorl
	OIM_A26569	Bone blade, pointed at one end, rounded at the other. Decorated on one end with three incised circles, fishbone pattern, and two parallel lines.	Blade
	Ant_5191	Cosmetic box lid, stone, decorated with central rosette and wavy lines at edges.	Container
	Ant (no reg.) FDN: a-1405	Simple Ware, conical plate, simple rim, conical walls, elevated ring base.	SW
Cache	V-13/5		
Level	I_04		
Phase	07_O_Mid		
LCS	V-13_IIIb		
Cache Description	This room extends over into V-14. A number of batons were found, of which a representative group will be kept. From the Registry (in addition to the objects listed in the table below): a-1116 Pot, rim section, deep bowl, i a-1117 Baton, heavy a-1118 Pottery pot stand, red slip, i a-1152 Knife blade, iron, i a-1153 Pot, large two-handled jar, i		
	Additional Objects in Cache V-13/5		
	Museum Registration Number	Object Card Description	Class
	OIM_A122591	Red slip open vessel. Curved round base, internal spike.	RB
	OIM_A122824	Black on Red miniature jar. Bicurving neck.	IMP_BoR
	OIM_A26572	Pitcher, bichrome painted. Thinned rim, thickened trefoil rim, short neck, vertical loop flattened handle, globular body, elevated ring base.	PB
	OIM_A26573	Red Burnished plate; the burnish did not deliver a very lustrous result. Squared lip, simple straight sloping rim, conical V-shaped walls, ring base.	RB
	OIM_A26574	Red slip bowl. Flattened lip, angular flattened everted rim, hemispherical walls, ledge plain handle, flat ring base. Burnished.	RB
	Ant (no reg.) FDN: a-1150	Painted Monochrome jug. Trilobate rim, cylindrical neck, biconical body, vertical loop handle. Decoration on shoulder with oblique lines.	PM
	Ant (no reg.) FDN: a-1150	Simple Ware necked pitcher. Trilobate mouth, cylindrical neck, spherical walls, elevated ring base, vertical loop handle.	SW

The In Situ Assemblages: The Northwestern Units (Caches W-13/2, W-13/3)

Several units were identified in the northern block in square W-13; two different groups of objects were found in two of these units. Cache W-13/2 identifies a large group of vessels located in a large rectangular room. Most of the pots (eleven pieces were listed) were found along the southern wall; they mainly comprehend Red Burnished and Simple Ware plates, as well as footed bowls. The closed vessels are also mainly in the Simple Ware class, except for a single painted pitcher. Three “blades” and a pin complete the group and may suggest a domestic character for the cache. Some charcoal was also found on this floor, which may point to the use of bringing “glowing charcoals” into the houses for heating (as there is no mention of a fire destruction nor of fire installations). W-13/3, located in a small room east of the street, included several pots along the walls; none of them was registered, however, and only a single bead (A48406) was collected for this cache.

Phase O, Level I_03



Figure 11. Level I_03 architecture

This level represents a further stage of the structures from the previous levels, which were partially changed following the usual development of domestic units: perimeter walls, streets, and alleys remain unchanged over time, while internal spaces are rearranged according to new needs. The structures in squares V-14/15 are not preserved for this level, probably because the foundations of the large buildings of the following level destroyed the remains of this period. Haines also assigned several “sausage jar” burials to this level that were clearly dug from later levels and will not be taken into consideration here.

The assemblage (seventy-five) is extremely limited compared to the extent of the excavation in this level; this is probably due to the different archaeological “policies” carried out at the time these first levels were dug, which emphasized the identification of representative structures rather than the collection of archaeological materials.

Loci W/V/U-13/14/15_IIIa/_III/_III_High

Imports (5): In this assemblage, imports consist of two main groups: Bichrome Cypriot IV and Black on Red wares. In addition to the well-known Bichrome Cypriot bowls (A134621, pl. 38c) with geometric decoration, one bichrome fragment (A122833, pl. 38a) with figurative decoration (a bird) was also found in this assemblage. This sherd represents the wing of a sphinx or bird and also belongs to the Bichrome IV horizon of the Cypriot pottery (see Gjerstad 1948, figs. 33, 34 no. 15b; Karageorghis 2000, figs. 157, 158, pp. 96–99) and is dated to the Cypro-Archaic I. Two of the three imported Black on Red sherds belong to the usual shape of small juglets; one of them has a concentric circle decoration, while the other seems to belong to a bowl and might actually be an imitation of this kind of pottery. The hemispherical bowl with black paint (A134645, pl. 38b) has a shape that is extremely similar to the Cypro-Geometric bowls or dishes, as in Kythera Group 5 (Adelman 1976, figs. 77–84); it bears a white slip surface treatment that appears to be very common in the Painted Monochrome group. The biconical bowl (A134615, pl. 38d) with a cylindrical upper part, conical lower part, and horizontal loop handle again seems to belong to a similar horizon; the shape belongs to the White Painted IV assemblage, although the very fine decoration and the handle may indicate a slightly later period.

Painted Bichrome (4): The few sherds in this group belong to closed shapes with simple geometric decoration; they are all body sherds, and may be the remnants of the previous level. Sherd A127714 (pl. 38h) belongs to a globular jar with wavy line decoration and reproduces the usual alternating red and black stripes. The fabric and surface treatment of the Painted Bichrome remain unchanged from the bichrome of the previous level, and their scarcity indicates that the local production of this kind of pottery tended to disappear.

Painted Monochrome (35): This assemblage contains several shapes that are common in previous levels. One is the amphoroid large kraters (A133923, pl. 39a) with geometric decoration and a thickened rim, continuing the tradition from the previous periods. The local production of the other shapes in this class seems to be more limited in this assemblage.

Large kraters with flat lips and vertical loop “horned” handles (A127690, pl. 38f) and necked jars (A122862, pl. 38e) with thickened squared lips and slightly inverted rims continue a local tradition of deep spherical kraters, while the amphoroid kraters seem to progressively disappear in this class. Only krater A133923 (pl. 39a) seems to still belong to the local tradition of squat amphoroid kraters; its painted decoration reproduces a pattern known since phase M. The jars seem to be either a variation of the former jars with triangular rims or an imitation of the imported Cypro-Phoenician jars with offset rims. The decoration is limited to bands and lines like the ones seen in the White Painted production (A122886, pl. 38i), wavy lines (A127714, pl. 38h), and triangles, with very few exceptions (the crosshatched lozenges are one such exception; see A122871, pl. 38g). The fabric of the Painted Monochrome is again pale brown to pink, medium-fine to medium, with straw temper in only ten sherds.

Red Burnished (21): The numerous fragments (A133969, pl. 40c; A127688, pl. 40d) of the well-known deep collared bowls with a conical lower part and vertical handle (in the smaller examples) confirm the persistence of this shape. A more shallow bowl shape with a flaring rim (A133938, pl. 40a) may be a smaller variation of the same shape. The vertical handle varies from a loop handle to a strap handle (137112, pl. 40f). Hemispherical bowls are very common, and their rims vary from simple (A122859, pl. 39e) to slightly thickened (A122830, pl. 39b), to rounded and thickened in the larger sizes (A134313, pl. 39f). Bowls with a flat lip and ledge handle along the rim (A122844, pl. 39d) continue to be produced, although the decorative elements seem to be more varied, as seen in the grooved handle of A134319 (pl. 40e). Bases are all flat or slightly concave (A133931, pl. 40h), and ring bases seem to have completely disappeared.⁷⁸ The narrow vessel A133971 (pl. 40g) with perforated ledge handles remains a unique find. Fabric is mainly pink to pale brown, fine to medium, with straw temper in approximately half of the sherds, while the color of the slip tends to be lighter than in the level before, and orange. All burnish is horizontal, except for plastic elements such as bases or handles.

Simple Ware (5): The few sherds from this level indicate that the conical plate shape continued to be produced (a-1354, cat. no. 63), along with the collared simple bowls (A122831, pl. 39), which were very well represented in the previous level. The fabric of the collected sherds lacks any straw temper and ranges between pale brown and brown in color.

The Caches in the Level (W-15/2, W-13/1, W-14/1, V-14/1, V-15/1, V-15/2)

Although several caches were listed as belonging to this level, almost no objects belonging to them were collected. Only two (W-15/2 and W-14/1) in the northern block of the area contain some objects which may have had an administrative function. The number of objects is so small that no specific statements can be made about them; there is some uncertainty regarding the location of some of the objects (pot A26601, cat. no. 27, for example), and whether they truly belonged to these two caches. The ivory horse-shaped handle (pl. 178g) belonging to this same cache seems to date to the Achaemenid period (see chapter 12), suggesting quite a late date for this accumulation. However, no structures were found above these accumulations in W-15 and W-14, meaning that these caches can only be said to have been before the Byzantine occupation.

Cache	W-13/1
Level	I_03
Phase	08_O_Late
LCS	W-13_III

⁷⁸ The small number of bases collected in this level does not allow us to observe any trends or hypothesize about changes in base shapes.

Cache Description	No card. From the Registry (in addition to the objects listed in the table below): a-1374 Blade, bone c-0267 Raw color, iron oxide		
	Additional Objects in Cache W-13/1		
	Museum Registration Number	Object Card Description	Class
	Ant (no reg.) FDN: c-0245	Stone bowl.	Footed bowl
	Ant (no reg.) FDN: c-0246	Bronze bird figurine. Back of body hollow, no visible mens of attachment to anything, long curved beak.	Animal figurine

Cache	W-15/2		
Level	I_03		
Phase	08_O_Late		
LCS	W-15_III		
Cache Description	No Card. Open area. No further objects were listed in the Registry.		
	Additional Objects in Cache W-15/2		
	Museum Registration Number	Object Card Description	Class
	OIM_A17274	Scarab Egyptian Blue. Typology: small, flat rounded head with scutum, which ends in three lobes. Atrophied lateral lobes. Simple line divides pronotum from the elytra, two simple parallel lines replace the legs. In the vertically decorated bottom there are three symbols above a horizontal line. The left one is a split Ankh symbol. Asiatic, possibly Syrian production. Early to middle eighth century.	Scarab
	Ant (no reg.) FDN: c-0252	Clay figurine.	Animal figurine
Ant (no reg.) FDN: c-0260	Steatite stamp seal. Quadruped.	Stamp seal	

Cache	W-14/1		
Level	I_03		
Phase	08_O_Late		
LCS	W-14_IIIa		
Cache Description	Marked in the first campaign, northeastern corner of a room. Only three objects were registered.		
	Additional Objects in Cache W-14/1		
	Museum Registration Number	Object Card Description	Class
	OIM_A12660	Limestone or marble statuette representing the head of a horse. Eyes and eyebrows are incised, ears and mouth well rendered. A triangle on the forehead might indicate trapping. A band is represented at the base. Hole in bottom, which is bisected by a cross perforation. It might be used for furniture or head of staff.	Handle
OIM_A26601	Painted bowl, biconical, rounded slightly outwards. Rounded, pointed base. External part is almost completely paint. Slightly different color on surface, probably due to firing.	PM	

	Ant (no reg.) FDN: c-0261	(Steatite?) scaraboid. Quadruped.	Stamp seal
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Cache	V-15/1		
Level	I_03		
Phase	08_O_Late		
LCS	V-15_III		
Cache Description	No card description. From the plan is a small room. Only one object found.		
	Additional Objects in Cache V-15/1		
	Museum Registration Number	Object Card Description	Class
	OIM_A122283	Painted Monochrome red closed vessel. Spherical wall.	PM

Cache	V-15/2		
Level	I_03		
Phase	08_O_Late		
LCS	V-15_III		
Cache Description	No card. Long room. Only one small find.		
	Additional Objects in Cache V-15/2		
	Museum Registration Number	Object Card Description	Class
	OIM_A12664	Pyxis, limestone, rectangular, three hollows. Stone loops are nonexistent, there are several traces of perforation but it does not seem that they are broken off. Incised decoration on right and left sides and on both bases: three wheels on each side, square divided in triangles on both bases. Three wheels in two triangles, and trees on the other two triangles.	Container

Phase O-Q, Level I_02

Haines grouped together several structures in this level, which were evidently not only built at different times but also probably used in two different periods; they are renamed as A, B, and C for this publication in order to better understand the layout. A is a pebbled courtyard with a drainage system surrounded by large baked-brick walls to the south and to the east. B is a large mudbrick structure whose foundations are visible, and which was built by partially destroying A. C is a small stone structure built above the pebble floor of the courtyard. It is evident that both B and C were built after A, though it is not possible to establish a chronological relationship between B and C. It is not clear whether the structures of level I_03 were still visible when structures A, B, and C were built, though the orientation of the walls of the new structures suggests this might have been the case. What is evident — as indicated by the differences in wall thickness, room size, and general arrangement of the space — is not only that the area was completely rearranged and given a new function, but also that the “building tradition” changed, possibly implying a change in culture.

The poor state of preservation of all these structures, likely due to leveling activities from level I_01, did not allow the archaeologists to distinguish between two building periods and to consequently collect the materials accordingly. Therefore, while it is difficult to establish when the structures were built, for how long they were used, and for how long their ruins have been exposed in a state of abandonment, it seems likely that their construction has to be assigned to a period immediately after I_03, due to the fact that the walls

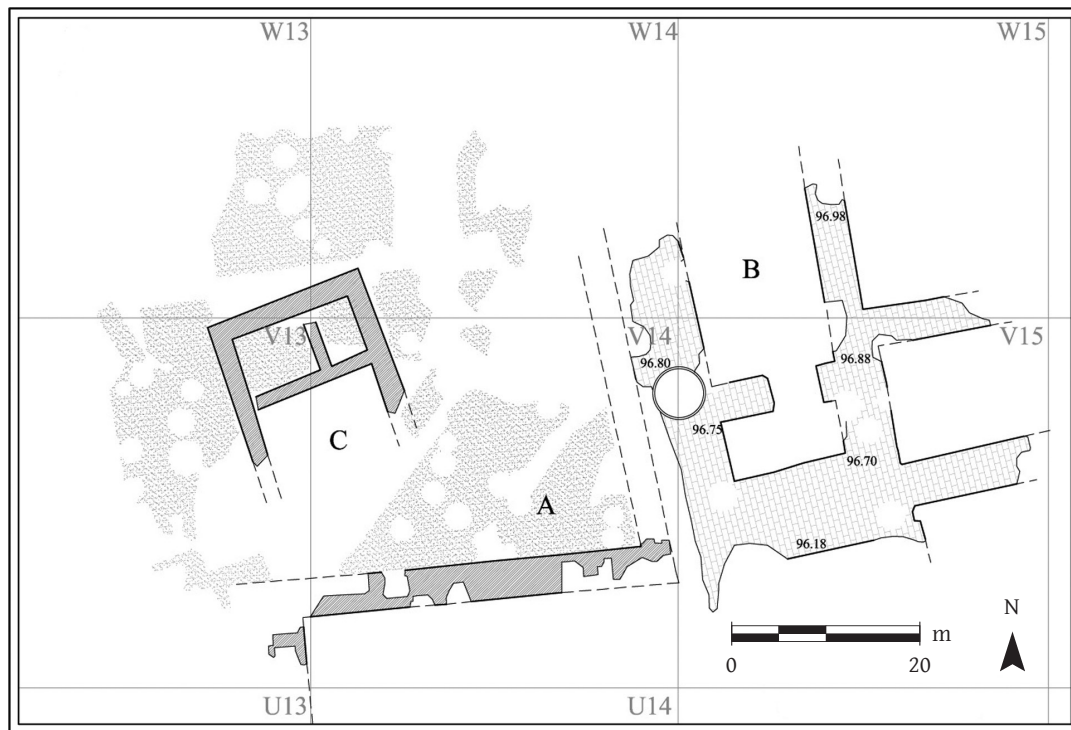


Figure 12. Level I_02 architecture

of I_02 are founded directly on the leveled remains of I_03. Because several objects, such as the inscribed handle and the small statuettes, suggest a Hellenistic date, Haines assigns this level to the Hellenistic period, emphasizing a possible gap or period of abandonment between phases O and Q. Although it is not possible to provide a clearer date for the period, the architectural remains seem to indicate a long period of occupation of this part, with several architectural changes and renovations. The change in the use of space seems more important, as a single large structure with a central courtyard replaces an urban occupation, indicating a significant change in the general urban aspect of the town.

The objects and sherds that were collected in this level I_02 include Greek and Roman small finds as well as Byzantine coins and crosses. This assemblage, which belongs to the fill of the structures, seems to point to abandonment, a spoiling phase that spanned a long period of time, before the later Byzantine (I_01) settlement was erected. Consequently, the small assemblage presented here takes into consideration only the most relevant pieces as they belong to a period after phase O.

Loci U-13_II, W-13_II, W-14_II

The only two imported sherds from this locus are a fragment of a small Black on Red jar with a flaring mouth and a stamped handle with a Greek inscription (c-0197, cat. no. 66), possibly dated to the third century BC. The Painted Monochrome sherds include conical plates (122877, pl. 41a) in the same shapes as the Red Burnished ones, and deep bowls with flat lips and thickened external rims (127710, pl. 41b) – both shapes are well known in previous levels. The decorative patterns (here only bands and wavy lines) are few, while the fabric seems to differ from that of the previous levels: it maintains its strong pink color, but in all fragments is fine with homogeneous grit. The Red Burnished group is very small (two), and the only “unusual” shape is a fragment of a long-necked bottle with a vertical stranded handle, which was seldom found in the assemblages of the former levels. One peculiar element is an apparently zoomorphic burnished handle or spout (A127699, pl. 41c), which represents a genre uncommon for the Iron Age local production.

Biconical bowl A133978 (pl. 41f) has an identical shape to bichrome bowls of previous levels and a decoration with opposed triangles outlined in black and filled with red, apparently the result of a local experimentation based on Cypriot bichrome imports. The monochrome bowl A134317 (pl. 41e) is decorated on both sides: while the external side bears registers of crosshatched triangles in a row, the internal side has animal representations in a very “cursive” style. This specific style could be identified only on some sherds found

in level III at Boğazköy (see F. Fischer 1963, pl. 18 nos. 222, 223, 216). The Red Burnished handle A122881 (pl. 41g) represents the typical stranded and horned shape employed in the few Red Burnished closed shapes.

Locus V-13_II

Locus V-13_II is considered here separately because of some interesting findings: a cooking pot was found here (cp-0218, cat. no. 65) containing twenty-two balls of unknown materials, and one closed two-spouted lamp (c-0157) made of bronze and dating to the first centuries of the first millennium AD. The cooking pot preserves some features of the hole-mouth pots, except that the opening seems wider, the strap handles are horizontal rather than vertical, and the rope pattern decoration is limited to a very short stripe applied to the front. It is not even possible to be certain whether these findings and the other features found in the filling (such as the duck weight and the arrow point) were used together with the architectural remains of this level, considering that their locus entry refers only to the filling above these structures. The pottery assemblage includes only one sherd (A133809, pl. 41d), which is a Bichrome IV Cypriot import.

Phase Q-T, Levels I_01, I_00

The structures of this level belong to a Roman-Byzantine phase and were largely described by Haines in his publication. The assemblages marked as “32-33” include the pottery collected from this area during the years 1932-33; by looking at these assemblages, it becomes apparent that the archaeologists kept only sherds which were evidently older than the structures they were excavating, and which possibly came from pits dug into the older levels rather than from the structures themselves. The archaeologists used these findings to demonstrate to the financing institutions that older Iron Age levels had to be expected at the site, without defining their exact provenance. The materials belonging to this level, such as the small finds and the pottery, were collected in very small number, and are only in part preserved at the Oriental Institute Museum, having been for the most part sent to other institutions (Vorderstrasse 2005).

The small assemblage presented here includes a Black on Red imported jug with pinched rim (A122891, pl. 42a), the one in the collection from Paleopaphos (Schreiber 2003, fig. 1), together with a second Black on red body sherd fragment (A127632, pl. 42b), possibly part of a small pilgrim flask. The deep White Painted bowl (A127696, pl. 42d) is the third imported piece from the assemblage; it belongs to the White Painted IV group as does the bichrome biconical bowl (A134639, pl. 42e).

The other fragments all belong to the local Painted Monochrome class, which also includes two small juglets with geometric decoration (A127591, pl. 42g; A127590, pl. 42f), a biconical-shaped handled vessel with an uncommon pattern, as well as a fragment of a belly-handled amphora. The open Red Burnished hemispherical bowl (A127668, pl. 42k) has a shape which is common in the Red Burnished assemblage. The globular shape and the offset rim of pilgrim flask A26498 (pl. 26a) shows the latest development of this shape, which was probably influenced by the barrel-shaped jars of Cypriot origin and the continuous use of local painted patterns on the handle, like the hanging palmette. The large fragment of the amphoroid krater or narrow bowl (A127639, pl. 42i) and the fragment of a belly-handled amphora (A133942, pl. 42j) clearly show further developments of shapes which were known already. The small fragment of a deep bowl or cup (A127665, pl. 42h) is extremely fine and possesses thin walls; it may well belong to a foreign cultural sphere, as the extremely fine pottery from the site is rarely Painted Monochrome. The relatively unsealed archaeological situation of this level prevents any certain correlation.

It should be mentioned that the large undertaking of cemetery removal carried out under the directorship of R. Martin in 1932 mainly affected this area and the uppermost accumulation above the structures of this level. Some additional graves were also excavated in the following seasons; the graves all belong to the same cemetery (see catalog), which was removed at the beginning by Martin and his team. The graves were left, for the most part, undocumented. All were earth graves with almost no objects in them. Only two graves seem to stand out: a-S-08 is more similar in its grave goods to the graves found in earlier periods at the site, and includes approximately sixty beads (faience, white stone, jasper, carnelian, and bronze) and a bronze object; grave a-S-03 is the only cist grave at the site and includes a Hellenistic pot. These elements seem to

suggest that the occupation of Area I was already much looser during phase I_02, and that it experienced a long period of scattered occupation and subsequent use as a cemetery before the later Byzantine settlement.

The Town Wall in Area I



Figure 13. The phase N (hatched) and phase O (solid gray) mound walls in Area I

The oldest town wall in this area was assigned to level 7 (see fig. 4). In the original architectural drawings, this mound wall with square towers was only partially drafted; the external face of the wall was visible in squares X-14 and X-13, while it was apparently lost in square X-12, and only a few stone remains of one of the towers were found in X-11. From X-11 to the south to Area IV, the external face was completely excavated in some squares and the foundation structure could also be identified. The internal face of this older wall was clearly visible in squares X-14 and X-13, where a 60 cm-wide gap was visible between this wall and the more recent, more internal wall. It was built with a stone socle and had several square towers along its course. The level assignment of this structure with the area levels was based on its direct connection with the houses excavated inside the town. However, according to the publication and to the notes and drawings from this area, there is no archaeological reason to assume that the town wall was not in use in the levels 9 and 8; the connection between this wall and the excavated trenches was completely lacking for these older levels and the stratigraphic sequence in Area IV suggests this town wall existed in earlier periods.

This second wall runs partially parallel to the internal face of the older wall; it has a more curvilinear path and does not have towers except for the northeastern one, which apparently was built on top of the older one (fig. 13). The wall has been excavated for the entire length between Areas I and IV. The portion preserved in Area I follows the contours of the mound and ends abruptly on the northern edge of the mound; it is possible an entrance gate was located here.

The thickness of the newer wall is identical to that of the older wall (3 m), but differs from the older one both because it lacks the squared towers and stone foundations (as the newer one was built directly on top of the older one) and because it is slightly displaced to the south and to the east.

Moreover, the internal structures in Area I were not built adjoining the town wall of phase N, but instead left an empty area; those of phase O, on the other hand, were constructed directly adjoining the wall. The connections between both town walls become very clear in Area V lev. I, where both walls connect (see chapter 6).

CHAPTER 4

Area II: Stratigraphy and Related Materials

Area II is located on the eastern side of the mound, on an eastern summit; it covered 1,512 sq. m in the largest excavated portion. As this summit was the second highest on the mound, archaeological excavations began here under McEwan's directorship in October 1933, and stopped in 1935. In the beginning, the excavations were pursued only in one and a half squares (N-13), near the slope, where archaeologists brought to light a continuous Iron Age I sequence. Archaeologists enlarged the area in the 1934-35 season, digging the neighboring squares in order to obtain a wide excavated surface, investigate the structural remains, and connect the already excavated sequence to the later levels found in the neighboring squares. The whole area was never excavated down to the same level, due to the shift in focus to other sectors of the mound. In fact, in the last campaign, the archaeological investigations in this area focused on the older levels; the old square N-13, therefore, was further excavated, while the neighboring ones were left untouched.

Haines divided the area into twelve structural levels comprehending several loci; because the excavations of the earlier levels in this area were progressively reduced in extent, these older structural levels provided, on average, the smallest number of assemblages (pl. 43).

Phase M, Level II_13 (No Loci)

According to Haines's 1971 publication, this level number should indicate only graves; there is a discrepancy, however, between the statement made by Haines in his publication regarding the structural remains and the original drawings and information gathered from the small finds contexts. Haines states that "only skeletons . . . were found in level 13 and presumably were buried from the level above" (1971, p. 13), while the structures, which were represented in pl. 29b together with the graves of level 13, should belong to the upper level 12. However, by analyzing the original drawings and overlapping the plans, it became evident that several of these graves cut the structure that was assigned to level 12; not only could they not be considered more ancient than the structure of level 12, they are actually more recent. Although Haines affirms that the "floors [of level 12] were not recorded but may have followed the base of the walls," (p. 13) it seems likely that the walls of level 12 (fig. 14) were never dismantled, and that their bottom was never recorded or probably reached (these walls were not even illustrated in the later drafted section f-f in Haines 1971, pl. 40).

According to the information gathered from the written documents (OIM Archives, box C, file 2-51; box F, file 1-51), the lowest excavated locus in square N-13 (10) comprehends structures and graves; in other words, both graves and walls were excavated at the same time. A large amount of pottery belongs to this locus; the assemblage includes a group of complete jars (at least ten were brought to the excavation house), numerous whole preserved containers, and two further vessels that were marked as having been found inside the graves. This information also supports the hypothesis that both the graves and the structure were dug in the same locus, and that it was only in preparation for publication (thirty-five years later) that the graves and structures were assigned to two different levels, 12 and 13. For this reason, level 13 should be considered as a "working" level created by Haines to distinguish graves from structures, but it does not reflect an archaeologically identified accumulation and consequently it does not have any assemblages.

Phase M, Level II_12

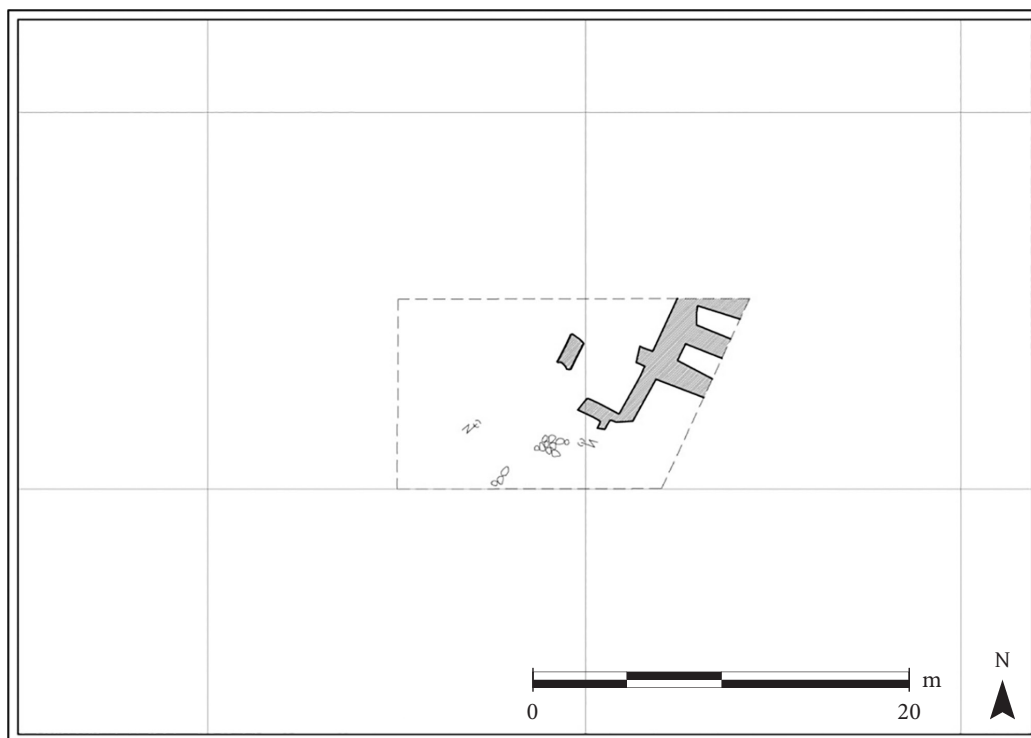


Figure 14. Level II_12 architecture

This level was excavated over a very small area and was mainly dug on the slope in squares N-13 and N-14. The architectural remains belonging to this level consist of a single structure that comprehends two small rectangular rooms (2.2 sq. m each) and a larger squared one. The walls (with an average thickness of 1.33 m) have stone foundations. The structure was neither fully preserved nor fully excavated, making it impossible to reconstruct its original extent and dimensions, however it seems that some walls were plastered, and the size of the structure, its layout, and the thickness of the wall are very different from later constructions in the same area.⁷⁹

According to the excavations' documents, the internal floors of this building were never reached, although at least ten storage jars (all grouped under the field no. b-2881) were collected as belonging to this level. Among these jars, a large biconical krater is currently at the Oriental Institute Museum (A26968, pl. 55) and two single-handled pyriform jars (b-2881/008 and /009; see fig. 77 and cat. no. 75) were photographed at the excavation house. This group of large storage vessels suggests not only that one or more of the rooms were possibly used as storerooms, but also that either the floor level was reached during the excavations, or these vessels were located on an upper story. It should also be added here that the shape of the two small rectangular rooms may mirror the general elongated shape of the storerooms in the larger complex; this would support the idea that the storage jars were originally located in these rooms. The large accumulation of ashes and burnt material recorded in these loci imply that the structure may have undergone a violent destruction.

Six earth inhumation burials were found in this area, either at the same elevation as the structure itself or at a deeper elevation. However, due to the fact that some of the burials damaged the structure, it seems evident that this structure had long been abandoned or destroyed; thus, the graves belong to an intermediate phase of occupation after the use and abandonment of the structure.

⁷⁹ There is little information concerning the architectural features of this structure, and drawings and photos are nonexistent, making it impossible to understand if only the stone foundations of the building were found or if remains of the mud brick walls were still around. In a letter, McEwan mentions this structure as a heavy wall.

The loci belonging to level 12 are grouped into two main reliable assemblages: an upper one (N-13 IIe), which was located immediately below the pebbled floors of level II_11, and a lower one (N-13_III, N-13_10), which was located underneath N-13_IIe and might include a slightly more ancient inventory, likely one that belongs to the structure itself. The vessels found in the graves are discussed separately.

Loci N-13_10, N-14_II

Although these loci belong to the same level, they indicate three slightly different archaeological contexts, and they provide assemblages that are very different in terms of variety of classes and number of sherds. Four sherds marked as N-14 are accidental findings in the square and lack reliable contexts, as they come from an area near the slope and from the first level under the surface. Numerous sherds marked as N-13_10 (546) have their archaeological context in the filling of the rooms described above (i.e., a more secure archaeological context). Locus N-13_III, according to the numbering system, should refer to exactly the same locus as N-13_10, dug in a campaign prior to 1935, when a new numbering system was introduced. However, the few materials (20) from this locus (N-13_III) mirror an assemblage which belonged to a much more recent context; thus following their date of excavations, the assemblage has been ascribed to level 7.

The context of the four sherds forming the assemblage of N-14_II is defined in the locus cards (OI Archive Box C) as “near the plastered wall in IV context.”⁸⁰ Out of the four sherds, it is necessary to discuss only one. A26899, a fragmentary biconical cup, was found in several pieces and differs in surface treatment, shape, and fabric from the other sherds coming from the same level, but it belongs to the same type as A133020 (pl. 46a) from locus N-13_10. The upper part of the vessel is divided in vertical registers, alternating a row of plain rhomboids with two dotted rectangles. This small biconical bowl belongs to the group of painted footed bowls very common in the Cilician region during the Middle and Late Bronze Age I, and has direct comparisons to Late Bronze Age Tarsus (Goldman 1937, fig. 9) and Mersin (Seton Williams 1953, fig. 2, nos. 1, 4).

The pottery inventory belonging to N-13_10 consists of 552 sherds distributed into several classes. It is the largest and most reliable inventory for this level.

Imports (8): A133006 (pl. 45a) is a sherd of a closed vessel with extremely fine pinkish fabric and white fine inclusions. A pale whitish-pink zigzag pattern painted on a red horizontal band decorates the surface. Single strokes characterize the ductus of the pattern, so that each element was painted separately and each triangle overlaps the next one at the corners. This pattern, the decoration technique (white on red), and the very fine orange fabric are identical to the cylindrical beaker A27550 (pl. 44a) found in the level above (II_11). Both clearly refer to the Nuzi/Atchana ware tradition, which is well known in this area from the site of Alalakh. In fact, a very similar pattern and technique also characterizes a beaker found at Atchana (Woolley 1955, p. 347, pl. 102b), which is assigned to levels IV–III (Late Bronze Age I–II). The two fragments A133012 (pl. 45) and A133015 seem to belong to the same group of “Atchana ware,” the only real difference being that the decorative patterns (dotted rhomboids in a row, zigzag, and/or dotted line) are painted in red directly onto the sherds. Comparisons for these decorations are evident in the locally produced painted pottery in Alalakh, which imitates both the Nuzi ware’s patterns and use of pattern decoration. The cylindrical deep bowl A134060 (pl. 46b) with geometric painted bands finds comparisons with beakers from Tepe Gawra stratum IV and Nuzi stratum II (Starr 1937, pl. 76c), and seems to be also widely known in the pottery inventory of Alalakh level IV (see Woolley 1955, pl. 88d). The medium-coarse fabric and white slip of this particular piece is not typical for the local pottery production. This specific production is marked as an import because it differs in fabric from the local standard ware, and because the number of sherds is so small that it is impossible to establish if it was locally produced. It is however clear that the possible origin should be the same as the origin of the Atchana ware.

The complete conical bowl A26966 (pl. 44c) is characterized by a triangular rim, wishbone handle, and concave base; the vessel is wheel-burnished but not glossy. It differs in shape, surface treatment, and fabric from the others of the same assemblage. Comparisons for this shape, especially the inverted rim, are found in the Cypriot assemblages both in Cyprus and in the Levant (P. Åström 1972, pl. XVV, 4; Alalakh IV no. ATP/28/27 in Woolley 1955; Bergoffen 2005); it belongs to a Cypriot monochrome production, could

⁸⁰ The plastered walls refer to the structure with rectangular rooms described above.

possibly be identified with bowl type II⁸¹ according to Sjöqvist (1940), and is dated to the Late Cypriot IIA period. The shape is similar to other Cypriot monochrome imports in the Levant (as in, for example, Tell Kazel level 6; see Badre 2006, figs. 4, 7; Badre, Capet, and Vitale 2018, pl. IV, p. 185). This bowl in particular provides a more precise chronological range for the period of use for the structure in level 12; considering the fact that it is complete and that it was found together with other complete vessels, it can be considered to be in a primary context, and is consequently an important dating element. Moreover, although imports of monochrome bowls seem to decrease a great deal during the Late Bronze Age IIA (Gittlen 1981, p. 50; see Bergoffen 1990, p. 200), their retrieval in Kinet levels dated to the end of the LBII period may set this context to the same chronological range of the thirteenth century BC (Kozal 2017, no. 41 found at Kinet lev. 14–13 e, no. 64, lev. 13.2). It therefore seems likely that the vessel, along with the other complete vessels found in the assemblage, dates just prior to the Late Bronze Age IIA (around mid-fourteenth century BC). The fragment of wishbone handle A133029 (pl. 45c) belongs to this same horizon.

The shoulder fragment A133009 belongs to a closed vessel painted with black horizontal bands and thin lines on a white or self-slip surface; these elements, combined with its fine pink fabric, may indicate it is also a Cypriot import.

Painted Ware: Seventy-nine painted sherds represent quite a small number relative to the abundance of this locus. Seventy-three sherds are Painted Monochrome — either red or black (there are equal numbers of both) — on an untreated surface. The decorations are limited to a few patterns, the most common being a series of oblique lines on the shoulder of the vessel. Hatched triangles, horizontal zigzag, dotted or wavy lines, and what is possibly a stemmed sea anemone are attested on a single sherd each. The paint is always matte, red or black, and it is not very thick; the fabric is pale brown with polychrome grit and straw temper.

Painted decoration occurs on four main shapes:

Biconical krater: The body of the krater is biconical with a large shoulder and a central carination. In some examples the kraters have an indented rim; the rim is either bifurcated or simple with a deep groove on the top so that the pot appears to have two rims, painted with radial lines (A133017 and 133056 pl. 46c and pl. 46e). What is possibly a sea anemone (Furumark 1941, Motif 41_6) and a hatched triangle decorate the shoulder of A133017 (pl. 46c). This type of rim is not very common in the assemblage, and finds some comparisons with the indented rims on narrow bowls found in large quantities at Boğazköy, while the decoration of the vessel seems to be common in the Late Helladic IIIc1 period. The shape of the kraters with an indented rim as well as the incurving rim plates might be related to an Anatolian area, as these shapes are well represented in the pottery assemblage found on the Oberstadt at Boğazköy; this element will be discussed separately (see chapter 8).⁸² The thickened external rim is the more common rim shape for these kraters. The most common painted pattern is oblique lines on the shoulder (133030, pl. 46h; 133018, pl. 46d; 133025, pl. 46f).

Deep bowl: The painted decoration is much less common on this shape. One deep bowl with a slightly outcurving rim (A133019, pl. 46b) and cylindrical body seems to be a local experiment: while the horizontal bands and the wavy and dotted lines are patterns largely employed in painted Mycenaean pottery, the use of two colors and the narrow decoration are indicative of local experimentation.

Biconical bowl: The small biconical bowl (A133020, pl. 46a) belongs to a Middle Bronze Age tradition as attested in Tarsus (Goldman 1956, p. 776; Garstang and Goldman 1947, pl. XCV no. 4); it is the only fragment of this shape. Its fabric differs slightly from the others, being more orange in color, while the radial decoration on the lip is a local feature, one which is shared with the biconical kraters.

Closed shape: The oblique lines are a painted pattern typical of both this and the following level; several other decorative patterns were also identified on body sherds from this locus, including a “tree pattern” with a vertical stem and several stems branching off it (133028, pl. 45g), apparently between vertical lines. This tree pattern does not find any comparison with the Mycenaean patterns, and it may belong to a local figurative tradition. The internal syntax with vertical or oblique lines limiting metope, which occurs also on this vessel, and on the shoulder part of closed vessels (as is also the case in A128965, pl. 45f), is employed in Syro-Cilician

⁸¹ Bowl typology was then enlarged with further types (see Benson 1972, p. 75).

⁸² Strong comparisons can be seen with the plates from Temples 9, 18, and 20 (Parzinger and Sanz 1992, figs. 15–16, 24), and with the indented narrow bowl from Temple 20 (Parzinger and Sanz 1992, fig. 28).

painted pottery (Garstang and Goldman 1947, pl. XCVI no. 4). The oblique wavy line on sherd A128999 (pl. 45e) seems to belong to the same decorative tradition.

The sherds A133019 (pl. 46b) and A133012 (pl. 45b) belong to the Painted Monochrome/Bichrome class, though their decoration is organized into horizontal bands painted on a surface with white slip, unusual for both the Painted Monochrome and Bichrome classes. The narrow geometric patterns seem to imitate the Nuzi/Atchana ware pattern tradition, while the use of two colors in sherd 133019 seems to be related to a certain degree of local experimentation, and not to a well-rooted bichrome tradition. The fabric of both sherds is very similar to the local one, and the color of the red paint in A133012 (pl. 45b) resembles the one commonly used in the local monochrome painted ware, suggesting an attempt to imitate the Nuzi/Atchana patterns and decorative organization of the vessels on a local level. This hypothesis seems to be supported by the patterns employed on the closed vessel A133012 (pl. 45a): dotted lozenges in a row on the shoulder are created by crossing two zigzag lines, and seem to imitate a similar pattern well known in the Nuzi Ware (Starr 1937, pl. 79s, u). By contrast, the patterns on bowl 133019 (dotted lines and zigzag lines; pl. 46b) are clearly related to the local tradition.

Additional patterns, such as hatched triangles or hatched bands (the lines of the hatching are extremely irregular), occur on closed vessels, possibly jars. The paint used in all these decorations ranges from a bright red to a matte black. The few painted ware bases are all elevated ring.

Red Burnished: Twelve sherds (eight of which are rim sherds) bear a plain red coat on the internal and external surfaces. Only some of the sherds are burnished; the paint on the others is matte and dark red. The shapes are all open, and range from conical deep bowls (133112, pl. 45h) to cylindrical bowls. These two shapes are also common in the red slip inventory of the later levels and are some of the few shapes to survive from these earlier levels. The poor state of preservation of the other sherds prevents the reconstruction of any clear shapes; the one exception is a small fragment of a Red Burnished neck (A133071, pl. 45) of a bottle, which may find comparisons with the red lustrous spindle bottles of Cypriot origin.

Simple Ware (325): This class represent the majority of the assemblage. Two different fabrics can be considered typical for this group: a pale brown/orange medium-coarse fabric with polychrome (mainly white) grit represents the large majority of the Simple Ware sherds, while a gray very fine fabric occurs frequently enough to also be considered a common locally made fabric. This second fabric, which is often burnished, is similar to the fabric of the so-called Mynian ware; its shapes, however, are the same as the usual shapes of the Simple Ware, and they are presented here as a subgroup of the same class (SWG).

Plates or shallow bowls: Conical plates with an incurving rim — either pressed on the inner face (A134199 and 133983, pl. 45p, o), simply incurving (A133038 and 134198, pl. 45j, l), or, more rarely, hooked (A133984, pl. 45n) — are a very common shape in this level. According to the assemblage at our disposal, it seems that smaller plates (ones which are less than 30 cm in diameter) more frequently have the incurving rim, while larger plates (40 to 50 cm in diameter) have a folded and flattened rim. The double lip of the conical container (A133210, pl. 45k) probably belongs to a large pot stand. The only whole container of this shape belongs to a group of smaller plates and has a conical body and a flat base (A133038, pl. 45j). A broad burnish is rare on these vessels, and in two examples horizontal incised grooves run along the flattened lips or the external sides (A133983, pl. 45o).

Bowls: Hemispherical bowls with an outcurving rim and thin walls occur in two sizes (A133235, pl. 47g; 133234, pl. 50a). A possible variation of this simple shape is a smaller bowl with an S-shaped profile describing, in some examples, a high collar with a slightly outcurving rim (A133244, pl. 47d; A133265, pl. 47e). A pronounced carination (A133244, pl. 47d; A133237, pl. 47f) and an outcurving rim characterize this shape, which has an average rim diameter of between 20 and 25 cm. Bowls with a “fake carination” and thickened rim (as in A134036, pl. 47c) are less common in the assemblage. Fabric is pale brown/orange with white inclusions; no surface treatment is visible.

Jars: A cylindrical neck and a flattened everted rim (A133333, pl. 47a; A134234, pl. 47b) are typical for short collared kraters/jars, probably with a large hemispherical body. A flaring and outcurving rim characterizes the necked jars (133326, pl. 51c; A133165, pl. 51b), probably provided with a cylindrical body. Trying to reconstruct the sizes of these shapes is quite difficult; it is possible they belong to large containers for both dry and wet storage. The shoulders are often decorated with combed horizontal lines or wavy lines.

Due to the lack of whole vessels, it is important to provide an overview of the Simple Ware bases found in the assemblage. They range from ring flat bases (A134294, pl. 51e; A133363, pl. 51g) to simple flat bases, the most common type in this period (133354, pl. 51h; A133378, pl. 51l). All of these base shapes belong to large vessels, most likely krater jars or jars. The very few ring elevated bases (133383, pl. 51k; 133377, pl. 51f) and the single pedestal base (133392, pl. 51j) probably belong to small open vessels.

Several large fragments, of a shape which may represent a larger version of the bowl with an outcurving rim (pl. 50a) but may fulfill a storage function, were collected in the assemblage (A133168, pl. 48a; A133980, pl. 48c; A134296, pl. 49a; A133981, pl. 50d). An outcurving grooved or flattened rim, a biconical squat body, and a rim diameter ranging from 28 to 56 cm are typical features of this shape. The shape is also frequently decorated with an applied rope pattern or with incised lines (wavy or horizontal) on the external walls. The shape represented by A134297 (pl. 48d), A133344 (pl. 48e), and possibly A133346 (pl. 48f) may be considered a short collared jar with the same rim and decorative patterns; the body is still squat, but the opening is narrower and the rim is angular and everted.

Two fragments of squared thick vertical rims (A134298, pl. 48g; A134295, pl. 49b) may belong to a large storage container or basin. They have external decorations similar to the hemispherical kraters.

Large (possessing a diameter greater than 40 cm) T-rim hemispherical kraters are also well represented in the assemblage. The body is large and hemispherical and the rim is sometimes grooved and T-shaped (A133238, pl. 49c; A133231, pl. 49d), or, in fewer examples, thickened internal (A133232, pl. 49e). One smaller example of the same shape (A133181, pl. 50e) combines the hemispherical body with a flattened angular rim. These large hemispherical kraters are usually plain; only in a few cases are they decorated with horizontal incised lines.

Vessel A26968 (pl. 55, cat. no. 74) is one of the seven complete storage jars found in this locus; a biconical body, flaring collar, flat everted rim, and flat perforated base are the features of this vessel. The fabric is medium and pale brown/orange with white inclusions. A similar example of this biconical shape is type 97 at Alalakh (Woolley 1955, pl. 118), as well as several other complete vessels found in the recent excavations at the same site.⁸³ However, the perforation at the base of this specific example from Chatal suggests a peculiar function for this vessel. A similar rim is also found on storage jar 134297 (pl. 48d), which also has a combed decoration on the shoulder, while the rim of 134296 is not only everted and thickened but also grooved on the lip.

Cooking Ware (30): A medium-coarse dark gray or dark brown fabric with quartz grit creates the typical fabric for this class. Globular jars with a short flaring collar and either a folded external rim (pinched; 133212, pl. 52c) or an outcurving thickened rim (133303, pl. 52a) are the usual shape for the cooking pots. Cylindrical vessels without a collar but with an outcurving rim occur less frequently and in more varying shapes (133189, pl. 52b; A133196, pl. 52d). The temper is always a fragmented quartz (in only one case is there a shell temper), and an applied rope pattern decorates the shoulders of four fragments.

Locus N-13_IIe

This locus includes the materials found underneath the floors of level II_11 and may also include some sherds from the floors of the upper level. However, the assemblage clearly shows that this locus represents only a later phase of the assemblage described above.

This locus comprehends 159 sherds, most of which belong to the Simple Ware group. Only one body fragment (133169), which has a smooth white slip and black/brown paint, might be a Cypriot **import** of White slip pottery, but its small size prevents more specific classification. There are three body sherds with a plain black slip and a dark orange fabric which could not be clearly assigned to a class; it is possible they were not locally made. These, however, are separately presented. The range of the fabrics is basically similar to the one described above, from orange/brown fabric with polychrome inclusions (mainly white) to very fine gray ware. The first fabric is used in all classes, while the fine gray ware represents a subgroup of the Simple Ware class, as in the previous assemblage.

Painted Ware (14): The sherds belonging to this group are mainly body sherds with red paint; the patterns are limited to horizontal bands and oblique lines, which form triangles on the shoulder. The fabric

⁸³ Mara Horowitz, personal communication, 2013.

is orange and brown; for the most part, the sherds belong to closed shapes. Only the hemispherical bowl (A133652, pl. 53a) stands out from this assemblage. The ware is not different from the local one, and the spherical shape can be interpreted as a local imitation of a Mycenaean semi-globular cup (FS216). Its painted decoration, in particular the cursive wavy line which occupies the main part of the vessel, is very similar to the decoration on a deep bowl from Enkomi (Mountjoy 2005, fig. 19 n. 13) found in the destruction of level IIIb dated to the beginning of the eleventh century BC.

Bichrome Ware (4): There are few body sherds of bichrome black and red paint. Only A133682 is a Painted Bichrome body sherd, decorated with very narrow lines alternating in black and orange. These lines create the borders for a squared field (like a metopic decoration) filled with two wavy lines crossing each other. The fabric is fine and orange. This decoration stands out from the remaining sherds: the pattern is very common in the Late Cypriot assemblages, but its fabric and surface treatment again indicate a local production, probably belonging to the same tradition as the small bowl A133019 (found in the locus described above, pl. 46b), which features a painted decoration typical of the Mycenaean area, done experimentally in two colors.

Red (4) and Black (3) Burnished: All four sherds belong to the common Red Burnished plate described above, with a horizontal wheelmade burnish on both sides. In one example, the plate is very flat with an upright rim (A134010, pl. 53k). A few body pieces of black burnish were also collected here; the fabric of these pieces is also light brown with quartz grit. The burnishing on the black pieces is less accurate than on the red ones, not covering the surface of the vessel homogeneously. Very little can be said about their shapes, except that they are mainly open.

Simple Ware (105): Besides the two fabrics described for the previous assemblage (i.e., the light brown in large quantity and the fine gray in just a few sherds), there is a third one, characterized by a dark red color and only white grit, that does not seem to be related to specific shapes. In terms of surface treatments, several narrow bowls have a self-slip treatment, which provides the surface with a lighter whitish color and/or a horizontal burnishing, sometimes so that the surface looks shiny.

Plates with an incurving rim and folded pressed rim (A134183, pl. 53h) are common both in the fine gray fabric and in the orange untreated one. Deeper conical bowls are also very common, and are characterized by a thickened rim which comes in varying shapes (A134020, pl. 53c; A133510, pl. 53e). These vessels usually have a large opening and mirror a shape which was also common in the previous assemblage. The larger examples (A133529, pl. 53f) with a T-rim shape also reproduce a shape that was common in the previous assemblage.

A large fragment of a deep cup with low carination (A134027, pl. 53d) is similar to the painted one from the locus described above (pl. 46g); its presence, although quite rare, may indicate that the local tradition of deep beaker with low carination, also commonly found at Atchana (Woolley 1955, pl. 67 no. 94), is present also at Chatal Höyük.

S-shaped bowls with high carination are common (A133525, pl. 53i), and they show a clearly accentuated carination; short collared jars (A133990, pl. 53j) occur less frequently in the assemblage and again belong to the same type found in locus N-13_10. A large, handled amphoroid krater with vertical loop handles (A134058, pl. 54b) appears in this assemblage for the first time. Both the sharp carination of the shoulder part and the high collar ascribe this fragment to the Mycenaean tradition of the amphoroid kraters; its shape, in particular, finds close similarities to painted examples dated to the Late Helladic IIIb and IIIc tradition, both in the east Aegean and at Crete (see H. W. Catling and Karageorghis 1960, n. 14; Wijngaarden 2002, p. 32) and may represent a plain version of the shape well known in the Late Bronze Age east Aegean.⁸⁴

The low carination and the flattened rim of the large krater 134057 (pl. 54a), by contrast, seem to follow a different local tradition. Krater 134056 (pl. 54c) is quite rare in the phase M assemblages, and could be identified as a straight-sided krater. Its shape is similar to an incised vessel from Late Bronze Age Emar (Finkbeiner 2002, fig. 7 no. j) and to the so-called Anatolian straight-sided krater jar also found at Tell Afis (see Venturi 2014a, fig. 9.4 and references). Because these kraters were also found in northern Mesopotamia (Pfälzner 1995, fig. 183a), they may refer to an eastern tradition.

The few necked jars have a short flaring neck and a thickened external rim (A133524, pl. 53g). The Simple Ware bases consist of several flattened or curved convex bases (A134025, pl. 54e) and a few ring elevated

⁸⁴ The rim and collar are extremely similar to the rim shapes found in Iron Age I Tell Hadidi (Dornemann 1981, fig. 16), which may also belong to the same vessel type.

ones (A133509, pl. 54f; A133988, pl. 54d). The elevated ring bases seem to be used for small vessels such as deep bowls. The few preserved handles are all vertical, slightly flattened loops.

Cooking Ware (15): Several fragments of cooking pots were recovered in this assemblage; they probably belong to closed vessels. Two main shapes are seen in this group: a pot with a short collar and external folded rim (triangular in section) in two different sizes, represented by A133996 (pl. 52g) and A133997 (pl. 52h); and a pot with a narrower mouth, slightly flaring collar, and a folded and pinched rim (A133995, pl. 52f). The triangular rim might be considered a further development of the flaring rim shape described above, which occurs once in this locus (A133535, pl. 52c). It is interesting to note that a specific temper used in the fabric seems to correspond to each shape in this locus; the triangular rim pot has a crushed shell temper, while the pinched rim jars have a quartz temper, which was common in the previous assemblage N-13_10.

Storage (5): Only body parts of large storage vessels were found in this locus.

Small Finds (38): Few small finds were collected in this structural level. Most of these finds were beads, which were possibly part of the graves and collected under the label of the locus. The remaining small finds do not provide any dating information concerning this level.

Phase M, Level II_11

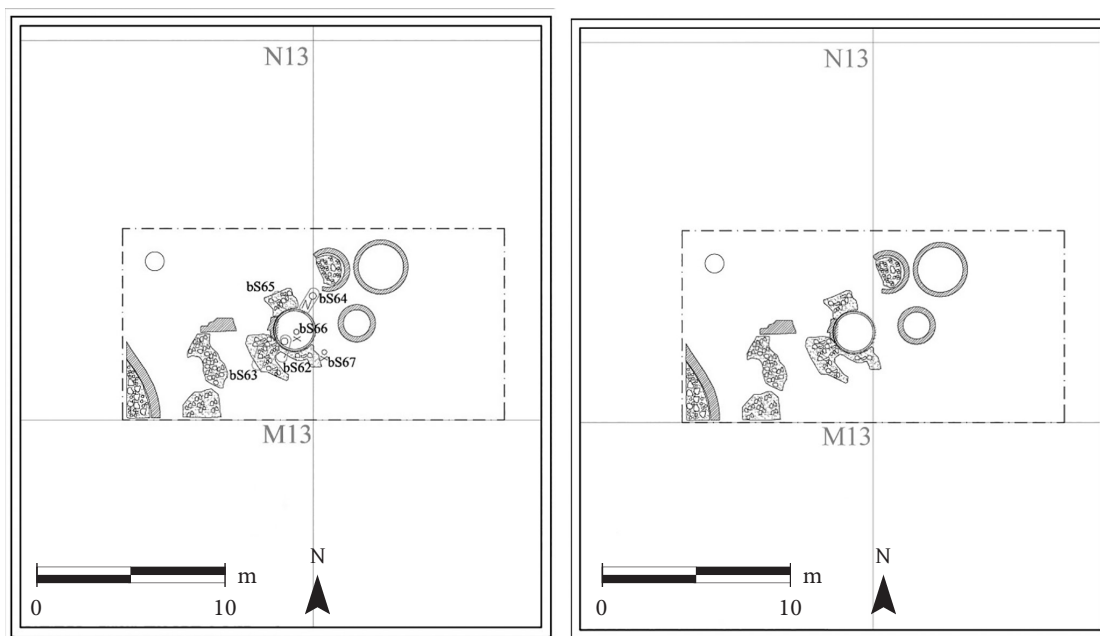


Figure 15. Level II_11 architecture

The structural elements of this level consist of several pebble floors and mud brick silos (see Haines 1971, pp. 13–14 and pl. 29c), an unclear mudbrick curved wall, and patches of walls. The pebble floor was employed both as a paving for the bottom of the silos and for the external surface. The curved wall, located in the southwest part of the excavated area in N-13, probably belonged to a larger structure. Haines states, “whether the pits belonged to this level or originated in the level above is not certain” (1971, p. 13); however, at least two of the four pits were covered by the pebble paving of the following period and therefore it seems very likely that these pits/silos were used in this level.

The loci belonging to this period represent three different archaeological contexts; each pottery assemblage will be presented here separately, but all together they form a relatively homogeneous assemblage. The figures above illustrate the structural remains of level II_11 with (to the left) and without (to the right) the grave pits. As mentioned above, Haines considered these graves as belonging to a level “13” (i.e., to a level much earlier than this one). It is evident, though, that these pits were dug into the ruins of level 12 and that a pebbled level was laid on top of them afterwards. This means that the graves (cat. nos. b-S-62 to -67)

should really be seen as being intermediate between levels 12 and 11. Moreover, in the published plans (Haines 1971, pl. 29B, C), Haines assigned two graves (b-S-43 and b-S-49) to level II_11; again, however, their pits cut the pebble paving of this level, and they were probably dug from the layer above (see the catalog of graves at the end of this chapter).

The architectural use of this area during this level differs strongly from the previous one: a single large structure with massive walls and storerooms was subsequently replaced in the following level by an open pebbled area, again with storage facilities. This macroscopic change probably caused Haines to assign this structural phase to phase N; the change in the architecture would have corresponded to a change in cultural phase (from M to N), which was generally observed in the material culture already during the excavations. In analyzing the material culture of the loci from this level, however, it became clear that the typical marker for phase N, i.e., the presence of large quantities of painted decorated pottery, was not present in this assemblage. Thus, this level still belongs to phase M.⁸⁵

Pottery of Locus N-13_IId_Floor

According to the excavation system, the locus “floor” indicates all findings 10 cm above and below the floors of this level. This includes both the materials from the period in which the structures of this level were used and those which were casually included in the materials used to build the pebble paving.

The collected assemblage consists of 235 pottery fragments and has very strong connections to the assemblage of the previous level.

Imports (4): The extremely fine light yellow fabric, the surface treatment, and the specific shape characterize four fragments of one or more red lustrous spindle bottles, which are the only fragments of imported pottery. Among these, A134048 (pl. 57f) is an elevated ring base, with dark red paint and wheel burnishing on the base and vertical burnishing on the walls. These are the only fragments which may be considered imported. The black impressed sherd A134014 can be considered a remnant from a previous period.

Painted Ware (44): The thirteen rims of this class indicate that painted decoration in this assemblage was mainly used in cylindrical deep bowls with a slightly outcurving rim and in short collared jars. The patterns consist mainly of horizontal bands and oblique lines. One fragment of what is probably a cylindrical bowl with low carination (A133570, pl. 57b) shows the appearance of a syntactic in the decoration for the first time: a foliated tree in a field (metope) is bordered by vertical triglyphs, which consist of wavy lines between straight lines. Fabric and surface treatment do not differ from the other local painted and Simple Wares. The division of the field and the use of a vegetation motif are somewhat rare decorative elements in this assemblage; they are not very common in the Mycenaean tradition, though in this assemblage they are combined with decorations (such as the triglyph or dots applied to a figurative element) which are frequently found in Late Helladic pottery (Furumark 1941, part 1, p. 415). The vegetal motif, together with the deep bowl shape, shows a clear connection with the Mittannian tradition of Nuzi Ware, although no direct comparisons seem to exist. A134049 (pl. 57a) is a similar beaker or cylindrical bowl (with an outcurving rim) with a painted decoration made of horizontal wavy (or zigzag) lines between straight bands; this pattern was also employed as a vertical divider on the previous vessel (pl. 57b) and is not common in this assemblage.⁸⁶ The shape of the deep bowl is evidently related to an eastern tradition well attested at Nuzi, Atchana, and Tell Mumbaqa (see chapter 8).

The angular profile of the painted jars A133591 (pl. 57c) and A122592 (pl. 57d) is worth noting. The jars have a geometric painted decoration on the shoulder, which is divided in registers; the patterns include the same wavy line between bands, oblique lines, and crosshatch.

⁸⁵ This “correction” has a great impact on the general stratigraphy and history of the site; I therefore checked all documents several times. The field notebooks provide us with several clues concerning locus IId (C_2_51: 29): “It is well to note here that both this [level IId] and level IId are weak architecturally, and the floors are usually a series of overlaying strata of gravel. The floor taken to be IId was the approximate level of the floors of the wells and the corresponding stone pavings, IId floor is taken to be the level of the floors at the base of the stone wall on the mound edge and the lower set of stone paving corresponding to it.” Considering that no pebble floors were found in the lower level, and that the name of the locus — “IId_Well” — suggests the existence of pits/silos in this level, it seems evident that “IL_d” is the lowest level with pebble paving and silos and therefore corresponds to Haines level II_11. The loci belonging to this level identify what was found on and inside the floors (N-13_IId_Floor), inside the pits/silo (N-13_IId_Pit), and in the fillings above the floors and above the silo (N_13_IId).

⁸⁶ One sherd belonging to this vessel was found in N-13_IId.

A peculiar and almost unique shape is a flat plate with a squared thickened rim, rope decoration on the lip, and paint limited to the rim (A134003, pl. 57g). Although there is apparently a tradition of plates with a red painted band on the lip, the flat plate with a squared thickened rim shape does not belong to this group and is a unicum in the assemblage.

Painted Bichrome (2): Only two body sherds with a geometric decoration are part of the inventory.

Red (9) and Black (1) Burnished: Only one sherd of black slip and light orange fabric was found in the assemblage, which clearly belongs to the same class as the one found in level II_12. By contrast, the Red Burnished fragments are more numerous than in the assemblage of locus N-13, 10. These sherds differ from the red lustrous imported ones mainly in their fabric, which is finer in the red lustrous, and in the “quality” of the burnishing, which is homogeneous in the red lustrous. The most common shape for this class is the conical plate with a slightly incurving rim (A134006, pl. 56c), a shape which is also present in the Simple Ware class. The burnish is wheelmade and provides the vessel with a glossy surface both on the external and internal sides.

Simple Ware (152): This class includes several shapes which were also found in the previous assemblage. Two fabrics occur in this class; the most common one is the brown orange clay with polychrome grit and, seldom, a straw temper, while a grayer fabric with white and black grit occurs only in the conical plate shape. The more common shapes in this class are the following:

Conical plates: The incurving rim in this shape, which was common in the previous phase, does not completely disappear (A133728, pl. 56a) but rather is slowly replaced by a slightly bent thickened internal rim (A116767, pl. 56b) or a simple incurving rim (A134006, pl. 56c). In larger plates the rim is slightly T-shaped (as in A134001, pl. 56d), or squared and slightly grooved (A134005, pl. 56e). The body is conical or slightly hemispherical, and in 116767 (pl. 56b) has an elevated ring base.

Hemispherical bowls/kraters: Here, again, are hemispherical large basins with T-shaped rims (A133703, pl. 57h), though in a smaller number. Deep bowls/kraters keep the same everted rims as in the previous phase (A133738, pl. 58b); their bodies appear (as far as we can tell from the preserved sherds) globular or biconical (A133734, pl. 57i; A133732, pl. 57j), much like the examples from more ancient contexts. S-shaped bowls (A134000, pl. 58a) are also very common shapes, which in this assemblage have a higher carination (A133738, pl. 58b).

Short collared jars or narrow bowls keep their globular shape, their short neck, and in some cases their angular everted (but not grooved) rim (A116766, pl. 58h), though in other smaller examples the rim curves slightly to the outside (A133724, pl. 56f; A133722, pl. 56g). This shape is the same as the one employed for the cooking pots.

Necked jars: Bottles or flasks with a simple rim and vertical neck (134061, pl. 58g; 133594 pl. 58f) and larger globular jars with a thickened external rim and incurving neck (A133735, pl. 58d; A133999, pl. 58c) are the two common versions of closed large vessels. While the globular jars are extremely common, the bottle appears quite rarely — in this level, it is present only in this one locus. An external self-slip is relatively common in this shape.

Almost all handles are vertical and centrally grooved (in general, they probably belong to necked jars); one horizontal ledge handle and one perforated horizontal ledge handle stand out from the assemblage. Elevated ring bases with slightly squared rings in section for open vessels (A133758, pl. 59g; A133751, pl. 59d; A133754, pl. 59f; A133767, pl. 59c) are now common in the assemblage, as are flat thickened disk bases (A133763, pl. 59h; A133759, pl. 59i; A133766, pl. 59j). Pedestal bases like A134263 (pl. 59a) are very rare, as is its incised lozenge decoration. This shape and decoration are found in the Late Bronze Age I Nuzi production (Starr 1937, pl. 90b–d); the pedestal bases in this assemblage may belong to this tradition.

Burnish frequently occurs in the open shapes of common ware, mainly on the shapes with gray fabric and on the conical plates. Incision, such as combing, is very common on large narrow bowls; it is limited to geometric patterns. In general, it is possible to state that the pottery tradition of the previous level has a strong continuity with this assemblage. There are no evident changes in the Simple Ware assemblage.

Cooking Ware (14): One external pinched-rim sherd (A134002) was found in this locus, while the most common rim shape is a triangular external rim on a globular ovoid horizontal shape with a very short collar (as in A133722, pl. 56f; A133724, pl. 56g). Shell temper is employed with the latter shape, while quartz is the common temper in the pinched shapes. A rope pattern decoration is incised or in relief on the shoulder of five vessels.

Storage (6): Very few sherds of large storage vessels with angular everted grooved rims were collected in the assemblage; they seem to mirror the same shape seen in the previous level.

Pottery of Loci N-13_IId, N-13_IId_Pit

Both loci identify the earth accumulated after the end of the use of the structures of level II_11. Locus N-13_IId-wells (74 pieces) indicates the filling of the three silos: assuming that the three silos were used for storage, the earth filling of the locus points to the process of accumulation after the dismissal of the installations, a process which probably took place when the structures were built on top of them. N-13_IId (122 pieces) is the earth between the floor of level II_11 and the floor of level II_10; according to the field notebooks, there was not just one floor in this level but rather several pebble pavings directly on top of each other. Consequently, the pottery assemblage seems to indicate the sherds which were accumulated over the period of time in which these pavings were used, dismissed, and rebuilt. Both assemblages are extremely similar to the assemblage of the floor, and they only better define the groups of shapes presented above, while providing relevant clues concerning the dating of this level. The pottery from both loci have been grouped together, unless specifically indicated.

Imports (4):⁸⁷ The large sherd A27550 (pl. 44a) is a deep cylindrical beaker with a flattened lip and everted angular rim with white painted geometric decoration on red bands running horizontally on the sherd. The decorative patterns are floral, like the patterns seen in the Atchana production (Woolley 1955, pl. 102b, pl. 105a, f), and have some similarities with examples from Tell Brak (Oates et al. 1997, pp. 67–69; D. Stein 1984, pl. 12 no. 9) and Nuzi (Starr 1937, pl. 78s), though no identical piece could be identified. The sherd's fabric does not show any relevant differences when compared to the fabric of the local sherds, while the surface decoration is one of a kind in this locus. Several sherds with polished white slip surface and brown paint (A134013; A116737), including a wishbone handle, are part of a Cypriot white slip II bowl with fine dark gray fabric. Moreover, a single fragment of a Red Burnished long neck (A116750, pl. 60a) may come from another import from the Cypriot area.

Painted Ware (22): These are mainly body sherds with geometric patterns such as the oblique lines shaping triangles on the shoulders, or horizontal bands found in both black and red, patterns which are already seen in previous assemblages. Krater A116608 (pl. 59m) belongs to the same tradition of biconical kraters already observed in the previous levels. The fine ware of the bichrome neck A116742 (pl. 60b) seems to indicate that the vessel was imported, as neither the wall thickness nor the decoration are common in these assemblages.

Simple Ware (79): This assemblage again includes conical plates with an angular inverted rim (A116708; A116724, pl. 60d), internal thickened rim (A116713), and simple squared rim (A116723, pl. 60f), as well as simple hemispherical bowls (A116632, pl. 59k). Deep bowls with an everted rim and S-shaped body (A116705, pl. 60g; A116614, pl. 59l) are common in this assemblage, most likely continuing the tradition of the previous assemblage; the S-shaped body, however, is frequently changed into a high carination, as in A116705 (pl. 60g).

Short collared jars (A116699, pl. 60h) with outcurving rims are also a common shape in these loci and continue the tradition from the previous levels. Necked jars with an externally hooked folded rim represent a shape which was not available in the loci presented above (A116710, pl. 60i; A116706; and A116726). In fact, the previous levels contained necked jars with an outcurving thickened external rim, a shape which is also present in this level (A116610, pl. 59n; A116618, pl. 59o) with slightly more outcurving rims. Combed incision is not found as frequently in these assemblages but still occurs on closed shapes (A116685, pl. 60j; A116699, pl. 60h; A116678, pl. 60k); burnish treatment, sometimes also defining horizontal wavy lines, is also employed to apply decoration. Bases are mainly ring squared and flat disk. The fabric of the Simple Wares ranges from the usual brown-orange to a pale greenish-brown; the latter one is essentially used only in the jars. The gray ware fabric disappears in this level.

Seven sherds of Red Burnished conical plates or open shapes occur again here.

Cooking Pots (8): Among these, collared bowls with a triangular rim (A116730, pl. 60l) and shell temper form the majority of the sherds.

⁸⁷ These sherds were found only in locus N-13_IId.

Graves

As mentioned in the paragraph above, the six graves which were considered as belonging to level 13 (Haines 1971) do belong to the reoccupation of the area in level II_11, and were dug over a period of time of use and reuse of this open pebbled square. However, considering the position of some of the skeletons, we can state that burials had already begun in this area when some of the ruined walls of level II_12 were still visible. Two of these graves (b-S-67 and b-S-62) were definitely dug before the following structural level II_11 was constructed, as the pebble paving of level II_11 covers their pits. As far as the other graves are concerned, it is more difficult to be certain about their relative position in the stratigraphy of level II_11 and whether they can also be assigned to the period of use of this level. It is quite interesting to note that, according to the anthropological observations reported in the grave cards, two infants, two adults, and two mature (male and female) humans were buried here.

A detailed description of the skeletal remains is provided in the graves' catalog; the description was carried out directly in the field and has been transcribed in the catalog. It is only worth noting here that all graves are inhumation burials, and that the bodies usually do not have rich depositories of objects buried with them — in the best cases, the body was found with a single pot. Because these pots are complete, I provide a brief description of them in the catalog, based on the original descriptions and on the negatives of the objects, when available.

The complete vessel (b-2868, cat. no. 79) found near the skull of skeleton b-S-64, now probably in the Hatay Museum, is, according to the original description, a “buff ware, wide mouthed one handled jar, filled with organic material” (OIM Archives, Chatal Höyük, object cards; on the grave card, the organic material is described as honey). It is a Simple Ware collared jar with a simple rim, biconical walls, and an elevated ring base, with several horizontal grooves at the base of the collar. The shape seems similar to Late Bronze Age I collared biconical bowls (Dornemann 1981, fig. 4 nos. 7, 10) and the Late Bronze Age Tarsus cups (Goldman 1956, fig. 378 n. 1005); it most likely belongs to a local tradition. This collared jar can be compared with the rim sherds of the collared jars described above.

The jar (b-2869, cat. no. 78) above the left shoulder of the skeleton in b-S-65 is a “buff ware, wide mouthed jar” (OIM Archives, Chatal Höyük, object cards) with an outcurving rim, elongated body, and ring base. The outcurving rim of the necked jars was frequently found in the loci described above as well as in Tarsus Late Bronze Age Levels; however, the elongated body seems to differ from the usually globular middle-sized jar of the Late Bronze Age, and is identical to the Middle Assyrian standard ware found at Tell Schech Hamad (Pfälzner 2007, pl. XXV).

Phase M-N, Level II_10_Floor, II_10_Fill

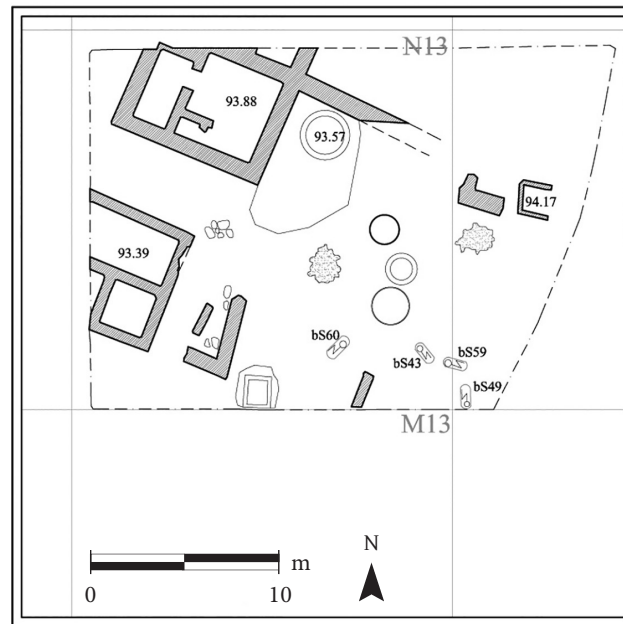


Figure 16. Level II_10 architecture

The extent of the excavation from this level was larger (25 × 25 m) than that of the levels described above. Five structural levels were dug, bringing to light assemblages characterized by an evident change in material culture.

Level II_10 includes two structures separated by a street (these were not completely excavated) and a large open area with mud brick silos and pebble pavings (Haines 1971, pls. 29d, 8a), similar to the one of the previous level. A continuous sequence of pebble pavings was found between level 11, which represents the oldest floor, and level 10, which is the most recent one. It is therefore possible to state that the passage from the former level 11 to this level 10 does not show any changes, gaps, destructions, or abandonments in the use of space in this area. Only the pottery assemblage indicates a progressive change in the material culture, a change so evident that it reflects the passage from cultural phase M to cultural phase N. The loci belonging to this level are divided into two groups: the first is the floor locus; the second is the filling inside the silos and above the floors and walls. The assemblage which comes from the floor represents the older assemblage in this level. Both the fillings and the earth accumulation on the structures of this level will be presented together and indicate the process of disuse and rebuilding activity for the following level.

Locus N-13_IIC_Floor (Phase M)

The assemblage (174) of this locus does not abruptly change from the former one; rather, it shows a slight increase in the painted pottery class, the definitive appearance of the S-shaped bowls, and a major increase in the variety of the painted decorative patterns. The assemblage from this locus comprehends the sherds found on the floor, in the floor, and those found immediately underneath it, both on the court area outside the structures and inside the two units.

Import (1): Several fragments of a White Slip II milk bowl (A116578) were found in both this locus and in locus N-13_IIC, all probably belonging to the same vessel but not joining. A white slip covers the surface of the bowl with a painted brown decoration of narrow crosshatched bands, foliated ladders, and chained rhomboids in a row. A wishbone handle was also part of this group of fragments. No other imported sherd was found in this locus.

Painted Ware (31): There is a little more variation in the range of shapes in this class compared to the previous assemblages. The biconical kraters, seen in the previous assemblages, are the most common shape

in the painted group; smaller bowls, short-necked jars, and handled kraters appear here for the first time. However, most changes do occur in the number of patterns used in this class. While a few fragments of the narrow bowls with oblique lines (A116568) delineating triangles on the shoulders of jars are available, the use of horizontal wavy lines in a free field between horizontal straight lines increases on the bodies of both kraters (A116409, pl. 61b) and S-shaped bowls (A134281), as well as on strap handles (A116565, pl. 61d). Horizontal bands and lines frequently decorate S-shaped bowls (A116572, pl. 61c), while vertical short radial lines were painted both on the outcurving rims of carinated bowls and on the angular everted rims of kraters. New common patterns such as hatched triangles in a row (on the neck of A116214, pl. 61e), paneled decorations with solid triangles opposed at the apex⁸⁸ (A116556), and concentric circles (more rare) appear in the assemblage, but mainly on body sherds. All of them use geometric patterns very common in the Late Helladic IIIc middle period, except for A116392 (pl. 61a). The body of this krater is decorated with a row of animals; the animals are distant from each other, and only a fish and a part of a bird are recognizable. The fish, which is outlined and its body painted with one solid color, has a few comparisons with a similar representation of fish on a rithon from Ras Shamra (S. Anderson 1943, fig. 57 and p. 73) dated to the mid-thirteenth century BC. However, it is a motif well known on Late Helladic IIIc middle kraters decorated in the pictorial style (Mountjoy 1986, p. 156), like the one found in this locus. Although this krater is burnished on the external and internal sides and shows a self-slip on the external side (all features which are not very common in the local painted pottery), its beige fabric is very similar to the local one, only finer and with less (but not entirely absent) grit and straw temper. For this reason, it is considered to be a local production. Internal painted decoration is found only on one sherd A1116546 (pl. 61f) of a bowl.

Red Burnished (6): The six rim sherds all belong to conical plates with simple rims (A116567, pl. 61g). The orange slip and horizontal wheel burnish characterize these shapes. Two globular body sherds with a vertical burnish and a darker paint are the only examples which belong to closed vessels.

Simple Ware (116): Fabrics from this class range from pinkish brown to a lighter yellowish paste. The grit is in general polychrome, and straw temper is frequently used. The Simple Ware assemblage has four main shapes: one is the conical plate with an inverted rim (angular, as in b-2623, cat. no. 86, or thickened internal, as in A116354, pl. 62e). The example from Antioch, b-2696 (cat. no. 85), provides a complete form for this shape, with a conical body and ring base; this shape was already in use in the previous phases, and seems only to become slightly deeper. The hooked rim disappears, and several slightly pointed rims appear on this plate (A116354, pl. 62e; A116359, pl. 62g; A116360, pl. 62f). The size ranges from smaller plates intended to hold a single serving (A116358, pl. 62c) to larger ones meant for communal consumption (A116359, pl. 62g). Deep bowls or kraters with thickened everted rims (A116370, pl. 62b) are rarer in the assemblage.

Small hemispherical bowls (A116350, pl. 63f; A11340a, pl. 63e; 116231, pl. 63a) are also very common, either with thick walls or very thin ones; this simple shape may vary slightly, but it is present in almost every context. In two examples (A116351, pl. 63b; A16340a, pl. 63e) the wall is slightly more modeled, while in only one example is the hemispherical shape combined with horizontal handles (A133865, pl. 63d). The complete vessel A116231 (pl. 63a) indicates a rounded base for this specific shape. The vessel A133864 (pl. 63c) instead seems to imitate the shape of Mediterranean bowls with an outcurving rim (Furumark 1941, Shape 285) and horizontal loop handles. Larger S-shaped bowls such as A116364 (pl. 64a) bear the same S-shaped profile; however, the thickness of the walls and the specific rim make this shape a local production which was already visible in the S-shaped bowls found in level II_12 (see A133265, pl. 47e). The bowl A133860 (pl. 63g) stands out from the general shapes for the specific shape of its rim and ledge handle.

Fake-carinated large bowls/kraters (A133858, pl. 63i; A133853, pl. 63j) maintain the local tradition from the former level (pl. 58b), a tradition also found in Sippor level V (see Yannai 2000, fig. 3) and Hadidi (see Dornemann 1981, fig. 13); these are very common in this assemblage, developing over time a very profiled shape with a thickened external rim. Deep bowls/kraters with a flat lip and angular everted rim (sometimes thickened), such as A133855 (pl. 64b), are less common, seeming to reproduce shapes which were already employed as simple hemispherical bowls on a larger scale.

The shape of the necked jar is very conservative: folded external (A116347, pl. 64e) or external thickened (A116328 pl. 64f) rims both appeared in the previous levels. The large one-handled jars (A133872, pl. 64c;

⁸⁸ This pattern is probably to be identified with the double axe Furumark 35 pattern (see Furumark 1941, part 1, fig. 55).

A133873, pl. 64d) with a slightly thickened external rim may belong to the large pyriform storage jar also found in Boğazköy (F. Fischer 1963, pls. 41–43).

Vertical strap handles, sometimes grooved, are common; only one fragment of a horizontal handle was found. A large selection of bases is seen in this class, such as flat bases (A116534, pl. 65n; A116527 pl. 65m) for large vessels, and ring bases, ranging from flat to slightly elevated (A116542, pl. 65k; A116544, pl. 65j). The ring base A133878 (pl. 65g) bears a perforated ledge near the base; A116545 belongs to a perforated storage vessel similar to A134298, which was found in N-13_10 (pl. 48). Very few flat and convex bases were collected in this assemblage (e.g., A116526, pl. 65h).

There are few (3) footed bases of small vessels with a plain foot; these are the first examples of this kind collected in this area (A116541, pl. 65l). The first pod foot of a strainer (A116519, pl. 64g) was also found here. Additionally, one pedestal base appears in this context (A133876, pl. 64h). Several common wares are combed on the surface with the usual horizontal pattern (A116509, pl. 65f; A116509b, pl. 65e), while one sherd (A133867, pl. 65c) bears an incised decoration with a triangular pattern. Applied and incised rope patterns, usually horizontal, appear on closed forms (A116510, pl. 65d). Wheel burnish is frequent on conical plates, while vertical hand burnish occurs on necked jars.

Cooking Ware (18): Two main shapes of Cooking Ware are available in this locus. The first is a globular jar with a rounded lip and outcurving rim (A116380b, pl. 66d), which can also have a folded outcurving triangular rim (A116381a, pl. 66a), with globular ovoid horizontal walls (A133856, pl. 66e). The second is a shape with a very angular everted rim (A116365, pl. 66b), also reaching large sizes like krater A116376 (pl. 66c). These shapes appear with both narrow and wide openings, possibly indicating they belong to vessels of different sizes. All these shapes, although slightly different from one another, share the same feature: an extruding rim and a very short collar. Only the largest pot of the assemblage (A133874, pl. 66f) seems to replace the extruding rim with handles; this would eventually turn into a new shape which did not have a collar, i.e., holemouth (see chapter 9). All cooking pots are provided with shell temper and some of them also with straw temper. The quartz temper, which was observed in the previous assemblages, is completely gone, as is the pinched rim shape related to it.

Storage (2): The only large fragment of storage vessel (A116510) has an applied rope pattern forming a wavy line on the external surface.

Loci N-13_IIC_Pit, N-13_IIC (Phase N)

These two loci include the sherds collected from the earth filling (N-13_IIC, 356 fragments) above the floor and inside the wells/silos (N-13_IIC_Pit, 58 fragments) belonging to level II_10. This accumulation reflects a process that occurred after the abandonment and levelling of this area, but prior to the construction of level II_09. The materials inside it mirror a change in the pottery tradition which had occurred during the use of phase II_10, placing the period of use of the architecture of this phase during the passage from phase M to N.

Imports (5): Three body sherds of white painted on black Nuzi ware were found in the filling (A116172, A116171, and A116853), all of which probably belong to the same vessel; the extremely fine fabric, patterns of decoration, and internal rilling are common to all three sherds. The larger fragment (A116172, pl. 68a) bears a white rosette decoration on a black horizontal band; it probably belongs to a small jar identical to the one found in Atchana level IV (D. Stein 1984, pl. XV, 17). In addition, A116458 (pl. 68c) is a thinned rim fragment of what is possibly a cup decorated with a row of concentric circles (fragment A116173, which features a “streams of water” pattern, might belong to the same beaker). A small wall fragment of white-on-red paint (A127334, pl. 68b) representing small spirals also belongs to a Nuzi ware beaker or grain measure. Similar patterns were identified at Nuzi (Starr 1937, pl. 78u–x).

The specific shape of the dipper b-2543 (cat. no. 80), typical for Late Helladic pottery, along with the very pale yellow fine clay, place this fragment among the imports.

Two bell-shaped bowls (A116586, pl. 67b; and A116432, pl. 67c) stand out for their very fine ware and the brilliant red color of their paint. They seem to have been produced outside the Amuq, and are considered here to be imports from the Mycenaean area of Late Helladic IIIc middle or late pottery. The stemmed spiral (in A116586, pl. 67b) may belong to a pattern of opposite spirals; however, the long stem of the spiral seems to build a loop (or to cross) to the right of the preserved spiral, and it does not have any exact comparison. Although the spiral motif is considered to be slightly earlier than the Late Helladic IIIc middle (see Dikaios

1971, p. 850), it is very rare in this assemblage, and the peculiar features of this fragment prevent any more precise statement from being made. The very simple decoration of vertical and horizontal lines on A116432 (pl. 67c) also seems to be very rare in the assemblage. The extremely fine ware of a third bowl (A116423, pl. 67f) with an outcurving rim and decoration of reserved lines suggests this vessel has a different origin. The monochrome surface decoration on the outside and inside of the vessel, together with the reserved lines, seems to belong to a Late Helladic IIIc late horizon (see Mountjoy 1986, p. 200).

A single horizontal loop handle (A116582) with dark gray and extremely fine fabric and a burnished surface may be the only fragment in this assemblage of a Cypriot milk bowl. A single fragment of a Red Burnished neck might belong to a spindle bottle of the Red Lustrous Ware.

Painted Ware (189): The ratio of painted rim sherds rises from 17 percent in the previous level to 47 percent in this one.⁸⁹ There are therefore a much larger number of shapes and patterns belonging to this group.

Conical plates: These plates occur in this class with a simple rim (A116164, pl. 69b) more often than with an incurving rim (A116284, pl. 69a), which was very common in the previous phase. One piece identified in this assemblage could also be interpreted as a lid, and its reserved lines assign it to possibly a local production. The conical plate, by contrast, may belong to the well-known local tradition of red banded plates.

Bowls: Some examples of painted simple hemispherical bowls (A116204, pl. 75d) were also found in this assemblage. Similar bowls with angular everted rims, flattened lips, and hemispherical walls appear three times in this class (A116438, pl. 69f). Other shapes which were plain in the previous levels start to be painted during this phase — shapes like the deep hemispherical bowl (this time the rim is thickened and T-shaped), as in A116414 (pl. 69e), and the hemispherical bowl (A116438, pl. 69f). Radial lines painted on the lip are a local element which is employed in all bowls with a flaring rim.

The most common shape in this class is the bowl (i.e., A26950, pl. 44) with an outcurving rim (bell-shaped bowl, FS284) and horizontal loop handle. The handle is frequently completely attached to the body, the body is globular, and the base elevated ring. This shape makes its appearance in this area from this level together with few imported examples of the same shape (described above). Shapes and dimensions are not standardized, and the diameters of the openings range between 16 and 20 cm. The external painted decoration is applied directly onto the untreated surface. The decoration is mainly geometric, limited to the area near the rim (A116396, pl. 67d; 116437b, pl. 67e) both external and internal. In several examples, a cursive wavy line occupies the whole external surface (A116399, pl. 67g; A134276, pl. 67h; A116194, pl. 75c). The rim is usually thinned and outcurving while the body tends to be more globular and spherical. In a few cases (as in 116416, pl. 76a), the bowl is squatter with horizontal handles protruding from the vessel.

The S-shaped bowls identified in the previous levels seem to undergo a change in this assemblage: the rim is flaring and the gentle curve of the body becomes angular — it seems the local S-shaped bowl shape was combined with the shallow angular bowl shape (especially the handles and the sharp carination) of Mycenaean tradition (FS 295). The examples from this assemblage (A116408, pl. 69d; A116404, pl. 69c) show features already well defined: the rim becomes extremely everted and the outcurving part is painted, carination is high and sharp, and the horizontal loop handle is pressed under the outcurving rim, making it impossible to use as a handle. An outcurving rim and carination also appear on one squat carinated bowl with protruding, and in this example, functional, horizontal handles found in this assemblage (A133870, pl. 69g).

One single example of a carinated cup (A116163, pl. 68) seems to follow the tradition of carinated cups with high-swung handles also found in the Late Helladic IIIc assemblage in the Mediterranean Late Bronze Age (see discussion on their first appearance in French and Stockhammer 2009, p. 212 and references). The example from Chatal has a very sharply carinated body and a banded decoration; it has some similarities to examples found at Lefkandi (see Popham, Schofield, and Sherratt 2006, p. 138, fig. 2:3 no. 5; fig. 2:16 no. 10), possibly suggesting a Mycenaean influence.⁹⁰ The shape is not common at Chatal in either the painted or the Simple Ware groups; however, a second high swung strap vertical handle (A116449) with a painted crosshatching on its surface may belong to the same shape.

Kraters: The most common shape is the usual biconical one with a T-shaped thickened external rim. This specific shape was also painted in the previous assemblages, so the only change in decoration on the kraters

⁸⁹ As stated above, the percentage should not be considered correct in absolute terms, however valid it is in the relative assemblage at Chatal.

⁹⁰ Several carinated cups were also found at Boğazköy (F. Fischer 1963, pl. 82).

between phase M and phase N is in the applied patterns. Next to the usual antithetic crosshatched triangles (as in 116400, pl. 70e) or simple crosshatch (A116406, pl. 70f), we find patterns more typical for this phase such as wavy lines (A116411, pl. 70g) and simple horizontal lines (A116424, pl. 70d). The radial lines on the lip are employed on all kraters with a flattened lip. The biconical body of the krater seems to not change from the previous phase (A116484, pl. 68f), and the decoration is frequently limited to metope. The body sherd A128948 (pl. 68j) with low carination, the sherd A116478 (pl. 68l), and possibly the rim A116424 (pl. 70d) may all belong to three amphoroid kraters; these types of kraters are present in the assemblage but are apparently less common than the biconical ones.

Small collared jars: This shape is known from phase M levels, but in this assemblage they are very frequently painted with the usual patterns, i.e., crosshatched triangles, wavy lines, or oblique lines (A116483, pl. 68e; A116427, pl. 70b; 116390, pl. 70c). The painted examples are quite small, with a maximum diameter around 10 cm.

Only one necked jar with a triangular rim belongs to this class (A116419).

Handles are very common on open vessels in this assemblage; they are usually horizontal loop handles which protrude from the vessel. The handles are frequently decorated with a painted band or a line along them. The ledge and perforated handle 133870 represents a unicum in this assemblage.

The painted bases range from flat thickened bases for closed vessels to elevated ring bases for bowls and kraters. The flat thickened bases are usually painted on the bottom, as in A116497 (pl. 68k) or A116460 (pl. 5f); in both cases, the external part of the disc base is decorated with a painted star or a cross, a feature also seen on the Late Helladic IIIc Early production (Mountjoy 1999b, fig. 40 no. 308). Elevated ring bases are common for bowls and probably also for kraters; in some examples, they bear an external decoration with simple horizontal bands (A116398, pl. 68h), while in others (A116320, pl. 68i), they are also decorated internally with concentric circles.

Fabrics of this class are fine to semi-fine, pinkish with polychrome grit and straw temper.

The color of the paint is either red or black, and the geometric patterns vary consistently. The lips of the carinated bowls and kraters are decorated with radial lines, a pattern which can be considered very typical for the assemblage and clearly has its root in the patterns employed on the lips of the kraters from the previous assemblages. Horizontal lines occur on both the body and along the handles. Horizontal wavy lines, either alone or between straight lines (or bands), are common on or under the rims (as in A116427, pl. 70b; A116411, pl. 70g; A116230, pl. 75e); more articulated patterns combine hatched triangles in various ways: opposed at their apex and paneled (A116400, pl. 70e), in a row (chained, as in A128948, pl. 68j), dotted (A116478, pl. 68l), and alternating in solid fill and crosshatch (A116185, pl. 71b). One example (A116478, pl. 68l) shows several registers of chained triangles in different combinations.

A checker⁹¹ pattern (A116484, pl. 68f), a field divided in narrow squares that alternate filled with empty, appears for the first time among the geometric patterns. Spirals or fragments of spirals appear on seven sherds (possibly all belonging to the antithetic spiral pattern, like 116586, pl. 67b). A “wheel pattern” or “star” appears on disc bases, either inside a circle (116497, pl. 68k) or free in the base field (A116460, pl. 75f); examples for this pattern on the base are available in the Lapithos assemblage (pattern 23 in Adelman 1976) as well as, although very sporadically, in the Late Helladic IIIc assemblage from the Argolid and Naxos (Mountjoy 1999b, fig. 40 no. 306, fig. 385 no. 22).

Two figurative elements appear in the motifs of this locus’s assemblage. A116407 (pl. 70a) is an amphoroid krater with a stylized horned quadruped painted on its external body. The head and the face of the animal are naturally rendered (similar to a goat), while the body and legs are drafted in a geometric way, reduced to lines crossing each other. Although caprids sporadically appear either isolated or in a row (as in the example from Chatal),⁹² no comparison of a similar geometric rendering is visible in the figurative elements of the Late Helladic IIIc middle pottery. This specific rendering seems to combine the iconographic theme of caprids in a row with a geometrization which may be local.⁹³ By contrast, the fish pattern on sherd A116585 (pl. 68g) is more common in the iconography of Late Helladic IIIc pottery, in particular the close

⁹¹ FM56 (Mountjoy 1986, fig. 200).

⁹² For the few caprids, see Mountjoy 1986, fig. 228 no. 3; 1999, fig. 275 no. 79, fig. 438 no. 267, fig. 452 no. 101, fig. 458 no. 150, fig. 463 no. 150, fig. 465 no. 19.

⁹³ Similar geometric renderings can be sporadically identified in more recent production, as well (see Karageorghis and Des Gagniers 1974, p. 175).

style of the Late Helladic IIIc middle pottery. The body of the fish is represented with a central dotted row, and the head is missing.

Two sherds show a plain painted surface with a reserved linear pattern under the rim (as in A116423, pl. 67f) and seem to be part of a more simplified rendering of the surface, which is typical for the later phase of the Late Helladic IIIc pottery (see Mountjoy 1986, pp. 192–200). The inside and outside of bowl 116194 are two different colors, probably due to the firing temperatures. The pattern (a wavy line between straight ones) and the shape (bowl with an outcurving rim) are identical to the ones in the Painted Monochrome class.

Painted Bichrome (2): Very few Bichrome sherds were collected. Among these, only the deep bowl A116230 (pl. 75e) stands out, both because the shape is also typical for the Painted Monochrome and because the painted wavy line pattern running in the main register of the bowl is intentionally rendered in two colors overlapping each other; in this sense, the bichromy is applied to a pattern typical of the Monochrome class. The radial decoration on the lip is extremely common in the local painted production.

Black (1) and Red (1) Burnished: Only two fragments of a bowl (black, 116146) and a plate (red) with wheel burnish are part of this assemblage; they might be intrusive or remnants from former phases.

Simple Ware (191): The variety of rim shapes on plates in this class ranges from incurving (A116097, pl. 72a; A116213, pl. 75b) to simple (A116114, pl. 72b) to thickened on both sides (A134269, pl. 72d). The body tends to be slightly more curved, and in some cases even hemispherical. Sizes vary from very small plates to large ones (more than 20 cm in diameter). The large bowl with a grooved rim A116117 (pl. 72g) may represent an intermediate shape between the conical bowls and the hemispherical bowls.

Squat hemispherical bowls with thickened rounded rims, slightly outcurving (A116126, pl. 72c; A116119, pl. 72e) seem to replace the simple hemispherical bowls. In some cases, the body also has a squat profile (A116118, pl. 72h). The S-shaped bowls, so common in the painted ware class, do not appear in the common ware class here, as was true in the levels before. However, two very fine carinated bowls (A116183, pl. 73d; A116191, pl. 75a) clearly show a progressive morphological change from the S-shaped bowls from the previous phases; this morphological change may be influenced by the introduction of foreign shapes, such as the carinated cups (FS240).

The small cup or goblet A116275 (pl. 73b) reproduces a shape already known among the imports (A116458), and its presence confirms the production of similar shapes in both classes.

Kraters follow the same morphological pattern as they did in the painted group; a biconical shape with a flattened T-shaped rim (A116088, pl. 73j), a flattened and grooved rim (116091, pl. 73i), or a simply angular outcurving rim (A116105, pl. 73h) are the most common types of kraters. Fragments of what are possibly amphoroid kraters are, as in the painted group, less common. A134268 (pl. 72i) may belong to an amphoroid krater; the very large fragment A134624 (pl. 73k) may instead belong to a cylindrical container.

Short-necked jars with outcurving rims (A116199, pl. 75h) do occur with a trefoil rim (A116208, pl. 75g), though it is more rare. An external thickened (rounded) rim (116264, pl. 74a; 134270) or a thickened elliptical rim (A116096, pl. 73a; 134266, pl. 73c) and a short collar characterize necked jars, which continue the tradition from the previous levels. The heart shape of the handled jar's body (A116239, pl. 74b), in particular, seems to be typical in the phase N assemblages, as was also the case for A121706 (pl. 3j). The relatively numerous vertical loop handles with a central groove can be ascribed to the necked jar shape, while the simple vertical strap handles seem to be common in the short-necked jars.

Several pots have a shape that is similar to the cooking pots but with a common ware fabric. The spherical or biconical pots with thickened external rims (such as A116270, pl. 74c) or just angular everted (A134272, pl. 74f) are common in the assemblage. Handles were added on one example (A116238, pl. 74e).

Flat bases and elevated ring bases occur in approximately equal numbers: the ring of the base (A116324a, pl. 73g) is triangular in section in some cases, while the flattened bases are slightly thickened (A116324b, pl. 73e). Only two fragments of rounded bases were found in the assemblage.

Fabric is basically homogeneous and ranges from a pinkish color to a light brown one, both with polychrome small grit, and with the frequent addition of straw temper. The gray clay occurs twice, in both cases paired with very fine fabric. Self-slip treatment is extremely frequent in this class, giving the sherds a lighter color on the surface. Parallel to this, horizontal wheel burnishing is extremely common on Simple Ware bowls and occurs on both of the sherds with gray fabric.

Cooking Ware (13): A variation in cooking pots' shapes occurs in this inventory. Pots with an external thickened (triangular) rim (A133851, pl. 74d), a short collar, and a globular body fit into the tradition of the

previous levels. At the same time, among the large cooking pots a style of simple rim with a sort of ledge running along it seems to replace the collar (A134271, pl. 74h), while biconical pots with handles (A134304, pl. 74g) are present in the assemblage. The pinched-rim cooking pot disappears completely in this level; others seem to be experimental (such as the large one with the ledge handle) and do not appear in later levels. The shell temper occurs on only two sherds (pl. 74e, g), while straw temper and stone grit seem to be more common. Frequently, a rope pattern decoration is applied on the shoulder of the vessels.

Storage (4): Very few sherds from this category were collected. They include a narrow, probably globular, jar with a thickened internal rim (A116160, pl. 71a) and two fragments of deep cylindrical kraters. A116185 (pl. 71b), which has rilled rims (already known in previous levels), painted decoration on the external walls, and what are probably vertical handles, may represent a larger version of an amphoroid krater. The painted decoration on this krater uses the same patterns that were employed in the painted decoration class. A116229 (pl. 71c) combines vertical handles with a slightly more closed shape and a smaller size than the previous two. The fabric is generally pinkish, with coarse grit; its surface is untreated.

Graves

Four graves (b-S-43, b-S-49, b-S-59, b-S-60) were assigned to this level (see grave catalog). The only information on their location concerns grave b-S-49, which is indicated as being near the mound edge. All four graves are inhumation: one adult, one mature, and two children. The adults each have a pitcher near their heads, while one of the children has a string of beads. These four burials point to the continuous use of the external area as a funerary site, as was the case in the previous phases. None of the pitchers (b-1838, b-1386) was brought to the Oriental Institute Museum nor photographed in detail, but they are described as Simple Ware pitchers that are relatively small. The position of the skeletons varies (some on their stomachs, others on their backs), as does their orientation. A group of animal bones was found over the left shoulder of the skeleton in grave b-S-43; under these bones are the sherds of a small pot. A necklace (b-2625) made of fifty-five cylindrical frit beads was found in grave b-S-60 together with an additional twenty-three frit beads (b-2626).

Phase N_Beg, Level II_09

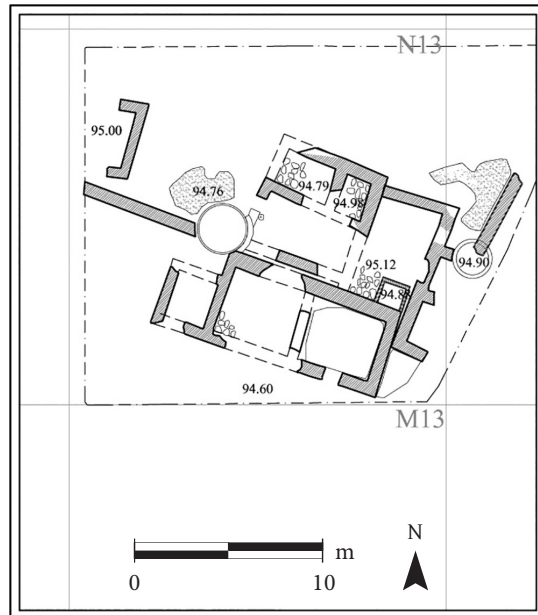


Figure 17. Level II_09 architecture

The excavated extent is the same as in the former level, but the function of the structures changes: the area, which was open in the previous level, was built with two units which directly adjoined each other. The main entrances of both units are separate and lead out to two open spaces separated by a wall. According to Haines, the two structures were built in two successive phases and were possibly not used at the same time, as building the southern unit caused the destruction of a portion of the northern one. However, the architectural plan shows that after the construction of the southern unit a small installation was erected in the northern house, implying that even if both houses were not constructed at the same time, they were probably in use in the same period. Due to the poor state of preservation of the stone floors in the rooms and also of the walls, which were in part destroyed by later activities, only one locus, N-13_I Ib, forms this level, while the indication “floor” was noted only in two small finds. Although a large silo is drafted in the plan, its filling was either not collected separately or not collected at all, possibly because it seemed uncertain whether it belonged to this level or if it was inserted from a later phase.

Pottery of Locus N-13_I Ib

The assemblage (104 fragments) collected from this locus is poorer than the ones described above. The whole assemblage essentially consists of Painted Monochrome sherds and imported sherds, the one exception being a single sherd of the Simple Ware class. As mentioned in chapter 2, the criteria used in the selection of the materials were changed according to the aim of the excavations, so that it is possible to affirm that during April 1934, while archaeologists were digging this locus, the usual material which they had encountered were assemblages with large quantities of red slip and painted pottery. It is therefore possible either that the selection of the pottery in this locus was basically limited to whole vessels and painted sherds, discarding all other classes, or that complete vessels of cooking pots or Simple Ware were not available in this assemblage.

Imports (10): Two complete cups (a-2797, cat. no. 92; A26698, pl. 44e) with middle carination, high-swung handle, white slip, and black geometric paint were made of an extremely fine very pale brown fabric and most likely indicate an import. This cup has a vertical burnish, while the painted patterns of both sherds (horizontal bands and crosshatching) are very coarse and blurred. Surface treatment and decoration belong to the White Painted Wheel-Made group of Cypro-Geometric production, but the shape has no exact comparison. It seems to still be related to the Mycenaean production of carinated cups (FS240), although

the upper part of the body in the Chatal example is more cylindrical. This shape is unique in the assemblage and it has been used to define the earliest stages of Late Helladic IIIc pottery (Rutter 2013, p. 545). The small hemispherical bowl A26719 (pl. 44f, cat. no.093), with black horizontal bands, white slip, simple rim, and pale yellow very fine fabric seems to belong to the end of the Late Cypriot period and the beginning of the Cypro-Geometric horizon (White Painted Wheel-Made III). A single handled bowl with outcurving rim (A26695, cat. no. 95), with plain red color on the surface and reserved lines near the bottom (Swift 1958, fig. 19), has a fine fabric with a low density of homogeneous grit; color of the surface and fabric seem to indicate this vessel as a possible import.

Pyriiform or biconical jars such as a-2805 belong to the same group of imported sherds, as not only is the shape completely unknown in former levels but the ware and surface treatment also seem to differ from the local ones. The jar fragment A133825 (pl. 76a) is indicated as an import but it may also just be a very good imitation; in fact, the pale brown fabric shows the typical heterogeneous grit of the locally produced ware, and the surface does not have a slip but rather a self-slip, which makes the surface slightly lighter than the fabric itself. The shape, however, is unique in the local assemblage and may well belong to a Late Helladic IIIc jug (FS115), with a squat body well known in the Mycenaean world (see Mountjoy 1986, fig. 241). Additionally, the decorative scheme, with vertical wavy lines and hanging swirls on the handle, mirrors patterns well known in the Late Helladic IIIc and Sub-Mycenaean periods (Mountjoy 1999b, pp. 720–25; 2007, fig. 8).

The shallow angular bowl with an angular everted rim and horizontal loop handle under the rim (A116077, pl. 76b) belongs to the same group of angular bowls which, painted or plain, belong to the Mycenaean pottery horizon (FS 295). The vessel A116077 is considered an import due to some differences from the local production: the surface is treated with a self-slip, the geometric decoration is extremely narrow, accurate, and fine, and the pink fabric is extremely fine and homogeneous. It certainly belongs to the Aegean area, and most likely to the Late Helladic IIIc middle advanced period (see Mountjoy 2007a, fig. 3 no. 6). Only the vertical decoration on the handle, the raised position of the handle in relation to the body, and what is possibly a wavy or zigzag line on the external side, reflect the decoration on Iron Age I vessels from Tel Dor (Gilboa 2008, fig. 1).

A133828 and A116061 differ from the other sherds in their thin walls, extremely fine reddish-yellow fabric, and the brilliant red paint on their surfaces. A133828 (pl. 76c) is a small fragment with part of a rosette, depicted with simple lines and left plain on the inside; it differs from the common rosettes used during the Late Helladic IIIc because the leaves are left plain and the image is located on the bottom of a bowl.⁹⁴ These elements make it very difficult to identify the origin of this fragment. The decorated area of A116061 is divided into panels: one panel is filled with a round motif, similar to a wheel, which can also be interpreted as a rosette, while the other panel is occupied by a part of a quadruped whose head is missing. The presence of the quadruped together with the rosette or wheel can be compared with the Late Helladic IIIc middle decoration (Mountjoy 1986, fig. 212).

The motifs, fine fabric, wall thickness, and paint color of these two fragments are not only part of the Late Helladic pictorial style, they are also very particular. Moreover, the colors of the fabrics of these two sherds do not differ greatly from the local produced ones: only the homogeneous grit and the fine thickness of the walls distinguish these sherds from the local ones.

Painted Monochrome (84): The variety of forms and decorative patterns in this class is extremely high.

Shallow bowls with an everted painted rim, which were common in the previous level, also occur in this assemblage with a slightly carinated body under the rim and pale brown fabric (A116031, pl. 76d). Although their shape is similar to the shallow angular bowl, the syntax of the decoration and the extremely outcurving rim make this shape a specific local production, as was also true of the shallow bowls with everted painted rims found in previous levels. By contrast, the shape of A116018 (pl. 76e) is an extremely rare shape for this assemblage: a hemispherical bowl with ledge perforated handles. The shape is probably local, as evidenced by the presence of the ledge handle together with the very shallow shape of the bowl. The decoration of radial lines on the lip is also a very local element.

⁹⁴ H. W. Catling (1972), following Furumark (1941, p. 272), states that the rosette pattern experiences a revival during the Late Helladic IIIc, appearing frequently on stirrup jars (Mountjoy 1986, figs. 215, 216; Mountjoy 1999b, fig. 45 nos. 342–43 for Late Helladic IIIc middle, fig. 52 n. 397 for Late Helladic IIIc late) and on the shoulders of kraters (Mountjoy 1986, fig. 225). The location of a rosette on the bottom of the bowl is very rare and was found in a cup from Epidaurus (Mountjoy 1999b, fig. 85 n. 45, dated to the Late Helladic IIb).

Deep bowls/beakers with a flat lip, everted angular rim, and low carination are extremely common here and have a wide range of decorative patterns: the body is cylindrical and slightly incurving with low carination (A128925, pl. 76g; 116028, pl. 76f). The shape is certainly local and is derived from the deep bowls which were common in Late Bronze Age Atchana. The painted decoration of pl. 76g is in registers with geometric patterns; while A116028 (pl. 76f) follows decorative patterns which were also common in phase M, A128925 (pl. 76g) has patterns probably inherited from the Mycenaean tradition, and which are here applied to a local shape.

Kraters appear here again in both the biconical (such as A133819, pl. 76h) and amphoroid shapes (A26722). It is worth emphasizing here that the fragment of this amphoroid krater still preserved the stub of a vertical loop handle, introducing the shape which would become very common in phase N. The decorative patterns in both examples are strongly influenced by the Mycenaean world; A133819 (pl. 76h) combines a very geometric bird (quite similar to a fragment found at Lefkandi; see Popham, Schofield, and Sherratt 2006, fig. 2.23 no. 3)⁹⁵ with a panel filled with concentric arches and solid triangles, all elements well known in the Late Helladic IIIc middle and late. The decoration on the amphoroid krater (A26722) is also paneled and completely geometric, combining the opposed triangles filled with alternating meshes, a pattern which was also employed in the local production. The fabrics of all the kraters range from a pale yellow to a pink color, sometimes with large grain-sized grit.

Three fragments of pilgrim flasks were recovered in this assemblage, all lentoid. Pilgrim flask A116025 is a lentoid flask with bossed sides decorated with concentric circles and a single vertical strap handle. The surface is smoothed, while the paint is slightly irregular in some areas. A second pilgrim flask with a slightly more globular body (A26718, pl. 44d) belongs to the same type. Pilgrim flask A116026 differs from the above two, having a fabric that is much finer and pink, while its shape, decoration, and surface treatment are quite similar. A pale yellow fabric is used in all three fragments.

One whole large reserved painted bowl was found in this assemblage together with several fragments (A26739, pl. 44g; A116011, pl. 77h). The shape is the usual large bowl with an outcurving rim, biconical body, and ring base; the reserved decoration (a horizontal band) is located underneath the internal rim and on the bottom part of the external walls, clearly mirroring the production typical of the Submycenaean period (Mountjoy 1986, pp. 194–200).

The small bowl A26740 (pl. 44h) has a geometric decoration on both the outside and the inside of the bowl. The fine ware and the pale slip on its surface may eventually suggest its foreign origin. Its shape, decoration, and color belong to a Late Helladic IIIc late horizon and find comparisons with the shallow angular bowls type B (see Mountjoy 1986, fig. 197 n. 2) identified in the Late Helladic IIIc early period.

The few sherds of necked jars that were recovered show a high degree of variation in rim shapes: either thickened and slightly incurving (A133820, pl. 76c), or completely everted (A116069, pl. 76e; A116066, pl. 77b). The patterns vary from the usual paneled decoration with triangles with various meshes (A116066, pl. 77b) to more Mycenaean patterns such as wavy lines (A133820, pl. 77c) or simple horizontal bands (A116069, pl. 76e). While the simple decoration of the neck is very common in the Late Helladic IIIc Late and Sub-Mycenaean amphora, the paneled rendering seems to again be a local feature. The body is probably pyriform with an elevated ring base, while it is not clear whether the base as A116011 (pl. 76h) belongs to these closed shapes or to stirrup jars and Lekitos of the Sub-Mycenaean tradition. Although these closed vessels likely all had a vertical handle, only in the fragment A133822 is a strap handle preserved together with a flaring rim. 116010 is a necked jar with a vertical loop handle and the typical necklace decoration at the base of the neck (see FS 72 tassel pattern dated to the Late Helladic IIIc late; see Furumark 1941, fig. 71). Ring bases are the most common base type in this group.

A116016 is a so-called strainer jug (see chapter 9) with paneled decoration on the shoulder. The shape appears in this area for the first time in this level. A horned quadruped is represented on one side of the spout, while on the other side several lines suggest the representation of a stylized animal, as was the case for the goats on sherd 116407, which may possibly suggest that this kind of stylization was used for a specific kind of animal and was not a stylistic choice. While the krater keeps a local shape and a local figurative tradition, the strainer jug mirrors a typical Mycenaean shape (FS 155) with an apparently local decoration. Simple

⁹⁵ The pictorial representation of a bird on a British Museum krater shows a similar style in the bird hatching and seems to belong to the thirteenth-century production of “paneled bull and bird group” (S. Anderson 1943, p. 58 and fig. 41).

necks such as A116066 (pl. 77b) may belong to the same kinds of shapes, although it shows a narrow decoration on registers which employ the usual geometric patterns such as the wavy line or the foliated triangles.

The painted patterns are mainly influenced by the Late Helladic assemblage: chevron (A116033), concentric arcs (A133819, pl. 76h), crosshatched triangles (extremely frequent; A128925, pl. 76g), wavy lines between straight ones (A133825, pl. 76a; A116066, pl. 77b), or arranged in triglyphs. The use of foliated concentric arcs in a row (A116053, pl. 77f; A116027, pl. 77g) as a filling pattern on bands starts to become common. The ladder motif, used on milk bowls in the previous levels, appears here as the external limit of triangles. Figurative patterns occur on 133819 (pl. 76h) and A116016 (pl. 77a). A133819 is a large krater with a paneled decoration on the external body, the decoration being a square filled with concentric arcs with a duck facing it. The style of the duck, especially the neck and part of the rendering of the body, has similarities with Helladic tradition (Benson 1961) rather than the Philistine.

Painted Bichrome (2): This class is not extensively represented, as only two body sherds were found with the usual geometric decoration with horizontal bands.

Simple Ware (1): A body sherd shoulder is the only fragment collected from this assemblage. The fabric is pinkish and medium, similar to the pink fabrics of the Painted Monochrome sherds.

Phase N, Level II_08

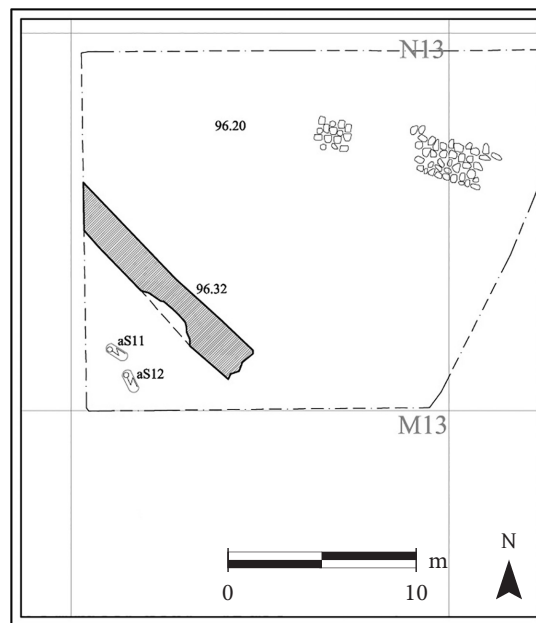


Figure 18. Level II_08 architecture

This structural level presents several stratigraphic difficulties. The structures that Haines assigned to this level consist of a single thick mudbrick wall with a NW–SE orientation and some patches of stone paving which have no direct connection to the wall. The reports are not extremely clear concerning the passage from level 7 to level 8. There is a large locus N-13_II, which should be read as being IIa, which consequently indicates the first accumulation of this level. In addition, locus N-13_Ie indicates a deposit that is later than the N-13_II, but still underneath (i.e. prior to) level II_07; for this reason it still belongs to level II_08. However, the poor state of preservation of the structures and the absence of a clear horizontal interface (e.g., floors) make the materials from these two loci more subject to contaminations and therefore less significant for the stratigraphy.

It is important to emphasize that during this phase the structures in the area were rearranged; not only did the domestic structures disappear, but the large wall belonging to this level also has a completely different orientation than the former structures, indicating that nothing was left in place when this level was

built. The absence of clear abandonment/destruction horizons makes it difficult to hypothesize a break or a hiatus in the stratigraphy of this area; it rather points towards a change in the urban planning of this specific area. The domestic character of the area will reappear in the following level (II_07).

Two earth burials were found in this level, with no direct relationship to the few structural remains. Both graves (a-S-11, a-S-12) were found in the southeastern area of square N-13, but were not inserted in the plan. Grave a-S-11 was badly damaged; a-S-12 included a bronze ring, though this was later discarded. Field notebooks mention an animal hole in these loci, suggesting that the area was disturbed.

Loci N-13_II, N-13_III, N-13_Ib

The assemblages from these loci present a large majority of Painted Monochrome sherds with several imported fragments. The small number of Simple Ware sherds and the complete absence of Cooking Ware is probably due to both the area's specific function, which during this phase does not appear to be related to domestic activities, and to the selection collected during the excavation.

Imports (13): A whole belly-handled jar (A26685, pl. 78b) with a spherical body, low horizontal loop handle, and cylindrical neck, has a very fine pink fabric and a whitish coat; this fabric strongly differs from the local ware and points to an external provenance. The decoration is paneled on the shoulder with cross-hatched lozenges, and with crosshatched triangles and bands at the base of the neck. The shape of this necked jar does not find an exact comparison with the Helladic and/or Cypriot pottery; only the Helladic shape FS058 provides a similar combination of a spherical/globular body with small horizontal handles and a cylindrical neck. This example shows a more definitively spherical body than other belly-handled amphorae from Greece or Cyprus. It seems to definitely belong to the horizon of the Proto-White Painted ware (the shape is identical to the Proto-White Painted amphorae from Alaas),⁹⁶ although its decorative organization is different, as the space between the two handles is completely paneled in this example. The two lugs at opposite sides near the neckline represent a common feature for this type of amphora and were also present on the shoulders of the late Helladic ovoid jars (e.g., FS063). In general, these amphorae started to be produced during the LCIIIb period and continued into the White Painted I period (see Kling 1989, p. 147). The bowl with an outcurving rim and carination, hemispherical body, and glossy black paint with pendent semicircles crossing each other on the surface (128899, pl. 79b) belongs to the Euboean production; the fabric is extremely fine and the gray color of the surface seems to be due to overfiring rather than to an intentional coloring of the sherd. The bowl's shape, color, and decoration belong to the Protogeometric horizon; in particular, this fragment seems to belong to type 5 in the Kearsley typology (1989, fig. 35).

The small decorated gray/black slip burnished miniature jar with extremely fine orange fabric (A26668, pl. 78a) has what is possibly a white painted decoration in horizontal bands over a very fine black polished slip. The shape is identical to a small Black on Red II (IV) juglet (Gjerstad 1948, fig. 38 no. 4b), indicating that it likely belongs to a III or IV shape horizon.

The smoothed surface, light orange fabric, and homogeneous grit of two fragments of two closed vessels (A128821a, pl. 79a) seems to indicate a foreign provenance. Determining its origin, however, may be complicated. The decoration is on a free field and has almost no direct comparisons; one element resembles a lily decoration (FM32) found on a pyriform jar dated to the Late Helladic IIIa (see Mountjoy 1999b, fig. 323 no. 8), but also looks similar to a palm (FM14) found on a jar from Amorgos (Late Helladic IIIa1; Mountjoy 1999b, fig. 393 no. 1). The way this pattern is rendered here may be a local creation, combining the swirls below the handle (Mountjoy 2007, fig. 9) with a floral element.

Two fragments from possibly the same small barrel-shaped juglet (A133818, pl. 79c; A133816) belong to the Cypriot Bichrome I-II horizon (Gjerstad 1948, fig. VIII no. 10; Birmingham 1963, fig. I no. 30), although the small size and the simple, flaring opening seem to be slightly different from the shapes typically seen in this horizon. The fabric shows a gray grit, and the surface of both fragments is extremely corroded.

Most of the imports from these loci come from Cyprus and are dated to later periods (after the ninth century BC).⁹⁷

⁹⁶ Karageorghis 1975, pl. 45, T15/1; pl. 49 T17/2. According to Karageorghis (*ibidem*, p. 47) the medium-sized shape (like this example from Chatal) continues in the White Painted I ware during the Iron Age (see Gjerstad 1948, pl. V no. 14). According to Mountjoy 2005, the Proto-White Painted pottery starts to be produced during the Late Helladic IIIc middle period.

⁹⁷ For the problems concerning the pendent skyphos, see the discussion of dating elements for phase N in chapter 8.

Painted Monochrome (315): This assemblage is extremely rich and shows a variety of shapes and decorations, suggesting a large-scale eclectic production for this class.

The fabric of the painted pottery ranges from a pink/pale yellow to a light brown color, from extremely fine to coarse fabric, and usually has heterogeneous grit, including red elements, and more rarely a straw temper.⁹⁸ The surfaces of the vessels very often have a self-slip or a whitish slip; burnish is rarer. The colors of the paint are always matte black or red, and the patterns vary greatly.

The conical and hemispherical plates in this assemblage appear to only have simple rims (A128743, pl. 79d; A128703, pl. 79h; A128700, pl. 79e), the variety with incurving or hooked rims having apparently disappeared. Some fragments of conical plates (as in A128700, pl. 79e), which are slightly more irregular, may eventually be revealed to belong to shapes such as A128697 (pl. 79g), i.e., conical plates with a high foot, well known in the Mediterranean area as kylikes.

Several shallow angular bowls (FS295) with carination and horizontal handles (A128730, pl. 79i; A128627, pl. 85a) continue the tradition introduced in the previous phases and keep the Mycenaean shape. The S-shaped bowls with outcurving flaring rims are very rare in this assemblage; their rims are less protruding (A128699, pl. 79f) and the decorative syntax follows the Mycenaean tradition.

Bowls with outcurving rims (A128744, pl. 80e; A128754, pl. 80d; A128727, pl. 80f) are the most common shape (FS284) in this class. The bowl A26670 (pl. 78c) has a slightly narrower opening and a more spherical shape to the body as compared to the former level.⁹⁹ These bowls range in size from small single portion (A128941, pl. 80c; A128606, pl. 85c; A128634, pl. 85b) to larger ones (A128702, pl. 80a; A128729, pl. 80g; A128744, pl. 80e). Although the reference shape appears to be the Mycenaean bell-shaped bowl (FS284), there is no standardization in the single elements: both rims and handle position vary. By contrast, the decoration seems to undergo a sensible simplification. It frequently consists of plain paint with reserved lines (pl. 80d; pl. 80a), simple plain (pl. 80a; pl. 80e), paneled geometric patterns (pl. 80b) or, in most cases, simple horizontal lines and bands (pl. 80g; pl. 80f, c; pl. 85b–d). The horizontal loop handle, when preserved, is always painted; the internal part of the vessel is painted under the rim in the large majority of the fragments. Only in one example (A128842, pl. 84c) does a decoration with a running spiral suggest that the patterns common in previous periods were still kept in use.

Cylindrical beakers with low carination (A128795, pl. 79j; A128834, pl. 79k) are still in use and keep the same decoration of geometric patterns in registers. The cups are very rare, and the only example found in the assemblage seems to refer to a foreign model: A128607 (pl. 85e) imitates a Mycenaean cup (FS217; see Mountjoy 1986, fig. 268) in shape and decoration. Bowl A128608 (pl. 85f) with low carination and vestigial handles seems to imitate a shape typical of Cypriot White Painted and Bichrome III ware (Gjerstad 1948, fig. XXI no. 7), although its decoration is limited to horizontal lines.

Deep bowls/kraters with a flattened lip and everted rim remain in use, again in two main shapes: the amphoroid and the biconical krater. The amphoroid krater consists of a cylindrical upper part and a hemispherical bottom (A128698, pl. 84e; A128710, pl. 084d), and it appears with bichrome decoration (A128898, pl. 84a). The biconical shape of Late Bronze Age tradition (A128911, pl. 84b) is also still found here, combining Mycenaean decorative patterns with local shapes. Large handled kraters such as A116005 (pl. 84f), both biconical and amphoroid, maintain a tradition of painted large kraters already started in level II_10. The decorative patterns employed on the kraters are more varying than those found on the bowls, but are also strictly geometric.

Two fragments (128882, pl. 81c; 128620, pl. 85i) of single-handled pilgrim flasks with flaring mouths could be identified in the assemblage. The body shape was probably globular, as two fragments seem to suggest (A128748, pl. 82g), consequently indicating they belong to the Syro-Palestinian horizon of the Early Iron Age (see XD1). However, the fragmentary state of preservation prevents a more precise identification.

Very few rim fragments of necked jars are available in these loci. This contrasts with the very large number of body sherds of closed vessels and spouted jugs found in the loci, which may suggest a larger number of painted closed shapes compared to previous levels. The rim shapes at our disposal follow the local tradition, possessing either a thickened rim (A128622, pl. 85h) or a grooved rim (A128701). The closed body

⁹⁸ The extremely fine fabric usually does not include grit.

⁹⁹ A tendency towards more spherical vessels could also be observed in other shapes.

sherds belong to large vessels (128929, pl. 81d; 128906, pl. 81g), probably amphorae; in a few cases, they are also belly handled (as in A128735, pl. 81h).

Strainer jugs are quite common in this assemblage, as they were in the previous level; the body tends toward a more spherical shape (see A26677, pl. 78d), as is true of other shapes.

Elevated ring bases are extremely common for both open (A128724, pl. 81b) and closed shapes (26677, pl. 78d; A128599, pl. 85k); by contrast, flat bases seem to have completely disappeared. Looped vertical handles are common for closed forms, while horizontal loop handles are found on the deep bowls, sometimes almost completely attached to the body of the sherd (128736, pl. 81a).

A128940 (pl. 79e) probably belongs to a pot stand. The rim is modeled with a rope pattern and painted decoration. The fragment 128905 (pl. 83c) may also belong to a similar pot stand.

The decorative patterns of the Painted Monochrome class consist mainly of horizontal bands (the majority was found in locus N-13_1e), which were used as simple decoration in both open (A128693, pl. 82c) and closed shapes (A128762, pl. 82h), or in order to divide the field into registers. Crosshatched triangles (A128698, pl. 84e; A116005, pl. 84f; A128834, pl. 79k) in registers or panels seem to be employed mainly on local shapes, such as beakers with low carination or kraters. Concentric triangles (A128934, pl. 83d) are also employed, while the preferred pattern seems to be concentric semicircles (FM043) in a row (simple, as in A128921, pl. 81i, or foliated, as in A128905, pl. 83c; A128759, pl. 83e; A128776, pl. 83i). This pattern may appear on free registers or, as in example A128759 (pl. 83e), in a very close register with filled free fields. The organization of these geometric patterns seems to be narrower, and the registers seem to cover more of the vessel's surface; two sherds in particular feature a more elaborate surface pattern, with the empty spaces between two triangles or two concentric semicircles filled completely with solid paint. This feature seems to imitate the horror vacui of the close style in the Late Helladic IIIc pottery (Mountjoy 1986, p. 155) and in the Protogeometric examples from the Mediterranean (Boardman 2001, fig. 4), reproducing in a local context the need to fill the surface of vessels and cover large parts with solid paint (A128787, pl. 83f; A128788, pl. 83h).

Oblique lines on the shoulder of closed vessels (128922, pl. 81f), the oldest painted pattern found in the sequence, seldom appear in these assemblages. There is some experimentation combining this ancient pattern of oblique lines forming triangles with the more recent dotted triangles (A128794, pl. 83b), including varying filling patterns, as in 128922 (pl. 81f). The experimentation can also be observed on a variety of triangle renderings (as in A128921, pl. 81i) and hatchings (A128764, pl. 83a).

By contrast, elements like spirals (A128760 pl. 82a; A128842, pl. 84c) and hooks that likely hung from the base of the handle (A128691, pl. 82d; 128906, pl. 81g; 128735, pl. 81f) were organized on free fields and employed exclusively on closed vessels (also on bichrome shapes, as in A128695, pl. 82i). The hanging palmette (A128821a, pl. 79a, and possibly A128757) is a very rare pattern, as was stated above.

Wavy lines — large or narrow (A128827, pl. 81e; A128778, pl. 83k; A128919, pl. 83g), either between lines or free in the field — are a pattern used both as a dividing element and as a single decoration. The wavy line is, in all its renderings, cursive and irregular. Foliated lines at the bases of the necks of jars (necklace pattern, FM 72 tassel pattern dated to the Late Helladic IIIc late; see Furumark 1941, fig. 71) also become very common. The checker motif recurs twice (A128911, pl. 84b). In a few cases, it is possible to identify vertical dividing elements, those elements including wavy lines, dots (A128776, pl. 83i; 128920, pl. 81d), chevrons, and concentric circles (A128748, pl. 82g). No figurative decoration was found in this large assemblage except for what is possibly a rosette pattern on a closed vessel (A128649, pl. 85g).

Several painted reserved bowls were found in this assemblage (A128599, pl. 85k; pl. 80d), showing the same features as in the previous assemblage: a reserved line in the interior rim and several reserved bands on the exterior near the base.

Painted Bichrome (19): Only one rim sherd of this class was found in the assemblage — a small pilgrim/barrel-shaped bichrome ware jar (A133818, pl. 79c) similar to the Cypriot Bichrome III production (see Gjerstad 1948, fig. XII nos. 4, 6). The other body sherds are all part of large closed vessels (the fragments may in fact belong to the same vessel); they are decorated with horizontal black lines and red bands (see A128695, pl. 82i). Only A128898 (pl. 84a) has a pattern of black lines crossing with other lines to form triangles, which are filled with red paint: this bichromy may reflect a local experimentation on local patterns. Several other bichrome decorations, such as A128710 (pl. 84d) and 128730 (pl. 79i), may be related to the different position of the painted decoration (inside or outside the vessel) during firing.

Red Burnished (11): One conical plate sherd (A128887), Simple Ware with horizontal burnish, was recorded in this locus; the remaining three rim sherds belong to bowls with a flaring mouth or hemispherical body. One ledge handle was also found in this assemblage. A base with a central omphalos or spike (A128639, pl. 85j) completes the Red Burnished assemblage; this specific shape occurs for the first time in this area and finds some similarities with two other bowls (pls. 23c, 25b) with central spike found in O_Middle contexts (see chapter 9).

Simple Ware (4): None of the sherds from this class can be clearly assigned to a specific shape. The fabrics are light brown and medium with heterogeneous grit.

Phase N, Level II_07

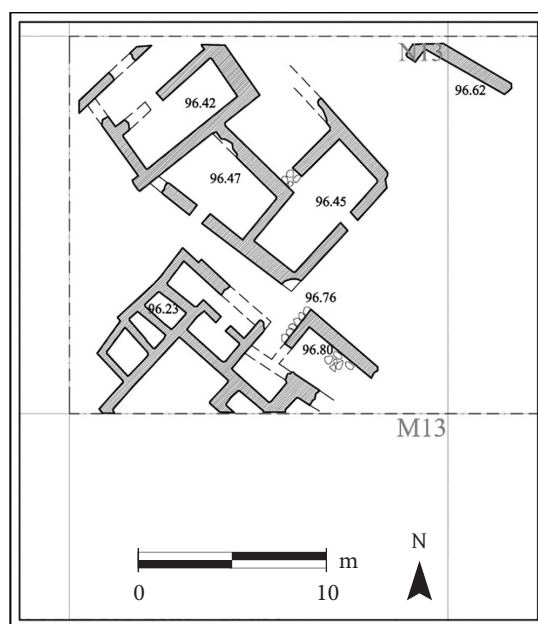


Figure 19. Level II_07 architecture

This structural level consists of several domestic structures with the same alignment as the large wall from level 8 and a similar internal organization of three to four rooms per unit. Only by observing the structures it is possible to point out a process of progressive addition of structures and units, indicating that the construction phase did not take place all at once. Moreover, a row of smaller rooms built adjoining the southern unit may indicate spaces created for specific purposes, as the findings in later levels may suggest. This space organization is kept in use for several structural levels after II_07; the architectural changes are determined by the addition of new rooms or the unification of former separated spaces.

Locus N-13_Id

The locus N-13_Id delivered a small number of sherds (46); these are also not extremely representative, as there are no relevant changes in the morphology in this assemblage when compared to the former period.

Imports (2): Several fragments of one imported jar were found in this locus. The jar (a-2105), now in the Antioch Museum, consists of a simple rim flaring neck with spherical shoulders and vertical loop handle from neck to base. It is a shape which seems common in the White Painted II horizon (Gjerstad 1948, fig. XIII n. 9).¹⁰⁰ The surface, which probably had a white slip, is decorated with horizontal black bands. The second

¹⁰⁰ The sherd is available only in photo and there are no dimensions. It allows only comparison based on the shape of the rim and handle.

sherd is extremely worn and seems to possibly be part of a Black on Red fragment, but the state of preservation precludes any further assessment.

Painted Monochrome (35): In the majority, fabric is very pale or light brown and fine to semi-fine; a reddish-brown fabric appears in several sherds. The grits are frequently homogeneous and pinkish. Self-slip is common. The paint is matte.

The number of shapes identified in this group can be reduced to plates, bowls with an outcurving rim, and amphorae.

The shallow bowl/conical plate a-2100 with painted bands and a ring base is the only complete vessel of this locus. It is a shape common both in the Simple Ware and in the painted ware, also true in the previous levels. It is interesting to point out that the vessel was painted on a wheel with the pot upside down, so that the painted horizontal lines are not parallel to the rim line.

A116809 (pl. 86e) is a much wider plate more common in the local assemblage in all groups. The paint differs from the paint commonly used in this class in both its light orange color and the thick brush used to apply it, which prevented the artisan from being able to make a better-defined pattern. Deep bowls with an outcurving rim appear both in the usual “bell-shaped” form (A116793) and the later “narrowed” shape (A116865; A116866, pl. 86a), which made its appearance in the previous level. The well known wavy line decoration is applied on the external side of both vessels.

Several fragments of necked jars or amphorae (A134302, pl. 86i) mirror a large diffusion of this shape in this group. Decorative patterns belong to the Mycenaean tradition, from a necklace (FM 72 tassel pattern dated to the Late Helladic IIIc late; see Furumark 1941, fig. 71) at the base of the neck (A116798, pl. 86c), to oblique lines (A116799, pl. 86d), to hanging hooks at the base of the handle (A134302, pl. 86i), to parallel lines on the vertical handle and simple horizontal bands. While the vertical loop handle is the most common shape for closed vessels, small ledge handles at the neck (A128623, pl. 86g) demonstrate a certain amount of variety in the assemblage.

The patterns identified on body sherds do not change from those of the former period (spirals, ladders, wavy lines and horizontal bands, necklace), though they do differ from the previous level in the absence of the “close style.”

Only four fragments of Simple Ware were collected from this level. One of these was the small hole-mouth bowl (A116787, pl. 86b), which stands out both because of its specific, uncommon shape and its burnished surface treatment.

Painted Bichrome (5): All body sherds belong to closed vessels, decorated either with horizontal black lines and red bands (A116790, pl. 86f), or with oblique lines crossing each other, leaving squares filled with red solid paint (A116799, pl. 86d). The fabric of all sherds is light brown with a fine to semi-fine texture.

Red Burnished (3): One foot of a large Red Burnished bowl (A134300, pl. 86h) and a ledge handle (A116862). Both sherds are hand-burnished and have a red slip on their surface, which ranges from a brown color on the foot to a matte red color on the handle.

Locus N-13_III

Among the twenty sherds of locus N-13_III (pl. 87) it is worth pointing out three pieces. The flat mouth of an imported stirrup jar (A133432, pl. 87a) with painted spiral; a body sherd of a miniature white painted flask with concentric circles (A133424, pl. 87b; see Gilboa 2003 fig. 11); and a Black on Red juglet (A133427, pl. 87d). These fragments are all imports of different periods (Late Bronze Age I and Iron Age) and provenances;¹⁰¹ they were collected in this locus, which is certainly contaminated — for this reason, it is kept separated from the other locus.

The Painted Monochrome ring base of the large bowl A133425 (pl. 87c) belongs to a shape and decoration well known in this assemblage.

¹⁰¹ Only by autoptic analysis can we suggest that the stirrup may also be from Crete (see Ben-Shlomo, Nodarou, and Rutter 2011 on the Ashkelon fragment), while the white painted juglet can be considered as belonging to a Cypriot area.

Phase N-O, Level II_06

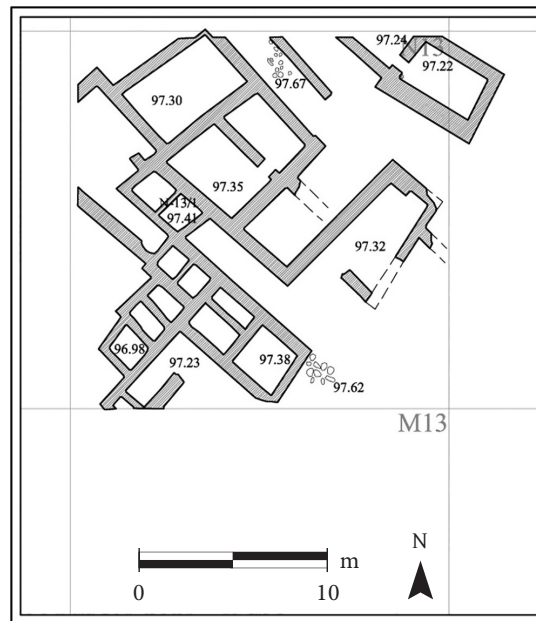


Figure 20. Level II_06 architecture

The open space which in the previous level divided the northern from the southern structure is, in this level, occupied by smaller rooms. Several pebble paving floors in this level indicate open areas, both in the eastern part of the square near the slope and in the northeastern part; a third unit to the north was not completely excavated. Several complete vessels were found in a room in this level; the room is located in between the two former units;¹⁰² the vessels and some objects found in this room were marked as belonging to cache N-13/1 and will be discussed both in the general pottery assemblage and also separately as a whole finding. Most of these complete vessels were either discarded or left in the Antakya Archaeological Museum; for this reason, all observations are based on the negatives taken during the field season.

Locus N-13_Ic

Imports (7): A large fragment (whole body and base) of a Black on Red juglet (26578, pl. 88d) and the base of a second juglet (116830) were found in this locus. It is difficult to find comparisons for these two pieces, as the rim and neck are missing; however, it is possible to point out similarities, in terms of both handle position and decoration, with the juglets of the Black on Red I horizon (Gjerstad 1948, fig. 25 no. 10; Schreiber 2003, fig. 3 nos. 8, 9). The fabric is red and extremely fine, without inclusions.

Two fragments of hemispherical bowls (A116833, pl. 89b; A116832, pl. 89a) with high carination, glossy slip on the interior, and reserved bands under the lip may belong to a group of Ionian cups (Cook and Dupont 2003, fig. 18.1) and consequently date to the end of the seventh century BC. They also suggest a middle/late Geometric Greek horizon (see Coldstream 2000, H36 p. 246; Coldstream and H. W. Catling 1996, vol III, fig. 70 no. 20; Pfaff 1999, pp. 62–64, fig. 30); in particular, sherd A116833 has a gray color that resulted from high firing, similar to the Euboean fragment found in level 8. The fabric here is also extremely fine, with very thin walls and pinkish fabric.

The other sherds seem to belong to bichrome globular jars like the examples found in Area I (see pl. 41d; pl. 27f, h), with a thickened external rim and flaring neck, decorated with several thin and definite horizontal lines on the rim and on the neck. This morphology is probably similar to the complete vessel Ant_4385.

¹⁰² Due to the fact that Haines reproduced the plans which were drawn during the excavations, he left the number of caches in the final publication indicating only the Arabic numeral of the cache but did not discuss them in the text. See Haines 1971, pl. 30c.

A fragment of a bichrome bowl with a thinned lip and slightly outcurving rim is similar to those from the assemblages of Bichrome III wares from Cyprus. The patterns of decoration are limited to horizontal lines and bands, their surface has a white slip, the fabric is fine and orange, and the black paint is slightly faded and tones to a light gray color. All imports suggest connections to the Protogeometric period and to the Iron Age II period.

Painted Monochrome (5): A conical plate (A116815, pl. 89d) and bowl with an outcurving rim indicate a continuity in shapes from the previous levels. Two necked jars (A116811 and A116812) with thickened external rims (triangular or double) and vertical handles under the rim again belong to the painted amphorae well known in the previous assemblages from this area.

Painted Bichrome (6): Most sherds from this class belong to closed vessels. Their surface was not treated and the bichrome decoration, while keeping the standard of black lines and red bands, is less accurate and definite (A116820, pl. 89c).

Red Burnished (4): The Red Burnished assemblage includes one complete conical plate with a simple rim (a-1215) and a fragment of a large container with a fake handle and lugs (a-1264). In a-1264 (cat. no. 101), the handle is completely attached to the body of the sherd and several lugs are applied under the everted rim. The handle and body of a-1264 (cat. no. 101) have a vertical hand burnish, while a-1215 (cat. no. 104) has a horizontal wheel burnish. The fabric of the two sherds in Chicago is reddish-gray with medium-sized heterogeneous grit.

Simple Ware (3): A complete necked jar, single-handled, with a biconical body (a-1187) is similar to the painted shapes and may indicate a possible standard shape; the biconical bowl with an apparently rounded base (a-1258, cat. no. 106) and slightly thinned rim, on the other hand, seems to be uncommon in the general assemblage from this level.

Cache N-13/1

Cache N-13/1 was found in a room in the center of the square (see fig. 20), “which yielded much pottery” (OI Archive, Chatal Höyük locus cards). The group comprehends various objects — pottery, working tools such as batons and rubbing stones, and personal objects (earrings or beads). Among the three vessels which were documented in this cache, the Red on Black juglet (A26578, pl. 88d) seems to belong more to personal equipment. The large krater fragment (a-1264) is one of the very few examples of “standard” krater shape (following the Protogeometric tradition): its handle, shaped like an animal’s head (possibly a bull?), finds comparisons with both another krater found in the nearby site of Zincirli (see Luschan and Andrae 1943, pls. 20g, f) as well as with several middle Protogeometric kraters from the site of Lefkandi (see Popham, Sackett, and Themelis 1979, pl. 19, p. 328 and pl. 17). These objects do not suggest a specific function for this space. The other complete vessels belonging to this level were apparently not part of this cache, but rather found scattered in the area.

Phase O, Level II_05

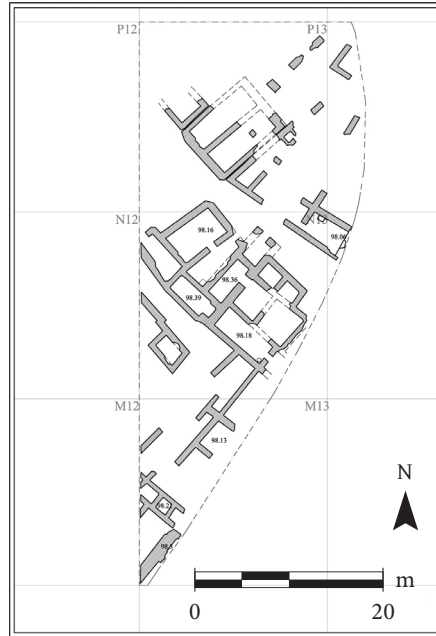


Figure 21. Level II_05 architecture

The structures assigned to this level extend over three squares for a surface of nine hectares and are organized in three blocks separated by two NW-SE oriented alleys, here called Alley_II_05_south and Alley_II_05_north; the latter keeps its open space character from the former period. The fragmentary nature of these buildings allows for only a few observations. The orientation of the walls is identical to the orientation of the walls from the former period in square N-13; moreover, most of walls are just the same as in the previous phase. The group of central smaller rooms (2 to 3 sq. m) identified in the previous levels (6 and 7) was replaced by larger rectangular rooms (9 to 17 sq. m), while three small-sized spaces were located in the southern part of the excavated area. At least three units of two to three rooms each seem to form the central block, while the northern and southern ones are very badly preserved. On the southwestern part of the trench, a 1.3 m thick wall, with the remains of what may have been a squared pillar, runs along the edge for a length of approximately 4 m. This may have been the mound wall in use during this phase, which is no longer preserved further north due to the erosion of the slope. The existence of a mound wall in this area in the previous phases is not attested, mainly because in the excavated square the slope was badly eroded.

The assemblages from the three excavated squares belonging to this level are limited: pottery materials from N-13 were not collected at all, so no sherds are available from this square, but some artifacts are. Loci M-13_IIIb and P-13_3 are the lowest excavated loci in these two squares and belong to this level, including also the four sherds of M-13_III, which do not belong to a separate level. Due to the fact that these two main loci are not adjoining each other and that the locus P-13 seems to include a large disturbed area, differences and discrepancies in the assemblages will be pointed out.

Loci M-13_IIIb, M-13_III, P-13_03

Generally speaking, loci M-13_III and IIIb provide an extremely limited number of sherds (twenty). The combined sherds of the Painted Monochrome and Bichrome classes is equal to the number of sherds in the Red Burnished class. The assemblages belong to the accumulation of earth both inside the smaller rooms in the south and near the slope (III), as well as some deeper accumulations (IIIb) near the mound wall. The assemblage of P-13_03, being more numerous (fifty-three), shows clear standardized shapes for the Red Burnished

class and few remnants of Painted Monochrome sherds; this assemblage comes from the accumulation in the rooms in the northern section of the trench.

Imports (4): One Black on Red body part of a closed vessel (A127320, pl. 91d), a White Painted fragment of a globular jar with pointed sides (A128513, pl. 90h), and a Bichrome body sherd of a closed strainer with typical horizontal decoration (red band and black lines) are the only fragments which may indicate imports. The fabric of these last two sherds is fine pale brown clay with heterogeneous grit, while the Black on Red sherd has an extremely fine pink fabric.

Painted Monochrome (16): Two painted conical plates were found in the assemblage. One of them has a strong incurving rim (A127325, pl. 91a) and a fine line decoration on the external side; it may imitate, in shape and decoration, White Painted hemispherical bowls (see Gjerstad 1948, fig. XX no. 13). One deep bowl with an outcurving rim (A127326, pl. 91b) and banded decoration, taken together with a fragment of a necked jar with a thickened external rim, suggest a continuity of shapes from the previous period. Ring and footed bases are common in this class (A127319, pl. 91i). The decorative patterns are limited to horizontal bands except for one closed vessel with vertical ladders on the shoulder. Fabric consists of fine to medium light brown clay, heterogeneous grit, and very often a straw temper. Paint is always matte and the surface is very frequently slipped before being painted.

Painted Bichrome (4): Only body sherds of closed vessels with horizontal bands (A127322, pl. 91a) and lines were found in this level. Among these, the fragment of a strainer jug (A127333, pl. 91g) with a sharp carinated shoulder is the only identifiable shape. It is similar to the bichrome example from Beth Shemesh (Bunimovitz and Lederman 2011). The fabric is identical to the fabric of the Painted Monochrome.

Red Burnished (44): The large number of rim sherds from this class allows us to point out several shapes which can be considered typical for this assemblage. The conical plate with a rounded lip, simple rim, and conical walls (A128486, pl. 90b; A127328, pl. 91e) is a very common shape; it reproduces, in the Red Burnished class, the shape of Simple Ware plates from the previous levels. These plates are extremely large, with their diameter ranging between 280 and 300 mm (A128481, pl. 90a).

Hemispherical bowls with an angular lip, simple rim, and hemispherical body (A128487, pl. 90c) occur slightly less often, and have a smaller size than the plates (around 160–200 mm). Carinated bowls (A128488, pl. 90e; A128491, pl. 90i) with flaring mouths, rounded lips, and possibly rounded bases are extremely common in these loci and all share a typical feature: in all sherds, the internal slip is eroded approximately 5 cm under the rim. This feature may be the result of the bowls having held liquid over long periods of time, or could be due to a process of fermentation. Deep bowls with a thickened internal rim (triangular in section) and conical walls (A128469, pl. 90d) are a shape which seems completely new in this area, as these are more vertical than the narrow bowls from the former period.

The shapes of this class are mainly open. For closed sherds, only the neck of a bottle (A128501, pl. 90g) was found in this assemblage.

Elevated ring bases, together with vertical loop and double-stranded handles, are the frequent shapes for this class. Fabric ranges from brownish-yellow to very pale brown, has a fine to medium-fine structure, and very often shows a straw temper. The red slip surface treatment ranges from yellowish-red to reddish-brown, and all sherds are burnished. Horizontal wheel-made burnish covers the external and internal sides of all open vessels with the exception of two fragments, which are hand-burnished. Closed shapes, as well as difficult elements such as handles and bases, are vertically hand-burnished. The Red Burnished material from this locus therefore suggests that hand burnishing or wheel burnishing is not related to a chronological difference, as Swift (1958, p. 70) suggested, but rather to the shape of the vessel. The figurative modeled figure A127330 (pl. 91f) applied on a rim of a narrow bowl may be interpreted as a specific handle.

Phase O, Level II_04



Figure 22. Level II_04 architecture

The excavated area from this level and upwards covers an extent of 1844 sq. m and comprehends several groups of structures and unbuilt/open areas. In square N-12/13, a block made of three to four rooms extends in part over the walls found in N-13, with the same orientation, same width of the walls and, as far as it is preserved, same spatial division. The alleys found in the previous level are kept in use (Alley_II_04_south and Alley_II_04_north) with the same size and orientation, and with a pebble paving in the northern one. Most walls belonging to this level were built on top of walls from the previous level; the main change seems to be the absence of the mound wall found in the former level. Several rooms, like the small one in M-13, remain unchanged, as does a group of rooms in the east of the central block (square N-13). The northwestern part of the section is almost completely devoid of structures and seems to keep this status in all levels, probably because this area was used as cemetery in level II_02.

The assemblages assigned to this level comprehend several loci. The richest ones are P-12_02 and P-13_02, which are assemblages coming from a very poorly preserved area with no clear built spaces. It should be pointed out here that a glass Phoenician pendant was found in locus P-12_02 (A48186, pl. 175), which dates to the seventh century (see p. 242); this element, together with the imported Greek sherd A127469 (pl. 92e), sets the dating for the accumulation of these loci to a quite late period, i.e., sixth century BC. These chronological elements cannot be the decisive factor to date the whole phase O_Mid, but clearly show that this specific locus P-12 may include some slightly later accumulations, probably as a consequence of the bad state of preservation.

The locus indicated in Haines's publication as N-12/1 (1971, p. 15) is listed neither in the cache list nor in the field notebooks and will therefore be ignored in this analysis. The lack of pottery from square N-13 is due to the fact that this square was initially dug with the aim of identifying representative structures in the eastern area; only when the relevance of the pottery sequence became evident did archaeologists enlarge the excavated area, including the neighboring squares which were consequently dug all at the same time. Due to these differences among the loci, the pottery assemblages will be presented here divided into two groups: the pottery from loci P-12_02 and P-13_02, which form a uniform assemblage coming from an open space area, and the pottery from loci N-12_02c and N-12_03, which originates from the rooms in the central block.

Loci P-13_02, P-12_02

The rich pottery assemblage (328) is made up mostly of Red Burnished ware, followed by Painted Monochrome and Bichrome pottery and imported sherds. Simple Ware sherds, conversely, are almost entirely absent. This is possibly the result of one of two elements: either the archaeologists completely neglected the Simple Ware of these loci, even though they collected the Simple Ware of the older levels, or the assemblages really do lack Simple Ware, perhaps because the Red Burnished took over the function previously fulfilled by the new Simple Ware during these periods. Moreover, it should be noted that this assemblage originates from an open area underneath a cemetery; it consequently may have been in part corrupted by the later graves.

Imports (19): A127469 (pl. 92e), together with 127471 and 127472, are definitely from vessels imported from the Greek area. It remains unclear whether they are part of the same vessels, i.e., a Greek black kylix with palmette and figurative decoration; however, the fragments do not join to each other, and the rough black paint on 127471 does not fit with the detailed rendering of the figures on 127469. The style of the palmette on the illustrated sherd seems to refer to a sixth century Boeotian horizon (see Gjerstad 1977, pls. 30–31) and seems to belong to a “group B,” which is dated to the late sixth century BC (see Risser 2001, pp. 29–30, pattern no. 488; Pemberton 1970, p. 282).

A127467 (pl. 92k) is part of a Painted Bichrome closed vessel with extremely thin walls. The decoration consists of concentric circles inside a larger circle. The surface is polished, and the sherd is similar to a Cypriot Bichrome IV askos (see Gjerstad 1948, fig. XXXVI no. 9). The Bichrome small juglet (A127411 pl. 92j) also belongs to the same horizon. Several sherds of possibly White Painted (III) barrel jugs with medium-fine pink fabric (A128437, pl. 92l; A128379, pl. 92o) and deep bowls with a simple rim and concentric circle decoration (A128375, pl. 92n) belong to a similar Cypriot horizon (IV). i.e., a Cypro-Geometric horizon; the mechanically traced concentric circles also belong to this horizon.

Black on Red sherds are the most common imported class (A128417, pl. 92h; 128416, pl. 92i; 128404, pl. 92g; 127396, pl. 92b), with shapes ranging from the usual small juglets with bicurving necks to shallow bowls with thinned rims, similar to Black on Red II (IV) groups (Gjerstad 1948, fig. XXXVII). The fabric is extremely fine and orange, the surface is polished, while the red coat is extremely thin and covers an already reddish surface.

Painted Monochrome (77): The fabric of this class ranges from very pale brown to pink, with fine to medium grain, and polychrome grit.

Hemispherical bowls/plates (A128400, pl. 93b) with either a thickened external rim and flattened lip or (A128395, pl. 93c; A127402, pl. 92d) an incurving rim are the most common open shape in this assemblage. It combines the usual hemispherical bowl with a flat lip, which was a common shape in previous levels for the Red Burnished class and, less often, the painted pottery class with the Cypriot hemispherical cups of the White Painted IV tradition. The recurring decoration consists of horizontal lines and radial lines on the lip and is definitely local; in several examples, however, it also imitates White Cypriot production (pl. 92d).

Bowls with an outcurving rim also occur in this level (A128407, pl. 93a), although in a very small number and always in small sizes (as in the previous level; see pl. 91b), so that the vessels are more similar to small cups. The usual middle-sized bowls with an outcurving rim have now a narrower opening (see A127400, pl. 92c) and their profile seems to be strongly influenced by the shape of the Ionian cups and Cypriot White Painted bowls (see Gjerstad 1948, fig. 31, 2a).

Deep bowls/kraters with a flattened and external angular rim (A128387, pl. 93g; A128394, pl. 93f) or more thickened and triangular rims (A128393, pl. 93e; A127389, pl. 93h) are ubiquitous. They may belong to amphoroid kraters or just deep bowls. More squat bowls (A128392, pl. 93i; and on a larger scale A134694, pl. 93k) with an angular everted rim and a possibly conical or hemispherical body appear in this area for the first time in this level. The shape of the whole vessel may be related to the bowls with a flaring rim of phase N and S-shaped bowls of phase M; the zigzag decoration on the internal part of the rim may then recall the radial decoration which characterized the bowls of phase N. The decoration of the body consists of horizontal bands and lines, both on these large bowls and on the kraters.

The necked jar with a double rim (A128396, pl. 93m; A127390, pl. 93l) is a shape which seems to be very conservative from the previous levels, and is apparently the only closed shape of this class. The painted patterns are mainly horizontal bands or lines, though more rarely there are wavy lines (on three sherds) and crosshatched triangles. Any other painted patterns, as well as the reserved painted, have completely disappeared.

Painted Bichrome (14): Only two rims were found in this class, both of them parts of necked jars. All body fragments belong to large globular closed vessels; the decoration is limited to horizontal red bands between black lines, very frequently somewhat roughly made. The fabrics of the sherds from this class are fine to medium and have the same colors as the Painted Monochrome, rarely with straw temper. The surface frequently has a self-slip and no traces of burnishing or polishing.

Red Burnished (195): This class includes the largest number of sherds and shapes. In general the fabric does not differ from the fabric of the Painted Monochrome ware: very pale brown to slightly reddish-brown clay with polychrome grit and fine to medium grain.

Among the open shapes, the usual conical plate (A128339, pl. 94a; A128331, pl. 94b; A128343, pl. 94c) with a simple rim is extremely frequent. It maintains its two main sizes: a large size (diameter 360–260 cm), as in A127358 (pl. 94e) and A128322 (pl. 93g), and a smaller one with a diameter around 15 cm (as in A128339, pl. 94a). The large plates are much more common than the small ones, which seem to be limited to few pieces.

Shallow bowls with an angular outcurving rim (A128349, pl. 95a; A128350, pl. 95d; 128415, pl. 95b) are very common and are frequently provided with ledge handles applied directly along the rim. The body is probably hemispherical, and there are two main sizes: a large one (diameter greater than 20 cm) and a smaller, single serving one (around 15 cm). More common is that same shape with a simple thickened rim and flat lip (A127355, pl. 94f; A128346, pl. 95c; A127361, pl. 95e; A127343, pl. 95g; A127361, pl. 95e, A127344 pl. 95k); the diameter of all examples quoted here seems to be standardized around 27 cm, with a few larger exceptions (A128337, pl. 95h). Very few examples of hemispherical bowls with a thickened internal rim (A128352, pl. 95j) were collected in the assemblage.

These hemispherical bowls with a flat lip all range between 200 and 250 cm in diameter. Their extended external rim allows a better handling of the vessel, although in some cases a ledge handle is added, especially where the rim is not protruding (as in A128352, pl. 95j).

Hemispherical bowls with a thickened internal and pointed rim (A127342, pl. 94k) are also characterized by a thin ledge vestigial handle under the rim. A similar incision is also present in krater A127347 (pl. 94j), although it cannot be considered a handle but only a decorative element. The body is usually conical.

Bowls with an outcurving rim (A128340, pl. 94h; A127380, pl. 84i) imitate shapes already known in the Painted Monochrome class. Bowls with simple carination are very rare (A127336, pl. 95i), as are S-shaped bowls (A127349, pl. 97c).

It is worth mentioning here that the hemispherical bowls with a simple rim (available in the previous level) are not present in this assemblage; the hemispherical bowls that are available in this assemblage (and they are not very common) instead feature more elaborated rims, such as the hollowed ones (A127397, pl. 96g). A simple rim with a long ledge handle underneath it (so that it appears double, as in A128347, pl. 96f) starts to become common and also occurs on very flat bowls (A127339, pl. 96i).

Carinated bowls are very frequent and are provided with a flaring mouth (128425, pl. 97e; 128426, pl. 97f; A128324, pl. 97b; 128329, pl. 97a), a shape which was found also in the previous level. Several sherds of this shape in this level also bear a red slip, which is preserved only for approximately 4 cm under the internal lip. A similar shape is also available on a larger scale (A128338, pl. 97g; A128335, pl. 97e); the bottom part of the vessel was probably conical (A128425, pl. 97d).

The hemispherical kraters (A128345, pl. 96e; A128341 pl. 96b), are large shallow bowls, frequently with a partial slip (on the internal surface, rim, and only to the external rim as in A133928 pl. 34) and their hemispherical shape reproduces on a larger scale the shape of the small hemispherical bowls (A128348, pl. 96c; A128413, pl. 96h).

Several fragments of trilobate bottles (A128367, pl. 96m), of simple bottles (A127415, pl. 96n) are the only closed shapes of this class. One fragment of a strainer jug (A127421 pl. 96l) and a long open spout (A127413, pl. 96j), which possibly belonged to a pouring bowl or a strainer jug, represent further closed shapes. Mainly ring high elevated bases (A128362, pl. 97k; A128353, pl. 97n; A128354, pl. 97m) were employed for both open and closed shapes. Footed bases are rare finds, simple rounded and convex bases (A128432, pl. 97j; A128433, pl. 97i) are common, while disc or flat bases seems to be employed only in very small closed vessels (A128343, pl. 97l).

The surface red coat ranges from a deep reddish to a yellowish red, and covers, except for the hemispherical kraters, the whole surface of the vessels. Among the Red Burnished sherds, only six fragments show an irregular burnishing, made by hand, while the majority show a horizontal wheel burnishing, which in general

gives a shine to the surface similar to the polish treatment. As in the previous level, the closed vessels and the plastic elements such as the handles bear a vertical burnish.

Simple Ware (8): Among the very few sherds of this class it is possible to point out the hemispherical krater (A128388) and the short collared jars (A128415 pl. 98c). The bowl with simple carination does appear also in the Red Burnished class (A128332 pl. 98b). Two miniature bowls (A128457 pl. 98d) were also part of this assemblage.

Cooking Ware (1): Only one sherd, a pot (A127399 pl. 98a) with short collar and doubled, pressed external rim, shows a coarse fabric with quartz grit. The shape is well known in phase M and N assemblages and may not be representative for this level.

Loci N-12_03, N-12_02c, N-13_01a

Only five sherds were labeled with these loci, two of which are imported sherds, and one of which is a Painted Monochrome complete vessel. This implies that the pottery was selected on the field and only the most relevant pieces were collected, while the rest of the assemblage was discarded. Moreover, the kinds of collected sherds clearly show that the assemblage is possibly mixed. The only imported sherd is a fragment of an Ionian cup with polychrome geometric decoration (A128127, pl. 92f); the Ionian cup possibly belongs to the A2 type (according to the typology of Villard and Vallet 1955, fig. 5) and dates to the end of the seventh century (Cook and Dupont 2003, pp. 129–31). A complete single-handled jar with a strainer (A26822, pl. 88a), with a white wash on the surface and flat base, is a shape commonly found in previous levels of this assemblage. A Painted Monochrome large fragment of what was probably a pot stand with fine fabric (A128128, pl. 93j) is decorated with geometric hatched triangles, a well-known decoration in slightly more ancient contexts.

Considering both groups of loci, there is an element which seems to indicate a clear chronological range. Sherds of imported vessels (which do not belong to the same vessel) from all loci indicate a date sometime in the end of the seventh or early sixth century BC. This same date seems confirmed by the head of a statue (Ant_3128, a-0878) found on the floor of locus N-13_Ia, which stylistically belongs to the Cypro-Greek style of the sixth century (chapter 15).

Phase O, Level II_03

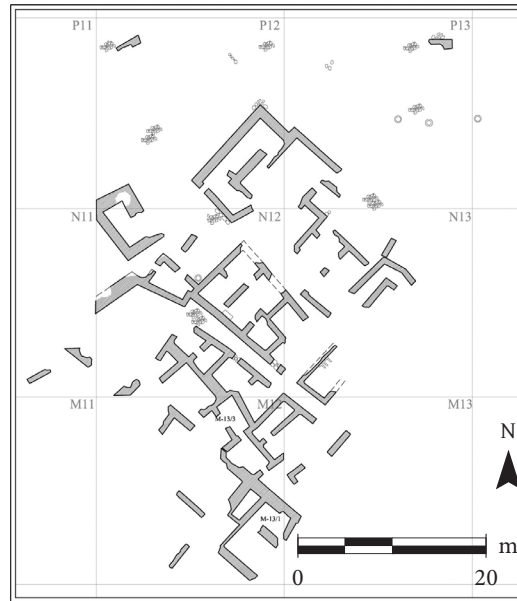


Figure 23. Level II_03 architecture

The structures of this level for the most part kept the same orientation and spatial distribution as the ones of the former level: both circulation axes were kept in use as well as a large part of the walls. As the area was large and relatively well preserved, several loci have been grouped as belonging to this level: those in the north contained very few sherds (sometimes only one), while those to the south (M-12 and N-12 for instance) were extremely rich.

Cache M-13/1 is located in a small room (5 sq. m) of the southern block near the slope. The room, which also extended into square M-12, included twenty-two complete vessels and ten large pottery fragments, and was certainly used as storage for tableware. The cache (see below) groups vessels of different styles: Painted Monochrome jars, Red Burnished plates, and several Simple Ware and painted bowls. It was apparently an assemblage of tableware for drinking and eating, along with one single storage jar.

Two loci were marked as being between 2 and 3 (M-12_02-03 and N-12_02-03); these loci possibly indicate filling materials which could be assigned both to level 3 and to level 4. They will be described here, but separately from the other, better-stratified loci inventories.

Loci M-12_03, N-12_02, M-13_Ia, P-13_Ia-b

Imports (7): Among the imported sherds, the fragment of a Corinthian aryballos (A127248, pl. 99d) shows on its surface the rear parts of possibly a sphinx as well as several rosettes. The piece is very similar to an aryballos found in Cyprus (Gjerstad 1977, pl. 26/1), assigned to the Early Corinthian period and eventually to other fragments attributed to the Middle Corinthian Period (Amyx and Lawrence 1996, pls. 19 and 20). The ware is extremely fine and pale brown and the paint is black with some elements painted in red.

A small fragment of an attic open vessel (A128524) with glossy black decoration, which clearly belongs to black figures style, dates to the sixth-fifth-century tradition.¹⁰³ The deep bowl 127335 (pl. 99e) with concentric circles and vertical triglyphs can be assigned to the Geometric Cypriot tradition, despite the absence of a white slip surface treatment; the fabric is fine pale orange clay with straw temper (Gjerstad 1948, fig. XXVIII no. 9). A127204 (pl. 99f) together with a second fragment (A127251) – both with white slip, black painted geometric motifs, and pale orange clay – also belong to the group of imported Cypriot wares (in

¹⁰³ The locus in which this sherd was found consists only of this one sherd; although stratigraphically it should be assigned to this level, it remains very uncertain.

this case Bichrome IV; see Gjerstad 1948, fig. XXXI). A fragment of a juglet with a bicurving neck, together with a fragment of an open vessel with concentric circles on the interior (A127261, pl. 99h) and elevated ring base, belong to the Black on Red imported group. Their extremely fine clay is pale yellow without any visible temper; decoration is limited to geometric elements.

One glazed sherd of a globular small jar was found in this locus (A128137, pl. 103a). It is hard to tell if this vessel was imported, though it lacks any pattern of decoration which usually occurs in the local glazed pottery. The 5Y7/2 fabric also differs from the local one and shows a medium grain size with no straw temper. The globular form and the slightly pointed base may indicate an Assyrian provenance.

Painted Monochrome (33): Deep bowls with slightly outcurving rims and horizontal bands (A127205; 127233, pl. 99a) continue to be used and produced, although, as also stated for the previous levels, only in smaller sizes. The hemispherical bowls with thickened rims were also found in this assemblage; they are provided with a simple banded decoration and radial lines on the lip (A127239, pl. 99b), as was also the case in the former levels.

Necked jars or bottles with incurving rims (A127203, pl. 99i) are very rare; a few body sherds of closed vessels (A127259) seem to indicate that decorative patterns from previous phases were still in use. Few sherds of large barrel-shaped jars, painted spouts, or stranded handles belong to this level. Several necked jars and triangular rims belong to this group and were all decorated with a simple band on or underneath the rim. The patterns are limited to horizontal bands or wavy lines (A127259, pl. 99k). The fabric ranges in color from 10YR7/3 to 7.5YR7/6 and in quality from fine to medium, sometimes with straw temper (ca. 30 percent). The grit is usually polychrome, except for the rare extremely fine fabric. The painted bases are all elevated ring.

Painted Bichrome (10): Among the Painted Bichrome wares, the usual pattern with horizontal black lines and red bands recurs, though this time on different shapes. The closed vessel 127256 (pl. 99j) also has painted dotted triangles and dots in a row on its shoulder. The fabric is fine to medium, 10YR6/2 to 7.5YR7/3 in color, with polychrome grit and straw temper in four pieces. The same fabric is visible on Bichrome jar A127253, which also employs local decorative patterns (like the necklace pattern, FM 72 tassel pattern dated to the Late Helladic IIIc late; see Furumark 1941, fig. 71) but in two colors .

Sherd 127243 (pl. 99c) strongly differs from the other sherds of this group in fabric, shape, and surface treatment. It is a hemispherical bowl with a rounded thickened rim, extremely fine burnished surface, and a decoration in black lines and red bands, the one right next to the other, which covers the interior and the exterior of the rim. The burnish treatment, which was apparently carried out on top of the paint, makes the surface almost lustrous, very similar to the red slip. The fabric is fine and pale brown (10YR5/3) with straw temper and polychrome grit. It is an example of locally made ware, which seems to not imitate the Cypriot or Levantine bichrome, but rather to represent a fine group of the red slip.¹⁰⁴

Red Burnished (85): This group still includes the largest number of sherds and the highest variety of open vessels of the inventory. The fabric of all Red Burnished has a color ranging from 10YR7/3 to 7.5YR7/3, and from fine to medium-coarse (only on two sherds), with the majority of sherds having straw temper.

The assemblage includes shapes which were already standardized in the previous phases: conical plates with a simple rim and ring base (A26528, pl. 100a; 127161, pl. 100g; 127166, pl. 100b; 127167, pl. 100c; 127159, pl. 100d), hemispherical shallow bowls with a simple rim (A127179, pl. 100e; A127222, pl. 101h; A127225, pl. 101i) and in some examples with applied ledge handles (A127198, pl. 101d). Additionally, there are shallow bowls with a flat and angular everted rim (A127160, pl. 100i) and hemispherical bowls with a flat lip and thickened internal rim, in both small and large sizes (A127221, pl. 101f; 127244, pl. 101e); these bowls continue a tradition already visible in phase O levels.

Bowls with an applied ledge handle appear in two sizes (127186, pl. 101a; A127240, pl. 101c) and are very common in the assemblage. In these examples, the ledge handles are thin and run almost along the whole diameter, leaving just a small line between the ledge and the lip. The double rim on the hemispherical bowls (A127246, pl. 99l; A128136, pl. 102a) may derive from this stretched ledge handle.

Bowls with an outcurving thinned rim (A127175, pl. 101b) are found less often in the assemblage. Although the carinated bowls with a flaring rim are common in the Simple Ware group (A116826, pl. 100k), this

¹⁰⁴ No similar bowls were found among the bichrome of the Levant; see Gilboa, Sharon, and Boaretto 2008. The only comparable bowls were found at Tell Tayinat.

shape is also available in this level and class (A116827, pl. 100g; A127216, pl. 100h); it shows the same poor preservation of the slip on the internal walls that has been observed in the previous level for the same shape.

Large bowls/kraters with a thickened rim also show an applied handle (A127196, pl. 102b); the handle is termed “horned” due to the protuberances at the end of the ledge handle. These large hemispherical bowls/kraters are more common in this level. Their rims may vary from flattened lips and everted rims (A127196, pl. 102b), to hammer-shaped ones (A127169, pl. 102c; A127184 pl. 102d; A127224, pl. 102e), to only incurving ones (A127194, pl. 102f). Their diameter is always greater than 30 cm, and in some cases they have a red slip limited to the internal part and the rim.¹⁰⁵ The hollowed rim, which appeared in the previous level, is seen in one fragment in this assemblage.

Very few closed Red Burnished vessels were collected, though for the first time in this area they do not only consist of bottles but also short collared jars (A127218, pl. 102g; A127187, pl. 102h), which were previously common in the Simple Ware group. One fragment (127271, pl. 103e) may belong to an amphora, a shape which is not common in this group.

Ring bases (as in A127870, pl. 109d) are the most common shape both for open and closed vessels. In a few cases, pedestal bases for calices were identified both in Red Burnished (A116860, pl. 103c) and Simple Ware (pl. 103d); in some cases, loop feet bases were found which belonged to open bowls (as in A127888, pl. 109n).

Red burnish is also applied to a small object (probably a figurine) with perforations (such as A127263, pl. 103d) and to modeled handles (such as A116861, pl. 103f). A similar handle was collected already in level II_05 (A116862).

Simple Ware (18): The fabric of this group ranges in color from 10YR6/3 to 5YR6/6 and from extremely fine to medium in quality. The surface treatments vary, using both self-slip and burnish; the thickness of the walls is also in some cases very thin. The shapes seem to reproduce the same ones from the red slip: carinated bowls (A116826, pl. 100k) or large fake carinated bowls (127791, pl. 100f). The shape of A127791, however, seems to imitate well-known Assyrian shapes (Anastasio 2010, pl. 12). A large footed sherd of what was possibly a bowl also belongs to this group; it is similar to the feet of the footed red slip bowls. Calices such as A134667 and A116860 (pl. 103b) are seldom found in the Red Burnished class and are more frequent in the Simple Ware group than in the Red Burnished one.

One large fragment of a storage jar with a large, squared, thickened rim and vertical loop handle belongs to this inventory (A136603, pl. 103g).

It is interesting to note that a brooch (A26815) which belongs to Pedde’s (2000) type B4.1 (and consequently is dated to a period from the mid-sixth century to the beginning of the fifth century BC) would confirm the date of the Greek import, i.e., this locus and level II_03 more generally belongs to a quite late period.

Loci M-12_02, M-12_03, N-12_02, N-12_03

The pottery assemblage from these two loci is in part contaminated, as it contains all sherds which could not be clearly assigned to level II_03 or II_04. It has been included here due to the large number (428) of sherds belonging to these loci, which seemed to be relevant for a better definition of the shapes, mainly the Red Burnished ones, in these two levels. It is considered to be more related to the later levels.

Imports (19): The majority of the imported sherds belong to the Cypriot Geometric tradition; they are decorated with concentric circles (A127824, pl. 104n; A128052, pl. 104l), have extremely fine very pale clay, and have a burnished surface. Several fragments of a large barrel-shaped jar (possibly all belonging to the same vessel) have a white wash and concentric circles. The black paint on these white painted sherds as well on the bichrome deep bowls with a thickened rim (A127803, pl. 104m; 127815, pl. 104j) has faded to a pale gray. Both groups belong to a Cypriot Bichrome or White Painted III–IV horizon, which possibly also includes the closed bichrome vessel (A127833, pl. 104o). Additionally, the small fragments of small jars or juglets (A127852, pl. 104a; A127851, pl. 104b), which are uncommon in this assemblage, may belong to the Cypriot White Painted III–IV (Gjerstad 1948, fig. XXII, 9–13) production. Several sherds of Black on Red pottery were found in these loci; besides the usual small juglets with bicurving necks (A127853, pl. 104d) and decorated with concentric circles, there is also a large bowl or krater with a vertical handle (127819). The fabrics of the Black on Red sherds range slightly, from very pale brown to pale reddish, and from extremely

¹⁰⁵ The partial slip occurs at Chatal only in this shape.

fine to fine. One base of a black glossy slip open vessel (128050, pl. 104h), which may belong to an Ionian cup, is also part of this assemblage. A128647 (pl. 104e) is an Assyrian palace ware bowl (German “Dellenbecher”) with a very high and flaring rim. It is definitely an import, considering both the pale fabric and thin walls (see Kreppner 2006, Ware B).

Painted Bichrome (13): Most of the sherds in this group belong to large closed vessels with horizontal black lines and red bands. On one shoulder of a closed vessel (128094, pl. 105i), several patterns common in the monochrome painted pottery (such as dotted triangles) are combined in two colors. The fabric of the locally made Bichrome sherds is pale yellow to very pale brown with polychrome grit and very seldom a straw temper.

Painted Monochrome (122): The large number of Painted Monochrome sherds indicates the continuity in the production of this kind of pottery into later periods. Some shapes, such as the hemispherical bowls with thickened rims (A128056, pl. 104k) and those with flattened everted rims (A127811, pl. 104g), are the most common in the assemblage, while other shapes, such as the bowl with an outcurving rim, decrease in number. This shape is not only rare but also always small in size (as in A127810, pl. 104p); this vessel has a specific decoration with hanging wings, very similar to the vessel found in Area I (A122816, pl. 28c) in the same phase O context (see discussion on this pattern in chapter 3).

Kraters with a modeled or thickened rim (A127864, pl. 104f; A128067, pl. 104i) still have the same band decoration with wavy lines as in all previous periods. Several fragments of necked jars with simple, double, or thickened external rims (127884, pl. 104t; A127506, pl. 104r; 128057, pl. 104s) were found in the assemblage. Decoration with a single band on the external rims, as well as shoulder fragments with necklace (FM 72 tassel pattern dated to the Late Helladic IIIc Late; see Furumark 1941, fig. 71) decoration (A127825, pl. 105e; 128084, pl. 105h), palmettes (A127834, pl. 105f), and oblique lines (A128090, pl. 105g) demonstrate a continuity of painted patterns on closed vessels. Only elevated ring bases were found in this class (A128041, plate 105b; A128042, pl. 105a; A127844, pl. 105c; A127846, pl. 105d) for both open and closed vessels.

The fabric (very pale brown to pale yellow) varies from extremely fine to medium-coarse, with the vast majority possessing fine fabric. The grit is always polychrome, while straw temper is seldom found. The surface is usually not treated. Only the body sherd 127820 (pl. 105) shows a surface burnish and a violet paint color, which clearly differs from the average sherds.

Red Burnished (244): The usual conical plates with simple (A127957, pl. 106f; A127774 pl. 106h; A127782, pl. 106e; 127973, pl. 106c) or squared (A127946, pl. 106g; A127962, pl. 106a; A127970, pl. 106d) rims continue to be a very common shape; the walls are very thick and tend to thicken at the bottom, especially the shapes with a ring or pedestal base.

Shallow hemispherical bowls with a thinned lip (A127953, pl. 107f; A127773, pl. 107h; A127754, pl. 107j; 127995, pl. 107l) continue to be made and bear a slightly lighter slip than the other shapes. These bowls were produced both in small-sized vessels (A127593, pl. 107f) and in much larger ones (A127967, pl. 107g). Similar hemispherical bowls with a biconical shape (as in 127788, pl. 107c and 127966, pl. 108d) and a slightly thickened rim appear more rarely, though they too come in two sizes. In most fragments the biconical shape is combined with a thickened everted rim; in some, it is combined with a ledge handle along the rim (A127971, pl. 109g; A127792, pl. 109i; A127766, pl. 109m).

Few sherds of carinated bowls with a flaring rim (A128010, pl. 108k; A128129, pl. 108l) and of conical bowls with a triangular or double/ledged rim (A127756, pl. 106i) still belong to the tradition of red slip burnished in phase O. The carinated bowls with flaring rim are not so numerous in this locus; if we consider the corroded internal slip as a feature typical for this shape, several other rim sherds, which are not big enough to show a carination, can be assigned to this shape (127749, pl. 107i).

Conical bowls with a flattened everted rim (A127490, pl. 107e; A127965, pl. 107a) and “horned” ledge handles directly applied on the rim (A128032, pl. 106j; A128134, pl. 108c) are very frequent in the assemblage. This shape shows some variations with a thickened external rim (A127989, pl. 107b; A127964, pl. 107d; A127950, pl. 109e; A127762, pl. 109k). Conical bowls with a thickened triangular internal rim and ledge handle (A127504, pl. 107n; A128134, pl. 108c) are shapes which appear here for the first time.

Narrow bowls with thickened internal triangular rims and thin (127771, pl. 108b; A127722, pl. 108f; A127732, pl. 108h; A127763, pl. 107o) or thick (A127867, pl. 108j) walls appear for the first time in the assemblage; the rim is thickened towards the interior, and small ledge handles were also attached to this shape.

Large deep bowls with a rounded thickened internal rim appear with a complete slip (127731, pl. 108g; A127726, pl. 108e) or, as was more common, a partial slip (A127787, pl. 107m).

Elevated ring bases (A127523, pl. 109f; 127870, pl. 109d; 127873, pl. 109l) are most common, although loop footed open shapes (A127888, pl. 109n) also occur. This level completely lacks flat bases in this group; A127520 (pl. 109a) can be considered the only fragment of a pedestal base. Stranded and horizontal “horned” handles are the most common shapes, the former for closed vessels and the latter for open bowls. The only fragment of an identifiable closed vessel in this group belongs to a small bottle with a high neck (A127885, pl. 109j).

A perforated small cup (A127878, pl. 109h) and a pointed small bottle (A127877, pl. 109c) may represent two imitations of other shapes in this class. The pointed bottle in particular is very similar in shape and size to the bichrome small bottles which were also found in the uppermost levels at the site; it is related to an Assyrian horizon.

The interior burnish is usually horizontal, while the external burnish can be either horizontal or vertical, or in some cases both. The fabric is the usual pale brown one, medium-fine with straw temper. The color of the slip ranges from dark red to orange.

Simple Ware (25): The shapes of the Simple Ware horizon of this level do not differ from the shapes of the Red Burnished group. Conical plates with a thickened angular internal rim (A127793, pl. 110f), hemispherical bowls with a ledge handle under the rim (A127482, pl. 110a), and hemispherical bowls with an outcurving flat lip (A127491, pl. 110i) are common shapes in the Red Burnished assemblage and were also produced in Simple Ware (i.e., with a beige appearance). The same is true for biconical bowls (A127492, pl. 110b; A127792, pl. 109i), some of them with a ring base and flat rim (127869, pl. 110); these, however, are more common in the Simple Ware group.

The carinated squat bowls (A127503, pl. 110d; A134702, pl. 110l) are the only shapes which seem to be typical for the Simple Ware group.

The narrow bowl with a flaring opening and squat globular walls (A127493, pl. 110g) represents a shape uncommon for the site; it definitely belongs to the Assyrian pottery horizon (Assyrian goblets with S-shaped walls and flaring rim; see Anastasio 2010, fig. 15). Its fabric is not particularly definite, being fine with thin grit, and ranging from a reddish-yellow to a central pale brown core, and it is not possible to say with certainty that it is an Assyrian import. The amphoroid krater A127790 (pl. 110h) is one of the few closed shapes in Simple Ware found in this level.

Cooking Ware (1): One sherd of a short collared jar with triangular everted rim (A127795, pl. 110j) and rope pattern, extremely similar to the ones from the previous levels (also of phase N) but with a more globular body, is the only example from this class. The absence of a shell temper and very thin walls characterize this fragment.

Cache M-13/1

The assemblage identified by cache M-13/1 was found inside a room located on the southern limit of the area, extending throughout the whole room. Considering the large number of vessels (pls. 111–113 and cat. nos. 108–118) and the types of vessels found, it seems possible that the room was used as a storage room for the tableware employed in the building.

The cache includes several complete vessels belonging to different classes, which also seem to be directly related to the shape of the vessels: Red Burnished and slip vessels are all conical plates (A26528, pl. 113d; pl. 111b–e) or footed bowls (pl. 111a), while the carinated vessels are both in Red Burnished and Simple Ware (pl. 113e, f). Closed vessels, which are jars (single or double-handled), are all Painted Monochrome with simple geometric decorations and the usual palmette under the handles (Ant_4408, cat. no. 109). In this cache of pottery, a single large fragment of a Cypriot imported sherd of a deep bowl (pl. 113b) seems to fix a terminus post quem for this cache to the seventh century BC. This domestic cache also includes, as do caches V-13/6 and /7 in Area I, a perforated open vessel. Two storage vessels in the room used for dry food indicate that not only was the tableware stored here, but also probably food for everyday use.

Phase O, Level II_02

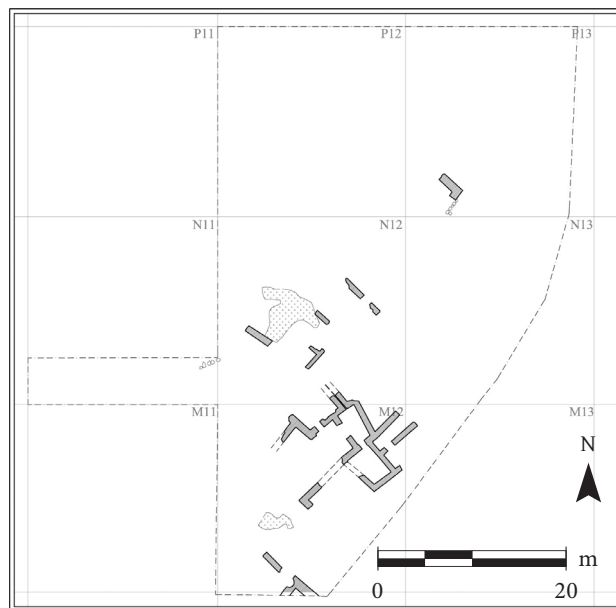


Figure 24. Level II_02 architecture

The sequence of the two uppermost levels is related only to the sequence in the square M-12, which is the only area where the most recent sherds were collected. For this reason, this level consists of only one pottery assemblage from a single locus. Several walls and patches of pebble paving form the structural remains assigned to this level (Haines 1971, pl. 33); the walls follow the orientation of those of the previous level and seem to define only three limited spaces in the southern area of the sector. The cache indicated in Haines's publication as M-13/3 is not related to a pottery assemblage; rather it defines only a specific space. The graves marked in the publication are intrusive from the level above.

Locus M-12_02

Sixteen sherds form the assemblage of this locus, most of them fragments of red slip open vessels. Two sherds (A127903, pl. 114b), which are possibly part of the same vessel, are considered here as being Cypriot imports of a Geometric Bichrome vessel, possibly a globular jar with bichrome concentric circles.

The small glazed jar (A17391, pl. 88b) has a decorative pattern of pendant pentagons on its shoulder, which seems to be typical for Neo-Assyrian pottery (see BM 116378, Curtis, Reade, and Collon 1995, p. 142, BM reg. 1992, 0302.33), although this piece from Chatal Höyük differs from the examples above in its rim shape, which is not rolled. More similarities are visible with several pieces from Khirbat Khattunyah, Khirbat Qasrij, Sharqat, and Qasr Shamamuk (see Anastasio 2010, p. 33 and pls. 29 no. 4, 39 no. 14, and 50 no. 18). Compared to other glazed small vessels which are considered part of a northern Syrian production, however, this object shows stronger similarities to the Neo-Assyrian production. Thus, this element and its fine and pale gray fabric seem to indicate it as being an import.

The Red Burnished shapes are identical to those from the previous levels: conical plates (A127893, pl. 114c), hemispherical bowls with a thinned lip (A127895, pl. 114e), hemispherical bowls with an everted angular rim (A127892, pl. 114d), large bowls with a thickened external rim (A127890, pl. 114a), and narrow bowls with a slightly thickened rim and biconical body (A127891, pl. 114f). The burnishing is very fine and the color of the slip is only slightly paler than the slip of the sherds from the older levels.

One sherd of a large Simple Ware bowl with a ledge barbed handle and thickened rounded rim (A127889, pl. 114g) represents the Simple Ware group; the ledge handle is also common in previous levels in all groups, but the modeling of two barbs under it seems to be a feature of later periods and may imitate metal vessels or metal handles applied to other vessels.

Phase O, Level II_01

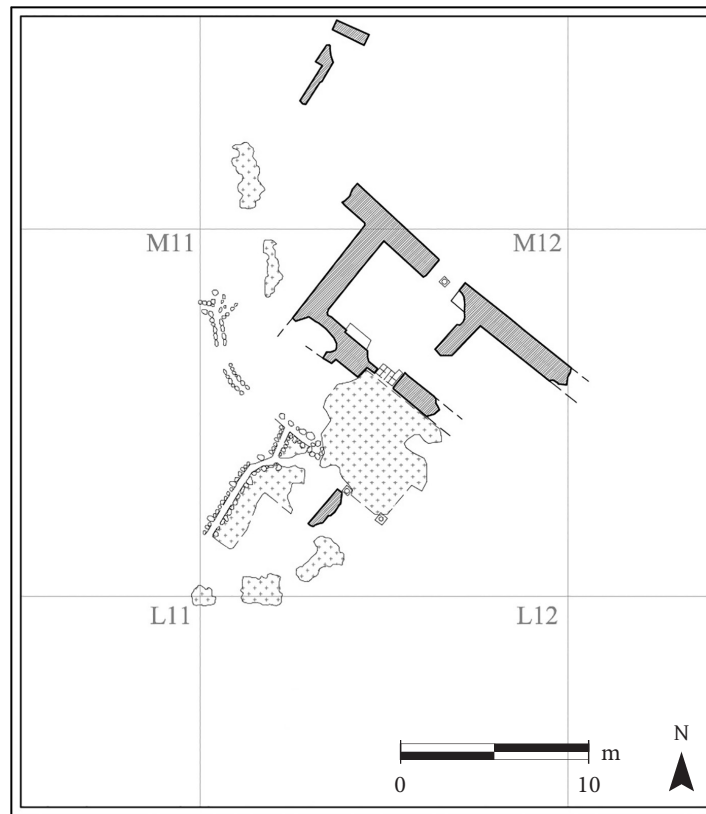


Figure 25. Level II_01 architecture

The structural remains of this level show a very definite part of a single building, a large unroofed pebbled area with a built drain system (M-12/2), and a row of rooms limiting it to the north. Among these rooms, one (M-12/1) was completely excavated; the greater thickness of the mud brick walls of this structure, as well as the baked brick threshold leading to the courtyard and the pillared opening to the room, are clear elements of distinction in comparing it to the structures belonging to the previous levels. Moreover, the different orientation of the walls seems to suggest a change of use in the area. The cuneiform tablet (b-0335, see appendix 1) and the pendant (A17367, see appendix 2) found in this level need to be considered as coming from a disturbed context, as the tablet was found in the dumps of the accumulation on the floor of this structure.

The pottery inventory, which can be definitely attributed to these structures, is extremely limited because the above accumulation is related to the level II_00; only one bowl and a small glazed vessel can be counted. The glazed egg-shaped vessel (A56636, pl. 88c) seems to be related to a local glazed production, while the Simple Ware bowl (A26857, pl. 116a) with a grooved rim and ring base has shape and size similar to the Red Burnished bowls, though with a much finer surface and modeled base. Hellenistic sherds were found in the accumulation on top of this level together with phase O material; this may suggest that the phase of use of these structures extends to a much later period. Cache /2 comprehends only a single spindle whorl (b-2890).

Phase P-R, Level II_00

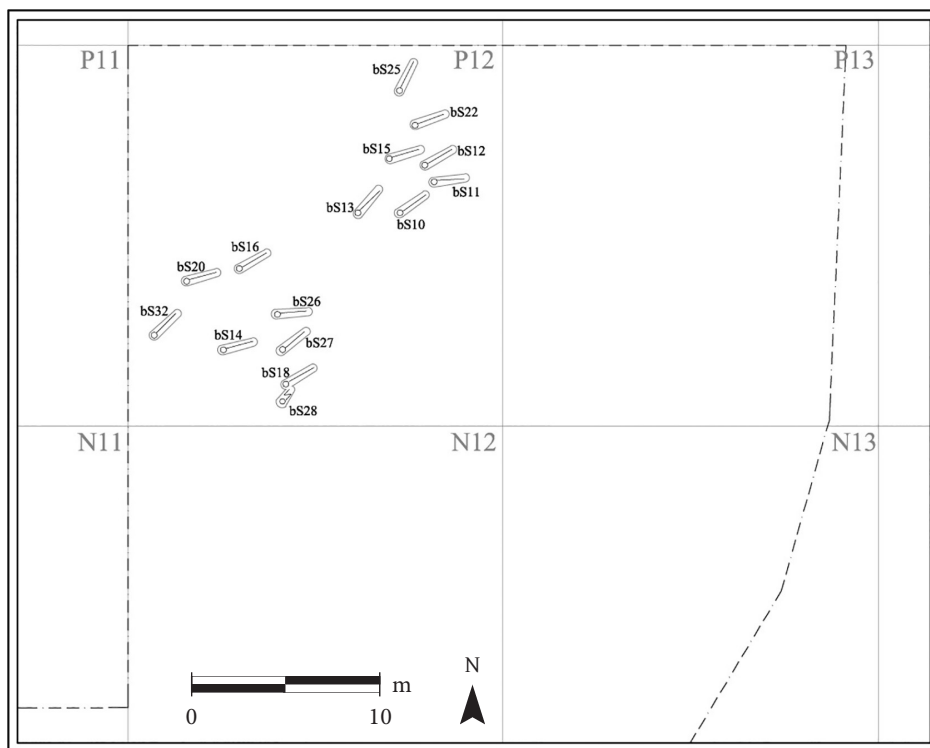


Figure 26. Level II_00 cemetery

This level comprehends all loci excavated directly under the topsoil and may consequently include assemblages which come from very different periods in time, considering that from squares M/N-12 the surface sloped down in square P-12. No structures are connected with this level except for the graveyard (see Catalog of Graves from Area II, p. 108), which was excavated only in the area of square P-12 and possibly also in the squares N-9 and N-10. Because no goods were found in the sixteen graves, it is not possible to assign them to a specific period; the indication for several graves as being Byzantine, which appear in the grave catalog, was taken from the original documentation. However, no clear archaeological element seems to support this dating except for the fact that they are all very similar, extended earth graves.

Loci P-12_00, P-12_01, M-12_00, M-12_01, N-12_00, N-12_01

Imports (10): The assemblage includes seven black glossy Greek imports (the skyphos A127929, pl. 115b; A127931, pl. 115a; and the krater 127939, pl. 116c) and one fragment of an Ionian cup (A127545, pl. 117b); these are the most recent objects in the assemblage and may suggest a date around the fifth century BC. Bowl A127541 (pl. 117d) follows the shape of an Ionian cup, keeping a simple monochrome decoration. One Red on Black import is also part of the assemblage with a very peculiar shape: the large bowl A127542 (pl. 117a) has a slightly carinated shape, much like the local production or the Cypriot Black on Red II (IV) ware (as in Gjerstad 1948, fig. XXXVII.10).

Bichrome (5): Two bottles with a pointed base (127283, pl. 115) and horizontal bichrome painted bands stand out in the assemblage; this shape has no comparison in previous levels. The black paint of the bichrome one has the same faded nuance as the imported white painted vessels found in previous levels, and may indicate an imported element. These are small pyriform bottles which can be probably compared to similar small pyriform bottles such as A26769 and A127940 (pl. 115h), which may belong to the same morphological type. This type is well known in the Neo-Assyrian repertoire (Hausleiter 2010, pl. 93 and pp. 313–14) and became common from the mid-eighth century onwards. Both the shape of A127940 (pl. 115h), with a slightly

rounded bottom, and the pointed one (A127283, pl. 115g) are common in the “late Neo-Assyrian period,” (i.e., during the seventh century BC).

Painted Monochrome (45): This group is still the largest in the assemblage. The krater A127305 (pl. 115e) shows a decoration with ivy vines, which is well known in the Corinthian production (Risser 2001, table 1, pp. 25–27) and dated to the fifth century BC.¹⁰⁶ Bowls with an outcurving rim (A127910, pl. 115c) in their narrow late version and large amphoroid kraters (A134700, pl. 115i) are both common shapes in this assemblage. The krater (A127539) with a painted lotus decoration (pl. 117e) and squared outcurving rim belongs to the same east Greek tradition as the Ionian bowls and dates to the end of the sixth century.

Red Burnished (43): Several well-known shapes were collected in this assemblage, such as the hemispherical bowls with an everted rim (127915, pl. 116d), shallow bowls with a ledge handle on the rim (127299, pl. 116e), shallow bowls with a ledge under the rim (A127668, pl. 117h), hemispherical bowls with an incurving rim (A127916, pl. 116b), carinated bowls (A127287, pl. 116h), and large kraters with a rounded thickened rim and partial slip (A127315, pl. 116g).

Among the Red Burnished pieces, it is important to point out the S-shaped bowl A127547 (pl. 117g) with a bull-shaped handle; the handle is identical to the one in a-1264 and belongs again to a Protogeometric horizon and Greek influence. The shape of the handle was found also at other neighboring sites, such as Zincirli; the vessel from Zincirli (Luschan and Andrae 1943, pl. 20g, h), however, bears a painted pattern as in Lefkandi (Lemos 2002), while the red burnishing on the piece from Chatal may represent a local adaptation.

Object A127942 (pl. 115d) seems to be a modeled part applied to a Simple Ware carinated vessel, though it was not possible to identify a specific figure or shape.

¹⁰⁶ Similar decoration was also identified at the nearby site of Al Mina (see Woolley 1938, fig. 10) but also in the Late Helladic IIa production (see FM 12).

Catalog of Graves from Area II

Grave: b-S-01 Locus: N-12, intrusive No image
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: —
 Position: Not located Type of burial: —
 Anthropology: Adult Preservation: Too badly broken
 Description: Only broken skull.

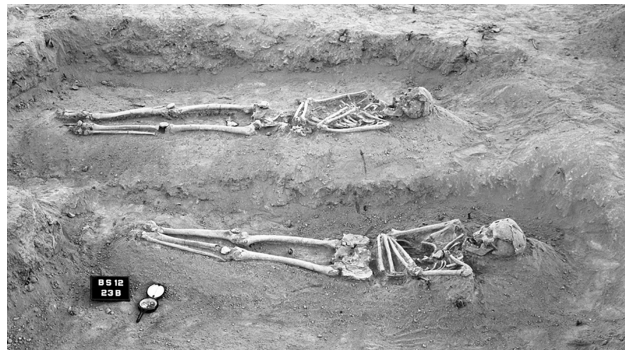
Grave: b-S-10 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 55° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Infant II Preservation: Very poor
 Description: Head straight and tilted downward. Arms at sides, left hand on left pelvis, right hand and lower arm missing. Legs straight.



Grave: b-S-11 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 85° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Mature Preservation: Very bad
 Description: Head straight and tilted slightly forward. Elbows at sides. Left arm bent to bring hand over and just above left pelvis. Legs extended, feet normal.



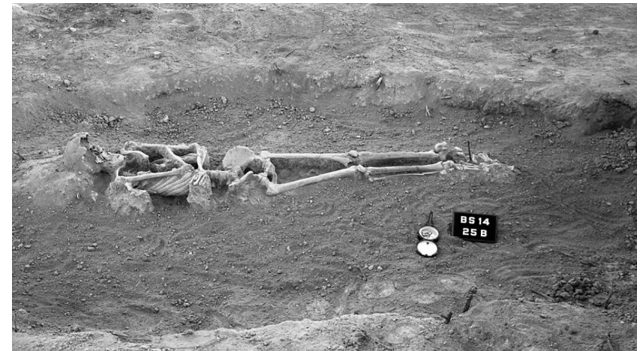
Grave: b-S-12 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 60° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult Preservation: —
 Description: Head straight and tilted slightly downward. Elbows at sides, arms folded.



Grave: b-S-13 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 45° west of S
 Position: No criteria Type of burial: Inhumation, extended
 Anthropology: — Preservation: Poor
 Description: —



Grave: b-S-14 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 75° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-15 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 75° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: Poor
 Description: —



Grave: b-S-16 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 60° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-18 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 60° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-20 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 75° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



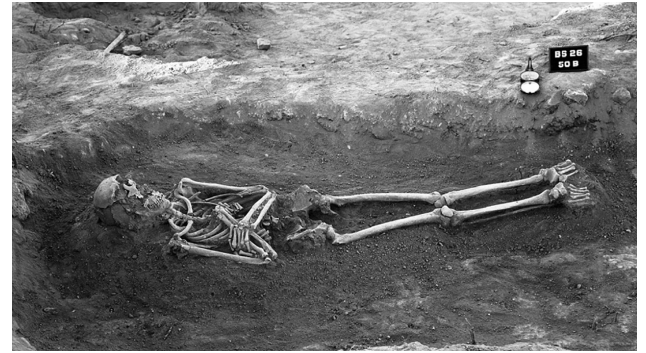
Grave: b-S-22 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 70° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-25 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 45° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-26 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 85° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-27 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 50° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: —
 Description: —



Grave: b-S-28 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: 45° west of S
 Position: Flexed, left Type of burial: Inhumation, flexed
 Anthropology: — Preservation: Head missing
 Description: —



Grave: b-S-32 Locus: P-12_01, intrusive
 Level: II_00_Gr Phase: 09_P-S
 Remarks: Intrusive to 1st
 Elevation: — Direction: —
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: a-S-11 Locus: N-13_II No image
 Level: II_08 Phase: 04_N_Mid
 Remarks: SE
 Elevation: — Direction: About 30° west of N
 Position: Flexed or semiflexed Type of burial: Inhumation, flexed position
 Anthropology: — Preservation: Broken
 Description: This burial is a few broken long bones which seem to have been destroyed by the building of a later wall, or by an animal hole. The body was in some sort of flexed or semiflexed position, probably on its right side.

Grave: a-S-12 Locus: N-13_II
 Level: II_08 Phase: 04_N_Mid
 Remarks: SE
 Elevation: — Direction: 80° east of N
 Position: Semiflexed on left side Type of burial: Inhumation, flexed side
 Anthropology: Mature male Preservation: Not bad for the long bones
 Description: Left leg drawn up and bent to less than a right angle. Head on left side looking slightly down.



Grave: b-S-43 Locus: N-13_IIC
 Level: II_08 Phase: 02_M_Late
 Remarks: —
 Elevation: 93.32 m above plain Direction: 60° east of S
 Position: Flexed, on stomach Type of burial: Inhumation, flexed
 Anthropology: Adult Preservation: Quite bad, skull broken by peakman
 Description: Head on left side, looking slightly up. Right arm sharply bent, elbow at side, hand under chin. Left arm bent to bring elbow under right ribs, and hand under upper cervical vertebrae. Deposit of salt on bones.



Grave: b-S-49 Locus: N-13_IIc
 Level: II_10 Phase: 02_M_Late
 Remarks: Close to mound edge
 Elevation: 92.88 m above plain Direction: South
 Position: Flexed, on stomach Type of burial: Flexed
 Anthropology: Mature Preservation: Very bad, too crumbly to keep original form.
 Description: Head on right side and looking upwards. Arms both acutely flexed, left elbow 15 cm from end of left ribs, right elbow under right ribs. Vertical axis of pelvis is a 45-degree angle to axis of vertebrae. Right femur disarticulated, distal end approaches left femur. Left femur normal in pelvis. Patella present, lower leg gone. Head and right shoulder rest on a large piece of basalt.



Grave: b-S-59 Locus: N-13_IIc
 Level: II_10 Phase: 02_M_Late
 Remarks: —
 Elevation: — Direction: 70° west of N
 Position: Semiflexed, on left side Type of burial: Inhumation, flexed side
 Anthropology: Infant II Preservation: Very bad
 Description: Infant II. Head looking halfway over to the left. Right arm akimbo so as to bring hand on lower right ribs. Left humerus at side, and left hand by left hip. Legs more or less flexed, but as the lower bones are gone, extent of flexing not certain. Dentition 1-4 both sides.



Grave: b-S-60 Locus: N-13_IIc
 Level: II_10 Phase: 02_M_Late
 Remarks: —
 Elevation: — Direction: 40° east of N
 Position: Flexed, right side Type of burial: Inhumation, flexed
 Anthropology: Infant II Preservation: Quite bad, skull in very bad shape
 Description: Head on right side and tilted down and into ground. Legs abruptly flexed, left over right. Elbows at ribs, left hand in front of jaw, right hand to under jaw.



Grave: b-S-62 Locus: N-13_10
 Level: II_11 Phase: 02_M_Late
 Remarks: Haines assigned it to level 13
 Elevation: Direction: 20° east of S
 Position: Flexed, left side Type of burial: Inhumation, flexed
 Anthropology: Mature male Preservation: Fair
 Description: Head on left side and looking down. Elbows at sides, left hand extends down under left leg to left foot. Right arm crosses body over stomach to bring hand under left lower ribs. Legs abruptly flexed with knees pointing left, and feet brought up under pelvis.



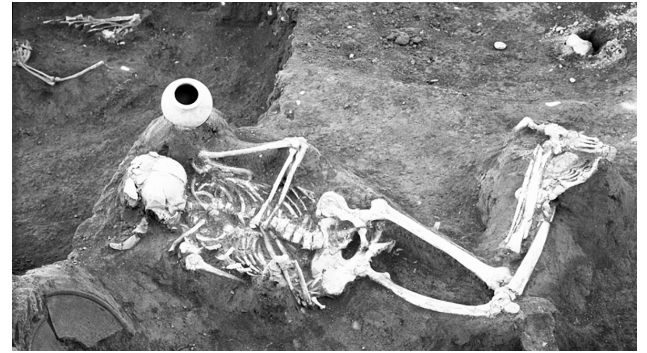
Grave: b-S-63 Locus: N-13_10
 Level: II_11 Phase: 02_M_Late
 Remarks: Haines assigned it to level 13
 Elevation: 92.304 m above plain Direction: 20° east of S
 Position: Flexed, left side Type of burial: Inhumation, flexed
 Anthropology: Infant I Preservation: —
 Description: Head on left side and looking down; knees point left and legs are abruptly flexed, bringing feet up under and to the left of pelvis.



Grave: b-S-64 Locus: N-13_10
 Level: II_11 Phase: 02_M_Late
 Remarks: Haines assigned it to level 13
 Elevation: 91.784 m above plain Direction: 20° east of N
 Position: Flexed, right side Type of burial: Inhumation, flexed
 Anthropology: Adult male Preservation: Very bad in the animal hole area
 Description: Male, head on right side. Elbows at sides and arm flexed as to bring hands together, clasping under and to right of jaw. Legs abruptly flexed, knees point right, feet below pelvis. The whole body is slightly rolled onto the right side. Animal bone found to the right (in place?).



Grave: b-S-65 Locus: N-13_10
 Level: II_11 Phase: 02_M_Late
 Remarks: Haines assigned it to level 13
 Elevation: 92.159 m above plain Direction: 70° east of S
 Position: Flexed, right side Type of burial: Inhumation, flexed
 Anthropology: Mature female Preservation: Very bad
 Description: Head looks right and is tilted upward so that chin rests squarely on right shoulder. Right elbow at side, right forearm extends vertically upwards, and fingers have fallen down out of place onto ribs. Left elbow is slightly away from body, bringing hand over right breast. Upper legs extend down along body axis, but lower legs bent at right angles to them to bring feet off on the left. Female.



Grave: b-S-66 Locus: N-13_10
 Level: II_11 Phase: 02_M_Late
 Remarks: Haines assigned it to level 13
 Elevation: 91.799 m above plain Direction: ca. W
 Position: Cut by animal hole Type of burial: —
 Anthropology: Adult Preservation: Very bad
 Description: —



Grave: b-S-67 Locus: N-13_10
 Level: II_11 Phase: 02_M_Late
 Remarks: Haines assigned it to level 13
 Elevation: 92.124 m above plain Direction: ca. W
 Position: No record. Type of burial: —
 Anthropology: Infant Preservation: Very bad
 Description: Not certain but flexed with skulls resting on right side. May be a pair of infants which were not noted.

No image

CHAPTER 5

Area IVa: Stratigraphy and Related Materials

The excavated extent in this area, which is located on the southern part of the mound, occupied 987 sq. m in the uppermost levels and 150 sq. m in the bottom ones. The excavations in this sector started in November 1934 because the archaeological evidence brought to light in the trench dug in squares H-4 to H-10 was very promising: the partial structure which was encountered in this trench caused archaeologists to believe that this sector might comprehend architectural remains that had a function different from the remains found in the rest of the acropolis. Haines (1971) also grouped the structural levels into sublevels (2a-b and 2b-c) which do not correspond to the same sequence of the loci as they were excavated (see table of correspondences, pl. 118). This sequence has been reconstructed based on both the notebooks and the object register, and several changes were performed to Haines's building levels sequence.

It is interesting to point out that although the quality of the pottery coming from this site is higher than in the rest of the settlement, no caches were found in the levels from this area, i.e., no materials were found in primary contexts.

Phase N_Mid/Beg, Level IVa_05

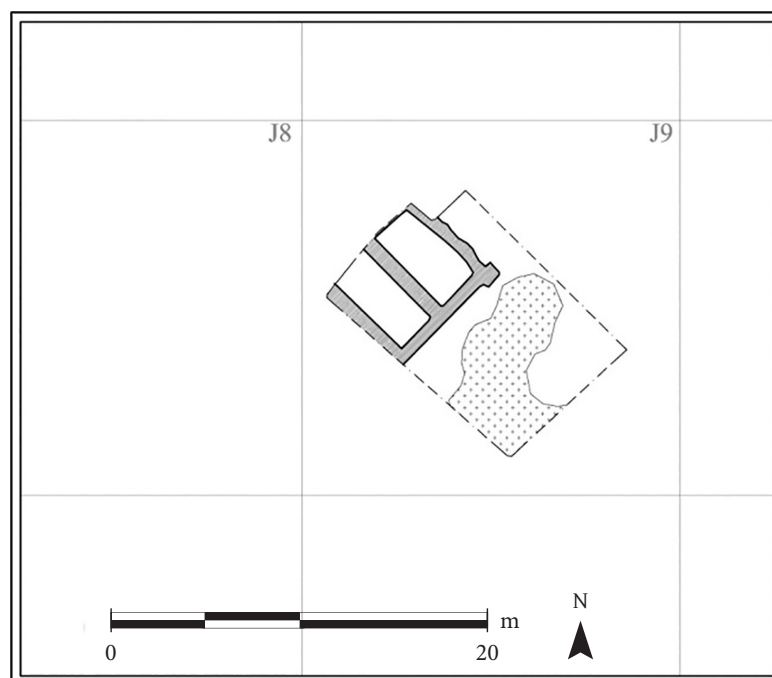


Figure 27. Level IVa_05 architecture

The structures belonging to this phase consist of several mudbrick walls limiting two rooms to the west of the trench (which for the extent that was excavated are equal in size) and a large unbuilt pebbled area to the east. The connections between the rooms and the pebbled area are not archaeologically evident due to the lack of openings in the structure; however, their floors do seem to be at the same elevation.

Locus J-9_05

The assemblages belonging to this level were grouped in one locus, with finds coming from both the open area and from the two rooms. Only for one small find (bead A54479) was the locus indicated as being J-9_05_Floor; this means that none of the sherds were found on the floor, but rather in the earth deposits on top of it. The assemblage consists of forty-three sherds mainly belonging to the Painted Monochrome class.

Two sherds can be interpreted as **imports**, as their fabric and surface treatment clearly differ from the local fabric and surface treatment. A137031 (pl. 119j) is a plain red painted foot of an open vessel, with fine reddish-brown fabric, straw temper, and homogeneous brown grit; it is not burnished. The foot is solid and opens at the base into what is probably a trumpet-shaped base. This piece has similarities with the monochrome plain Kylix of the Late Helladic IIIc late horizon (Mountjoy 1986, fig. 252). The other small body fragment (112735) belongs to a milk bowl in the White Slip II tradition, with the usual dark gray, extremely fine fabric.

Painted Monochrome (30): Hemispherical plates with thickened inverted rims (A112753, pl. 119c) are well distributed in the assemblage; they find several comparisons with sherds from other areas and are identical to shapes in the Simple Ware group. In this assemblage, radial painted lines decorate the lip, and the decorative patterns on the surface are limited to horizontal lines and bands. The rim on vessel A112746 (pl. 119d) may belong to a pot stand, as it is completely absent in the usual morphology of the conical bowls. Bowls with an outcurving rim (S-shaped or bell-shaped) also occur here, both with painted patterns (A112744, pl. 119a) and with plain paint and reserved lines (A112747); the bowls with plain paint have a more globular body shape.

Large body sherds of kraters were found in the assemblage, but due to the lack of rims it is not possible to reconstruct their shape. Among the closed vessels, there is a sherd of a small jar with a basket handle (A112755, pl. 119i). This sherd probably belongs to a feeding bottle; while locally produced feeding bottles usually have a vertical loop handle, the basket handle seems to be related to the Mycenaean world and has similarities with other examples dated to the Late Helladic IIIc late or Sub-Mycenaean horizon (Mountjoy 1986, figs. 266, 246). Several fragments of large necked jars with vertical flat loop handles are found in this assemblage and suggest the presence of large storage or transport jars. Sherd A112731 (pl. 119e) in particular shows not only a painted decoration but also two conical modeled applications at the base of the sherd. The rim of this shape is thickened and external (triangular) and slightly incurving, as seen on sherd A112725 (pl. 121b), which belongs to the Simple Ware group. Fragment A112722 (pl. 119f) is a fragment of a globular pilgrim flask; it features large concentric decoration on the surface of each side rendered in dots and a Malta cross at the center.

The painted decorative patterns in the monochrome group are manifold. Besides the horizontal bands used mainly on the hemispherical plates and under the rim of the outcurving-rim bowls, swirls and spirals are frequently used in connection with vertical handles on closed vessels. The krater or, more likely, pot stand fragment A112721 (pl. 119g) has a decoration of concentric triangles on a register along with several other patterns, unusual in the local Painted Monochrome. The vertical N pattern (FM 60) and the stemmed spirals (FM 51) are surely Mycenaean patterns, although they do appear very rarely in the general Late Helladic IIIc production, and at least the N pattern seems to be more common during the Late Helladic IIIa period. Moreover, this vessel bears an impressed decoration with lozenges, which run between the two painted registers.

Zigzag and wavy lines (A112739), triglyphs (A112740), and a large “butterfly” (opposing triangles) pattern (A112723, pl. 120a) are all motifs employed on kraters or large jars from this assemblage. The patterns are frequently combined together on registers divided by horizontal bands. Metope filled with semicircles (A112743, pl. 119h) or concentric semicircles also occur on sherds from this assemblage. In general, the patterns and shapes used have strong comparisons with the pattern inventory of the Late Helladic IIIc late tradition.

The fabric is pale brown to reddish-brown, fine to medium-fine with heterogeneous grit; organic temper is found on ten sherds, while a shell is visible on just one sherd, indicating a casual inclusion. Self-slip is clearly visible on thirteen sherds, while burnish is present only on one sherd.

Simple Ware (4): Hemispherical plates similar to the Painted Monochrome ones are found in the assemblage (A112726, pl. 120b), this time with pods. The presence of a fragment of a fake carinated bowl (A112758)

in the assemblage may move the date of the locus to a slightly later period than the one indicated by the Painted Monochrome.

Fabric is pale brown to pink, fine to medium-fine, with heterogeneous grit and straw temper in two sherds. A self-slip is used on three sherds.

Cooking ware (5): Pots with biconical walls, thickened external rims (triangular or rounded), a vertical flattened loop handle, and what is probably a rounded base (as in pl. 121c) are the standard type for this group in this assemblage; the large fragments of the pots A112727 (pl. 121a), A137030 (pl. 121d), and A27011 (pl. 121c) are good representations of this specific shape in small, medium, and large sizes. The rim diameters range from 120 to 300 mm; the shape is unchanged regardless of the diameter.

The color of the fabric ranges from brown to yellowish-brown, medium to medium-coarse with shell temper in all sherds, a feature which seems typical for the phase N middle levels in Areas I and II. The surface is not treated.

Phase N, Level IVa_04

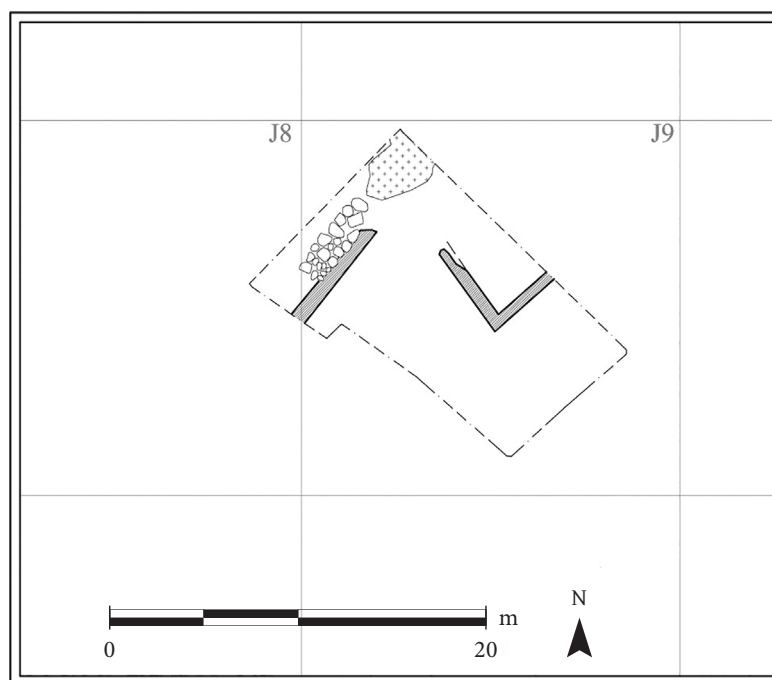


Figure 28. Level IVa_04 architecture

According to Haines's levels, two separate trenches uncovered architecture belonging to the same period. The trench in J-9 is only slightly larger than the one in level 5 and shows two mudbrick walls which were not connected to each other (see fig. 28, above). The two walls, the stone structure to the west of the trench, and the pebble paving in the northwestern corner were found at different elevations. The walls follow an orientation similar to the one from the previous period, but it is not possible to establish any kind of relationship among them.

Haines (1971, pl. 35b) assigned the structures found in square H-8 to this level, implying a coexistence of the structures in both squares based on the elevation of the earth floor in H-8. This does not seem to be a valid criterion, as there is no additional evidence to support this coexistence. While overlapping the levels in AutoCAD, it became evident that the walls, which were found in H-8 and were assigned to level 4, actually belong to level 3: their orientation perfectly fits with the other structures of square J-9 in level 3 (see next paragraph). Moreover, the uppermost mudbrick layers of the same wall oriented NW-SE were found and illustrated as belonging to level 3, and yet, a sequence of floors using the same wall over two building periods,

which could have explained the gap in the level assignation, was never identified. Therefore, only the loci of the two walls excavated in trench in J-9 are presented here as belonging to level 4, while the structures from H-8 will be discussed with level 3.

Locus J-9_04

The assemblage is relatively small (26) and consists of mainly Painted Monochrome sherds. Three fragments were identified as being possible **imports** due to their fabric and surface decoration.

A112720 (pl. 122c) is a spouted hemispherical bowl which is very atypical in shape, surface treatment, and fabric: the shape reproduces a spouted bowl carinated with a modeled body, similar to the fluted metal bowls with chiseled tongues (see in general Sciacca 2005; Lehmann 1996, Form 484 in metal and 89 in pottery; Matthäus 1985, pl. 30). The carinated body and the very thin walls find comparisons with the carinated Assyrian bowls (see Anastasio 2010, pl. 43.3); however, the presence of the spout makes this shape a unicum. The fabric is extremely fine and the burnish surface treatment is uniform, giving the sherd a shiny appearance. The pale brown color of the fabric and the heterogeneous grit would suggest a local origin; however, the surface treatment and the thickness of the wall do not find any comparison with the local production. The small sherd A112714 (pl. 124a) is similar to the previous fragment in fabric and wall thickness. It is a rounded Simple Ware base with a very low central internal spike, and has very thin walls with a pale brown fine fabric and external pinkish slip.

Sherd A122032 (pl. 123a) is a Painted Monochrome large closed vessel with reddish-yellow medium-fine fabric and a fine whitish slip on the surface. Shape is globular with an angular small flat loop handle on the shoulder. The body is decorated with a row of arcs on a horizontal band and with several parallel horizontal lines; the shape and decoration may belong to a shoulder-handled amphora of Late Protogeometric or early Geometric tradition (see Lemos 2002, p. 62; Boardman 1998, fig. 26; Coldstream 1968, pl. 1a), while the decoration clearly still belongs to a Protogeometric horizon. This shape with the vertical handles on the shoulder is believed to appear first at the end of the Late Protogeometric period, i.e., around the end of the tenth century to the beginning of the ninth century BC (see Desborough 1952, p. 37, pl. 16 no. 150) and, therefore, provides a good terminus post quem for the locus.

Several body sherds (A27007, pl. 122b) belong to large closed vessels, which show a narrow decoration on the shoulder: horizontal bands and lines divide the surface in registers which are filled with concentric arcs in a row, triangles in a row, and lozenges. The empty spaces between the geometric patterns are also partially filled with paint so that the general impression is of a “narrow” decorative style. Concentric circles, horizontal bands, and horizontal wavy lines are the most common decorative patterns. The best comparisons for shape and decoration are with Protogeometric amphorae (see Boardman 2001, fig. 4) from the Greek area, which are dated to the end of the eleventh century BC.

Painted Monochrome (17): Very few rim sherds were found in the assemblage. One of these sherds came from a large bowl (340 mm in diameter) with a squared rim, hemispherical walls, and elevated ring base (A112994, pl. 123d). The painted decoration (horizontal band) is limited to the lip, and the surface bears a self-slip. The shape occurs in general very rarely. A112718 (pl. 123c) is an open vessel with a high-footed base and concentric irregular decoration on the internal face; the rim is not preserved. Painted monochrome bowls with an outcurving rim and horizontal loop handle (bell-shaped bowls), which are very common in phase N contexts, were produced in this area, as evidenced by a waster (A42998) of this shape, found in this context. Only one other rim fragment provides a clear shape for the Painted Monochrome group. It comes from a deep bowl with a simple rim and cylindrical walls. One body fragment with whitish slip decorated with concentric circles and a knob at the bottom may indicate a globular jar or pilgrim flask.

The fabric of the Painted Monochrome ranges in color from pale brown to light brown, with heterogeneous grit and fine to medium-fine paste. The surface is self-slipped on five sherds, while no burnish is visible.

Painted Bichrome (1): Only one body sherd of a bichrome closed vessel was found in this assemblage; it is decorated with a red horizontal band and black lines crossed by a swirl or palmette.

Simple Ware (3): A horizontal hemispherical bowl with a thickened external rim and horizontal ledge perforated handle (A112995, pl. 124c) is similar in shape to the painted hemispherical one described above. A fragment of what is possibly a large pedestal with a double rim (A137037, pl. 124b) and a fragment of a

lamp are the only two other sherds from this group. The fabric is pale brown and includes straw temper, while the surface is self-slipped.

Cooking Ware (2): The shapes of the cooking vessels found in this assemblage are very different from the ones found in the previous level; hole-mouth pots with simple squared rims, spherical walls, and vertical strap handles (A137038, pl. 123b) have thinner walls than the previous cooking pots and lack any shell temper. The rim diameter ranges between 160 and 220 mm, while the fabric is medium to coarse with whitish temper.

Phase O_Beg, Level IVa_03

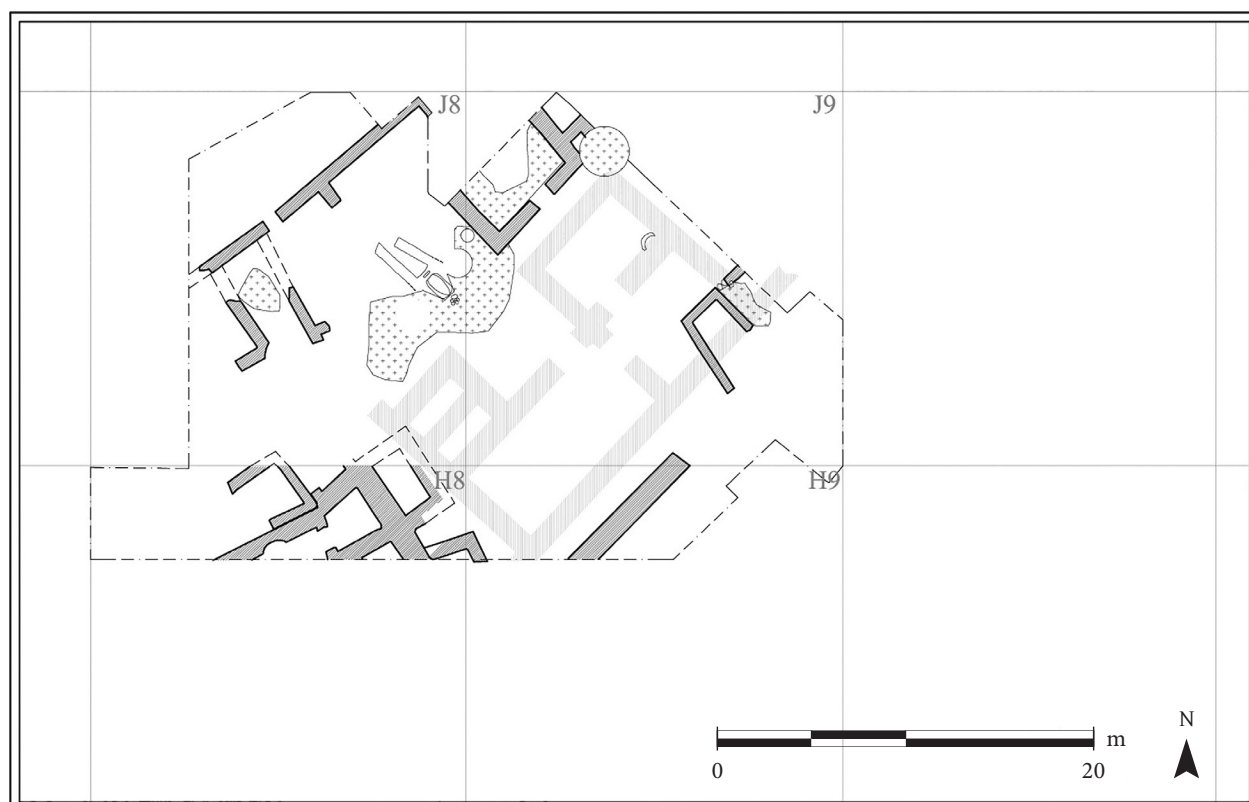


Figure 29. Level IVa_03 architecture (foundations of the later structure in lighter gray)

The excavated area belonging to this level covers approximately 200 sq. m and extends over J-9, J-8, H-8, and H-9. Haines reconstructed two levels (3a and 3b) due to a major difference in floor elevations. The pebble floors in J-9 were at elevations 1 m apart (93.25 and 92.27); however, they belong to two structures not connected to each other, which were exposed in the northwest and in the southeast of the square. The pebble floors found to the west of the trench were assigned to the bottom level (03b), while those found in the eastern area of J-9 belong to the upper level (03a). These two sub-levels correspond to the two loci J-9_03 and J-9_02, whose materials will be presented here separately.

Analyzing all of these structures together, we may consider these two levels as being only two subphases of the same building period. The remains of this period show a large area which was apparently open and paved with pebbles. However, all structures belonging to this level were brought to light without removing the large structure of level 2, meaning the apparent emptiness of square J-9 may be due to the still-standing foundation of the later building.

Archaeologists found a large kiln in the pebbled paved area (in J-8), which Haines interpreted immediately as a pottery kiln (fig. 30): it has a sort of long “vaulted dromos” to access the combustion chamber, and it is a very large installation, which, taken together with the large oven located to the north of kiln, may

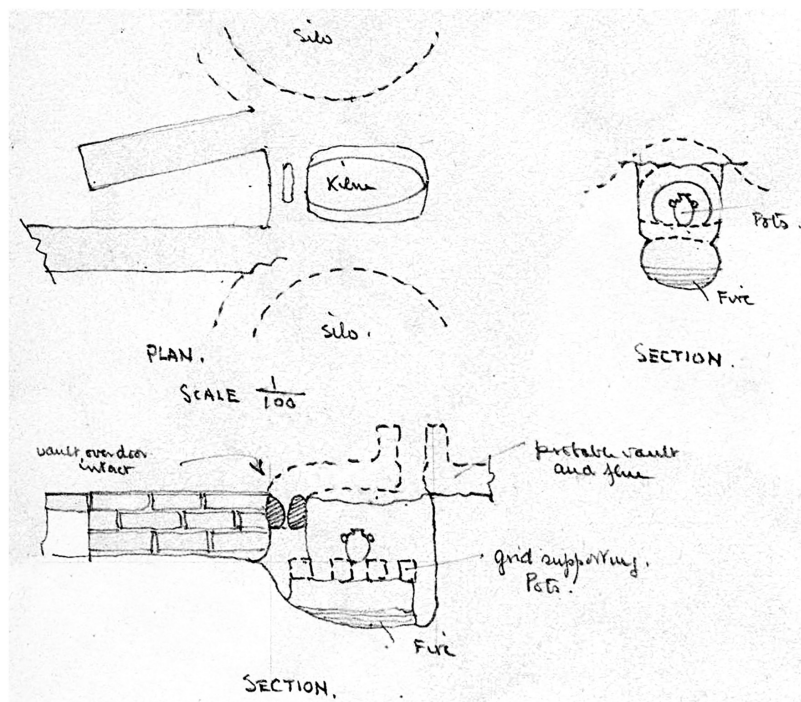


Figure 30. Haines's sketch of the pottery kiln

indicate a production area. The pottery sherds from the area of the kiln were generally assigned to locus J-9_03 and cannot be differentiated; however, the waster found in the previous level may suggest that the kiln was probably employed to produce pottery. The large open area in J-9, which surrounded the kiln, was paved with pebbles, and the room on the northeastern corner of the square was constructed on top of the stone pebbles. The elongated structures in H-8 suggest the possible existence of domestic structures which create a southern boundary for this open area.

Level IVa_03b, Locus J-9_03

The assemblage comprehends 135 sherds and shows two phenomena which characterize the passage from phase N to phase O: (1) the appearance of large quantities of Red Burnished pottery; and (2) the continued use of Painted Monochrome, though they no longer represent the majority of the rim sherds. The archaeological context of the locus indicates the accumulation of earth directly above the structures found in the eastern part of J-9, which were damaged, as well as the structures of 3b, by the foundation pit of the structure of Level 02c-d. The large number of sherds compared to the limited excavated area might be due to the existence of a pottery oven found in this area.

Imports (11): Several imported sherds belong to this assemblage, some of them marking the passage to phase O. Two sherds of Black on Red small vessels were found here. Sherd A112574 (pl. 125a) is a hemispherical bowl with red and white paint on a black surface; the sherd has a black slip, and the linear decoration with horizontal red and white bands covers both the external and the internal sides. The surface treatment and decoration find similarities with the East Greek Archaic skyphoi found in Cyprus (Gjerstad 1977, fig. 16 nos. 3-4). The fabric of this sherd is dark reddish-gray and fine, and the surface is also burnished. A112570 is a White Painted probably bichrome (only the dark paint is preserved) necked jar with an offset thickened vertical rim; this kind of shape is not similar to the local necked jars, but rather finds comparison in the White Painted Cypriot IV horizon. Sherd A137034 (pl. 125c) is a small bichrome neck with a flaring mouth, belonging either to a pilgrim flask or a small jug; it is also an import from a Cypriot bichrome IV area. Several wall fragments of globular single-handled pilgrim flasks — both bichrome and monochrome with concentric circles — are part of this assemblage.

Painted Bichrome (15): All fragments are body sherds of large closed vessels decorated with horizontal red bands and black lines, frequently with a crossing swirl or tree pattern (A112587, pl. 125i) on a whitish or

self-slipped vessel (visible on more than half of the sherds). The bichrome decoration is also used on slightly more complicated patterns such as a butterfly pattern with a red filling between black contours (A112587, pl. 125i), or in concentric circles in which the red is always used for thicker circles, the black always for thinner ones. The fabric is fine to medium-fine, pale brown to pink with heterogeneous grit and, very seldom, a straw temper. It seems likely that these body sherds of large globular jars were used together with the necks with the offset rims.

Painted Monochrome (41): Conical plates with an angular lip and inverted thinned rim and conical walls (A112562, pl. 125b) follow a shape which was also well known in the previous levels. These plates are usually decorated with horizontal bands on the internal side (A27006, cat. no. 125) and a large band along the rim. Both the carinated bowls with outcurving rims and carinated squat walls (A112565, pl. 125f) and the deep bowls with outcurving rims (A112567, pl. 125d) are shapes that are found in other areas from phase N. The shape of the bowl with the outcurving rim (pl. 125d) is already very spherical, and the cursive wavy line together with the banded decoration find comparisons with the Late Helladic IIIc Late and Sub-Mycenaean horizon (Mountjoy 1986, fig. 284).

In this area, the carinated cup (FS240) seems to be more related to the Mycenaean world, not only because of the very squat shape of the body (see Mountjoy 1986, fig. 250) but also because of the horizontal decoration of the lip.¹⁰⁷

Kraters with a flattened everted rim and cylindrical upper walls, probably amphoroid, are also present in this group (A112612, pl. 125e). The ladder decoration on the lip and the crosshatched band both seem peculiar; though the kraters maintain a geometric arrangement, typical of the White Painted IV, they are decorated with patterns unusual for the Cypriot production. However, the jar A112570 (pl. 125g) surely belongs to this Cypriot horizon, as evidenced by both the offset shape of the rim and the painted decoration (see Gjerstad 1948, fig. XXX).

Elevated ring bases (A112639, pl. 125j) are common in the assemblage. Several body sherds of closed vessels belonging to this group were found in this assemblage (A112606, pl. 125h), although very few rim sherds of these shapes were collected. One fragment (pl. 125j) in particular bears an internal decoration which is unique in the assemblage; it resembles the wheel pattern (FM68) which was employed in the Late Helladic IIIa at the bottom of squat jars (Furumark 1941, p. 404).

The decorative patterns are still manifold; the usual horizontal bands and lines (pl. 125b), crosshatched lozenges, trees (pl. 125i), checkers (pl. 125h), and crosshatched squares (pl. 125h) are largely employed on the surfaces of the vessels. The wavy line pattern (pl. 125d, f), in both its cursive and narrow versions, is often seen among the patterns used, frequently appearing on a free field rather than between straight lines. Additionally, the star or rosette patterns on the flat bases of closed vessels are still kept in use, while the narrow style, which was visible in the previous level, is not found any longer in this assemblage. Mechanically drawn concentric circles on one sherd seem to be similar to the ones usually ascribed to the Geometric horizon.

The fabric of the sherds from this group ranges as usual in color between pale brown and pink and is fine to medium-fine with heterogeneous grit. Straw temper is used in eleven sherds, while the surfaces in nineteen sherds have a whitish or self-slip. Only one sherd is burnished.

Red Burnished (51): This group represents the majority of the collected sherds and includes very standardized shapes. The most common shape is a conical plate with a squared lip and simple rim (A112530, pl. 126a; A112531, pl. 126c; A112534, pl. 126e); diameters range from 160 to 300 mm. Hemispherical bowls with a simple rim (A137026, pl. 126b) reproduce a shape known in the Painted pottery horizon; bowl A137027 (pl. 126i) may possibly represent a variation of this shape.

The deep bowl with a thinned rim and middle carination (biconical) — such as A137023 (pl. 126f) and, in Simple Ware, A112559 (pl. 126g) — is new for this area but well known in the Simple Ware and Red Burnished assemblage from the other areas. Squat bowls with rounded walls and a straight collar (A137024, pl. 127b) occur less often, while carinated bowls with a vertical loop handle (A112631, pl. 127c) are a standardized shape also found in the other areas. Also in the fragments from this area the slip is eroded everywhere on the interior of the vessel except for a 5-cm-high ring just below the rim. The same phenomenon can be observed on a bowl with a flaring rim (A137025, pl. 126h), which probably belongs to the same morphological group.

¹⁰⁷ The S-shaped bowls which are similar in shape and have been compared in Area II always bear a radial decoration on the lip.

No sherds of closed vessels from this group were found in this assemblage. The bases are mainly elevated ring bases, most of them either round or squared in section, though a small number are flat.

The fabric is fine to medium-fine, pale brown to reddish-brown, shows heterogeneous grit and, on the majority of the sherds, a straw temper. The surface bears a uniform red slip which varies from an orange color to a dark red, sometimes depending on the firing temperatures or on the density of the slip. The burnish, which occurs on all sherds, varies from an irregular or vertical burnish (on twelve sherds) to the wheel-made horizontal burnish; sometimes it achieves a polish effect. The vertical burnish is frequently found on only one side of the vessel, usually the exterior, suggesting that the interior may have been burnished on the wheel while the exterior was burnished by hand.

Simple Ware (12): The conical krater with a thickened external rim (A112613, pl. 127f) and horizontal ledge handle follows the usual shape for the open kraters or basins. The biconical narrow bowl (A112611, pl. 127a) with a rounded rim follows the morphology of the biconical kraters on a smaller scale, but also includes an uncommon feature: the “loop upside-down handle” is completely attached to the wall and fulfills only a vestigial function. Moreover, it seems to be imitating a metal handle — it has a similar shape, and the two nobs at its top echo the two nails typically used to fix metal handles to vessels (a phenomenon identical to piece A127889, pl. 114g, dating to O_Late). A waster of a necked spouted jar (42997) was also found in the assemblage and could be related to the pottery kiln found in this area.

Among the handles, A136639 is a vertical flattened loop handle with protruding “horns” at both sides of the handle, a modeling which also occurs on the ledge handle on the large krater A112613 (pl. 127f).

The fine to semi-fine fabric of the Simple Ware has a color which ranges between pale brown and reddish-brown, with heterogeneous grit and, rarely, a straw temper (on five sherds). The surface tends to be untreated, except for two sherds which bear a self-slip.

Cooking Ware (3): Two sherds belong to the same shape (A112610, pl. 127d; A137028, pl. 127e): a hole-mouth pot with a squared lip, simple rim, globular walls, and a vertical strap handle on the shoulder. The walls are slightly thinner (6 mm) than the walls of the cooking pots with triangular rims. These cooking pots are identical in shape to those of the previous level, with a diameter ranging from 200 to 240 mm. The fabric of these sherds is medium-fine with quartz or sand temper; the surface is untreated.

Level IVa_03a, Loci J-9_02, H-10_03

The assemblage presented here comes from the earth accumulation located in the eastern part of the sector and on the pebble floor in this area. The foundation pit of the large structure from level IVa_02c-d heavily damaged the few structures from this level. The pottery assemblage comprehends only two loci due to the fact that the pottery fragments from square J-8 and H-8 are badly mixed and consist of very few sherds. There are also several sherds which entered this assemblage as a result of the construction of the large structure from the upper level.

Imports (4): Two Black on Red sherds are part of this assemblage, one of them being a shoulder part (A112652) of a small juglet with a horizontal geometric element and horizontal lines.

Painted monochrome (15): Hemispherical bowls with thickened external rims also occur in this assemblage (A112667, pl. 128a), with geometric decoration in horizontal bands and radial lines on the lips. Necked jars with flattened everted rims are part of this assemblage (A112663, pl. 128b) along with trefoil pitchers (A112662, pl. 128c) with cylindrical necks. The remaining sherds mainly belong to large globular closed vessels.

The exiguous number of decorative patterns is also due to the limited number of sherds from this group. Besides the common horizontal bands, it is possible to point out only one sherd with a wavy line between straight ones and one small sherd of a closed vessel (112652) with concentric circles with central hollow (mechanically drawn). The paint is black or red and matte.

The fabric of the sherds from this group — pale brown to pink with heterogeneous grit and fine to medium-fine mass — builds a uniform group which is also in common with the other sherds. The surfaces of these sherds are mostly untreated; two sherds have a self-slip, and two have a burnish treatment.

Painted Bichrome (5): All sherds of this group are relatively small body sherds of closed vessels with the usual decoration of a horizontal red band and black lines; in a few sherds, it is also used in patterns common for the Painted Monochrome (A112663, pl. 128b). The painted decoration on some of these sherds

(112653; 112655, pl. 188) is extremely thin and precise and may imply two types of bichrome pottery, i.e., one coarse and one fine. The fabric of the sherds does not allow us to point out imported pieces, as the clay is pale brown to pink with heterogeneous grit and, except for one sherd, without straw temper. The surface on three sherds is self-slipped.

Red Burnished (33): Conical plates (A112684, pl. 128e; 112683, pl. 128h) with squared lips and diameters ranging from 260 to 320 mm occur frequently in the assemblage, showing a shape which is identical to the one from the previous sublevel. Squat biconical bowls with either thick (A112685, pl. 129a) or thin walls (A112692, pl. 129b) represent a variation of the hemispherical bowls.

Hemispherical/conical bowls with thinned lips and simple rim shapes (A112694, pl. 128f) are less common in the assemblage. Hemispherical bowls with flattened lips and thickened external rims are the most common (A112682, pl. 129c; A112680, pl. 128d; 137018, pl. 128g); this shape is usually provided with a ledge handle along the rim, and the rim sizes range between 180 and 240 mm. The carinated bowls with flaring mouth described above are also available in this assemblage; here (A137017) their internal slip is also worn under the rim.

All the shapes described here are also well known from the previous locus. By contrast, the narrow bowl with a straight rim A137016 (pl. 129f) seems to indicate a new shape in this group: the rim is simple and vertical, shaping a short collar with spherical walls. No fragments of closed vessels were found in this assemblage, although a stranded vertical handle seems to indicate the existence of closed shapes in this group. Only a single elevated ring base of an open vessel was found in this assemblage.

The pale brown to pink fabric is fine to medium-fine with heterogeneous grit and very often (in twenty-two sherds) a straw temper. The burnish in the majority (twenty-eight) of the sherds is horizontal wheel-made; it is vertical or irregular on a few sherds, mainly on the irregular parts of the sherds, such as the handles; on the surface of one sherd (A112697) the burnish seems to draw a zigzag pattern. The slip is generally red, but there also examples of brown and orange slip; it seems, at least as far as the brown slip is concerned, that the change in color is due to different firing temperatures.

Simple Ware (6): Hemispherical bowls and carinated bowls are also found in this group, while the deep bowl A112679 (pl. 129d) with a knob handle has an unclear shape: the cylindrical shape of the walls in connection to a simple rim and to an applied rope decoration on the wall may suggest an amphoroid or biconical krater, however knob handles are never found in combination with this shape.

The fabric is pale brown to light reddish brown, fine to medium-fine clay, and in all sherds straw temper. No surface treatment is visible on the sherds from this group, aside from a partial burnish on two sherds. The sherd 112673 is a glazed filter or strainer in fine and pink clay.

Phase O_Mid, Level IVa_02a-d

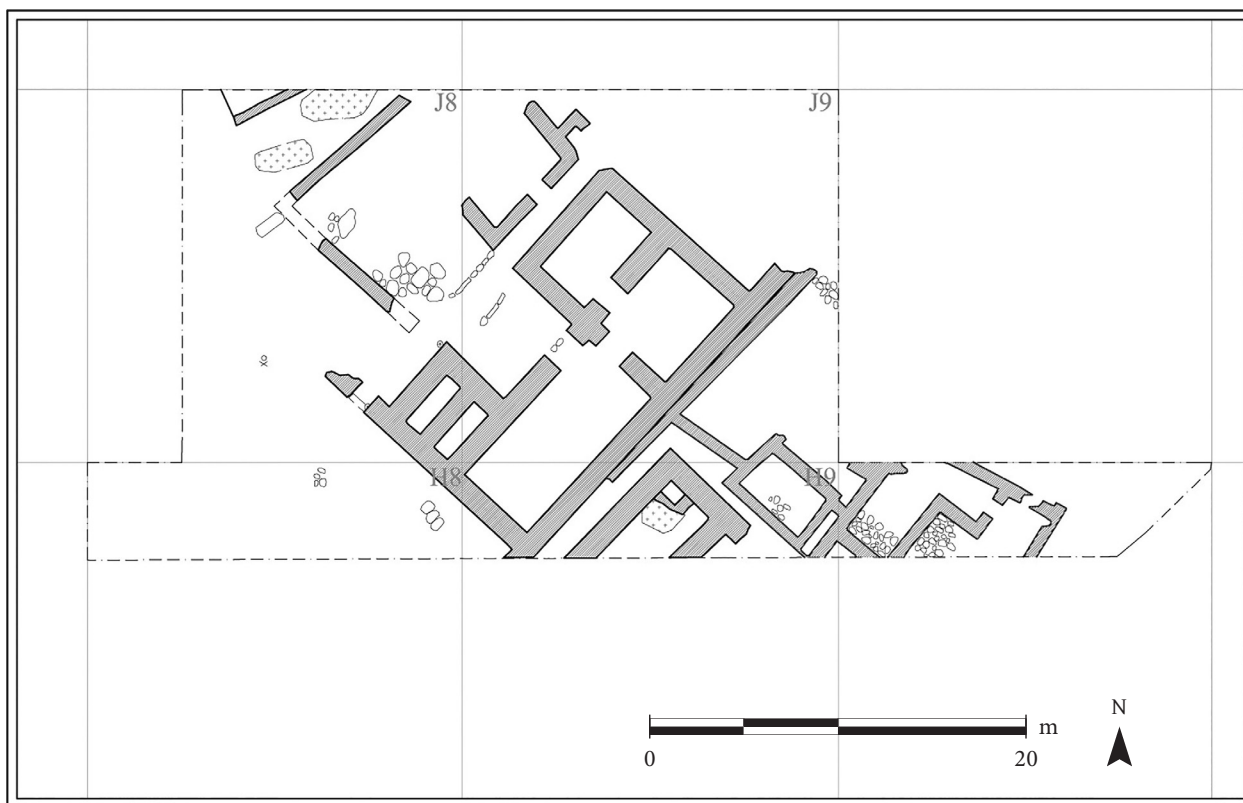


Figure 31. Level IVa_02 architecture

The structural remains of this level point to a big change in the type of structures built in this area: while in the previous levels the mud brick walls were thin and the architectural units were limited to a few rooms and a large open area, in this level a single structure dominates the whole sector. The rectangular structure occupies an extent of 224 sq. m and consists of five rooms. The main entrance was accessible via a large stone staircase, probably leading up from an external open area. The entrance has been reconstructed here as a portico (b in fig. 31) entrance flanked by two towers (fig. 32); assuming that the first entering room (b), which has the shape of a profound niche, was also covered by a roof, this roof was probably supported by a vertical element such as a column. From the porch (b) it was possible to enter a very large main room to the south (c) via a stone threshold. The northeastern tower included a single room (e), which was accessible through a bent axis from the main room (c and d); the southwestern “tower” of the structure was occupied by a staircase (f), which was probably also accessible through the main large room. The state of preservation of this structure is in some areas below the level of the floor.

When the building was constructed, the areas to the northeast and to the southwest were completely empty. A sort of walled courtyard (a) was located to the northwest of the building in front of its entrance; the stone steps are reconstructed based on the presence of several rows of stones at the entrance to the Hilani. Moreover, two door sockets were found at the entrance from the southeast to the courtyard (a) and between the porch (b) and the main room (c). The southeastern rear wall of the structure seems to continue northeast and southwest under the excavation limits, and the southern limiting wall seems to continue to the north; thus, it is likely that the limiting walls of the complex extended and included a larger area.

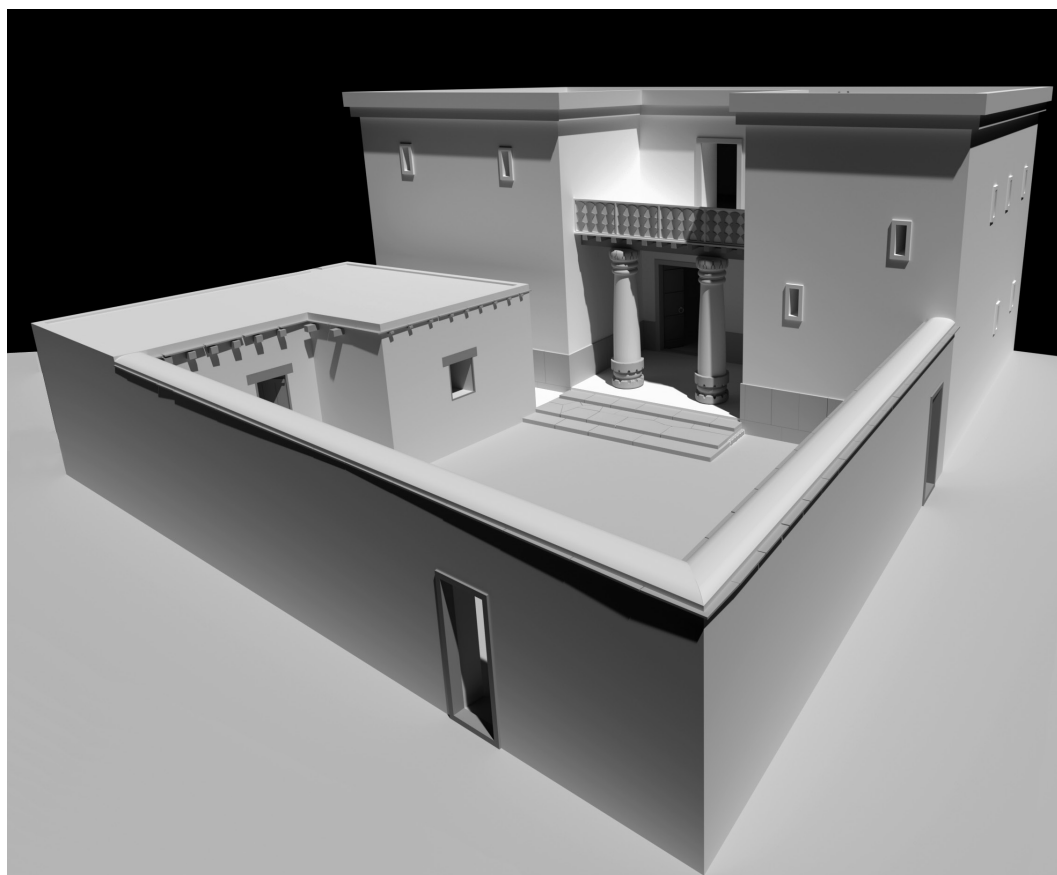


Figure 32. 3D Reconstruction of the “Hilani” (image by Corrado Alvaro)

The space to the southeast was probably also empty at the beginning, like the ones described above, and did not belong to the complex. Over a period of time during which the large structure was in use, some new smaller structures were constructed against the main rear wall; these were probably in use at the same time as the main building. It is interesting to note that the new adjoining structures left an area of respect or a passage behind the main building.

Haines (1971, p. 10) assigned the buildings brought to light in square H-9/10 to the structural level (02a-b), different from the structural level of the main building. However, it is evident that there was a general confusion in the structural sequence of these squares, as the main criterion for assigning the structure to a specific level was the elevations of the floors and walls. The structures on the eastern side in J-9 and H-10 were assigned to a later level for no apparent reason, especially considering that their walls directly adjoin the larger structure. Though it does seem that the smaller structures in H-10 were built after the larger building was constructed, in part exploiting the large wall of that structure, I suggest here that the smaller structures simply represent a successive step in the building history of the same period, and that they were only in use during the time that the larger building was in use.

As Haines already emphasized, the similarities of this structure with the Bit Hilani at Tell Tayinat (see Haines 1971, p. 11) are amazing both in terms of the layout and the arrangement of the entrance and of the main room. One difference is that the structure at Chatal lacks a third row of smaller rooms in the east, a feature typical of Hilani structures.¹⁰⁸ Although it is the largest and best-built structure in the whole site, it is small compared to similar “types” of buildings at Tell Tayinat and Tell Halaf.

The pottery assemblages belonging to each locus were consequently grouped together according to the archaeological information. It is possible to point out that the loci J-8 floor and J-9 floor refer to the patches of paving found in these two squares and may partially belong to the period of use of the large structure.

¹⁰⁸ For a general overview on the studies concerning the Hilani, see Novák 2004 and references.

The fillings above this structure (J-8_01 and J-9_01) represent the earth accumulation between the walls; they belong, as was true of the earth accumulation above the structures in H-10 (H-10_02), to the period of abandonment of the whole area, prior to its use as a graveyard. These loci will therefore be analyzed together with those of J-8/9_01, as both indicate an accumulation below the cemetery. The pottery assemblage in H-10 will be discussed in full shortly but separately, as it is separate from the other accumulations.

Loci J-8_01_Floor, J-9_01_Floor

The pottery assemblage from the floors of J-8 and J-9 is large (163) and should mirror the sherds accumulated directly above and immediately underneath the patches of floors found in both squares.

Imports (13): The imported sherds are very small and fragmentary. Several sherds of White Painted IV vessels were found, including a small rim sherd of a bichrome deep bowl with floral decoration (A112522, pl. 134a). Several other sherds seem to possibly belong to the same vessel, while other small fragments of closed vessels with concentric circles may belong to large globular jars of the same pottery horizon. The fabric is fine and pink and the surface of the sherds bears a white slip. Two small fragments of Black on Red small juglets with bicurving rims were found here. Two black slip glossy sherds seem to belong to Greek imported vessels, but the specific period remains unclear due to the small size of the sherds. Fabric is pink and extremely fine. It should be added here that these two sherds both come from the locus J-8_01_Floor.

Painted Monochrome (31): The identifiable vessels of the Painted Monochrome pottery are limited to a few shapes. The usual plate with a squared rim (also well known in Red Burnished) reproduces a common shape (A112473, pl. 134c) with a cursive wavy line on the internal side of the vessel. Black hemispherical bowls (A112295, pl. 133c) with a squared lip and ledge handle along the rim reproduce a shape which is found in the Red Burnished group of the previous levels. Both shapes have a diameter ranging from 160 to 180 mm. The narrow bowl with a slightly outcurving rim (A112472, pl. 134b) reproduces a shape which represents a development of the bowl with an outcurving rim: the vessel is more globular than the previous ones, and it has a vertical rim. Biconical bowls with horizontal loop handles also occur in this assemblage (112515). The closed shapes include a necked jar (A112313, pl. 133b) with a thickened and doubled rounded rim and vertical flat loop handle; this shape also occurs with a triangular rim. Several body sherds of closed vessels were found in this assemblage; sherd 112510 (pl. 134d) in particular seems to indicate that the patterns usually employed for globular-shaped closed vessels are also used on open shapes. The decorative patterns are extremely limited — horizontal bands and a few cursive wavy lines are the common patterns used in this assemblage. Only sherd 112301 (pl. 133d) has a different decoration: concentric foliated semicircles, a pattern typical of older levels.

The fabric of the Painted Monochrome is fine to medium-fine, pale brown to pink, with a straw temper in eight sherds. The surface is self-slipped on eleven sherds; no burnish is used.

Painted Bichrome (11): Several sherds of bichrome ware were found in the assemblage, most of them body sherds of large globular closed vessels. Sherd 112471 is the rim and neck of a large necked globular jar with an offset rim, and may represent the standard shape to which the body sherds belong. Horizontal red bands between black lines adjoining each other are the typical decoration on these sherds. The fabric is very pale brown to brown and the surface is self-slipped on just four sherds.

Red Burnished (95): The large number of sherds indicates standardized shapes which were also found in the previous level. The large number of conical plates have two main types of lips, occurring in almost equal number: squared (112456, pl. 134j) and rounded (112447, pl. 134h). Pointed internal lips also exist (A112309, pl. 133e), but they appear more rarely. The diameter of these plates (both with rounded and squared lips) varies greatly, ranging from relatively small plates (160 mm) to large ones (340 mm). The carinated bowls with flaring openings described in the previous levels are also present here in a very large number. However, it should be noted that this type of sherd often breaks at the height of carination; thus, a conical flaring shape, simple slightly thinned lip, and a typical erosion of the internal slip — something that was observed only on carinated bowls — characterize this shape (A112327, pl. 132f). Sherd A112430 (pl. 134i) is an example of this kind of shape, which ranges between 160 and 260 mm in diameter size. Hemispherical bowls with simple rims (A112440, pl. 134f; A112477, pl. 134g) and concave bases are less common; they are usually small-sized bowls (having a diameter between 140 and 160 mm). The hemispherical bowls with flat and squared lips and slightly thickened external rims are common both with ledge handles along the rim (A112307, pl. 133f)

and with a double-stranded lip (A112438, pl. 135b), which seems to represent another way of rendering the handle attached to the rim. A variation of this type is represented by sherd A112475 (pl. 135a), with a horizontal ledge handle and applied vertical lines on the lip. The deep bowls seem to be limited to cylindrical shapes and triangular external rims (A112439, pl. 135d). A single sherd of a thick hemispherical bowl with a rounded thickened rim and partial red slip belongs to a type that is well known from other levels in the site. The bases of the open vessels are manifold: elevated ring bases (A112525, pl. 135g) are the most common; flat ring bases (pl. 134g) are less common; and rounded bases with a central internal spike (112524, pl. 135f) show the continuity of a specific shape that can be observed in several phase O assemblages. The concave base appears only on the last shape. Only one sherd of a closed vessel was found in this group: the rim sherd 112455 (pl. 135e) has exactly the same shape as the rims of the bichrome imported globular jars, with a rounded lip, a vertical offset rim, and an incurving long neck. It seems evident that this sherd is an imitation of that imported shape.

The color of the fabric seems to change slightly; the pale brown color is still widely used, but a brownish-gray color is introduced. The clay is fine to medium-fine with heterogeneous grit and straw temper on fifty-six sherds, which is more than the half of the assemblage. The burnish in the majority of the sherds (seventy-two) is horizontal wheel-made, sometimes achieving a polished effect. Occasionally a vertical burnish is visible on the external walls of the open vessels and a horizontal burnish on the internal walls. The slip is red, though some sherds appear brownish or orange.

Simple Ware (11): Hemispherical bowls are the most common shape in this group, ranging from those with an angular thickened internal rim (A112463, pl. 135c) to those with a squared rim (112462, pl. 134e); all of these shapes also occur in the Red Burnished group and were very common in the other areas. A conical bowl with an inverted rim and ring base (112309) seems to reproduce a shape that was typical in phase M assemblages. Two sherds with extremely thin walls seem to indicate the existence of a group of fine ware bowls (A112291, pl. 133g); not only is the fabric much finer than that of the Simple Ware group, but the color of the clay is also slightly lighter. A single sherd of a narrow bowl with a flaring mouth and spherical walls (A112294, pl. 133a) seems to be related to a different pottery tradition, possibly an import from the Neo-Assyrian area; the thin walls, the color of the ware, and the shape all suggest a Neo-Assyrian horizon (see Anastasio 2010, pls. 27–28). The conical krater with a vertical loop handle (A112306, pl. 133h) belongs to a shape uncommon in the assemblage.

The fabric of the Simple Ware is very pale brown clay, either with homogenous whitish grit or with heterogeneous grit, and in general it is finer than the clay of the other groups, although the use of straw temper seems to increase (appearing on seven sherds). The surfaces of four sherds bear a self-slip, while on five sherds the surface is horizontally burnished.

Loci J-8_01, J-9_01, H-10_02

The extremely rich (329) assemblages from these three loci describe the pottery sherds which were collected from the earth accumulation below the graveyard of level 01 and inside the structures of level 02c-d, though not directly on their floors. In considering the collected sherds, it is important to note how archaeologists made decisions about which sherds to collect from each group. While large quantities of body sherds were collected in the Painted and Bichrome groups, the large majority of the collected sherds in the Red Burnished group were rim sherds and bases. This implies that archaeologists selected sherds differently depending on their class. In the Red Burnished class, rim sherds were kept while body sherds were discarded; in the Painted Monochrome and Bichrome class, all sherds were kept because they were considered more diagnostic. Consequently, the nearly equal number of sherds in the Painted Monochrome and Red Burnished groups does not reflect an actual balance between the two groups.

Imports (19): Three of the imported sherds are fragments of Black on Red ware: A109837 is a hemispherical bowl thinned lip, while the other two are simple body sherds, one of which is possibly a local imitation of a Black on Red vessel. The fabric of the Black on Red sherds is as usual extremely fine and orange with no grit or temper.

The remaining sherds seem to all belong to the same pottery horizon: large bichrome globular jars (A109830, plate 130a) with concentric circle decoration. These seem to be similar to the bichrome V jars (Gjerstad 1948, pl. XXXIII) with an external thickened rim (triangular) and incurving neck.

Concentric circles (with lines and bands) characterize the body sherds belonging to this group. The fabric is fine, light red or pink with a white slip on the surface. The deep bowl A134798 (pl. 136c) with a thickened internal rim and thinned lip also belongs to the same Cypriot White Painted IV pottery horizon (see Gjerstad 1948, fig. XXVIII). The fabric is fine; its color and temper are highly similar to the local large bichrome globular jars.

Painted Bichrome (24): Several sherds of Painted Bichrome closed vessels were found in the assemblage, decorated as usual with horizontal red bands and black lines. Among the rim sherds, it is only possible to point out small fragments of shallow bowls (A109834) and the body sherd of a globular pilgrim flask (A112375). Fabric is pale brown to pink with straw temper on eight sherds. The surface very rarely bears a self-slip (only on four sherds).

Painted Monochrome (132): Conical plates with slightly thickened internal rims (A112807, pl. 136d) are common in this assemblage; also present are conical and hemispherical plates with simple rims. Deep bowls with outcurving rims and globular walls (A112805) represent the usual development of the hemispherical bowl with outcurving rim, as has been observed in the previous assemblages. Deep bowls/kraters with thickened rounded internal rims (A134789) are less common and seem to be of a larger size.

Numerous closed vessels belong to this group, mainly necked jars. There are two main shapes among the necked jars: necked jars with a vertical offset rim (A112767, pl. 136f) and those with an external thickened doubled rounded rim (A112350, pl. 132a; A112396, pl. 132b) and a vertical strap handle under the rim. The first shape, which was also common in previous assemblages, seems to change slightly, forming a hybrid: the rim remains vertical and simple, but it is less offset, as in sherd 112767 (pl. 136f). The second shape is relatively new in the sequence; it was also observed and collected in the assemblage on the floor of the structure (see pl. 133b). The offset and double rim shape, seen in A109831 (pl. 130b), may represent a combination of both rim shapes. The diameters of all necked jars ranged between 80 and 100 mm. One sherd of a bottle neck with a thickened rounded lip (A109890, pl. 130c) represents a sherd seldom found in the assemblage. Two fragments of trilobate pitchers were found in this assemblage. The large necked jar A112806 (pl. 136e) with an outcurving rim seems to represent a painted variant of a shape common in the Simple Ware class (see A112766, pl. 136g).

The range of patterns employed on the pottery progressively decreases. Horizontal bands and lines are the most-used decorative pattern in this assemblage (149 sherds), appearing under the rim or along the handle; the necked jars in particular bear a horizontal band, typically along the external and internal sides of the rim. The wavy line is used in various combinations with straight lines — it may be vertical or horizontal, but it is always relatively irregular and narrow. Concentric circles with solid fill appear on both rounded bases and walls; swirls or palmettes are usually used on closed vessels, found at the base of handles crossing horizontal bands. The pattern on 112821 (pl. 136a) is unclear and apparently uncommon.

The fabric is pale brown, pink, or light reddish brown with heterogeneous grit; thirty sherds have straw temper. The only difference between the fabric of this assemblage and that of previous levels is the use of coarse or medium grain fabrics, a grain that was never used in previous contexts. The surface bears a light slip on just thirty-four sherds; the slip is either self or whitish. Burnish was barely used for this kind of pottery.

Red Burnished (133): Essentially only rim sherds and bases are part of the assemblage in the Red Burnished group; here, they come in a standardized range of shapes, including more types than were seen in the previous levels. A flat perforated sherd (A122774, pl. 136b), which may be interpreted as a lid or a flat plate, bears a horizontal ledge wavy handle, a characteristic element of the open vessels from this assemblage. Conical plates with squared and rounded rims continue to be produced; they are frequently made with ring bases, as both the complete vessel A112309 (pl. 133e) and the relatively high number of ring bases suggest. In terms of diameter size, the conical plates can be divided into two groups: large ones with a diameter between 220 and 320 mm and smaller ones having a diameter of approximately 140 mm. The hemispherical bowls with simple rims (A112761, pl. 136j) are also present in this assemblage, usually without any handle. Hemispherical bowls with angular slightly inverted rims and loop feet (A109905, pl. 131d) may represent a variant of the hemispherical bowl. Large (diameter between 280 and 320 mm) hemispherical bowls or kraters (A112776, pl. 136l) with thickened rounded rims and vertical loop handles are not very common, but

all fragments of this shape keep the characteristic partial slip (complete on the interior and partial on the exterior).¹⁰⁹

Hemispherical deep bowls with flattened everted rims (A112318, pl. 132e; A109771, pl. 131a) become extremely common in this assemblage; the lip is flat and the rim curves outward, often with a ledge handle directly attached on it. The same shape is also found with an angular inverted rim (A109773, pl. 131e) and with a flat lip (109785, pl. 131). Small carinated shallow bowls (A112790, pl. 136h) may again represent a variation of the hemispherical bowls.

Carinated bowls with flaring mouth and rounded lips (A112327, pl. 132f) appear less frequently in this assemblage (three sherds), and all of them have the usual erosion of the internal slip. Hemispherical bowls with flat lips, thickened squared rims, and horizontal ledge handles (A112775, pl. 136k) are extremely widespread in the assemblage. All fragments have a wavy or “horned” ledge handle; this becomes more and more a decorative element rather than a functional feature. The diameter of the hemispherical bowls ranges between 190 and 240 mm.

The number of sherds of closed vessels in this group increases; these include necked jars with thickened external rims (A109904, pl. 131g) and a bottle (122339) with a conical-shaped neck. The necked jars are similar to the necked jars with triangular rims that were common in the Painted Monochrome group, but they differ in the “horned” applications to the vertical stranded handle; both the stranded handle and applied “horns” seem to be typical features for this group. The body sherd A109903 (pl. 131b) also indicates a biconical closed shape, but has two modeled applications on the surface similar to a loop handle attached to the body.

The fabric of the Red Burnished ware may be light brownish-gray, pale brown, or reddish brown. A few sherds of light red clay with heterogeneous grit and medium grain size are coarse in comparison to the grain size seen in the previous level. Organic temper occurs on only sixty-four sherds, while sporadic shell fragments occur on few sherds. The burnish follows different patterns: the large majority of the sherds (98) have a horizontal wheel burnish which achieves a glossy effect on some sherds; ten sherds have a mostly horizontal hand-made burnish; the closed vessels are all vertical burnished. The traditional application of a wheel burnish on the internal walls and a hand vertical burnish on the external walls on the conical plates is maintained in this assemblage.

Simple Ware (10): The few Simple Ware sherds include some shapes which are completely different from the Red Burnished ones. The hemispherical bowls with angular everted rims (109819, pl. 131c), for example, have a strong squared profile which does not occur in the Red Burnished assemblage. The collared kraters or bowls (A112765 pl. 136; A112400 pl. 132c) with thickened external rims and the shallow bowls or the necked jars with flattened everted horizontal rims (A112766, pl. 136g) are distinctive shapes that also were not common in the previous assemblages. One complete vessel was found: a large jar with a bottom opening and two looped feet at the base (A26906, pl. 130d). As the feet are shorter than the base, they are only intended to support the jar when it is attached to another vessel. The fabric of the Simple Ware vessels is pale brown, fine to medium with heterogeneous grit; the surface is frequently burnished.

A small fragment of a modeled burnished finger bowl was also found in this assemblage (109887); it is similar to the spouted one found in a much earlier context. The fabric of this sherd is fine with homogeneous grit and no straw temper.

Phase O_Late, Level IVa_01

Haines assigned the structures found in square H-10 to this level; these structures were presented above together with the large building of level 02c-d, due to the structural connections previously described. For this reason level 01 here describes only the earth accumulation between the graveyard and the tops of the walls of level 02_c-d. These deposits provided rich pottery assemblages, though they are related to the period of abandonment of the buildings described above and a reuse of the area.¹¹⁰ Considering the two silos — which were built on top of the walls of phase IVa_02c-d — as well as the burials, the state of preservation of some

¹⁰⁹ The partial slip is also visible on one hemispherical bowl with a squared lip and loop handle or foot (A112778).

¹¹⁰ It is not possible to state with certainty that the main building in J-8/9 and the structures in H-10 were abandoned at the same time. However, this accumulation took place when the ruins of the structures were already filled.

of the sherds belonging to this level, and the high number of rim sherds collected here, it seems possible to postulate that the phase of use of this area came before the final abandonment. It's possible this was a phase of reuse of the large structure, a phase which was not clearly visible during the excavations.

As a consequence of the reassessment of the stratigraphy in level 02c-d, the loci assigned to this level may include several later materials that were accidentally found in this first accumulation. The locus J-9_01_Pit, which refers to the filling of a round pit dug into the structures of level IV_02c-d, was also assigned to level 01; this was due to the fact that the pit was definitely dug after the abandonment of the structure but before the use of the area as a graveyard. The pottery assemblage of the pit locus will be presented separately.

Loci J-9_SF-1m, J-8_SF-1m

Imports (15): This assemblage consists mainly of Black on Red sherds; the shapes, however, do not include the usual juglets, but rather hemispherical bowls and plates with simple rims (A112165, pl. 137e; A112159, pl. 137h), the latter of which are relatively large (200 mm) and uncommon (Schreiber 2003, p. 57 and map 24; Gjerstad 1948, pl. XXXVII). The other sherds that belong to this group are fragments of large bichrome jars with offset or thickened profiles (A112254, pl. 137b) and fragments of deep bichrome cylindrical bowls with thinned lips (A112035, pl. 137a; A112072, pl. 137d); all of these sherds belong to the Painted Bichrome V horizon (Gjerstad 1948, fig. XLVIII).

Painted Bichrome (8): Largely body sherds of closed vessels were found in this assemblage, all with the same patterns of decoration as in the previous levels (red band between black lines). Two sherds have shapes that are very different from the usual bichrome ones. One is a bowl (A112163, pl. 137f) with an outcurving rim and a slightly squat body that is decorated with horizontal bands in two colors, a phenomenon that might also be due to differing thicknesses of the paint on the sherd; the shape of this bowl echoes the bowls with outcurving rims and squat profiles. The second shape that differs from the usual bichrome shapes is a large (320 mm) jar with a flat T-shaped grooved rim and a vertical strap handle (112052, pl. 137i); it bears traces of paint but has no recognizable pattern. This shape is uncommon in the pottery inventory of the site and may belong to a later period. Bands and (on one fragment) concentric circles are the only decorative patterns used for this group.

The fabric ranges in color from pink to very pale brown, with heterogeneous grit, fine to medium grain size, and a straw temper on the majority of the fragments.

Painted Monochrome (40): The pottery sherds from this group are either body sherds or reproductions of well-known shapes from former periods such as necked jars with thickened triangular external rims or deep bowls with outcurving rims. Fragment A112160 (pl. 137g) probably belongs to a biconical krater (a shape already known from the phase M assemblages); it bears a decoration of mechanically drawn concentric circles adjoining one another, thus combining a traditional shape with a pattern imported from the Mediterranean world, found from the Protogeometric period onward. Additional decorative patterns are limited to horizontal or crosshatched bands and very few wavy lines or foliate bands. Only one sherd features a floral motif, a pattern that never occurred in the Painted Monochrome group of this site but which definitely belongs to the Late Helladic IIIc medium period.

The fabric is pale brown to pink, fine and medium, with a straw temper on eight sherds. The surface of four sherds bears a self-slip.

Red Burnished (147): Only rim sherds, bases, and a few handles are part of this group. The conical plates well known from the previous levels are also found here (A112182, pl. 139a); they are still present in large numbers, as they were in the previous levels, although unlike the conical plates from previous levels, the example shown here may have a conical or convex base. Hemispherical bowls with flat squared lips and ledge "horned" handles (A112220, pl. 139i) and hemispherical bowls with simple rims and thinned lips (A112194, pl. 139d) continue to be found in large quantities. The only change in the shape of the hemispherical bowls with flat squared lips seems to be that the handle becomes longer and thinner than before, i.e., more "vestigial" than in later periods. The bowls with thickened external triangular rims (A112016, pl. 139h; A109995, pl. 138a) are possibly a variation of this shape. The deep bowls with angular everted rims (A112004, pl. 139e) and flattened everted rims (112190, pl. 139j) are also still in use in this level; the groove on the lip of the latter sherd is likely the point of separation between the actual lip and the thin ledge handle. Slightly nar-

rower hemispherical bowls with T-shaped rims, flattened lips (A112158 pl. 138b; A112023 pl. 138d), and also in one case a ledge handle are very common in this locus and group.

Carinated bowls with flaring mouths and worn internal slip (A112181, pl. 139g) are found in the assemblage, as are the hemispherical large bowls with rounded thickened rims (A112053) and partial slip, which were common in level IVa_03. The worn internal slip is also seen in other shapes in this assemblage, such as the simple hemispherical bowl. Deep bowls with internally thickened rims and rounded lips (A109984, pl. 138c) are an uncommon shape in the assemblage. Squat bowls with outcurving rims (A112002, pl. 139f; A112265, pl. 139c) are very common; this shape finds comparisons with Painted Monochrome vessels and represents a new form in the Red Burnished group. Similarly, the biconical bowls with outcurving rims (A109987, pl. 139k) find comparison with the older Painted Monochrome bell-shaped bowls, just on a larger scale (240 mm in diameter).

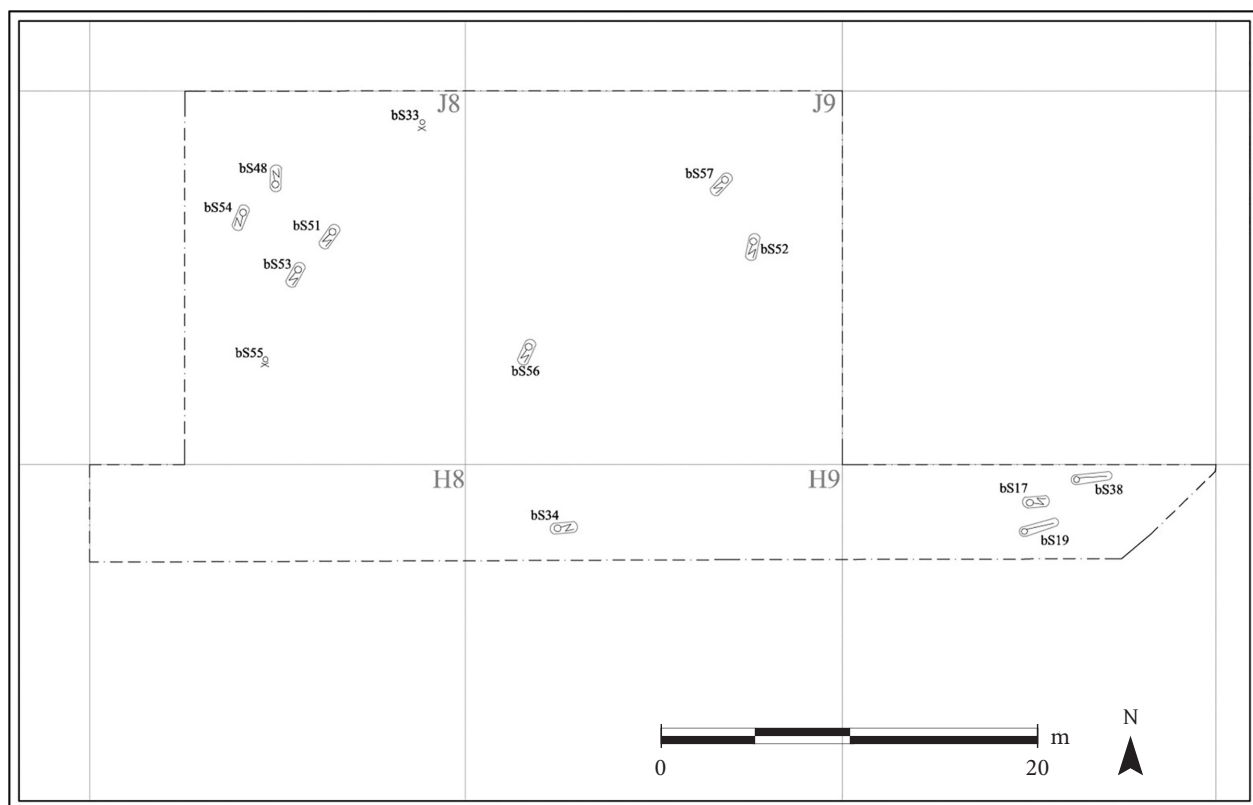


Figure 33. Level IVa_01 cemetery

Very few sherds of closed vessels were found in this assemblage; it is only possible to point out a bottle neck and a large body fragment with a vertical stranded handle which may belong to a large necked jar. Stranded handles are very common in closed vessels, while the simple vertical loop handles seem to be common in the deep bowls with a biconical shape. A large pedestal base (A112177) of an open vessel also indicates that caliches were probably also produced. Sherd A112236 (pl. 138g) belongs to a short pot stand.

The fabric of the Red Burnished sherds is pale brown to pink, medium, with heterogeneous grit, and straw temper on almost half of the collected sherds. A horizontal wheel-made burnish characterizes the majority of the sherds of this group, while an irregular horizontal burnish is present on twenty-seven sherds; vertical burnish is visible on the external sides of ten sherds as well as on all vertical handles and bases.

Simple Ware (7): A deep bowl (A112268, pl. 139b) with a thinned lip and biconical walls, pale pink fabric, a very light surface, and thin walls (4 mm) might indicate this bowl had a different origin than the local Simple Ware. The other sherds reproduce shapes found in other groups, such as biconical bowls and hemispherical bowls with rounded rims. The fabric is pink-gray or pink with heterogeneous grit and medium grain size.

Only one sherd of a hole-mouth cooking pot with a strap handle and rope pattern was found (A112173, pl. 138h). This fragment belongs to the large size of cooking pots.

Locus J-9_Pit

This locus comprehends very few sherds; among them is a small cylindrical painted bottle similar to the pyriform small bottles found in later contexts, a shape which is extremely rare in the assemblages of the site. The Simple Ware jar (A137041, pl. 138f) has the same light yellow fine ware and thin walls as the one from the former locus (112268). These small jars have a shape that is typical of the Assyrian production (Anastasio 2010, pl. 28). A complete Simple Ware bowl (b-2188, cat. no. 128) with hemispherical walls, a thickened external rim, and a ring base represents a shape slightly different from the hemispherical Red Burnished bowls — here, the rim is almost folded on the external sides.¹¹¹ A few sherds of Red Burnished and Painted Monochrome ware were part of this assemblage; they belong to the same horizon as the former loci.

Phase O and Later, the Graves in Levels IVa_01, IVa_00

Several burials were found in this area, but they have been assigned to two different levels according to the stratigraphic information. A group of burials found in squares H-9 and H-10 have been assigned to the level IVa_00, being intrusive from the top soil; a second group of burials (eight) may belong to the most recent first-millennium occupation of the settlement and thus belong to level IVa_01. This separation into two groups is mainly based on the notation in the grave cards rather than on any evident differences in the graves or in the stratigraphy.

The eight graves from level 1 are distributed throughout the whole excavated area. They are either simple earth graves or pot burials, mainly in a flexed position. The buried humans were either mature adults or infants; in some cases, they were provided with a single pot.

Grave b-S-48 includes a large sherd of an imported Black on Red vessel (A112401) and a plain green glazed small jar (b-1375). Grave b-S-51 also includes a one-handled pitcher with a ridged neck (b-1563). The vessels of both graves, although common in the phase O_Late assemblage, do not provide any clear elements for assigning them to a specific period. Moreover, a “shallow red ware bowl, hemispherical with ring base and wheel burnish inside only” (b-1562) is located in grave b-S-52 and finds strong comparisons with the hemispherical Red Burnished bowls from the level described above. This may indicate that the area became a graveyard by the end of phase O.

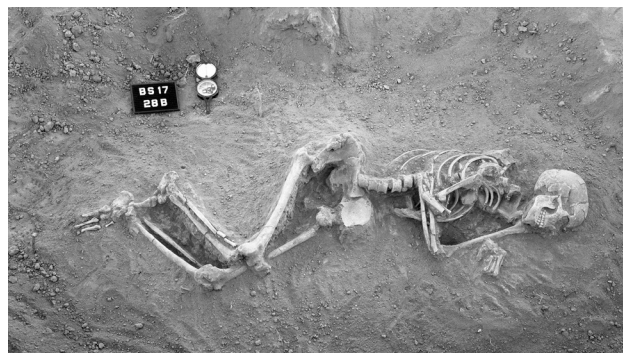
Braidwood assigned grave b-S-54 to phase O in the field documents because the “jar of the burial was apparently a fragmentary III two handled jar,” yet the photo of the grave, further description of the jar, and the earring (A57203) found in the jar do not support this statement. Haines (1971) assigned this grave to level IVa_02c-d likely because it was dug on a deeper level than the other graves. Both authors also ascribed graves b-S-55 and b-S-56 to phase O; once more, no documents support the dating of these graves to phase O, although the burial custom (burying the remains in a pot) and the presence of burial gifts may be related to a first-millennium horizon.

The burials assigned to level IVa_00 (b-S-17, b-S-19, b-S-34, and b-S-38) were marked as intrusive in the level I architecture, and are therefore not related to the structural remains of this area. The intrusive nature of the graves is also evidenced by both the fact that the dug pits cut directly into the architecture and that they lack burial gifts, which were present in the few pre-Classical graves found in level I. Only b-S-51 may be related to the occupation of the area.

¹¹¹ Swift 1958, fig. 33.

Catalog of Graves from Area IVa

Grave: b-S-17 Locus: H-10_01
 Level: IVa_01 Phase: 08_O_Late
 Remarks: Intrusive to 1st
 Elevation: — Direction: 80° west of N
 Position: Flexed, left Type of burial: Inhumation, flexed
 Anthropology: — Preservation: —
 Description: —



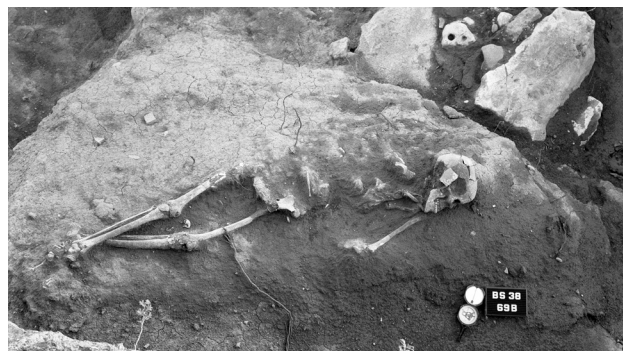
Grave: b-S-19 Locus: H-10_01
 Level: IVa_01 Phase: 08_O_Late
 Remarks: Intrusive to 1st
 Elevation: — Direction: 75° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-34 Locus: H-9_01
 Level: IVa_01 Phase: 08_O_Late
 Remarks: Intrusive to 1st
 Elevation: — Direction: 75° west of S
 Position: Flexed, right Type of burial: Inhumation, flexed
 Anthropology: — Preservation: —
 Description: —



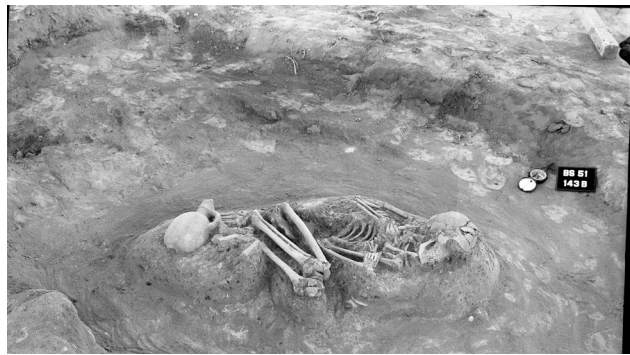
Grave: b-S-38 Locus: H-9_01
 Level: IVa_01 Phase: 08_O_Late
 Remarks: Intrusive to 1st
 Elevation: — Direction: 80° west of S
 Position: Extended (?) Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-48 Locus: J-8_01_SF-0.25m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: Intrusive to 1st
 Elevation: 95.44 m above plain Direction: 10° east of S
 Position: Flexed, right side Type of burial: Flexed
 Anthropology: Adult mature Preservation: Very bad, practically only fragments of long bones
 Description: Flexed on right side, head must have been right or looking up. Left arm less than 90 degree bend at elbow to bring hand over stomach. Right arm sharply flexed to bring hand somewhere near head. Left leg above right. On right knee, upper jaw of a pig.



Grave: b-S-51 Locus: J-8_01_SF-0.5m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: O, P, Q, or R
 Elevation: — Direction: 50° east of N
 Position: Flexed, left side Type of burial: Inhumation, flexed
 Anthropology: Adult Preservation: Very bad
 Description: Head on left side, chin slightly down, left arm flexed, left elbow over stomach, left hand bent up and back over left humerus. Right arm flexed, right elbow away from body, right hand over upper right ribs. Both legs abruptly flexed and drawn up, knees on left side of body. One-handled jar on toes as well as a sherd alongside it.



Grave: b-S-52 Locus: J-9_SF-0.5m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: —
 Elevation: — Direction: 20° east of N
 Position: Flexed, left side Type of burial: Inhumation, flexed
 Anthropology: Adult mature Preservation: Very bad, nothing taken
 Description: Head straight, chin down, left arm abruptly flexed, hand at chin. Right arm flexed, hand just above left elbow. Both legs abruptly flexed and pulled up with knees on left side of body just outside left elbow. Feet normal.



Grave: b-S-53 Locus: J-8_01(?)_SF-0.75m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: —
 Elevation: 95.82 m above plain Direction: ca. 40° east of N
 Position: Flexed Type of burial: Pot, flexed
 Anthropology: Adult mature Preservation: Only fragments
 Description: So badly broken, only femurs indicate a once flexed position.



Grave: b-S-54 Locus: J-8_01(?)_SF-0.75m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: O
 Elevation: — Direction: 10° east of N
 Position: Probably flexed, right side Type of burial: Pot, flexed
 Anthropology: Infant II Preservation: Half
 Description: Head and trunk of an infant, head on right side. Right arm brought out from under trunk to allow hand to come somewhere near front of pelvis. Left arm fallen down along left ribs.



Grave: b-S-55 Locus: J-8_01(?)_SF-0.75m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: O
 Elevation: — Direction: Axis of pot, 65° east of N
 Position: Disarticulated, not burial Type of burial: Disarticulated
 Anthropology: Adult Preservation: Disarticulated
 Description: Completely disarticulated and some of the bones may not be present. A pot was found against the foot of the jar of the burial, possibly burial gift. Under the upper body was a group of metal, including fragmentary projectile points and a small ax.



Grave: b-S-56 Locus: J-9_01(?)_SF-0.75m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: O, P, Q, or R
 Elevation: — Direction: 45° east of N
 Position: Flexed, right side Type of burial: Pot, flexed
 Anthropology: Mature Preservation: —
 Description: Head looking right but fallen out of axis, left arm bent at elbow to bring hand (missing) over right ribs. Right arm flexed over itself to bring hand on right shoulder. Knees drawn up to 90 degree angle on right side of body.



Grave: b-S-57 Locus: J-9_01(?)_SF-0.75m
 Level: IVa_01 Phase: 08_O_Late
 Remarks: O, P, Q, or R
 Elevation: 95.635 m above plain Direction: 60° east of N
 Position: Flexed, right side Type of burial: Pot, flexed
 Anthropology: — Preservation: —
 Description: —



CHAPTER 6

Area V: Stratigraphy and Related Materials

Area V is located on the eastern part of the mound. This sector is located on the slope and is consequently partially eroded. Its highest point was at an elevation 91 m. It includes portions of the mound wall. The excavations in this area began in October 1934, and continued until April 1935, starting with an extent of approximately 40 × 40 m and finishing in a small trench; this trench was dug in order to provide assemblages for a clear chronological sequence. In the trench dug inside this area, however, the most ancient deposits reached were so small that clear connections between structures and assemblages are difficult to make.

Phase M, Level V_06

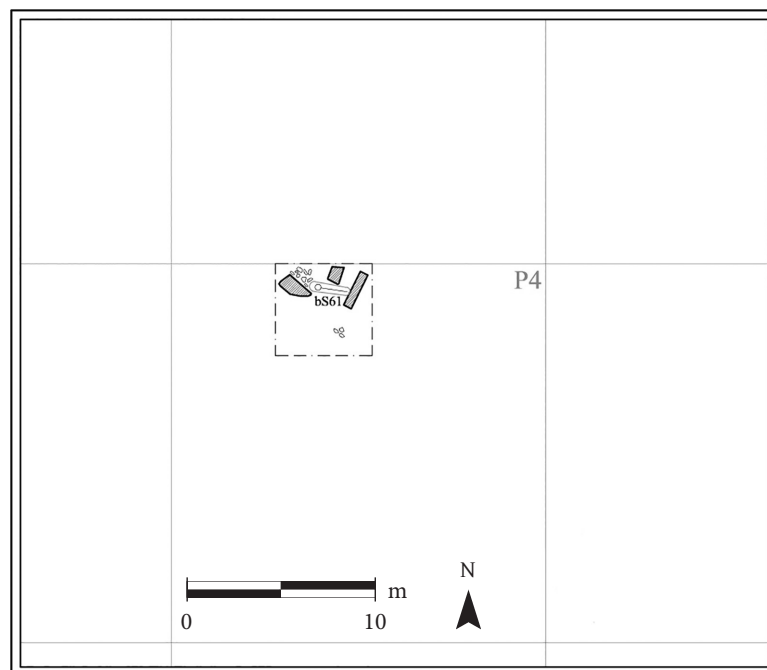


Figure 34. Level V_06 architecture

The extent of the trench in this level was 5 × 5 m and apparently did not reveal complete architectural structures. Both Haines and Braidwood affirm in the field notebooks that “there were no structural remains but one burial” (OIM Archives, box A, file 5). For this reason, the published plan (Haines 1971, pl. 37A) includes both the grave and the walls generally assigned to level V. Locus P-4_06 indicates the earth fillings located under the foundations of the walls, which belong to the level above (V_05); the grave (b-S-61) was also found inside these earth fillings. It is almost impossible to determine if the grave was dug into these accumulations (thus making it more recent) or if the pit was just not recognized because they were digging in a trench too small to identify interfaces and cuts. Moreover, it is not possible to establish whether the area in which the grave was dug should be considered an open area, or if some of the walls assigned to level V_05 should be considered to have been in use at the same time as the grave.

Locus P-4_06

The pottery assemblage of this level consists of 123 pieces. Most are simple or Cooking Ware.

Black Burnished (4): A black surface and burnish treatment characterize these four sherds. Two rim sherds of conical plates (A137081, pl. 142h) with incurving rims and two body sherds are part of this class. The larger rim fragment has a modeled surface with lip rilling inverted towards the interior part of the vessel. Although plates with an incurving rim are a common shape in the assemblage, this modeled and thick plate represents a unique piece. The black surface seems to be due not to a slip but rather to the brown-gray color of the clay, which changed to a dark gray/black once it was burnished. The fabric is fine to medium-fine, with heterogeneous grit and no temper.

Imports (1): One fragment (A134133) of a painted white on black narrow bowl is the only “imported” sherd in this assemblage (see the discussion on the Nuzi/Atchana ware in chapter 8). The decoration belongs to the Atchana/Nuzi ware. The color of the fabric (very pale brown) is similar to the local pottery, but its grain is extremely fine, the grit is homogeneous, and the surface is smoothed.

Painted monochrome (13): The number of painted rim sherds is small, making it possible to point out only a few shapes, such as a deep bowl with a thickened external rim (A134134, pl. 142b) and a neck from a jar with a flaring mouth (A137068, pl. 142d). The bowl has a solid fill on both the internal and external sides, while the jar bears an irregular horizontal linear decoration.

Most of the remaining body sherds come from closed vessels and have a fine to medium-fine fabric with heterogeneous grit. The color of the fabric ranges from very pale brown to light reddish-brown, and none of the painted sherds have a straw temper. The patterns of decoration, in both red and black paint, are limited to horizontal bands or hatched horizontal bands. On two body sherds the decoration of large concentric circles follows the globular shapes of the sherds, which may belong to pilgrim flasks. Two fragments have oblique lines between horizontal lines on shoulder parts shaping triangles (119656; 119658), a decoration similar to the one found in Area II biconical kraters.

Red Burnished (4): These four sherds are part of shapes common in the later period: conical plates (A119676) and conical bowls with a rounded rim (A119707). All of them are burnished and have a light red slip with a pale brownish-pink fine fabric.

Simple Ware (63): Several fragments of conical plates with an incurving rim (A119689) or with a thickened internal rim (A119695, pl. 142c; A119693, pl. 142g) indicate that this shape was common in this period. The plates have a diameter ranging from 160 to 300 mm. Narrow bowls with thickened external triangular rims and globular walls and hemispherical bowls with a thickened external rim (A137078, pl. 142f) are present in the assemblage. A134132 (pl. 142a) is a hemispherical bowl with a thinned lip; it shows some traces of paint and a very fine ware, suggesting it could be an import. Collared jars (A119698, pl. 142m; A119712, pl. 142j) with squared everted rims often bear an incised horizontal band on the shoulder. The bases found in this class are ring bases (A137064, pl. 142k; 137063, pl. 142i) for open and closed vessels, flat disc bases (A119720, pl. 142l) for closed vessels, and one trumpet-shaped foot (A119729).

The fabric in the majority of the Simple Ware sherds is pale brown to pink with heterogeneous grit and often a straw temper. The surface is mainly treated with a self-slip, giving the sherds a lighter, homogeneous color, or with a horizontal wheel burnish. A decoration of incised horizontal bands and horizontal wavy lines occurs on nineteen sherds.

Cooking Ware (18): The large number of Cooking Wares in this level suggests that the earth accumulation is probably related to some unexcavated structures or domestic areas, which should be located in the immediate vicinity of the excavated area. Except for a plate (A119703, pl. 142e) that was possibly used as a lid for a jar, the remaining sherds belong to collared jars (119698, pl. 142m) with basically two kinds of rims: external folded and pinched (A119691) and thickened external (A137080). The walls (when preserved) are globular. The fabric ranges from dark gray to brown clay and from medium-fine to coarse grit. The temper used is either a crushed stone — frequently translucent and glossy quartz (A134130), more seldom a white chalky limestone (A134131) — or crushed shells (A119662), which usually have a light gray color and a lamellar shape. It is impossible to definitively establish a correlation between specific fabrics and pot rim shapes; it is worth noting, however, that the shell temper in this locus never appears on pots with folded and pressed rims, instead seeming to be more related to pots with thickened external rims. Straw temper is also very common and occurs together with the shell temper. The average diameter of the pots' rims is 140–160 mm.

Only two pieces clearly exceed this size: a large krater (134136) and a large narrow bowl (137076), which both have diameters greater than 240 mm.¹¹²

Storage (4): Two large fragments of what is possibly a large storage container (A137083, pl. 143d) with a thickened external rim and a relief rope pattern represent some of the few fragments of this sort of container that were brought to Chicago. The vessel is made with a mixed technique joining several parts together. Both the external and internal surface are self-slipped and the body shape is either cylindrical or possibly part of a larger basin. The fabric is medium with a large quantity of chaff temper. A similar fabric also characterizes the other fragments of storage vessels, in this case pithoi, which also have a thickened external rim (A119681, pl. 143c; A119682, pl. 143b) and in some cases incised wavy lines. The two pithoi fragments belong to vessels of different sizes, though they likely have similarly elongated globular bodies. The rope impression on a third fragment (A119680, pl. 143a) may be the mark of a rope that was used to move the vessel before firing.

Grave b-S-61

The features of this grave (McEwan 1937, fig. 1) are described in the grave catalog of this area, while the two complete vessels found inside the grave are described here, as they are part of this same level. A red lustrous spindle bottle (A26967, pl. 141e) and a base ring jug (b-2859, cat. no. 131) are both imports, clearly of a Cypriot provenance. For the bottle, which has a pottery mark on its bottom, Eriksson (1993) proposes a date contemporary to levels Vb–IV in Alalakh. The clay is fine and orange and the burnish on the surface is vertical and extremely fine.

The base ring jug, which can only be seen in a photo from the time and should currently be in Antioch, probably belongs to a Base Ring II type (P. Åström 1972, p. 728); however, no exact comparison could be identified. The jug from Chatal differs from the typical Base Ring II Cypriot production because for its wider neck, the absence of applied or painted decoration, and the flaring rim. However, the grave goods are similar to typical grave goods in Late Bronze Age Cyprus (see P. M. Fischer and Bürge 2017). Consequently, both vessels indicate that the grave should be dated to around the fifteenth–fourteenth century BC.

¹¹² Due to the very small dimensions of the fragments, none of the sherds have been illustrated.

Phase M, Level V_05

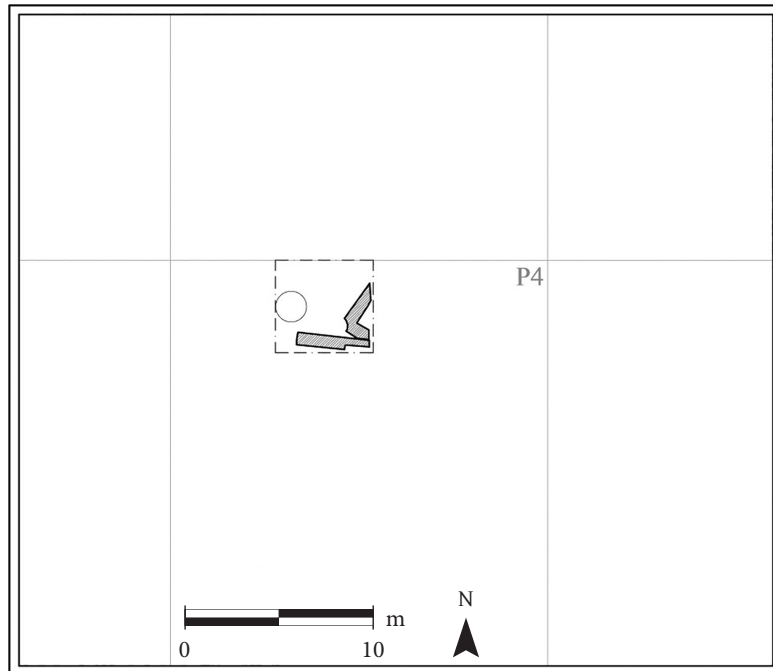


Figure 35. Level V_05 architecture

The structural remains of this level consist of several walls, apparently not directly connected to each other, and a small patch of pebbled floor in the northwestern corner of the small trench. There was a large amount of pottery recovered in this level, found on the floor and in the filling between the walls. The approximately 1.25 m height difference between the bottom of the level above (V_04) and the floor of this level may explain the extreme richness of this accumulation. Considering the different orientations of the walls in the two levels, this accumulation may also comprehend two building phases.

The pottery assemblage will be presented here starting with the floor assemblage and then moving up on to the fillings; this is done in order to emphasize possible differences between the two assemblages.

Locus P-4_05_Floor

The large assemblage (199) indicated as belonging to the locus P-4_05_Floor comes from the earth accumulated 10 cm above and below the patch of floor assigned to this structural level. Conventionally, the horizontal division of the loci was also applied to parts of the trenches where the floor was not preserved, i.e., where a clear interface was not visible; this was especially true of limited spaces.

Painted Monochrome (15): There are only five rim sherds in this group. The shapes are limited to bi-conical/globular kraters with external indented or double rims (A119627, pl. 144e) or with thickened external triangular rims and globular walls (A134955, pl. 144a). This last sherd in particular shows the usual pattern identified in other phase M assemblages of oblique lines delineating triangles in a row on the shoulder, a pattern which was also typical in phase M levels from Area II.

The fabric is fine to medium-fine clay, pink to pale brown in color, with heterogeneous grit and, very seldom, organic temper (only present on three pieces). These sherds tend to have a self-slip surface treatment; only two sherds have an irregular burnish.

The most common decorative pattern consists of radial lines on the lip of the vessels; horizontal bands and crosshatched triangles appear on two body sherds. Only one sherd (A134976) — a bowl with an outcurving rim and horizontal bands — is similar in shape to the common bell-shaped bowls that were found in phase N loci.

Red Burnished (6): Two sherds of a conical plate and two fragments of a closed vessel are the only representative elements for this group. The conical plates are the most common shape for phase O, however in this assemblage they may belong to the group of phase M Red Burnished plates identified in other areas.¹¹³ A deep bowl with an outcurving rim and cylindrical walls (b-2542, cat. no. 133) may belong to a very different group, though it is difficult to make an assignment, as only a photo and short description of the bowl are available. The shape and color of the surface are different from other sherds in the Red Burnished group; its cylindrical shape, hand-made dark brown burnish, and the coarse quality of the fabric indicate that it may have some comparisons with the so-called “Handmade Burnished Ware” found at several sites such as Tell Kazel (Badre, Capet, and Vitale 2018, pp. 136–37). Because this would be the only piece of this class of materials in the whole site, it will not be taken into consideration for the general analysis.

Simple Ware (137): This group forms the majority of the assemblage and has several clear shapes. Hemispherical plates with rounded thickened internal rims (A119489, pl. 145a), simply rounded rims (A134958, pl. 145g; A134957, pl. 145d), or pointed thickened internal rims (A134960, pl. 145c; also in a conical shape A134961, pl. 145e) are very common shapes in this assemblage. Several hemispherical plates also have internal hooked rims (A119518, pl. 145f). Hemispherical bowls with folded external rims (A134963, pl. 145i) appear less often. All these shallow vessels have a diameter between 200 and 360 mm.

Narrow bowls with triangular-shaped rims (A119480, pl. 145h) and globular walls are relatively rare pieces in the assemblage, as is the squat carinated bowl (A119497, pl. 145c).

Collared jars with thickened everted rims and flat lips (A119432, pl. 144g) are found in different sizes, while necked jars or bottles (A134967, pl. 144h) are very rarely found and their general shape cannot be reconstructed. The bases are either low ring (A119534, pl. 144c) or flat (A119543, pl. 144d), and apparently occur in equal number.

Two main types of fabric characterize the Simple Ware group: gray clay, frequently burnished with heterogeneous grit and fine grain, and the usual pink-pale brown fabric, which is used for the vast majority of the vessels. This second fabric appears pale yellow in some sherds. It usually has heterogeneous grit; those vessels that don't have the heterogeneous grit have white (limestone) grain. It was possible to identify straw temper on thirty-three sherds, a self-slip on thirty-two, and burnish on ten. The burnish is both horizontal and vertical. The surface of nineteen sherds was decorated with incised horizontal bands, made with either a shell or a single stick.

Cooking ware (43): The large quantity of cooking pots found in this level on the floor may indicate this space was used for cooking activities. The most common shape is a globular pot with a very short collar and either a triangular external rim (A119521, pl. 144i; A119523, pl. 144j) or a squared external rim (A134959, pl. 144k). The pinched external rim appears less frequently compared to the previous level. There are again two sizes of cooking pots: a larger one (pl. 144f, k) with a short collar and folded rim and a smaller one with a slightly taller collar (pl. 144i, j). The fabric is medium to coarse, and the use of shell temper is again both frequent and limited to the triangular rim-shaped pots. Shell temper appears less often, replaced by quartz and white grit temper. In two cases the pots are decorated with applied or incised rope patterns either on the shoulders or on the rim; in one case the pot is decorated with a single applied band.

Storage (3): This group includes only one rim sherd of a large krater with a flat and grooved lip (119478).

Locus P-4_05

Import (2): Sherd A119352 is a rim of a small hemispherical milk bowl, but is so small that it is not possible to make a more precise identification. The complete vessel A26951 (pl. 141c, cat. no. 132) is a small bowl with a thinned lip, short collar, pyriform body, and ring elevated base. Due to its very thin walls (3 mm), pale brown fine fabric, and peculiar shape, it has been classified as an import. The fabric is extremely fine, very pale brown, and the surface is only slightly smoothed. This piece has strong similarities with the so-called Atchana palace ware; Swift (Swift 1958, table 3, pp. 16–29 and fig. 12) assigned it chronologically to the pottery range of Atchana VII–V and compared it to Atchana type 106b (Woolley 1955, pl. 119 no. 106b). After a closer look at the shape, the Chatal bowl has a more globular shape and a much shorter rim than the

¹¹³ This problem will be discussed in chapter 8.

examples from Atchana, so it seems difficult to confirm Swift's suggestion; it may represent a slightly later (Late Bronze Age I) example.

Painted Monochrome (26): Few rim sherds are preserved, thus few shapes belong to this group. A deep bowl with an outcurving rim (A119460, pl. 146b) with plain dark paint may refer to a Late Helladic IIIc horizon, as does the decoration of a horizontal band and swirl, which occurs on several body sherds. Most of the fragments belong to open vessels, with the exception of A119472, a necked jar with a vertical loop handle and dark horizontal band decoration. One body sherd (A119353, pl. 146a) has a figurative decoration, the forelegs of what is possibly a quadruped in front of a tree. This decoration indicates a local pictorial tradition with figurative representations was used in this group; it appears sporadically in the Painted Monochrome assemblage.

The fabric is fine to medium-fine, very pale brown to brown with heterogeneous grit; seven sherds have a straw temper. The surface of some sherds bears a self-slip or a burnish, though most are left untreated.

The decorative patterns on the other sherds in this locus are limited to horizontal bands, lines, and crosshatched triangles. The paint is always red or black and matte.

Red Burnished (3): Two rim sherds and one body sherd of a conical bowl are the only fragments that belong to this group. The fabric is medium-fine pale brown without straw temper.

Simple Ware (86): Conical plates with inverted (A119388, pl. 146g) or incurving (A119355, pl. 146e) rims continue a tradition that was also found in the previous levels. Conical bowls with straight rims (A119383, pl. 146f) appear sporadically in the assemblage; they are also found in a smaller size (A119421, pl. 146j). This sherd (pl. 146j) in particular shows traces near the bottom of the wall of the rope used to detach the vessel from the wheel. A narrow bowl (A119363, pl. 146i) with an indented internal rim has a rim profile that was also found in the painted group of the previous level; it was possibly shaped by splitting the rim into two parts and modeling a deep groove on the top.

The presence of a squat bowl (A119381, pl. 146c) with a rounded lip and outcurving rim shows the continued (though infrequent) use of this shape, as well as the ways in which it was modified over time. A narrow bowl with a simple rim and globular walls (A119354, pl. 146d), as well as a flaring bowl (A119373, pl. 146h) are single examples of shapes that are not very common in this assemblage. The flaring bowl might be related to the Assyrian pottery horizon, especially considering the thinness of the walls. Larger kraters with angular everted and flattened rims, as in A137058 (pl. 147a), appear less often.

Among the closed vessels, necked jars with thickened external rims (A119391, pl. 146k) and collared jars with thickened rounded rims (A119366, pl. 146l) are the most common shapes in this assemblage. Elevated ring bases (A119394, pl. 147d; A119407, pl. 147; A137057, pl. 147b) or flat bases (A119395, pl. 147e) are used for the closed vessels, while feet (A119361) are most commonly used for open vessels.

Gray fabric sherds are also present in this assemblage with a fine grain size and usually with a burnished surface treatment. The usual fabric for the Simple Ware is very pale brown to light reddish-brown with heterogeneous grit; there is very seldom a straw temper. For the first time a shell temper is also present in five Simple Ware sherds; it has no direct connection to a specific shape. Three sherds, one of which is a hemispherical bowl with a thinned lip (A119421, pl. 146j), have a very different fabric, an extremely fine yellow clay with no grit or organic temper, which may be not local. The surface is very often self-slipped, giving it a lighter color. Smoothing and burnish are less frequently used; when they are, it is usually not in connection with another surface treatment.

Incised horizontal bands and lines are a common pattern in the closed vessels (11); further decorations are not found.

Cooking Ware (12): Short collared pots with folded and pinched rims (A119364) or with simply folded external rims (A119372, pl. 146o; A119384, pl. 146m) are the two rim shapes found in this assemblage. The shape of the body associated with both rims is identical: globular, with a short collar. Shell temper is used in five fragments; the other fragments have quartz or white temper. Here, again, the shell temper is never used in connection with the pinched rim. The rim diameter of the pots ranges from 140 to 240 mm. There is an applied rope pattern on two shoulder sherds.

Storage kraters with thickened external rims (A119393, pl. 147f) and flat lips have a slightly different rim from those in the previous assemblage (it is no longer T-shaped); the oblong biconical shape of the body, however, seems to remain the same.

Phase M-N, Level V_04

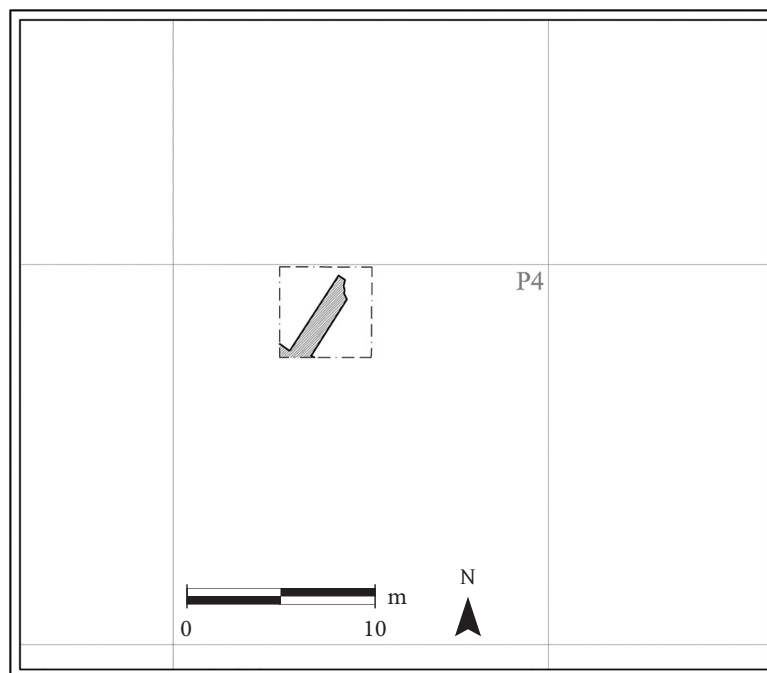


Figure 36. Level V_04 architecture

The structural remains of this level consist of a single mudbrick wall (fig. 36; Haines 1971, pl. 37). The wall has a NE-SW orientation — only slightly different from the orientation of the walls from the previous level — while its thickness (0.9 m) is more than double the thickness of the walls from level V_05. In Haines's publication there are no traces of built floors belonging to this level, although the list of loci includes P-4_04_Floor, which likely just indicates the interface between level V_04 and V_05. It will be presented separately. The assemblage of this level perfectly represents the last stages of phase M and the passage to phase N; it includes few sherds of Painted Monochrome as well as numerous shapes typical of phase M.

Locus P-4_04_Floor

The assemblage from this locus consists of thirty-two sherds, most of which belong to the Painted Monochrome group. The range of shapes found in this assemblage is very limited.

Import (1): This group consists only of one small fragment (A119082, pl. 149b), a White Slip II sherd with a brown ladder motif painted on it.¹¹⁴

Painted Monochrome (24): This group comprehends the majority of the sherds from this locus, but includes very few rim fragments.

Hemispherical bowls with flattened lips and everted rims (A119097, pl. 149c) are the most common shape in this assemblage; the deep bowl with an outcurving rim (A119096) occurs only once. The fragment of what is possibly a necked jar with a triangular thickened external rim (A136575, pl. 149e) along with several other globular body fragments indicate the presence of large globular jars in this group. The complete large fenestrated pot stand (A26946, pl. 148) has a shape that was not common in the assemblages from phase M: a cylindrical or hourglass-shaped stand with squared and ridged rims and several openings on the walls.¹¹⁵ This stand (A26946) has two squared openings opposite one another in the central part of the body, with a modeled X in the frame. Both of its rims are grooved and modeled. Painted decorations cover the whole external surface and are organized into horizontal registers. The painted patterns are the traditional local

¹¹⁴ This fragment may also belong to the same vessel as the other fragments of White Slip II, which were found in locus P-4_05 (see above).

¹¹⁵ The body fragment A119090 (pl. 150a) may possibly belong to a similar shape.

ones; both the horizontal bands, which emphasize the modeling of the rims, and the horizontal wavy lines between bands are used to delimit horizontal registers filled with crosshatched triangles in a row. The wavy lines stop in connection to the openings and are replaced by vertical lines. On the nonfenestrated sides of the stand, the rows of triangles are arranged in order to be symmetrical on a vertical axis.

Hatched triangles and horizontal wavy lines appear on several other painted body sherds; the horizontal wavy line is also the main decorative pattern on bowls (A119096). One body sherd (A119084) has a painted pattern that may be interpreted as a simplified wheel or rosette (see Mountjoy 1986, p. 136, FM 17), a pattern that recurs in the Late Helladic IIIc early assemblage. The painted spiral (A119088) and the vertical triglyphs on A119081 belong to the same horizon, as does the band along the horizontal loop handles on bowls (A119099). Radial lines on the lips of the bowls and potstand rims appear in the assemblage.

The fabric of the monochrome painted pottery ranges in color from light reddish-brown to pink and often has a heterogeneous grit; a straw temper is clearly visible on ten fragments. The few crushed shells visible on A119099 cannot be interpreted with certainty as a temper; instead, they are simply considered to be part of the clay. The surface of seven sherds is self-slipped or has a light wash; eight sherds are burnished both vertically and horizontally.

Two body sherds of Red Burnished open vessels were found in this locus with very pale fabric, vertical burnishing, and a uniform red/brown slip.

Simple Ware (3): One rim sherd (A136576, pl. 149f) of a deep bowl/krater with an outcurving rim and rounded lip is the only Simple Ware shape found in this locus. The other two body sherds both belong to open vessels, one of which is probably a bowl with horizontal loop handles. The fabric in two of the three sherds is unusually dark gray and medium-fine; the third sherd has the usual pale brown clay. The surface in all three sherds is burnished in different directions.

Cooking Ware (2): Two body sherds of Cooking Ware show white grit and no traces of shell temper.

Locus P-4_04

The earth accumulation between the walls comprehends sixty-seven sherds, mainly Simple Ware vessels.

Imports: A119080 is a wishbone handle with traces of paint on the surface. It is considered to be an import only because of its shape; its fabric seems to be extremely similar to the local pale brown clay with heterogeneous grit.

Painted Monochrome (7): A fragment of a short-necked jar with a rounded outcurving rim (A119076, pl. 150a) has a decoration of horizontal lines and a row of dots. The shape (as far as the fragmentary state of the sherd allows us to reconstruct it) was found in previous contexts in the Simple Ware class. The other rim sherds belong to the usual hemispherical bowls with everted flattened lips and deep bowls with outcurving rims. The decorative patterns are limited to the usual horizontal bands and crosshatched triangles. Only one fragment (A119062) is decorated with a hanging palmette, while the surface of another fragment (A119221) is completely covered with solid red paint. A119067 (pl. 150b) belongs to a closed vessel with sharp high carination; the painted pattern (oblique lines shaping triangles) is local, while the shape is unique in the assemblage.

The fabric is pale brown to pink, medium to fine, with heterogeneous grit; four sherds have a straw temper. Irregular burnish and self-slip are applied, though never at the same time. A combination of plain paint and incised combing was attempted on one body sherd (A119076).

Simple Ware (38): Conical plates (A119025, pl. 150e) and hemispherical plates (A119022, pl. 150d) with thickened inverted or incurving rims are common in this assemblage. They represent a shape that was also found in the previous level. S-shaped bowls (A119077, pl. 150l) with rounded lips, outcurving rims, and globular walls appear more frequently in this level; the example illustrated here still belongs to a phase M horizon.

Small (60 to 80 mm in diameter) short-collared jars with angular everted (A119060, pl. 150f) or simple rims (A119026, pl. 150h) are common in this locus. The incised decoration on the neck of the fragment (pl. 150f) may, however, refer to a more ancient tradition. The perforated disc-shaped clay object (A119019, pl. 150c) can be interpreted as a lid. Only one large fragment of a necked jar with a slightly thickened rim (A119024, pl. 150g) suggests that this kind of shape was used.

Flat and elevated ring bases occur in equal numbers. Several vertical loop handles suggest the presence of several large closed vessels. The fabric is pale brown and pink with heterogeneous grit; there is very seldom a straw temper, while on three sherds sporadic shells are visible in the clay. Four sherds bear a hand-made

burnished surface treatment. The incised horizontal bands, likely made with a shell, are the only visible decoration on Simple Ware vessels.

Cooking Ware (5): Cooking pots with folded and pinched external rims (A119040, pl. 150j) and with simple outcurving rims (A119037, pl. 150i) are found in this assemblage. The fabric has either a heterogeneous or white chalky grit. The shapes are rounded and without handles, and are identical to the ones collected in level V_05 (119698). Shell temper could be observed in only one fragment.

Phase N, Level V_03

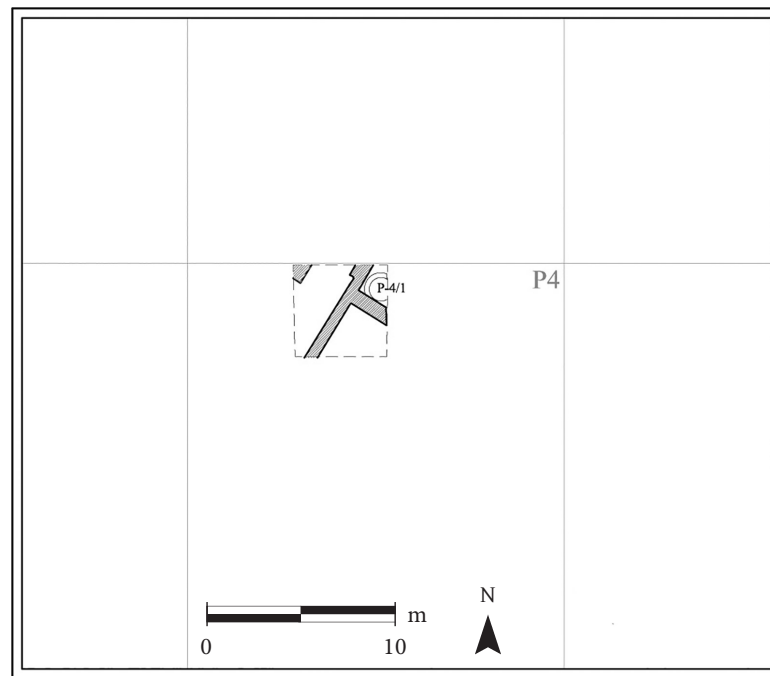


Figure 37. Level V_03 architecture

Two walls connected with each other create the borders of a room in the southeastern corner of the trench and a long room to the west; another wall found only in the northwestern corner of the trench may have acted as the western wall for the long room. According to the drawing, a circular pit was located in the northeastern corner of the trench, i.e., in a third room, and was limited by mud brick wall. Considering that no traces of the pit were found in the upper level and that a wall in level V_02 covered it, the pit is interpreted here as a storage silo belonging to level V_03.

Several loci make up this level. Locus P-4_03 describes the accumulation inside these walls, which took place after the abandonment of the structures, while P-03_Pit indicates the earth accumulated inside the silo, most likely after the dismantling of the structure.¹¹⁶ Considering that both of these loci indicate a process that took place during the same period of time, i.e., after the abandonment of the layer, the pottery assemblages will be described together.¹¹⁷ The locus P-4_03+04_Wall indicates the sherds collected from the mud bricks of both levels and will therefore be described separately.

A fourth locus that comprehends a single complete vessel, P-3_03, is also included in this level. The square P-3 was only “officially” dug down to level 2, meaning that a locus P-3_03 should technically not exist. However, it is likely that archaeologists digging on the external face of the town wall (located in locus P-3_02) in order to investigate its foundations found the vessel underneath the wall, and consequently assigned it to a more ancient level. This vessel will therefore be analyzed together with the other vessels from level V_03.

¹¹⁶ This locus was originally indicated on the sherds as cache P-4/1 and belonging to locus P-4_03.

¹¹⁷ However the plates group the vessels per locus.

Loci P-4_03, P-4_03_Pit (P-4/1), P-3_03

The assemblage comprehends 110 sherds, the majority of which are Painted Monochrome.

Import (1): The only sherd assigned to this group is a body fragment of an open painted vessel (A119338) whose fabric strongly differs from the local one; it is extremely fine and reddish-yellow with a gray central core and gray grit. The shape is open with a horizontal loop handle; a horizontal red painted band decorates the handle and the internal wall. Both the shape and decoration belong to the Late Helladic IIIc horizon.

Painted Monochrome (91): Conical plates with squared lips and slightly outcurving rims (A119313, pl. 151a; A119159, pl. 153a) are a common shape in this assemblage, and they appear in this area for the first time in this level. Conical plates with thickened internal rims (A119310, pl. 151b) decrease in number, though they are still present in the assemblage. Hemispherical bowls with thickened external rims (A119144, pl. 153c) or with outcurving offset rims (A136587, pl. 152a) represent a further development of the simple hemispherical bowl; here, the rims are only slightly more modeled. The rims have the same decoration as before, with radial lines on the lip.

S-shaped bowls with flaring rims (A119316, pl. 152c; A119312, pl. 152b; A136573, pl. 153e) are numerous in this level and appear for the first time in the area. They can be a later variety of the S-shaped bowls of similar dimensions identified in previous levels (as pls. 145b, 149c). The external sides feature a linear decoration; rim decoration varies, though it often includes a wavy line or the common radial lines. Squat biconical bowls and horizontal loop handles appear frequently; they seem to be painted versions of the Simple Ware shapes from the previous levels.

Compared to previous levels, this assemblage sees an increase in the number of fragments of bowls with outcurving rims (bell-shaped FS 284), as well as patterns that appear on this shape. Several large fragments belong to this shape; the rim fragments (A136579, pl. 151c) of a deep bowl with a rounded lip, slightly outcurving rim, and straight walls bear a decoration of possibly a wavy line with vertical elements that are not preserved. In other fragments, which appear in greater numbers than the rim fragment just mentioned, the body has a more globular shape; sherds A119342 (pl. 151d), A136580 (pl. 151e), A119143 (pl. 153b), and A119141 (pl. 153d) clearly show an almost hemispherical body and horizontal loop handles, that in one fragment (pl. 151d) are probably vestigial (i.e. completely attached to the body of the vessel). Although these fragments all clearly belong to the same shape, the sherds come from vessels that differ in size (very large ones such as A119229, pl. 151f), decoration, and how much the rim curves outwards. Bowl A119141 (pl. 153d) also follows the same shape, but it bears a decoration of reserved lines on the internal part of the rim and near the external base; this specific surface decoration is considered typical for the Late Helladic IIIc middle and later periods (Mountjoy 1986, pp. 178–79). The complete vessel A21918 (pl. 141a) is a perfect example of this “more recent” shape of the bell-shaped bowls. It has a more spherical body, a high ring base, and horizontal handles (vestigial) that are completely attached to the body; its painted decoration is linear.

Only one fragment of a cylindrical beaker with low carination (A136593, pl. 152d) tells us that this shape continues in this period.

Kraters of very different sizes with flattened lips, thickened external rims, and cylindrical walls may belong to amphoroid kraters. Though this shape was not often found in the previous levels of this area, it is common also for phase N_Beg in other areas of the site. Body sherd A119293 (pl. 152e), decorated in registers, may possibly belong to the upper part of an amphoroid krater. In contrast to the abundance of amphoroid kraters in this level, kraters with indented rims (A136581, pl. 152f) seem to be rarer — only one fragment was found. Its decoration still refers to a local tradition of painted patterns and a biconical shape.

The majority of the bases are elevated rings; they are used for open vessels, such as the large krater/bowl A119003 (pl. 151g), and possibly for closed shapes. Single pieces of rounded, concave, and trumpet bases were also collected in the assemblage.

Necked jars with thickened triangular external rims are the most common closed vessels (A119307, pl. 151h; A119343 pl. 151j). The neck is typically cylindrical and decorated with horizontal lines. In fewer cases, the jars have a slightly offset rim (A136585, pl. 152g). Although very few body sherds of these closed vessels were found, they seem to suggest that these vessels possessed a large globular body (pl. 152h) and a vertical flattened loop handle. Elevated ring bases were the only bases found to belong to this group.

The fabric of the Painted Monochrome vessels consists of medium-fine/fine clay, light brown to pink, with heterogeneous grit (in few cases they are only beige); more than half of the sherds have a straw temper.

A self-slip very often covers the surface of the vessels (appearing on twenty-seven sherds), while burnish (vertical or horizontal) is employed less often (appearing on seventeen sherds).

The range of decorative patterns varies greatly beyond the usual horizontal bands and lines; solid filled triangles in a row (pl. 152e), horizontal wavy lines on a free field (pl. 152b; plate 151b) or between straight lines (pl. 151a and g), hanging semicircles, hanging palmettes (pl. 153b), crosshatched triangles (pl. 152h, f), and triangles are used on the walls of both open and closed sherds. Decoration in registers occurs less frequently than decoration on free fields, although certain patterns, such as the triangles, are used only in limited registers. The flattened rims very often have a radial line pattern (pl. 153c; pl. 151b, g). The paint is either red or black and always matte. The color may not have always been intentional; different firing temperatures may have caused some of the vessels to change color, as can be seen on sherd A119292. One large body sherd (A119017) shows traces of paint on the surface and has an incised horizontal wavy line.

Red Burnished (3): Three rim sherds of Red Burnished bowls are available in this level: two deep bowls with outcurving rims and one conical bowl with a simple rim.

Simple Ware (11): The number of rim sherds in this group has strongly decreased compared to previous periods, making it difficult to point out specific shapes for this level. The complete vessel b-2163 (cat. no. 136) and the sherds A119348 and 119347 are bowls with outcurving rims, S-shaped walls, and horizontal loop handles. This is a shape which recurs frequently in the Painted Monochrome group and imitates Mycenaean shallow angular bowls.

Several body sherds show traces of burn, perhaps indicating they were used for cooking. Because there are no rim sherds, however, they are considered to belong to the Simple Ware group.

The pale brown fabric is medium-fine to coarse, with heterogeneous grit; six sherds have a straw temper, and none have traces of shells. The surface is very often burnished horizontally or vertically (on nine sherds).

Storage (1): One large body sherd with irregular burnish may belong to a closed storage vessel (119001).

The cache P-4/1 (pl. 154) comprehends several vessels, almost complete, which were either thrown inside the mud brick silo or were stored there. Considering that a bronze slag was also found in the silo, it is possible that the objects of this cache were just thrown into the well, i.e., they are in a secondary context.

Locus P-4_03+04_Wall

The assemblage from the walls of levels V_03 and V_04 is limited to nineteen sherds. This is likely the result of a strong selection in the field, especially considering the fact that sherds found within mudbrick walls were typically discarded.

The fourteen Painted Monochrome sherds from this locus do not display any particular differences from the assemblage described above. Hemispherical bowls with flattened everted rims (A136573, pl. 153e) and deep bowls with outcurving rims also occur here. Only 136599 (pl. 153f) has a shape that seems to be related to an earlier period; it is a Painted Monochrome black cup with a rounded lip, simple rim, and high swung strap handle. The fabric is identical to the fabric described above, and no perceptible differences have been observed.

The rest of the assemblage consisted of one body sherd of Simple Ware with orange fabric as well as three sherds of Red Burnished pottery, including a conical plate with wheel burnishing.

Phase N, Level V_02

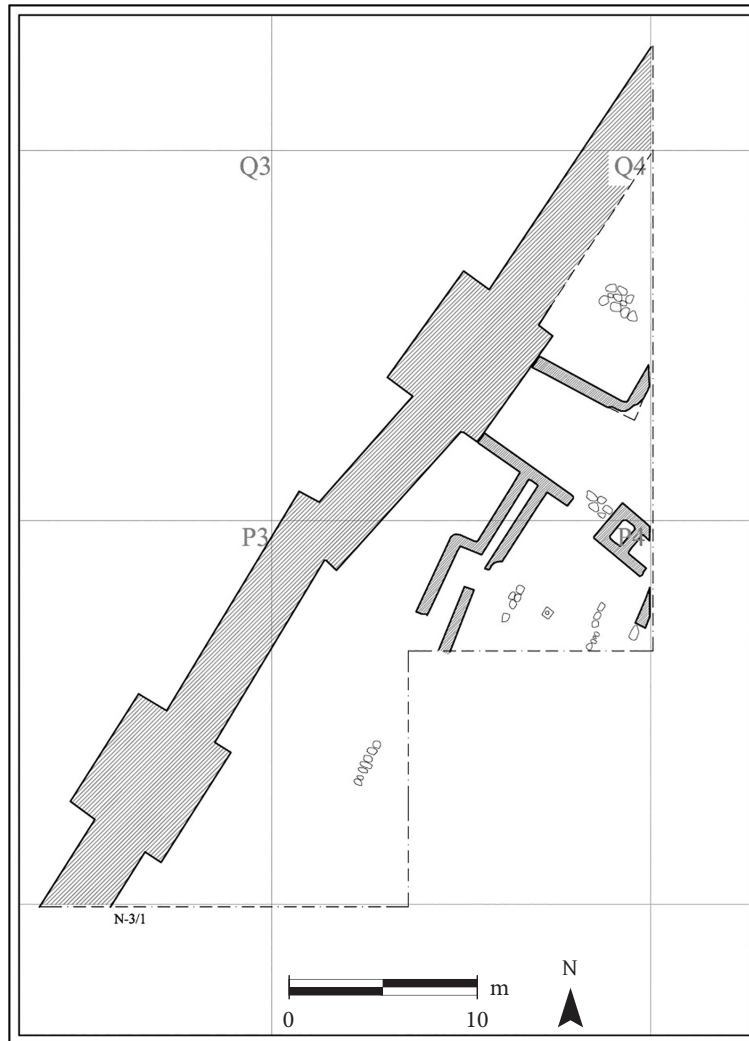


Figure 38. Level V_02 architecture

The excavated surface from this level covers an area of 66 sq. m, limited to the west by the town wall. The town wall was approximately 3 m thick; it included a squared tower inserted directly inside the wall. In the middle of the excavated area (at the border between squares P4 and Q3), the town wall appears to proceed on more than one axis; this either suggests that the area's topography forced the builders to change the wall's course or that the wall was repaired at some point during the use of this level.

The structures inside the acropolis, in squares P-4 and Q-4, consist of very thin mudbricks walls (0.5 m), sometimes above a single course of stones. These structures directly adjoined the town wall. Several factors indicate these walls acted as the borders for open spaces rather than for rooms in buildings. These include the course and orientation of the walls themselves as well as the ubiquitous presence of pebble paving. Only a small unit of two rooms in the northeastern corner of P-4 indicates the existence of a closed structure, and since only 1 sq. m of the room has been preserved, its function remains obscure.

The loci that belong to this level are divided into two groups: small finds and pottery coming from the pebbles floors (P-4_02_Floor and Q-4_02_Floor), and small finds and pottery that were collected in the earth accumulations above these floors. No sherd assemblages were collected from the floors, just a few artifacts. This means that sherds from this level belong to the accumulation that encompasses the area above the floors and between and above this level's walls.

Loci P-4_02, P-3_02, Q-4_02_Floor

The pottery assemblage from this level consists mainly of Painted Monochrome sherds; it is possible that Simple Ware sherds were discarded due to high selectivity on the part of the archaeologists.

No sherds can be clearly identified as being imports by their decoration, shape, or fabric.

Painted Monochrome (153): Plates with simple rims and rounded lips are often found in the assemblage, both with conical walls (A118975, pl. 155d; A119850, pl. 155f; A119864, pl. 155c) and with hemispherical walls and ring bases (A119249, pl. 155b; A119828, pl. 155g).

Plates/shallow bowls with inverted angular rims (A119269, pl. 155e) seem to imitate a common shape in the Simple Ware group from the previous levels. They are found in this assemblage with both small and large rim sizes (A118981, pl. 155a).

Bell-shaped bowls (bowls with an outcurving rim) are found in the assemblage in small (A118973, pl. 155m; A119845, pl. 155n), medium (A119253, pl. 155l), and very large sizes (A119255, pl. 155k). This shape is slightly more closed than it had been previously and is perfectly represented by the complete vessel 26936 (see also Swift 1958, fig. 20), a globular bowl with a slightly outcurving rim, vestigial handles, a trumpet base, and linear decoration. The reserved decoration is still very much in use for this specific shape.

S-shaped walls are not as common here as they were in the previous level. The small bowl with an everted rim (A119859, pl. 155o) may, however, represent a modification of that shape. The rim is everted and the wall profile is S-shaped and squat. The dimensions of this shape tend to be relatively small (80 to 100 mm).

The deep bowl A119278 (pl. 155i) seems to be lacking a high foot or trumpet foot (as seen in A26848 pl. 141b), and as such would be part of a chalice; this shape was well known in the Iron Age II and III at Zincirli and Tell Tayinat (see Lehmann 1998, fig. 7 no. 12).

Large kraters with flattened everted rims, angular lips, and what is possibly a biconical body (A119860, pl. 156b; A119830, pl. 156d; A118985, pl. 157a) are very common here and equal in number to amphoroid krater fragments (A119008, pl. 156a). The rim diameter ranges between 350 and 450 mm, though it is possible to find some examples on a smaller scale (160 mm in diameter).

Necked jars, which are well known from the previous levels, are found in this assemblage in large numbers and featuring the same two rim shapes as before, the simple triangular everted or flaring rims (A119254, pl. 157d; A119829, pl. 157c) and the slightly offset rims (A119261, pl. 157b). Both rim types come with cylindrical necks. The body was probably pyriform (as in pl. 158e) with a ring base. The rim diameters of the jars range from 70 to 100 mm.

One fragment of a ridged neck (A119273, pl. 155j) has a production that is separate from the rest of the body, as if the neck and the rim were supposed to be fixed to the rest of the vessel later; it seems likely that this fragment belongs to a pilgrim flask (barrel-shaped, as in pl. 158f).

The complete vessel 26811 (pl. 141d) is a small one-handled jar with a spout. It is probably a local imitation of the well-known feeding bottles (Furumark FS 155) from the Late Helladic IIIc horizon.

Among the sherds, fragment 119848 indicates a miniature bowl with an outcurving rim. It is probably part of a kernos ring, as it is identical to the ones found attached to similar objects.

The bases of all the open vessels in this group are elevated ring (A119277, pl. 157g), which are also common in the closed shapes (119889, pl. 157i). There are a few short trumpet-shaped bases, but other shapes seem to be completely absent from the assemblage. Several vertical flattened loop handles were found in the assemblage and belong to large necked jars; horizontal loop handles belong to the open vessels.

The typical fabric for this group is a clay that ranges in color from pale brown to light reddish-brown with heterogeneous grit. Three sherds have a gray fabric, which seems to possibly be the result of overfiring. Forty-three sherds have a straw temper. The surface of forty-seven sherds has a whitish or self-slip under the painted decoration, while the burnish, which was largely used in this group of previous levels, seems to disappear almost completely (appearing on only two sherds).

Horizontal bands and lines are the most common patterns in the assemblage and are used both as a decorative pattern and as an element limiting registers. Foliated hanging arcs (pl. 156d), palmettes, concentric circles (pl. 157g), and oblique and vertical lines are used together with horizontal bands and lines, and the patterns are often associated with specific parts of the vessels. Necklace decoration (FM 72 tassel pattern dated to the Late Helladic IIIc Late; see Furumark 1941, fig. 71), for example, is used at the base of the neck in necked jars (A119899, pl. 157f, but also 152g); spirals are used on the bodies of closed vessels; and horizontal

bands are used on the rims of both open and closed vessels. The wavy line is still very common, as a single pattern and between straight lines (pl. 157a, f; pl. 155i). The decorative elements are frequently combined with each other and arranged on registers. The surfaces of the vessels, however, remain relatively free; in general, the painted monochrome group essentially just employs geometric patterns and avoids the horror vacui effect. Several patterns only occur on single sherds, like the checkers or hanging dotted semicircles (A119830) and triglyphs (A119826, plate 157e). Seven sherds are decorated with plain paint, possibly indicating the reserved decoration system that was common in the Sub-Mycenaean period. The paint is matte and occurs in equal numbers of red and black.

Painted Bichrome (4): Three sherds of Bichrome Ware belong to closed large vessels. The decoration is limited to horizontal lines, which are all of the same width and do not adjoin each other. These patterns are markedly different from the sherds with large red bands and adjoining black lines observed in Area II, though they are very similar to the patterns found in the Painted Monochrome group. The decoration on the large conical krater (A119269, pl. 155p) and on A119861 (pl. 156c) also uses decorative elements and arrangements typical for the Painted Monochrome group. It again probably represents a local experiment. Additionally, the neck fragment 119888 with bichrome concentric circles probably belongs to a pilgrim flask, as the neck exists as a separate element that was meant to be applied to a body.

The fabric of this group is pink with heterogeneous grit and straw temper; the surface on two sherds is self-slipped.

Red Burnished (5): Five rim sherds seem to indicate the first real appearance of Red Burnished. They are present in small quantities but with clear shapes: the conical plate with a simple rim (A119870, pl. 157h), the conical bowl with an incurving thickened rim (A119869, pl. 157j), and the deep bowl with a thickened external hollowed rim (A119868, pl. 157k). The second shape is extremely similar to the former Simple Ware conical bowl with an incurving thickened rim, while the bowl with a hollowed rim represents a completely new shape in this area. The fabric is pink to light yellowish-brown with straw temper. The burnish on three sherds is horizontal and wheel-made, and on one conical plate (119871) irregular and handmade.

Simple Ware (2): Sherd A119259 (pl. 155h) is a bowl with an outcurving thinned rim and S-shaped walls. It is the only complete vessel of this group that possesses a shape also common in the Painted Monochrome group. The fabric is light brown to red, likely because the bowls were stuck to each other during the firing process.

Cooking Ware (1): The only fragment of this class is a complete pot (b-1695, cat. no. 137) now in the museum in Antioch. It is a narrow bowl with biconical walls, a vertical loop handle, and apparently a simple rim. This shape differs from the shapes of the previous cooking pots; it is very small and can probably be interpreted as a ladle. The fabric could not be analyzed.

Cache N-3/1

Although this cache of pottery was found “in a well stratified context between two floors,” (OIM Archives, Chatal Höyük cache card) it is difficult to relate it to the structures found in square P-4 without a strong archaeological relationship between these two squares. All the information we have about this locus, aside from the large number of vessels found in it, comes from two sources: a few notes in the cache card indicating this cache as being “just behind the stones of the IV wall,” and a letter by McEwan dated to April 1935. He writes in the letter: “The area dug was too small to give much indication on architectural features of the culture. The walls were of well-made mud brick, and in both of the two building levels encountered there, there were traces of stone foundations for some of the walls. In the northwest corner of the area in the first period there was a low kiln-like structure of mud brick, hard baked by the heat of fires. Traces of pebble floors were also found.” Thus, these vessels were probably found in the open area just south of the structures identified in square P4, where several patches of pebble floor were identified.

The group of vessels (pl. 158) listed in the cache mainly consists of closed vessels. A whole necked jar (A26932, pl. 158b) and a large fragment of a second one (pl. 158e) point to a well-known shape: the necked jars with a vertical loop handle, pyriform body, linear painted decoration, and a palmette hanging from the handle. The body of a feeding bottle (pl. 158c) and a globular pilgrim flask (or barrel-shaped jar) taken together with the necked jar may suggest these vessels were part of a storage facility for different liquids. The ridged neck of the pilgrim flask (pl. 158f) echoes the shape of a similar neck identified in the assemblage

(pl. 155j). Their presence provides additional evidence that this area was used as a short-term storage facility for liquids. Two cooking pots were also listed as being part of the cache, though they were not illustrated.

Phase N, Level V_01

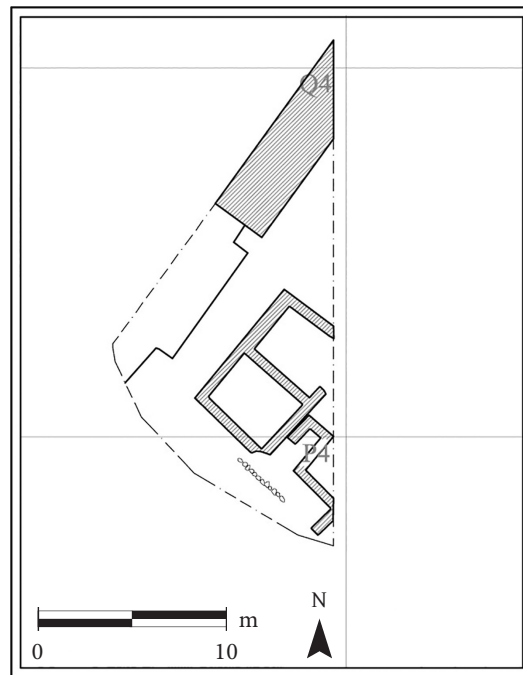


Figure 39. Level V_01 architecture

The excavated area extends over 230 sq. m as the area of square P-4 was not preserved at this level. Haines assigns a second town wall to this phase. This wall was built partially on top of the one from the older phase. By comparing and overlapping the original architectural drawings of levels 02 and 01, a discrepancy becomes evident: the reconstructed course of the remains of the town wall in phase 01 are not preserved to the south, as it was published (Haines 1971, pl. 37E). The phase 01 mound wall (in gray in fig. 39) did not extend to the southwest; rather the square tower of the phase 03–02 town wall (in white in fig. 39) continued to be in use. The “new” wall was not built for its entire width on top of the older one, but rather is located more towards the interior part of the citadel; thus, it represents a partial repair of the northern section of the enceinte. The part of the new town wall which is not constructed above the older one is founded on a lower level than the part of the wall built on top of the phase 02 wall. For this reason, Haines (1971, pl. 37E, D) kept both town walls — albeit marked differently — in both levels.

Considering these elements, and also considering that there is no archaeological or structural connection between the remains of the town wall of phase 01 and the structures assigned to this level, it is not possible to affirm that the structural remains of this phase were built or used at the same time as the more recent town wall. This element is of particular relevance as both town walls are features that have been used to connect this area to Area I (see chapter 10). The structures in the southeastern corner of square Q-4 consist of mudbrick walls delimiting two rooms with a southern open area, which was partially pebbled. A second group of walls directly adjoining these two rooms to the east does not provide any clear layout.

The pottery assemblages coming from this level can be divided into two groups. Compared to the previous level, there are not as many sherds. The first group indicates sherds coming from levels 01–02, i.e., sherds collected in the areas where no structures clearly belonging to level 01 were found; these sherds could be assigned to either level. The second group comprehends all sherds that can clearly be assigned to level 01

and the structures found there, as well as all sherds collected in the accumulation from the top surface to 1.5 m down — an accumulation that features no structures — which are assigned to level V_00.

Loci P-4_01, Q-4_01

The assemblage comprehends eighty-seven sherds coming from the accumulation of earth inside the structures assigned to the level or directly above the town wall of level 02.

Two sherds can be interpreted as **imports**. The large sherd 136604 (pl. 160a) is a large bichrome bowl with a thinned rim, horizontal loop handle, and globular walls. The decoration is in black and red on a whitish slip and consists of several geometric patterns inserted in two horizontal registers, divided in panels by thin vertical lines. Its shape and decoration clearly belong to the Cypro-Geometric horizon (Bichrome IV and V; see Gjerstad 1948, fig. XLIX), while the pale to reddish-brown with fabric with heterogeneous grit does not differ much from the local one. By contrast, the fabric of sherd A119160 (pl. 159c), which is a small fragment of a Painted Monochrome deep bowl with an everted rim, is extremely fine and gray in color. The paint on the surface is red matte, only slightly neater and more regular than the locally produced large bichrome bowls.

Painted Monochrome (66): This group represents most of the inventory. Hemispherical plates/shallow bowls with angular everted rims (A119161, pl. 159b) or thickened internal rims (A119231, pl. 159a) follow a type also well known in the previous assemblages. It is possible to observe here a certain variety in rim shapes. The bowls with outcurving rims (again the bell-shaped bowl) reappear in this assemblage with a banded decoration (A119150, pl. 159d). Deep bowls with hemispherical bodies and modeled walls (A119154, pl. 160d) represent a new shape in this assemblage; they include a decoration and a rim shape similar to the kraters, but their size is more similar to the bowls. Bowl A119153 (pl. 160c) with a flat rim may also reflect a shape influenced by the amphoroid kraters.

Kraters with flattened thickened external rims, upper cylindrical and lower conical bodies (amphoroid), and vertical loop handles are found in the assemblage (A119196, pl. 159f) and show features typical for this specific type. The assemblage again includes large fragments of biconical kraters (A119142, pl. 160e). The diameter rim sizes range from 200 to 260 mm, and the handles are frequently attached directly to the lip. Fragment A119146 (pl. 159e) probably belongs to a pot stand with a thickened rim and incurving body.

In terms of closed vessels, necked jars with triangular external rims (A119232, pl. 161e; A119233, pl. 161d) recur here again with a rim diameter size between 90 and 120 mm. One example is a ledge-modeled handle applied directly below the rim. The necked jar A119156 (pl. 161c) shows a double rim shape, which could be a variation of the offset rims (see pl. 163i). The body is probably pyriform in all these examples, while a fragment of a shoulder-handled amphora (A119238, pl. 161a) introduces a shape known in the Late Protoegeometric production (see Lemos 2002, p. 62; Boardman 1998, fig. 26; Coldstream 1968, pl. 1a), but not often seen at the site (see A122032, pl. 123a).

Two large fragments of trefoil jugs (A136630, pl. 161f; A119237, pl. 161g) introduce a rare shape in the general assemblage, apparently produced in small and larger sizes. The rim differs from those of the jars due to their angular lips and rounded shapes. The decoration of both jugs is also very specific, with a reserved line left along the lip. This element, together with the general shape (an oinochoe), finds similarities with the Protoegeometric Mediterranean production (see Desborough 1952, n. 1099).

Only one fragment (A119236, pl. 161b) of a small miniature jar with a simple flaring opening (conical neck and simple rim) was found in this assemblage.

Elevated ring bases, which are here slightly higher than the ones from previous levels, were the main ones used both for the open and closed vessels of this group (A119175, pl. 161j; 119176 pl. 161i). Disc bases (119013) seem to have also been used for closed vessels.

The decorative patterns also vary in this assemblage. In addition to usual horizontal lines and bands, we again find framed wavy lines (pls. 159b, e; pl. 160e), checkers (pl. 160b), and crosshatch (pl. 161j). Radial lines are frequently applied to flat lips of open vessels (pls. 160e, 159f). In the body sherds, there are also rosettes, spirals, trees, and lozenges. Spirals or rosettes are frequently used on bases, while the wavy line pattern seems to slightly change into more of a zigzag pattern. The number of sherds with plain painted surfaces and reserved bands increases by a great number in this assemblage (pl. 161i), although no rim sherds were preserved.

The fabric of the Painted Monochrome sherds is again brown to light reddish-brown, fine to medium-fine, with heterogeneous grit and straw temper on eighteen sherds. Firing is usual homogeneous, and a whitish or self-slip very often covers the surface (on 30 pieces); burnish is no longer used.

Bichrome (2): Two Bichrome body sherds of closed vessels are part of this assemblage, showing a decoration with red bands and black horizontal lines not adjoining each other. The fabric is identical to that of the Painted Monochrome and no surface treatment is visible.

Red Burnished (8): All sherds belonging to this group are part of open vessels. Conical plates with simple rims and hemispherical large bowls with thickened rounded rims and partial slip (A119247, pl. 162d) are the most common shapes. The conical A119248 (pl. 162e) shows a black slip surface; however, this color is probably due to overfiring, as the fabric has turned a dark gray color over time. A fragment of a flat carinated bowl with a convex base (A119204, pl. 162a) reproduces a shape also found in the Simple Ware group (pl. 155n). Ring bases and flat bases (A119294) are attested in this class.

The fabric here is also brown to reddish-brown with heterogeneous grit and fine to medium-fine clay, with straw temper on three sherds. The burnish treatment on the surface is wheel-made in all sherds except one.

Simple Ware (6): The fragment of a hemispherical bowl (A119216, pl. 162c) with probably three feet (one is preserved) and a triangular thickened rim represents a shape unknown until now in the pottery assemblages from this area and may be considered a ceramic imitation of what were probably stone vessels. Several other hemispherical bowls with thickened rims are also common in this assemblage. Two fragments of conical plates (A119207, pl. 162b) with incurving rims seem to point towards a conservation of a shape usually connected to phase M contexts, the only difference being that these fragments are both wheel burnished. A trumpet base of a Simple Ware bottle (A119202, pl. 161h) is the only base available in this class.

The fabric differs from that of the other groups. In three cases it is gray or light reddish-brown with heterogeneous grit and with a straw temper in three sherds. Four sherds are burnished, three horizontally and one vertically (the trumpet base). A self-slip treatment is only visible on one sherd.

Loci P-4_01-02, Q-4_01-02, P-3_01-02

This assemblage consists of forty-two sherds mainly belonging to the Painted Monochrome group. No imports could be identified.

Painted Monochrome (34): The hemispherical plates/shallow bowls are also present in this assemblage, though in a very small number. The most common shapes are the deep bowls with squared rims and cylindrical walls (A118960, pl. 163a), a shape already present in the assemblage on the floors. Their diameter size ranges between 120 and 200 mm. This shape seems to represent a further development of the bowls with outcurving rims that were so common in the previous levels, but which are not found in this assemblage. Biconical bowls with slightly outcurving rims (A118945, pl. 163b) also seem to follow a well-established local shape available in the Simple Ware class. In this assemblage, the S-shaped bowls (A118948, pl. 163c) continue a tradition known from phase N_Beg. By contrast, A119901 (pl. 162f) is a narrow bowl or small beaker and is a shape attested only in the very early stages of phase N.

Necked jars with a thickened external triangular rim (A118941, pl. 163g) or an offset rim (A118950, pl. 163i) are available in the assemblage. The former shape is very well known since level V_04, while the latter appeared in level V_02. Both shapes have a diameter ranging from 80 to 100 mm. The shape of the body of these closed vessels is not clear; it is however important to point out several sherds (A119005, pl. 163h) of large pyriform jars which were probably combined with the necks and rims described above.

The fabric of this group, like the fabric from the previous levels, has a color ranging from pale brown to pinkish, fine to medium-fine clay, with heterogeneous grit and no straw temper (it is only seen on one sherd). A self-slip very often covers the surface of the sherds, while burnish is almost completely absent from this group, a tendency which was already visible in the previous level. The decorative patterns are various in proportion to the number of sherds. Besides the usual horizontal bands and lines, the wavy line is largely used both in combination with straight ones (pl. 163h) or free (pl. 163f). Zigzags with dots (pl. 163a), radial lines (pl. 163a), hanging palmettes (pl. 163b) — which probably correspond to the Furumark motif “tassel” (FM72, Furumark 1941, pl. 71 n. 71.8) — and necklace patterns on closed vessels (FM 72 tassel pattern dated to the

Late Helladic IIIc Late; see Furumark 1941, fig. 71 no. 72.13) are widely used. The small body sherd A118959 (pl. 162d) is a small fragment of an open vessel with a figurative decoration representing a fish (FM20).

Painted Bichrome (3): Three body sherds of this group were found in this assemblage. Sherd 118956 (pl. 162) is a body fragment of a globular pilgrim flask which shows a bichrome decoration with solid black circles and black and red concentric lines. The fabric is pale brown with no straw temper.

Red Burnished (5): Conical plates with simple rims (118971, pl. 162k) and conical bowls (A119902, pl. 162j) are the only two shapes in this group. A fragment of a cylindrical foot of an open vessel indicates a shape which frequently recurs on larger red slip assemblages.

Fabric is light reddish-brown with heterogeneous grit and fine to medium clay. All sherds are burnished, either hand burnished (two sherds, one of them being the foot) or wheel burnished (three sherds), achieving an almost polished effect (118972). The red slip is mainly brown to reddish-yellow.

Level V_00

Two complete vessels were recorded as coming from the first filling in P-4, but with no connection to the structural remains. A26753 (cat. no. 142) is a Painted Monochrome biconical bowl with horizontal loop handles and a rounded slightly outcurving rim, a shape very common in levels 01 and 02 of this area. The ring base is elevated and the painted decoration is limited to horizontal lines and bands, and the rim has a diameter of 200 mm.

Vessel A26842 (pl. 141b) is a footed, carinated painted bowl/cup with a plain lip, curved everted rim, biconical equal walls, and an elevated trumpet base. This shape does not find an exact comparison with other vessel shapes found in any level of this area, due to the presence of a vertical looped handle, among other factors. It might, however, be considered a later development of the one-handled beakers found in other areas of the mound (see figs. 71–74 and pp. 215–216). Moreover, the decoration on the body and internal rim — an irregular broad wavy line between straight lines — accords with traditional patterns found in the three most recent assemblages in this area. Moreover, the decoration on the body and internal rim follows the traditional patterns of the most recent three assemblages of the areas: a broad wavy line, irregular between straight lines. The radial lines on the lip have been transformed in long triangles extending towards the internal part of the cup.

CHAPTER 7

Caches and Specific Features in the Trenches

As mentioned in the introduction, the analysis of the materials from the trenches has been limited only to specific materials or groups of materials, since the stratigraphic sequence in the trenches was extremely unclear. However, several caches were identified in these trenches as closed groups of materials; these caches are taken into consideration here, due to the relatively large number of pieces found together. The caches are generally not assigned to a level, and consequently cannot be dated according to the general stratigraphy; in some cases, however, a dating will be suggested based on the material. The caches are presented from the north to the south.

First, a bit about the Arab/Byzantine graves found in the trenches. The excavated graves' inclusion in the general grave catalog merits discussion.

The Arab/Byzantine Graves in the Trenches

The graves identified in these long trenches (see the catalog of graves at the end of this chapter) can all be ascribed to the more recent occupation of the mound and belong to the cemetery which was first dug in Area I and was generally described as Byzantine and Arab. A more precise dating, however, is impossible.

Most of the graves are earth burials, with an extended skeleton and almost no grave goods except for a few beads. Some graves differ in their structure. The child grave (b-S-42), which was found on the southern slope of the mound (in square F-8), was covered with Roman tiles. Two grave pits (a-S-06 in square V-11 and b-S-08 in N-10) were also covered with a row of so-called "sausage" jars, which lay side by side. In three graves (b-S-21 in R-9, b-S-09 in M-8, b-S-35 in R-9), a broken pot was employed as a container. In H6, all three graves are said to be "accidental" (i.e., the bodies were dumped without attention to their position).

Each grave is described in the catalog. The small finds belonging to each grave will be taken into consideration in the "Dress and Personal Accessories" chapter, as the context in which they were found is particularly relevant for determining their function.

No architecture is directly related to these burials; it seems likely that when the acropolis was employed as a cemetery, not only were the Iron Age structures not visible, but the so-called Byzantine occupation in Area I was also not in use anymore. The graves in these areas, which may be dated to more ancient phases, have been discussed in the context of the level to which they belong.

The Caches in the Northern E-W Trench

Cache T-7/1

This cache (pl. 164) comprehends a large number of complete vessels and objects which were found on the floor of a room; the room is part of a complex which was only partially excavated in the O-W trench. The inventory of this cache lists eight plates, two hemispherical bowls, six cooking pots, one perforated footed bowl, eight jars (painted and not painted), two kraters together with seven spindle whorls, and two bone blades (spatula). The room could be interpreted as having been a storeroom, where all tableware and domestic equipment for cooking, serving, consuming, and spinning was stored. A photo (fig. 40) taken during the dig also shows two large-sized containers for dry storage inserted into the floor.

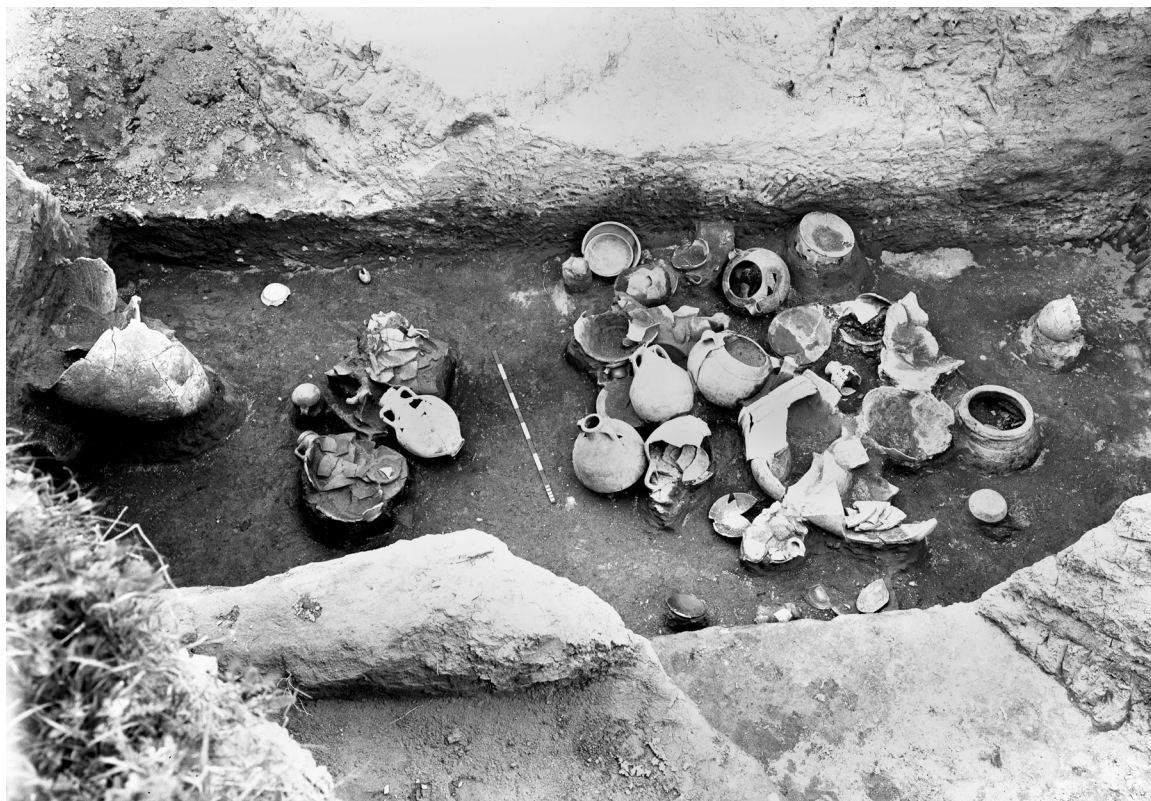


Figure 40. Pottery cache T-7/1 (Neg. 193c)

Only eleven objects were selected from this cache; they are housed in both the Oriental Institute Museum and the Hatay Archaeological Museum. It should be pointed out that, according to the cache card, all open vessels (i.e., vessels used for consumption) are either in the Red Burnished or in the Simple Ware group, while some necked jars have a painted decoration. The hole-mouth cooking pot (pl. 164h), along with the large quantities of red slip and burnished, suggest that this cache belongs to phase O.

The spindle whorls are of different sizes/diameters, and may be suited to spin different kinds of yarn.

Cache T-8/1 and the T-8 Deep Sounding

The area located in square T-8 was slightly emerging in the topographic plan, and for this reason it was excavated in depth. The findings in this deep trench, which was practically a shaft, are very interesting and were divided into groups according to the levels in which they were found.

Because several small finds and complete vessels come from this deep sounding, the local stratigraphy will be discussed here shortly, although connections with the remaining stratigraphy are completely absent. According to the object register and short notes in the notebooks, seven “levels” were excavated in T-8; archaeologists identified architectural structures and floors in all of them. The extent of the sounding was quite small from level 3 downwards (Haines 1971, pl. 16b, clearly shows the size of the sounding), so that finding connections to the architecture became impossible. Few observations can be made about the general dating of the accumulation.

The complete imported pedestal vessel (e-0430, fig. 41) has two elements — a high pedestal base and a vestigial handle — which are common in the Cypro-Geometric period. Consequently, it seems that the lowest level reached (T-8_07) in which a vessel corresponding to Gjerstad’s shape III (1948, fig. XVIII no. 9) could probably be assigned to the end of the Cyprogeometric period or the beginning of the Cypro-Achaic. Cypro-Geometric III imports are generally found at Chatal in a phase O_Beg context, which sets a relative terminus post quem for the most ancient level reached in this sounding. Therefore, all other levels found above this cache (T-8_03–06) are also con-



Figure 41. Painted bowl e-0430

sidered an accumulation which took place during phase O. The uppermost levels, 1 and 2, do not provide enough materials to be dated.

Only one cache was identified in this trench. The assemblage of cache T-8/1 (pl. 165) was discovered by cleaning the “trench,” and was assigned to level T-8_03. It comprehends two shallow bowls (probably conical plates), two double-handled painted jars, one spouted jar, three beads, two lamps, and a “censer.” Architecturally they were found in a room on a low floor, and they likely belong to an O_Beg horizon. Dating this locus is very difficult due to the absence of indicative elements. However, we may consider the following information: the cache is located in level T-8_03, and the level below it (T-8_04) included complete Red Burnished vessels with loop feet (A27008, pl. 169f) which belong to the Red Burnished group and to phase O. Consequently, this cache probably also belongs to a phase O period.

There are equal numbers of Red Burnished plates and painted jars in the assemblage. When both of these objects are paired with a single spouted jar (which is either a pitcher or a feeding bottle) and a spouted stone vessel, altogether they make up a tableware set. The presence of a stone vessel in the assemblage is similar to finds in the assemblages in Area I (V-13/6 and /7). This cache differs in the presence of two lamps (a quite uncommon object in the dig) and a so-called censer, which may be somehow connected either with the lamps or with the tableware set (see chapter 15). Two whorls and three beads complete the domestic equipment.

Cache S-9/1

This cache was found in level S-9_03 and comprehends a small group of various objects (pl. 166) which seem to point to a specific function: three very fine shallow bowls (Simple, pl. 166a and pl. 166c; and Red Burnished, pl. 166b), a small box of “coloring matter, ochre,” and several animal bones, phalanges, and cartilage. The shallow fine bowls are not a common ware at the site. Although the biconical/carinated shape occurs in other classes, the presence of two complete pieces in this cache is noteworthy. The fine yet fragile walls of the central omphalos indicate that this was both an item of luxury, and also one that was possibly used infrequently.

A single Red Burnished pouring vessel (A26873, pl. 166e) completes this assemblage. The vessel is finely worked and the burnish is extremely fine, achieving an almost polished effect. It cannot, however, practically be used as a pouring vessel. The bowl has a long open spout which throws it completely off balance and prevents it from standing on its base. The vessel’s specific shape and nonfunctionality seem to point to a “symbolic” function, while its unusually elongated spout could relate it to a ritual function. These kinds of objects (Tüllenbecher) are considered to be of “Oriental” origin, as similar objects were also found at Tell Halaf (see Winter 2010, p. 518) and Nimrud. The object most similar to this one, however, is a bronze bowl found in Cyprus (Matthäus 1985, pp. 189–90 and n. 462, pl. 48): the high foot, the spherical body, and the very long spout are so similar to the metal example that it seems probable that the Chatal example was imitating a metal original, and that the red polished surface reproduced the color and the shine of the metal. The context of retrieval of the Cypriot bronze vessel is not certain, but Matthäus dates it to the Cypro-Archaic period. The other vessels, which are considered similar to this (especially those from Tell Halaf), have only the open spout in common with this piece, and cannot be taken into consideration for dating. Thus, it seems most probable that the Red Burnished piece from Chatal should be ascribed to the seventh–sixth century BC; the shape was well known in this large area from Cyprus to Halaf. Moreover, it seems possible that the very fine red burnishing on top may be the result of an attempt to imitate the metal surface of the bowl (again confirming the Cypriot provenance of the model). Considering that this kind of vessel is extremely rare, and that its shape implies use for a specific performance, a libational/ritual function seems possible. In this context, the animal bones and the box of coloring matter may be interpreted as offerings or other “ingredients” used in the ritual.

The exact location of this cache was not clearly marked in the drawings. The card indicated a general northeastern location in the square. However, the notes seem to refer to a room in a “large structure,” which can be identified with a built space in T-8 extending to square T-9. As Haines states (1971, p. 25), this room, unlike all the others, was provided with a stone sill; it was consequently a “special” space.

The Caches in the Northern N-S Trench

Two caches were identified in square U-9, one of them belonging to a grave.

Cache U-9/1

The materials were found underneath a collapsed mudbrick wall on the floor of “a large room” and comprehend basically only cooking vessels, storage jars, and a single small two-handled jar. It seems to reproduce a perfect cooking/storing set. Only the two-handled jar was documented (pl. 167a); the jar is Red Burnished with a double rim, and seems to belong to a phase O_Late horizon.

Overview of cache U-9/1

Cache	U-9/1		
Level	00_NA		
Phase	NA		
LCS	U-9_03		
Cache Description	Pottery from under fallen liben on the floor of a large room in U-9 (SE). From the registry (in addition to the objects listed in the table below): b-1601 Rim, sample of storage jar, i b-1602 Rim, sample of storage jar, i b-1603 Pot, two-handled cooking vessel, c (?) b-1653 Pot, shallow red ware bowl, reconstruction b-1702 Pot, sides only of cooking jar, i b-1889 Pot, two-handled cooking utensil, reconstruction		
	Additional Objects in Cache U-9/1		
	Museum Registration Number	Object Card Description	Class
	Ant (no reg.); FDN b-1597	Simple Ware small necked jar. Rounded lip, thickened external rim, incurving rim, spherical walls, vertical loop handle, flat base.	SW

Cache U-9/2

This cache includes all small finds found in grave b-S-41 (see grave catalog), almost all of which belong to the Dress and Personal Ornament category (pl. 167b–i). The skeleton in the grave was lying on his back; some of the finds were found under his right arm “as if he had grasped it” (OIM Archives, Chatal Höyük grave cards).

It is extremely evident that a large percentage of these small finds, such as the cowrie shells (pl. 167f), the small wedjat eyes (pl. 167h), and the scarab (which is an Egyptian production, pl. 167d and appendix 3) suggest not only an Egyptian influence, but may possibly indicate the origin of the buried person, or the origins of the people with whom he was in contact. Moreover, the group of scale weights (pl. 167e) found in the grave may indicate that the person buried was a merchant.

The relationship between the grave and the architecture remains unclear. However, due to the fact that the grave belongs to the same level as the cache presented before, it seems evident that it was not dug in a graveyard, but rather inside a built space.

The Caches and Graves Near the Mound Wall

Cache X-11/1

This cache was probably created because a group of objects which clearly belonged together (pl. 168) was found while working at the stone foundations of the fortification wall of phase N. The phase assignment of

this locus is based neither on the stratigraphy nor on the pottery assemblage, but rather solely on the dating of the scarab found in it (pl. 167e), which has been dated to the eighth century. Additionally, the shape of the metal bowl, which is a very rare artifact at the site, seems to ascribe the objects found in this cache to phase O_Mid. Considering that the bowl was found “underneath the stone foundations of phase N” (OIM Archives, Chatal Höyük grave cards) but that the small finds date to a much later period, it seems possible that the “hoard” was intentionally buried underneath the fortifications and on the slope.

However, the relatively low value and the personal nature of the found objects — spindle whorls, two needles, several beads (possibly all part of the same necklace), a buckle — have more in common with the objects found in common burials.

The Cache in the R-6 Trench

In the small trench dug in R-6, a cache (/1) of pots was found while cleaning up the walls. However, only two beads and a single red slip two-handled jar were documented and registered. According to the list belonging to this cache, the small finds are related to domestic cooking and consuming activities.

Some Remarks on Complete Vessels or Specific Shapes Found out of Context

Plates 169–70 group together vessels which were not found in a good stratigraphic context, but which are either complete or particularly interesting for their morphological and/or decorative features.

Among the imported vessels, A134632 (pl. 170b) is a very elaborate bichrome deep bowl with red dots at the crossing of the black lines, white slip, and a very brilliant red color. This shape and decoration are present in the Cypriot Bichrome III group (Gjerstad 1948, pl. 21 nos. 6–7a). The fragment of an amphora (A122837, pl. 170f) with a carinated shoulder and elaborated bichrome decoration (see Gjerstad 1948, pl. 23 no. 2a) seems to belong to the same group. The single Black on Red juglet (A26656, pl. 169b) corresponds perfectly to the usual shape of Black on Red bottles (Red on Black III in Gjerstad 1948; Schreiber 2003, fig. 12) that were imported to the site and found in phase O contexts.

Imitations of Mycenaean pottery, such as the cup A133941 (pl. 169a), again mirror the combination of the large wavy line motif with the local fishbone pattern on the handle. The large fragment A122517 (pl. 169c) may belong to a barrel-shaped jar, and mirrors a variety of patterns in the painted decoration. The scene represented on sherd A42996 (pl. 169d) is unique at the site as one of the few figurative representations; it depicts a group of musicians heading in the same direction with a double flute and a lyre. This subject is common in both the Mediterranean tradition of feast representations on Greek/Mycenaean kraters and the local painted tradition of representing music scenes, which are often seen on Syro-Hittite orthostats (Orthmann 1971, pp. 393–96). The style of the representation with fringed garments does not have comparisons with the local pictorial style (Venturi 2005), nor with the Cypriot figurative style, except for the rendering of the faces (see Karageorghis and Des Gagniers 1974, pp. 78–80). Several examples of “feathered” clothes appear on one representation of the skirt worn by a figure on a Late Helladic IIIc late krater from Ayia Triadha (see Crouwel 2009, p. 44, fig. 14) and on the clothes and hats on figures on two kraters from Kynos, also dated to the Late Helladic IIIc middle and late (see Dakoronia 2007, fig. 4; Dakoronia and Mpougia 1999, p. 23).

A perfect example of a late amphoroid krater is cp-0354 (cat. no. 167), with bichrome decoration and two handles.

A smaller group of fragments is particularly interesting because they represent the few clearly Assyrian shapes found on the site: the small goblets A134699 (pl. 172c; see Duistermaat 2008, pl. IV.73) and A17484 (pl. 169h; see Anastasio 2010, pl. 47 no. 21) represent shapes which are completely unknown to the local production, but which are typical for the Neo-Assyrian pottery assemblages. Furthermore, small pointed ovoid bottles such as A128279 (pl. 170g) are rare finds on the site.¹¹⁸ The shape of these small bottles is also

¹¹⁸ There are at least 7 or 8 pieces all coming from trenches or from the surface (see a-0385, cat. no. 170).

part of the usual Neo-Assyrian assemblage (Anastasio 2010, fig. 31 no. 8) and differs from local pyriform bottles such as A26762 (pl. 170h), which are also bichrome but have a more elaborate decoration and larger shape. However, both shapes appear only in the uppermost levels of the site, and thus likely date to a very late period (i.e., seventh–sixth century BC). Similarly, it seems that the applied decoration on the narrow bowl A120609 (pl. 172a) closely resembles the applied decoration found on a few vessels at Tell Sabi Abiad (Duistermaat 2008, pl. IV.64a) which again belong to an Assyrian horizon. Following the same pattern, both the very carinated rim shape and the impressed rosette decoration on A128190 (pl. 172b) seem to ascribe this large fragment to a quite late Neo-Assyrian horizon (see Kreppner 2006). The small base of a glazed jar (A17439, pl. 169c) may also belong to the same Assyrian horizon; however, the flat base and some decorative elements, such as the row of dots, could suggest a local provenance (Peltenburg 1969).

Among the red slip shapes, A137170 (pl. 171a) and 26893 (pl. 171b) are complete examples of the well-known conical plates with ring bases. A134658 (pl. 171c) is the typical hemispherical bowl largely employed in the red slip assemblage, with various base shapes (simple ring bases or loop feet). The carinated squat bowl A137135 (pl. 171d) is also an example of a local late shape, usually found in a late O context.

The large bowl or krater A137136 (pl. 171f) seems to imitate, on a larger scale, the biconical deep bowls found in phase O contexts. The eroded slip on the internal part puts it on par with the carinated bowls found in phase O_Mid contexts. The flaring mouth A128184 (pl. 171e) may also be a local imitation of Neo-Assyrian pottery goblets; however, no complete ones were found. The conical bowl A26759 (pl. 169a) with a rounded bottom and central internal spike is one of the few complete examples of this specific shape whose function remains unclear.

Hole-mouth spherical cooking pots with strap handles are the most common complete vessels found at the site (A26447, pl. 169e; e-0279, cat. no. 147). However, the one found in this cache is one of the few complete hole-mouth cooking pots at the site. The small ovoid jar A26880 (pl. 169g) and the pitcher A27005 (pl. 172e) probably belong to the usual domestic assemblage of phase O contexts; however, the shoulder-handled amphora did not become very common until the very late period of phase O.

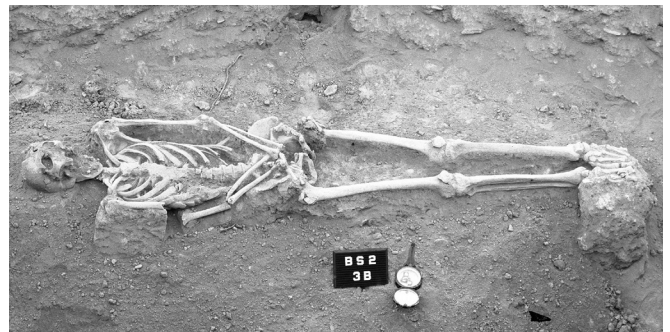
The small fragment of the jar A56629 (pl. 172d) is one of the very few examples with incised decoration, and the only one with figurative incised decoration on the handle.

Catalog of Graves from the Trenches

Grave: a-S-06 Locus: V-11_02(?) No image
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: 75° east from N
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult Preservation: Head gone, bones bad
 Description: Extended arms crossed on breast. Under line of sausage jars, which were set at right angles to the axis of the body.

Grave: a-S-09 Locus: V-11_02 No image
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: No criteria
 Position: Flexed in jar, on left side Type of burial: —
 Anthropology: Adult Preservation: —
 Description: —

Grave: b-S-02 Locus: N-10_1a, above
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 75° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Mature male Preservation: Very bad, skull crushed
 Description: Byzantine. Extended facing up. Arms half bent to bring hands over pelvis, right under left. Legs straight. Toes pointing right.



Grave: b-S-03 Locus: N-9_1a, above
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 70° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Juvenile female Preservation: Bad, skull crushed
 Description: Byzantine. Head facing up and slightly right, jaw open. Arms slightly bent.



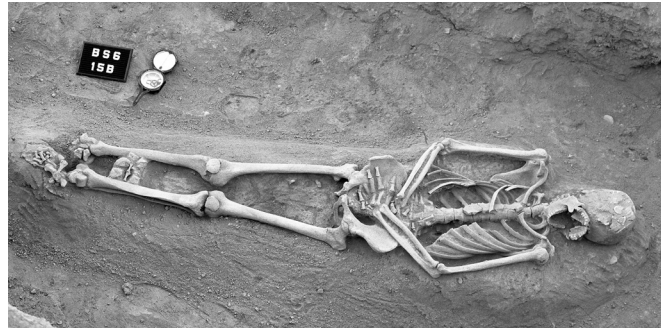
Grave: b-S-04 Locus: N-9_Ia, above
 Level: 00_NA Phase: —
 Remarks: Intrusive
 Elevation: — Direction: 65° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult female Preservation: Bad, skull crushed
 Description: Byzantine. Head facing up, jaw open. Arms bent, as if folding. Legs straight.



Grave: b-S-05 Locus: N-10_Ia, above
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 60° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult male Preservation: Very bad, skull crushed
 Description: Byzantine. Head looking up. Arms folded across stomach, legs straight.



Grave: b-S-06 Locus: N-10_Ia, above
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 65° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult male Preservation: Very bad
 Description: Byzantine. Head facing up. Arms half bent to bring hands over pelvis.



Grave: b-S-07 Locus: N-9_Ia, above
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 55° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult female Preservation: Bad, skull crushed
 Description: Byzantine. Head up, jaw open, arms bent to bring hands over stomach, legs straight.



Grave: b-S-08 Locus: N-10_1a, above
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 40° east of N
 Position: Extended, sausage jar burial Type of burial: Sausage, extended jar burial
 Anthropology: Adult male Preservation: Very bad
 Description: Byzantine. Sausage jar burial, extended head on right side, right arm bent to allow right hand to cover left pelvis. Under a very crude sausage jar construction which in turn had been covered with stones.



Grave: b-S-09 Locus: M-8_SF-0.5, from S
 Level: 00_NA Phase: —
 Remarks: O, P, Q, or R
 Elevation: — Direction: 80° east of N
 Position: Flexed in jar, on left side Type of burial: Pot, flexed
 Anthropology: Adult Preservation: Very bad
 Description: Byzantine. Flexed in jar, legs fully bent, right knee on left tibia, left knee near left shoulder. Outside the burial jar is another jar, possibly a gift (b-0372).



Grave: b-S-21 Locus: R-9_01, II(?)
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 30° east of N
 Position: Flexed, left Type of burial: Pot, flexed
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-21a Locus: R-9_01, II(?)
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 20° east of N
 Position: Flexed, left Type of burial: Sausage, flexed
 Anthropology: — Preservation: —
 Description: —

No image

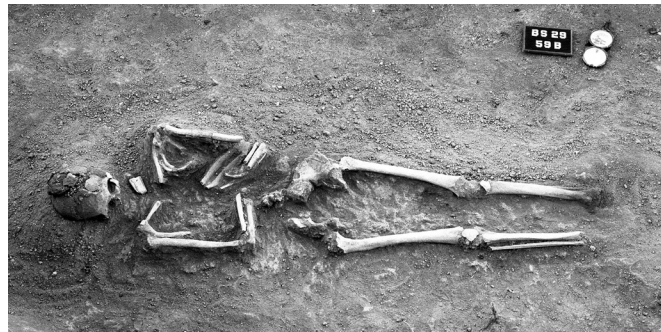
Grave: b-S-23 Locus: H-4_02
 Level: 00_NA Phase: —
 Remarks: Intrusive to 2nd
 Elevation: — Direction: 45° west of S
 Position: Flexed, left Type of burial: Sausage, flexed
 Anthropology: Infant I Preservation: —
 Description: —



Grave: b-S-24 Locus: H-4_02, III
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: 50° west of S
 Position: Flexed, left Type of burial: Sausage, flexed
 Anthropology: Infant Preservation: —
 Description: —



Grave: b-S-29 Locus: Q-9_SF-1m, Byz. or II
 Level: 00_NA Phase: —
 Remarks: Byzantine
 Elevation: — Direction: 75° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-30 Locus: Q-9_SF-1m, Byz. or II
 Level: 00_NA Phase: —
 Remarks: Byzantine
 Elevation: — Direction: 80° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-31 Locus: Q-9
 Level: 00_NA Phase: —
 Remarks: Byzantine
 Elevation: — Direction: 80° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-35 Locus: R-9
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: —
 Position: Disarticulated Type of burial: Pot, flexed
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-36 Locus: Q-9_SF-1m, Byz. or II
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: 75° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



Grave: b-S-37 Locus: Q-9_SF-1m, Byz. or II
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: 60° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: — Preservation: —
 Description: —



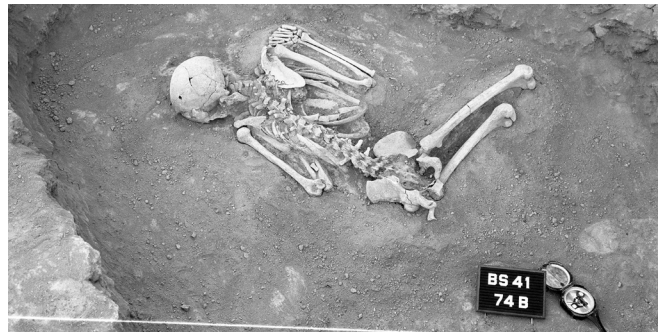
Grave: b-S-39 Locus: R-6_01
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 80° west of S
 Position: Semi-flexed, left Type of burial: Inhumation, semi-flexed
 Anthropology: Infant Preservation: All very bad
 Description: One adult and three infants (graves 39, 40, 44, 47)



Grave: b-S-40 Locus: R-6_01
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 80° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Infant Preservation: —
 Description: Byzantine



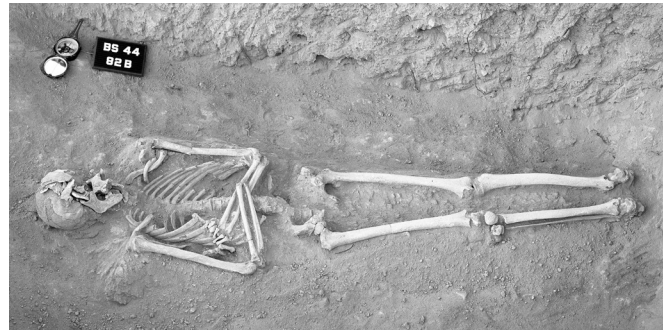
Grave: b-S-41 Locus: U-9_03
 Level: 00_NA Phase: —
 Remarks: Neck under the right hand, as if it had clasped it
 Elevation: — Direction: 25° east of S
 Position: Flexed on stomach, accident Type of burial: Inhumation, flexed
 Anthropology: Adult male Preservation: Quite bad, most of bones and skull chipped
 Description: Skull with occipital up or "on its face." Both arms acutely bent, elbows close to sides. Right hand to right of right shoulder. Left hand under breast. Right pelvis fallen inward, out of position. Femurs bent to 90° from trunk, right higher than left. Lower legs and feet gone.



Grave: b-S-42 Locus: F-8_Fortification
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: 10° east of S
 Position: — Type of burial: "Roman-Byzantine" crypt
 Anthropology: Infant I Preservation: Very bad
 Description: Byzantine. Crypt of Roman Byzantine roof tiles.



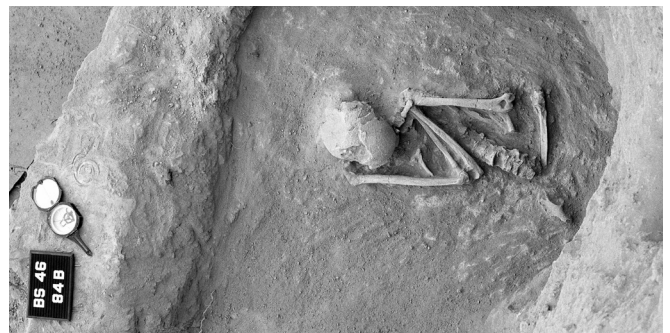
Grave: b-S-44 Locus: R-6_01
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 80° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult Preservation: —
 Description: —



Grave: b-S-45 Locus: R-6_01
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 80° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Adult Preservation: —
 Description: Byzantine. Head slightly on right side, arms folded over stomach, legs straight.



Grave: b-S-46 Locus: Q-8_SF-1.75m, II(?)
 Level: 00_NA Phase: —
 Remarks: —
 Elevation: — Direction: 35° west of S
 Position: See photo Type of burial: Inhumation, extended
 Anthropology: — Preservation: Very bad
 Description: —



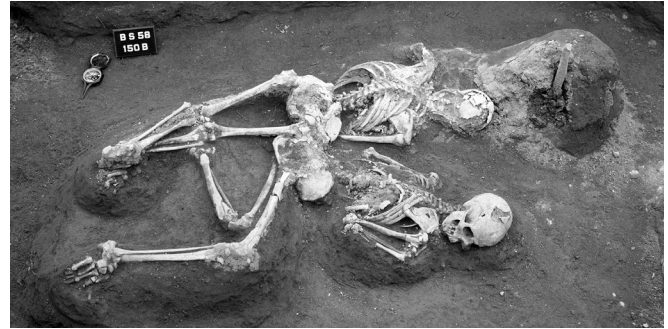
Grave: b-S-47 Locus: R-6_01
 Level: 00_NA Phase: —
 Remarks: Intrusive to 1st
 Elevation: — Direction: 80° west of S
 Position: Extended Type of burial: Inhumation, extended
 Anthropology: Infant Preservation: —
 Description: Byzantine



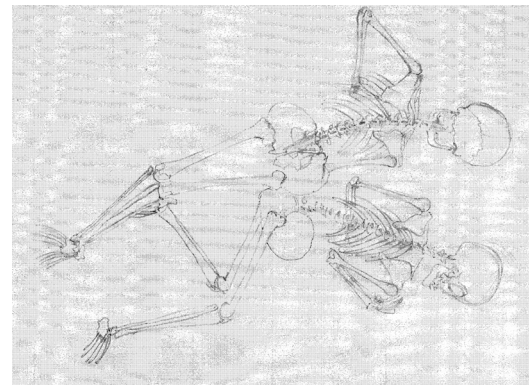
Grave: b-S-50 Locus: H-6_01
 Level: 00_NA Phase: —
 Remarks: Contemporary to 3rd in H-5
 Elevation: — Direction: 50° west of S
 Position: Accidental (ca. extended) Type of burial: Accidental, extended
 Anthropology: Adult Preservation: Very bad
 Description: Head disarticulated. Right arm is flexed to a right angle at elbow and is out from the body. Legs straight.



Grave: b-S-58a Locus: H-6_01
 Level: 00_NA Phase: —
 Remarks: Under b-S-50
 Elevation: — Direction: 85° west of S
 Position: Accidental (ca. flexed) Type of burial: Accidental
 Anthropology: Adult male Preservation: Fair, but crushed after the exposure
 Description: Head on right side, looking slightly down. Elbows at sides, left hand under body, right hand folded back to shoulder. Right leg bent but not to a right angle. Directly under b-S-50. This is the north skeleton of a group of two.



Grave: b-S-58b Locus: H-6_01
 Level: 00_NA Phase: —
 Remarks: Under b-S-50
 Elevation: — Direction: 85° west of S
 Position: Accidental (ca. extended) Type of burial: Accidental
 Anthropology: Mature Preservation: Fair, but crushed after the exposure
 Description: Head face down in ground. Right elbow at body, right hand under body. Left elbow away from body, hand brought back to upper ribs. Knees slightly bent. Left foot over right.



CHAPTER 8

The Amuq Phases at Chatal Höyük: Pottery Classes and Chronology

This chapter analyzes only those morphological features that are considered typical for each phase and those small finds and imported pottery that might help in establishing an absolute date for each phase. The aim of this chapter is twofold: to emphasize the ceramic features for each period, and to insert the Chatal Höyük stratigraphy into a broader regional chronology. The sequence will be then compared to similar sequences at nearby sites, and the connections between the Amuq sequence and the archaeological sequence in Syria are discussed at the end of this chapter. This analysis focuses first on the morphological elements in the chronology, and provides the basis for further functional and social analysis (see chapter 9). The vessels cited as main examples for each phase are illustrated in the relative levels, photographs of complete vessels which are not at the Oriental Institute are inserted the general pottery catalog, and plates 169–72 present complete vessels which were not found in a reliable archaeological context but are relevant for the pottery typology. Each paragraph includes figures that collect the simplified complete shapes found in the corresponding phase in order to provide an overview of the shapes in use. A more detailed analysis of the functions of the pottery will be provided in chapter 9.

The Connections between the Areas and the Trenches

Correspondences between the structural levels of separate areas are based only on comparisons of the materials found in each layer (mainly pottery) and not on direct stratigraphic relationships, which could not be established on the field (see chapter 1). The main criteria employed to distinguish each phase from the others — such as the number of a certain type of pottery, or the appearance of new shapes — are also applied in comparing separate areas, and are basic elements for establishing synchronicities.

Those structural levels where similar indicative features were found (e.g., an overwhelming number of Late Helladic IIIc imitations or of Red Burnished pottery) are considered to be contemporaneous. This criterion is the most relevant for establishing a chronology, because it allows approximate connections to be made between groups of levels, especially for those areas (II and V) in which all three phases were excavated. As a consequence of this analysis, it has been possible to establish a general stratigraphy of the excavated areas at the site (pl. 173).

Furthermore, small finds which were found in reliable archaeological contexts and can be individually dated either on stylistic grounds or on archaeological connections with other, better-dated sites, provide a *terminus post quem* for the context in which they were found. These small finds consequently influence the dating of the other contexts which are directly related to the dated context. Although pottery can also be used to date archaeological contexts, it is a less reliable method; pottery traditions continue to exert their influence over long spans of time, making it difficult to tie them to specific dates.

It is important to remember here that the number of rim sherds collected for each phase varies significantly from one phase to the next. It is possible to establish a large variability in very material-rich subphases, while a material-poor subphase would, by contrast, show a relative homogeneity. The graphic in figure 42 illustrates the number of rim sherds and whole vessels per class for each subphase, in order to make visually evident the differences in quantity of rim sherds as well as the variety in classes. This variability in analyzed quantity should be kept in mind while considering the “typical” shapes and classes in each subphase.

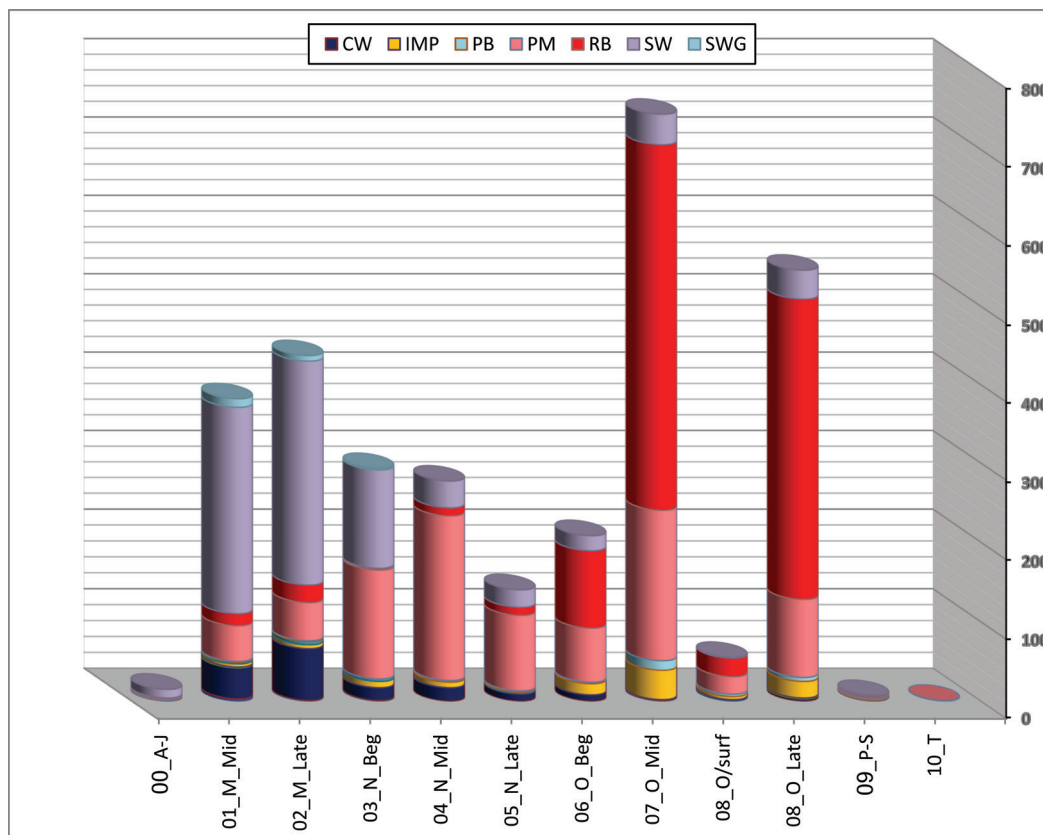


Figure 42. Distribution of pottery classes per phase

Phase M

The main criteria employed to assign structural levels to cultural phase M at Chatal were based both on the relative stratigraphic position in each area (i.e., layers underneath those contexts with large amounts of Late Helladic IIIc imitations) and on the archaeological evidence of continuity of occupation in one area. This second feature has several weak points (see chapter 16) in interpreting the life of the phase M settlement.

Further internal subdivisions in phase M were distinguished based on the relative stratigraphic sequence of Area II, where the excavated extent was large enough to provide a reliable stratigraphy. By contrast, the sequence in the small sounding in Area V is from an architectural point of view unclear, while the assemblages can be easily linked to the area II sequence. The main problem concerning the subdivision of phase M is dating the passage from phase M_Mid to M_Late, a point which could not be solved in this analysis, but will be faced in the chronology discussion. The presence of specific imports in the earliest level reached in the small sounding in Area V seems to date them to an older (i.e., fifteenth-century BC) context; this level in Area V seems to be more ancient than the level reached at the bottom of Area II, which was dated to the fourteenth century BC. However, the extremely small extent of the excavated surface in Area V prevents definitive results.

Simple Ware Production and the “Drab Ware” Question during Phase M

The relatively low percentage of painted pottery and the presence of several ceramic classes (fig. 42), like the Simple Gray Ware or the Black Burnished, which completely disappear in later periods, are the main features which characterize the phase M pottery inventory.

The group of Simple Ware is the richest one in the M assemblages; the number of rim sherds and shapes is overwhelming compared to the other classes. Its fabric covers a large textural spectrum, from fine to medium, and also covers a range of colors, from gray to pale brown and from pink to reddish-brown. It does not seem that there is a connection between the textures of the paste and the colors of the fabric, though there

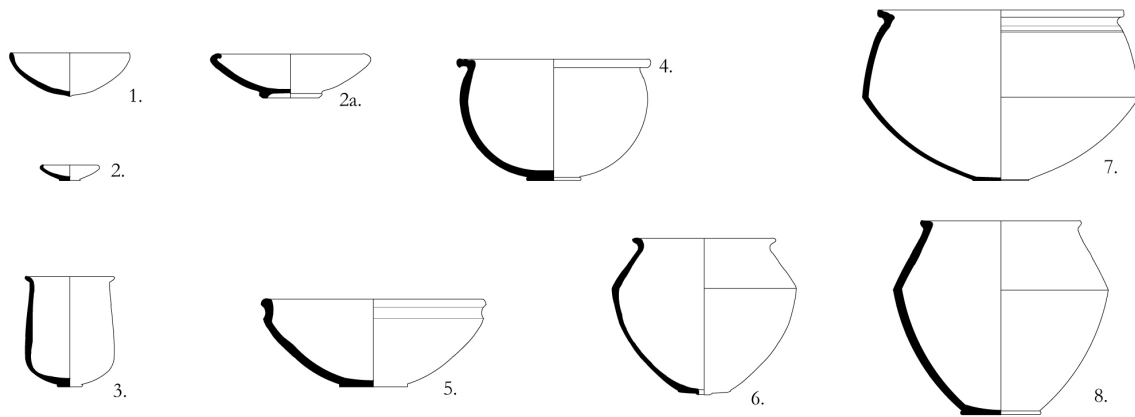


Figure 43. Complete shapes in phase M contexts (drawing by Corrado Alvaro)

is definitely a connection between the homogeneous grit and the extremely fine paste. Among the 2,107 analyzed sherds coming from the M period levels, 38 percent were characterized by a visible straw temper; this percentage seems to decrease in the following periods. A large variation in consistency and colors is visible only in the phase M assemblage.

Several shapes, common in the Simple Ware class, are considered trademarks for this period. The plates or shallow bowls (fig. 43, nos. 1, 2, 2a) range from hemispherical bowls with a thickened external rim to conical plates with an incurving or thickened internal rim. Three completely preserved vessels of this kind were found in the later phase M period (b-2841, cat. no. 77; b-2610, cat. no. 80; b-2609, cat. no. 81). The conical plate with a thickened internal rim, in particular, is typical for this period; it changes in phase N both in shape (developing into a conical plate with a simple rim) and surface (being produced in other classes like Red Burnished and monochrome painted). The uniform dimensions (the diameters range from 200 to 300 mm), large quantity (these two plate shapes make up 75 percent of the entire Simple Ware inventory), and especially the homogeneity of their appearance all seem to suggest a well-established shape type and a homogeneous production.

Due to this homogeneity and to their number, I hypothesized (Pucci 2013) that these conical plates with thickened internal or hooked rims were related to the so-called “drab ware” Hittite production;¹¹⁹ In fact, their shapes are extremely homogeneous and have a rim (incurving or hooked) which is identical in shape to conical plates found in the pottery inventories of Boğazköy (Parzinger and Sanz 1992, fig. 19; Müller-Karpe 1988; Schoop 2006), Kayalipinar (Mühlenbruch 2014, pl. 15), and Sarissa (Arnhold 2009; Mielke 2010) in central Anatolia, and at Arslantepe (Manuelli 2013, fig. III no. 25) in eastern Anatolia. Moreover, the same shape is found in southeastern Turkey and northern Syria, in the Late Bronze Age II horizons at Tarsus (Goldman 1956, pl. 384), Kilise Tepe (Bouthillier et al. 2014, fig. 46), Kinet Höyük (Gates in print, fig. 8), Ugarit (Yon 2006, p. 140 no. 28) Emar (Finkbeiner 2001, figs. 9g, 11b), and Tell Sukas (Riis, Buhl, and Otzen 1996, fig. 26). The production of these plates in both the Anatolian plateau and Cilicia has been connected to the drab ware group, so I assumed that it could be linked to this specific production.

However, seeing as the term “drab ware” is frequently used not only as a cultural element (it identifies connections to Anatolia and, in particular, to the Hittite area) but also as a chronological marker (it identifies the arrival of the Hittites in the Amuq area), it is important here to try to define the term and to ascertain its relevance in the Chatal Höyük assemblage.

According to Goldman (1937, p. 262; 1963, p. 105) in her numerous publications on Tarsus pottery, drab ware was easy to identify due to its poor quality: the sherds and vessels were made with a brown to red clay, potters’ marks were frequently visible on the surface, and the shapes were conical with a simple or flat rim. According to Summers (1993, pp. 42–43), drab ware is characterized by external scrape marks and grit temper, while according to Gates (2001), it is a monochrome standardized orange to light brown pottery with gritty fabric and incurving thick rims. All these authors establish a connection between the production of

¹¹⁹ Pucci (2013). The same criterion has also been employed at Kilise Tepe (see Bouthillier et al. 2014, p. 144) and Arslantepe (Manuelli 2013, pp. 122–30).

this pottery with a general Anatolian influence or, more precisely, a Hittite influence.¹²⁰ For example, Summers (2010, pp. 195–96) states that the drab ware sherds from Tille Höyük, which are not similar in form to the usual drab ware shallow bowls and lack the pot marks seen in period 13.2 at Kinet Höyük, were found in a level dated using carbon dates to the eleventh century BC; they were therefore interpreted as lingering Late Hittite pottery traditions.

By contrast, Schoop (2003) states that it is not possible to use type-fossil vessel shapes as signifiers for any given period. Additionally, Schoop writes, Hittite drab ware from Boğazköy represents only the “poor” version of the Simple Ware production, while “more than a half of the drab ware pottery is still indistinguishable from older assemblages in terms of quality” (p. 173). This production started in Anatolia in the Middle Bronze Age and became dominant in the sixteenth century BC (Mielke 2017, p. 130). Therefore, it seems evident that archaeologists who deal with Late Bronze Age materials in the southeastern provinces of the Hittite empire try to find traces of the Hittite empire in a low quality ceramic production which would mirror the production of the declining Hittite empire. By contrast, archaeologists who deal with materials in the heartland of the empire (see Schoop 2003; Genz 2006; Mielke 2017) state that it is a uniform production for the Kızılırmak basin and for the whole Late Bronze Age period, but do not use the same features to identify it, as, for example, the quality may vary or the presence of potters’ marks is not stated.

Thus, if we follow the definition of the fabric of drab ware as it is provided by archaeologists working mainly in Cilicia (Gates in print), it is evident that the fabric of the conical plates with incurving rims from Chatal cannot be compared with the fabric of the drab ware from Tarsus or Kinet. These local plates from Chatal do not have a drab appearance or a very abundant grit, nor do they show any potters’ marks or frequently poorly fired clay (only 19.7 percent of the Simple Ware rim sherds bear central dark cores). By contrast, if we compare the shapes, they are very similar, as stated above, to the numerous ones in Anatolia or Cilicia, but they can be compared also with conical plates or shallow bowls from Late Bronze Age sites outside the Hittite empire’s borders, such as Tell Arqa (Charaf 2004, p. 236 and fig. 4), Qatna (Iamoni 2012, pls. 33–34), Hama levels G and F (Fugmann 1958, figs. 161, 165), and Tell Hadidi (Dornemann 1981), as well as to the east of Tell Fekheryie (Coppini *forthc.*). Therefore, the origin of the conical plates can probably be traced, locally, back to the Middle Bronze Age local production; they consequently would have developed independently of the similar plates with an incurving rim, which are abundant in the Anatolian plateau.

However, one morphological feature may help in distinguishing this northern Syrian production from the Cilician one: the “cut off” base, which seems typical at Tarsus, Kinet Höyük, and Mersin, is not common in Chatal Höyük.¹²¹ Here, flat bases are frequently employed in open vessels;¹²² however, these are wider, and not “cut off” like the ones belonging to the Cilician plates.

Aside from the drab ware production, which seems not to be present at Chatal (see also Pucci 2018), other shapes have been considered as being typical Hittite and thus possibly signs of Hittite presence in the provinces (see Glatz 2009; more recently, Venturi 2014b). At Tell Afis, which is located in a position further afield than Chatal in relation to the Hittite core, two shapes are considered to be of Anatolian influence which, along with the retrieval of Hittite tablets at the same location (Archi and Venturi 2012), provide possible evidence of Hittite presence. These two shapes, the krater jars and the fusiform jars,¹²³ are completely absent in the assemblage at Chatal. The one-handled large jar found at Chatal (cat. no. 75) has a different shape and cannot be compared with the fusiform jars from Afis, while the krater jars seem to be completely absent, even though they are quite difficult to identify from rim fragments, as their main features are a long, vertical upper part and a conical, slightly carinated bottom part.

From the evidence at our disposal, it does not seem possible to identify a direct Anatolian (Hittite) influence on the pottery assemblage of phase M at Chatal. Rather, it seems that the pottery traditions were continued from previous Late Bronze Age I and Middle Bronze Age II periods.

¹²⁰ This interpretation has influenced many archaeologists, who also use the term “drab ware” to identify Late Bronze Age II shallow bowls (see Colantoni 2010 for Tilmen Höyük, Sevin and Köroğlu 2004 for Mersin).

¹²¹ By contrast, in the recent analysis of the final Late Bronze Age material from Atchana, several of these cut off bases came to light.

¹²² Flat bases decrease from being 35 percent of all bases during phase M to 14 percent during phase O.

¹²³ For a different origin of the fusiform jars, see Pedrazzi 2009.

Continuity of Shapes from the Late Bronze Age I Horizon and Regional Connections

The Simple Ware assemblage of phase M includes several shapes which seem to point to continuity from Late Bronze Age I assemblages.

Because the conical plates (fig. 43, nos. 2, 2a) with an incurving rim described above were very common in Late Bronze Age I assemblages of Mumbaqa and Arqa (see section above) as well as in the northern Jezirah (Tell Barri), they bear witness to the relationship with the Late Bronze Age I local production. Changes from phase M_Mid to phase M_Late are related uniquely to the quantity: hooked rim plates decrease in number in phase M_Late, while thickened internal rims are more common.

S-shaped/biconical bowls (for example A134000, pl. 58a; A116614, pl. 59l; pls. 53j, 47d–g) also are present in both M (_Mid and _Late) phases; identical shapes from Emar (Finkbeiner 2001, fig. 10c, LBII), Afis (Venturi in Archi and Venturi 2012, fig. 4 no. 3 LBII), Alalakh (Horowitz *forthc.*, fig. 5 nos. 8–9, fourteenth century BC), Qatna (Iamoni 2012, pl. 40 nos. 1–5, LBIIa, and 13, LB), and Hama (Mazzoni 2002, pl. 30) belong to a local Simple Ware pottery horizon that extended well into the northern Levant and some parts of internal northern Syria, and is very conservative from the Middle Bronze Age II repertoire (see at Alalakh, Heinz 1992, pl. 2 nos. 8–10; Qatna lev. 12, Iamoni 2008 MB–LB). At Chatal, the bowls seem to get a smoother profile in the latest part of phase M, moving from a sharp biconical shape to a proper S-shaped profile; this shape will continue in phase N, becoming a bowl with flaring rim (fig. 44 no. 3).

The same phenomenon can be observed for small hemispherical bowls (fig. 43 no. 1) coming from phase M_Late levels (A116231, pl. 63a), which are frequent in Late Bronze Age II levels of Tell Afis level VII–Vb (Venturi in Archi and Venturi 2012, fig. 5 nos. 1–2) but also in Late Bronze Age I and II Qatna (Iamoni 2012, pl. 12 nos. 1–2), as well as in other Late Bronze Age I sites like Emar (Finkbeiner 2001, fig. 9l) or Tell Mumbaqa (see Czichon and Werner 2008, pl. 85). Though this very simple vessel is not very numerous, its shape will remain unchanged also in phase N.

Deep bowls/beakers with low carination (fig. 43 no. 3) such as the Nuzi beaker (A27550, pl. 44) are very rare. The shape is well known in both Nuzi and Khabour wares (see D. Stein 1984, pp. 23–24; C. Postgate, Oates, and Oates 1997, pl. 77; Oates, Oates, and McDonald 1997, pp. 67–68), and seems to be related to a northern Mesopotamian tradition. This same shape seems to continue in subsequent phases in the form of the cup with low carination (see section on drinking in chapter 9).

Bowls with a biconical body and vertical collar (b-2868, cat. no. 79; b-2844, cat. no. 76) are an extremely rare shape at Chatal and seem to be related to levels or graves which were just “touched” by the excavations. They have a sharp shape, which characterizes the earlier periods of phase M and tends to disappear in the latest assemblages. Indeed, these biconical shapes with straight collars belong to the same horizon as the biconical vases from Ugarit (Monchambert 2004, fig. 74) and to the Late Bronze Age horizon of Tell Mumbaqa (Czichon and Werner 2008, pl. 169 no. 7375). This same shape also occurs at Emar (Finkbeiner 2001), and Afis level VIIIb (Venturi 2014b, fig. 10 no. 10).

Open kraters or large bowls with thickened rims and high carination (fig. 43 no. 5) also seem to continue a Late Bronze Age I tradition of large kraters/bowls with sharp high carination. Similar shapes were found in the LBA I–II assemblages from Alalakh IV and III, on the “bols carénés” from Ugarit (Monchambert 2004, figs. 19, 20), in the Emar assemblages (Finkbeiner 2001), and in Late Bronze Age and Hama assemblages (Mazzoni 2002, pl. 57 nos. 1–2).

Kraters with flat angular everted T-rims (A133980, pl. 48c; fig. 43 no. 4) or thickened external rims and hemispherical bodies of various sizes (from the smaller ones around 200 mm in diameter to the large ones with a diameter greater than 300 mm) frequently bear an incised decoration with horizontal or wavy lines on the body. This shape is very conservative in northern Syria, as it is visible at several other Late Bronze Age assemblages such as Bderi (Pfälzner 2007, p. 181) and Afis (Late Bronze Age I; Mazzoni 2007, no. 24), Mumbaqa (Czichon and Werner 2008, pls. 181, 182, LBA), and Atchana (Horowitz *forthc.*, fig. 8 no. 4, fourteenth century BC).

Similar decorations and T-shaped rims also occur on narrow jars with short collars (A134297, pl. 48), which are also common in the phase M assemblages, and again are present not only in the Late Bronze Age I at Afis and Hama (Late Bronze Age I, Mazzoni 2007, nos. 27–28), but also in Qatna Middle Bronze II and Late Bronze I phases (Iamoni 2008, figs. 10 no. 10, 11 no. 2), in a Late Bronze Age context at Tell Acharneh (Fortin and Cooper 2013, fig. 4 no. 6) and in earlier horizons such as at Tilmen Höyük (Colantoni 2010). Also, this shape seems to be conservative from the Middle Bronze Age II and be commonly employed in Late Bronze Age I contexts.

The Simple Ware biconical kraters are the most common krater shape in Chatal phase M. They occur in both a very large size (A26968, pl. 55; A133734, pl. 57i) and a mid-size (A133018, pl. 46d; A134955, pl. 46a). Both sizes are also a very common shape for kraters at Alalakh (Horowitz *forthc.*, fig. 8 nos. 1–2; Woolley 1955, pl. 118 no. 101b, level IV). The large shape (fig. 43 nos. 6, 8) is also similar to the large kraters at Afis E-VIb and Vb (Venturi 2007, fig. 60a) and to the storage kraters from Ugarit (Monchambert 2004, fig. 67), which both date to the late part of the Late Bronze Age. By comparing the fourteenth century Alalakh kraters with those from phase M_{late} at Chatal, it seems likely that the rims in the Chatal examples are a modification of the rims at Alalakh, as the internal shape is smoother and follows the krater's profile.

However, the large pyriform storage jugs, which were found in the most ancient level reached in Area II (b-28812/008 and /9), together with one of the biconical kraters described above, provide some problems. One identical storage jar was found at Tell Hadidi in a primary context dated to the fifteenth century BC (Dornemann 1981, pl. 6 no. 5); the main problem in establishing its conservation in the fourteenth or thirteenth century assemblage is related to the state of preservation of the LBII assemblages at other sites; fourteenth-century Alalakh inventories show several fragments which may belong to this same shape (Horowitz *forthc.*, fig. 16 nos. 5–7), but their fragmentary state of preservation prevents a clear statement.

Comparing the Simple Ware production with the same production in neighboring sites raises some difficulties, as very few of the other sites can provide an assemblage clearly dated to the whole Late Bronze Age II period. Moreover the conservative features of the Late Bronze Age I assemblages in northern Syria make such an analysis even more complicated and beyond the aims of this work. It is possible, however, to make the following observations: The rarity (under 2 percent) of Late Bronze Age I shapes in the phase M_{Mid} assemblages — shapes like the angular everted rim kraters (see in Emar Finkbeiner 2001; 2002; or in Qatna Iamoni 2012, pl. 16), cylindrical vases (as in Ugarit, Monchambert 2004, pp. 186–87), or of shapes such as the short-collared and biconical jars (Czichon and Werner 2008, pls. 166–69) — may suggest that phase M_{Mid} can be ascribed to a later phase of the Late Bronze Age I.

Local production of Simple Ware vessels is always similar to the Atchana production (dated to the fourteenth century [Horowitz *forthc.*] or to levels IV and III), especially for plates, biconical kraters, deep cups, cooking pots, and conical plates.

Variety of Classes during Phase M

The assemblages from phase M, especially from levels of phase M_{Mid}, include the highest number of classes (i.e., of combinations of surface treatments and decoration), which help to distinguish the pots from one another (see fig. 42).

Gray Ware: Less than 2 percent of the rim sherds were made with a gray fabric, which was very hard, had few inclusions, was pale gray in color, and had no temper. Mainly small plates with flattened, incurving, or simple rims were made with gray ware, and were distributed in phases M_{Mid} and M_{Late} in equal proportion. These same shapes were also produced in the Simple Ware class. It seems evident that Gray Ware was produced with an intentionally different firing method; it was a choice to produce pottery that differed in its color, surface smoothness, and the purity of its fabric. The metallic appearance of this kind of pottery could suggest that these were imitations of containers made of different materials. The disappearance of this class in the following phase N clearly indicates that its production should be considered the latest remnants of the gray burnished production known in the region in the Middle Bronze Age and the Late Bronze Age I (see Pucci *forthc.a*). The distribution of gray ware in the M assemblages of the site is equal.

Black Burnished: The appearance of few Black Burnished vessels may be compared with the appearance of this same class at other sites. However, the sherds from Chatal are wheel-made and cannot be connected the “Handmade Burnished Ware” identified at Kazel level II.5 (Badre 2006, fig. 14), Sukas J (Buhl 1983), and Ras el-Bassit (Birney 2008), which was handmade and had specific cylindrical shapes. At Chatal, these few Black Burnished fragments seem to imitate the usual shapes of the Simple Ware, such as conical plates or kraters with flattened everted rims, and are all wheel-made.¹²⁴

¹²⁴ Only the cylindrical deep bowl (b-2542, cat. no. 133) seems to be extremely similar to the cylindrical cups from Kazel. However, this bowl was described by archaeologists as having a red-brown (not black) appearance.

Red Burnished: Thirty-seven rim sherds of Red Burnished containers (90 percent are plates) were found in the assemblages of phase M. Although this specific surface treatment is considered as belonging to later periods (phase O), it should be remarked here that very little production existed and was limited to a single shape, i.e., the plates. It is possible that these sherds belonged to the banded plates common in Late Bronze Age assemblages at Tell Atchana (Horowitz *forthc.*, fig. 4), because the collected sherds are too small to see the possible border of the band.

Cooking Ware: The cooking ware jars from this period had folded external rims (triangular in sections) or folded and pressed external rims (leaving a ridge along the collar); their bodies were spherical. Two different kinds of fabric seem to be typical for the cooking ware of this period. One is coarse with a large quantity of crushed shells (on eighty-two pieces among the 156), while the other is slightly thinner, with crushed quartz minerals. The different kinds of fabric seem to be somewhat connected to the pots' shapes¹²⁵ but not to their sizes, which range from a diameter of 120 to 320 mm. The bases of these pots are rounded, and all sherds bear heavy traces of fire. Not a single sherd of a hole-mouth jar was found in this assemblage. Triangular rim cooking pots with crushed shells are present at Tell Afis period VI (Venturi 2007, p. 246) and at Alalakh Late Bronze Age II (Batiuk and Horowitz 2010; Horowitz *forthc.*, fig. 9). The globular shape is similar to the "class 1" at Ugarit (Monchambert 2004, p. 198 and fig. 83), and the rounded body and the collar seem to fit perfectly into a general local horizon. No vessels similar to the one with a pressed lip at Chatal could be identified in neighboring sites. However, this shape should be considered a variation of the same shape, with a folded external rim.

Painted Ware: Similarities between the locally produced Painted Monochrome pottery and the painted Alalakh production confirm the connections between both sites during this period. Kraters and deep bowls, all characterized by angular walls, were decorated with registers filled with oblique lines forming triangles. These decorations and shapes are extremely similar to the Painted Monochrome production of level IV in Alalakh, clearly emphasizing a tradition of small bowls with wide horizontal stripes (so-called banded ware) and of kraters with painted oblique lines on the shoulders that is common to both locations. This type of "angular" vessel mainly characterizes the subphase M_Mid; it is the only Painted Monochrome local production in these contexts and makes up a relatively limited percentage of the whole assemblage.

The painted tradition of oblique lines on the shoulder of sharply carinated vessels is well known in the Middle and Late Bronze Age at Tarsus, and in levels VI–III at Alalakh (i.e., over a very long period). Cylindrical beakers with low carination occur only in this painted class, and are very similar in shape and decoration to the painted "vase biconique" from Ugarit (Monchambert 2004, fig. 98 nos. 1307–09) and to the painted "vase cylindrique" from Minet el-Beida (Schaeffer and Chenet 1949, fig. 58 no. 11). In general, they reproduce the banded decoration on deep bowls typical of Khabour ware (see D. Stein 1984) and probably embed this type of banded beaker into the local painted pottery production. In the more ancient levels, the geometric decoration is more frequently done in black; it is replaced by red in the later part of phase M.¹²⁶ This painted decoration at Chatal remains in use until the end of phase M, although it makes up a very small percentage of the assemblage. The decoration does seem to be related to specific shapes, namely biconical mid-sized kraters and cylindrical cups/beakers.

Aside from these "archaizing" elements in the decoration, some different patterns are visible in the local painted production which stand out from the majority of the painted horizontal bands and lines: crosshatched triangles occur on three rim fragments, and a "tree" pattern is visible on four vertical handles. Both patterns can probably be considered to be a local development rather than an imitation of Mycenaean traditions. More sporadic patterns — like wavy lines, swirls, or zigzags — mainly occur on small body sherds. This is again similar to the local painted pottery from the Ugarit Récént period (Monchambert 2004, fig. 99).

Painted Bichrome: The only two rims of this class of pottery among the sixteen fragments found in phase M levels belong to a krater with a flattened lip (A133655) and to a globular bowl (A116601). The bichrome decoration on these pieces is always geometric (only bands), and seems to be more an experimental variation on Painted Monochrome rather than something which could actually be classified as Bichrome. None of the sherds show differences in fabric from the fabric of the Painted Monochrome.

¹²⁵ Quartz grit seems to appear on pots with a pressed rim, while the shell temper appears on pots with a triangular rim.

¹²⁶ This observation is based on a percentage of the black decorated rimsherds per subphase.

Comb-Decorated: Large closed vessels frequently bear an external combed decoration on the shoulder (horizontal parallel lines or wavy lines, probably made with a shell) and a self-slip treatment of the surface, which make them appear light yellow. This kind of decoration (the term “comb decoration” when used for Chatal does not represent a specific class, but rather just a decorative variation in the Simple Ware group), though limited to the M assemblages, is not very indicative of a specific period as it is known since the third millennium BC (see Sconzo and Bianchi 2014) and was a common pottery feature beginning with the Middle Bronze Age (see Pruss 2007).¹²⁷

Imports and Dating

The imported wares of this period are limited to two main groups: those from Cyprus and those labeled as being from Alalakh and linked to a more general northern Mesopotamian tradition.¹²⁸

These imports are identified by a fabric that differs from the local one, and by shapes and decorative patterns which can be traced to two subgroups: the Nuzi production and the Atchana palace ware. Seven sherds of Nuzi ware (all beakers) were found in the levels belonging to phase M; these had a decorative floral variation, which Woolley interpreted as a local production of Alalakh, and which was found, for the most part, in Alalakh levels V–IV. According to the ceramic assemblage from phase M, Chatal contacts with Alalakh and the “Mittani/Nuzi” culture are extremely scarce. The number of sherds which can be interpreted as “Nuzi ware”¹²⁹ increases to twelve pieces if we include those found in level N_Beg (i.e., a very small assemblage). Several reasons may be responsible for the relative dearth of Nuzi ware: contacts with Atchana were quite sporadic; the levels belonging to the period of maximum production of this kind of pottery were never reached by the American dig (although usually Nuzi ware represents a very small percentage of the assemblage); or it could just be that the production of Nuzi/Atchana ware has always been very low in comparison to the other classes, as was also the case at Nuzi (D. Stein 1984, pp. 23–24; Oates, Oates, and McDonald 1997, pp. 67–68). Thus, the few sherds (no whole vessels of this type were found) collected in the phase M and N_Beg levels at Chatal show only the disappearing tradition of local Nuzi production. The sole preserved shape which may be related to the Nuzi beaker is a cylindrical cup or beaker with an outcurving rim. The patterns of the Nuzi ware at Chatal are mainly floral, including designs such as rosettes or vegetal elements with volutes. This tendency also seems to be common in the Atchana assemblage (D. Stein 1984, p. 24). The Cypriot import group is the richest one, and includes three main classes: several fragments of Red Lustrous spindle bottles (RLSB), among which a complete one was found in grave b-S-61; several fragments of White Slip II milk bowls; and a few monochrome sherds, among which was a complete cup with wishbone handle. While RLSB have a very wide period of distribution (from the fourteenth to the twelfth century BC), not even the complete vessels provide a precise chronology.¹³⁰ The White Slip fragments from both areas all belong to the lettuce ladder motif, which was common (according to Eriksson 2007, pp. 125–26) during the Late Cypriot LCIIb–LCIIc2 period (1360–1180 BC).¹³¹ The Ring Base II jug, found in the same grave as the spindle bottle and the monochrome cup with a wishbone handle, also fails to provide a very specific terminus; rather, it generally indicates a period of production during the Late Cypriot II period. Similar vessels, however, were also found in Alalakh levels IV and III (see Woolley 1955, ATP/38/27). The import A26966, a monochrome Cypriot bowl, is a unicum at the site, and connects the level II_12 with Late Cypriot IIb production (see context discussion in the chapter 4 section of loci N-13_10, N-14_II), i.e., to the end of the fourteenth and to the thirteen century BC. However, the whole local vessels from the assemblage of this specific

¹²⁷ Jars with combed decoration were found in the Late Bronze Age levels at Tille Höyük (Summers 1993, lev. 3, fourteenth century BC; Tell ‘Acharneh, Fortin and Cooper 2013, fig. 5 nos. 12–13; Tell Afis phase VIII, Venturi 2013, fig. 10).

¹²⁸ As mentioned in chapter 2, the vessels marked as *imp_Alalakh* are not considered as really being imported from Alalakh, rather as a specific production related to Alalakh.

¹²⁹ The white painted decoration on painted band remains the main criterion for identifying this ware (Oates et al. 1997, pp. 67–68; C. Postgate, Oates, and Oates 1997, p. 54).

¹³⁰ Eriksson (1993, pp. 119ff.) and Manning et al. (1998, p. 335) state that the spindle bottle was ubiquitous from the Late Cypriot Ia period to Late Cypriot IIIa.

¹³¹ White Slip II bowls, also known as milk bowls, were widespread in the Near East, and their diffusion has been interpreted differently. Fisher (2001, p. 168) states that milk bowls were not exported after the diffusion of Late Helladic IIIc ware. The pieces found at Tell Kazel (Badre 2006, Area IV, level 5 upper and lower floor) were found in Late Bronze Age II and Late Cypriot IIb–c levels, those found at Deir el-Balah (Killebrew, Goldberg, and Rosen 2006, figs. 14, 15–18) belong to a context dated to the thirteen century BC, and Yon (2001) in her general overview of the White Slip imports, dates them to the Late Bronze Age period.

context (II_12) also have a clear connection to the assemblage identified in the tablet House at Tell Hadidi (dated to the fifteenth century BC) and to level VIIIb in area E at Tell Afis (see comparisons and discussion in chapter 4, level II_12), dated to the fifteenth century (Venturi *forthc.*), also suggesting a chronological frame slightly earlier than the one suggested by the imported Cypriot bowl. Although these local vessels seem to point towards that period, the pottery assemblages identified in the filling of the structure (included in II_12) show a strong connection to the following ones (II_11 and II_10), and consequently seem to exclude the existence of a gap in the sequence. All these elements suggest a dating for level II_12, i.e., for phase M_Mid in Area II, to the mid-fourteenth century BC. According to this dating, the local pottery production should be considered strongly conservative from the fifteenth century BC. In addition, the strong carinated shapes and flaring opening of the bowls, which are conservative from the MBA II but continue in LBAI, are very few in most M_Mid assemblages (around 2 percent) at the site and completely disappear after phase II_12. In the general chronology chart (table 5), the upper limit of phase M_Beg has been set to the mid-fifteenth century BC both because the similarities with the fifteenth-century storage jars and vertical carinated pots at Tell Hadidi and Tell Afis are undeniable, and because the most ancient level of phase M_Mid in Area V may be slightly older than level II_12. In addition, the hedgehog scaraboid (A48195) found in these levels — which, according to Hölbl, can be dated to the Late New Kingdom — fits within the time range provided above. Two Mittani cylinder seals (A17503 and b-2605) were found in levels from this phase; they provide only a general *terminus post quem*, which confirms the date above.

In an attempt to provide a more detailed chronological assignment, we may consider the accumulations in phases M_Mid and M_Late separately. Taking into account the other imports (such as the Cypriot monochrome bowl A26966 dated to the mid-fourteenth to thirteenth century; see above) and the similarities of the local production to other Late Bronze Age assemblages (such as Alalakh, Afis, and Ugarit), phase M can likely be dated to the end of the fifteenth and fourteenth centuries. Floor levels belonging to phase M_Late include painted pottery related to thirteenth-century Helladic production (see krater A116392, pl. 061a, and discussion about Locus N-13_IIC_Floor in chapter 4) and several imports, such as the White Slip II milk bowls. Thus, the passage from phase M_Mid to M_Late has been generally ascribed to the middle or end of the fourteenth century BC, even though this chronological assignment should be considered as a working hypothesis. Phase M_Late ends with the appearance of locally made Late Helladic IIIc middle pottery and can be dated to the mid-twelfth century BC (see next section).

Phase N

The Beginning of Phase N, Imitations of Late Helladic IIIc Pottery

The pottery assemblages referring to the phase N building levels show an increasing percentage per locus of monochrome painted pottery with a very wide range of patterns; horizontal bands, swirls, concentric circles, checkers, wavy lines, crosshatched triangles, and concentric foliated semicircles are the most common. All the complete painted vessels and sherds with a fabric similar or identical to the Simple Ware production from the same period (semi-porous brownish-orange paste with mineral temper of black, white, brown, orange-red rounded small minerals) are assigned to the Painted Monochrome group and are considered to be a local production.

Assemblages with large quantities of painted sherds and imitations of Late Helladic pottery occur in all excavated areas. However, because the sequence continues uninterrupted from the previous phase only in Areas II and V, these are the only areas where phase N_Beg could be marked. Area II, in particular, is the only one at the site which delivers a sequence from phase M to N across a reasonable excavated extent. The excavations in Area V provided archaeologists with a sequence from phase M to N, but few clear structures, a limited excavated extent, and consequently fewer reliable loci. The shapes and decoration typical of phase N_Beg may help to pinpoint an absolute date for phase N.

It is possible to point out shapes which represent a continuity from the former assemblage, as well as others which were first introduced during phase N and could be considered “changes” in the general assemblage.

The first “new” shape (fig. 44 nos. 12–13) is the typical Mycenaean bowl, also called a “bell-shaped bowl” (Furumark 1941, FS 284–86; Mountjoy 1999a), and in this publication usually called a “bowl with outcurving

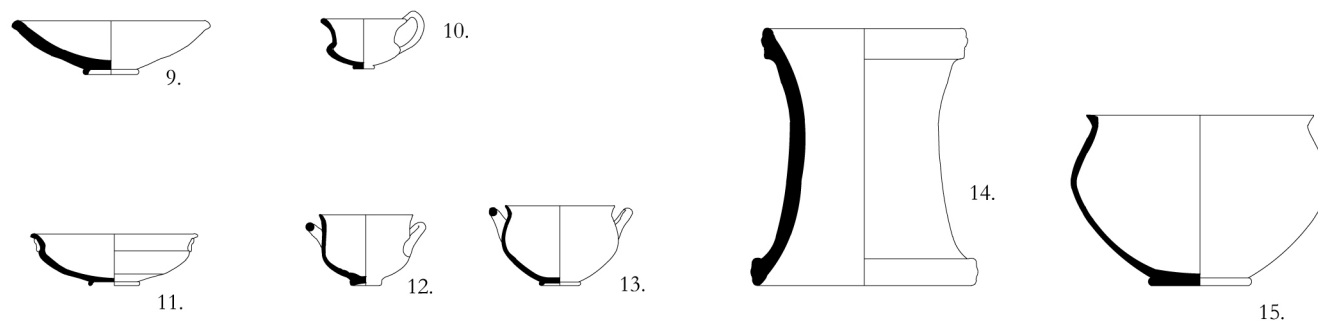


Figure 44. Complete shapes in phase N contexts (drawing by Corrado Alvaro)

rim.” This shape is considered typical for the Late Helladic period (since Late Helladic IIIa, see Furumark 1941, pp. 48–49) and it slightly changes both regionally and over a long period. In particular, the examples in phase N_Beg from Chatal are characterized by a slightly globular shape and, in the preserved examples, by a higher ring base which may be identified with the Furumark “conical base” (FS285) typical of the Late Helladic IIIc Late period. The globular or biconical shapes seem to be common in the Argolid, Dodecanese, and Cycladic assemblages (see Mountjoy 1999b); the same rounded bell shape was also found at the nearby site of Tell Tayinat (see Harrison 2009; Janeway 2011; 2017, pl. 5) and may establish a common origin.

Hemispherical handled bowls (such as A133865, pl. 63d) could be related to the shallow angular bowls (FS295) of Mycenaean origin. However, their shape at Chatal is not angular but hemispherical, as is also the case for some angular bowls in the Argolid, in Korinthos (Mountjoy 1999b, figs. 41 no. 322, 78 no. 204), and in Cyprus (Kling 1989, fig. 20 no. 1a–c). The hemispherical bowls were also found in the phase M assemblage, so while the addition of handles, and in some cases painted decoration, indicates some Mycenaean influence, they cannot be considered an entirely imported shape.

Numerous angular bowls with large flaring painted rims (fig. 44 no. 11) and handles were found in this level. These can be considered a local evolution of the phase M S-shaped large bowl. The foreign influence would again be limited to Mycenaean carinated cups (FS240), indicated by the addition of a painted decoration and handles during this phase.¹³² However, the examples from Chatal (pls. 69c–e) bear a specific radial decoration on the flaring rims; this decoration is frequently found in the Argolid area (Mountjoy 1999b, figs. 49 no. 369, 61 no. 472), but is never seen in the same position in the Mycenaean world. Therefore, the numerous examples from Chatal can be considered a typical local “creation,” which developed from the S-shaped bowls, and which developed a decorative syntax that is distinctly local.

By contrast, the few carinated cups with high-swung handles (fig. 44 no. 10) are not a locally produced shape and appear only in the very first accumulations dated to phase N. They probably mirror the legacy of the carinated cup (FS240) of Mycenaean origin (see the Argolid production dated to the Late Helladic IIIc Late; Mountjoy 1999b, fig. 56 nos. 427–33).

Fragments of amphoroid kraters (pl. 84d–e, fig. 44 no. 15) were also identified in this phase and become extremely common during phase N. This shape may be a local imitation of Mycenaean Late Bronze Age amphoroid kraters, which were also largely imported to the northern Levant, but which only become as common as the biconical kraters in this period (see Gilboa 2006–07, pp. 223–26)

In contrast to these “new” shapes, several others continue to be produced unchanged, aside from the addition of painted decoration.

The conical shallow bowl, or plate on a high ring base (fig. 44 no. 9), seems to be related to the local production of conical/hemispherical plates, and loses the thickened internal or incurving rim. In the same tradition, biconical kraters (fig. 44 no. 15) with flat or T-shaped rims, which derive from the phase M tradition, tend to have a slightly higher body and continue to be painted. The patterns, however, are more varied, with additional Mycenaean elements being introduced to the usual painted ones. Some shapes only continue in this beginning phase, such as the large hemispherical kraters. The phase M jars with everted or outcurving rims and triangular-shaped necks, as well as the plates with incurving rims, decrease in percentage during

¹³² In some examples, like the one from Tiryns (Mountjoy 1999b, fig. 56 no. 434), the rim of the carinated cup is flaring as it is in the S-shaped bowls, and may represent a parallel development of this shape.

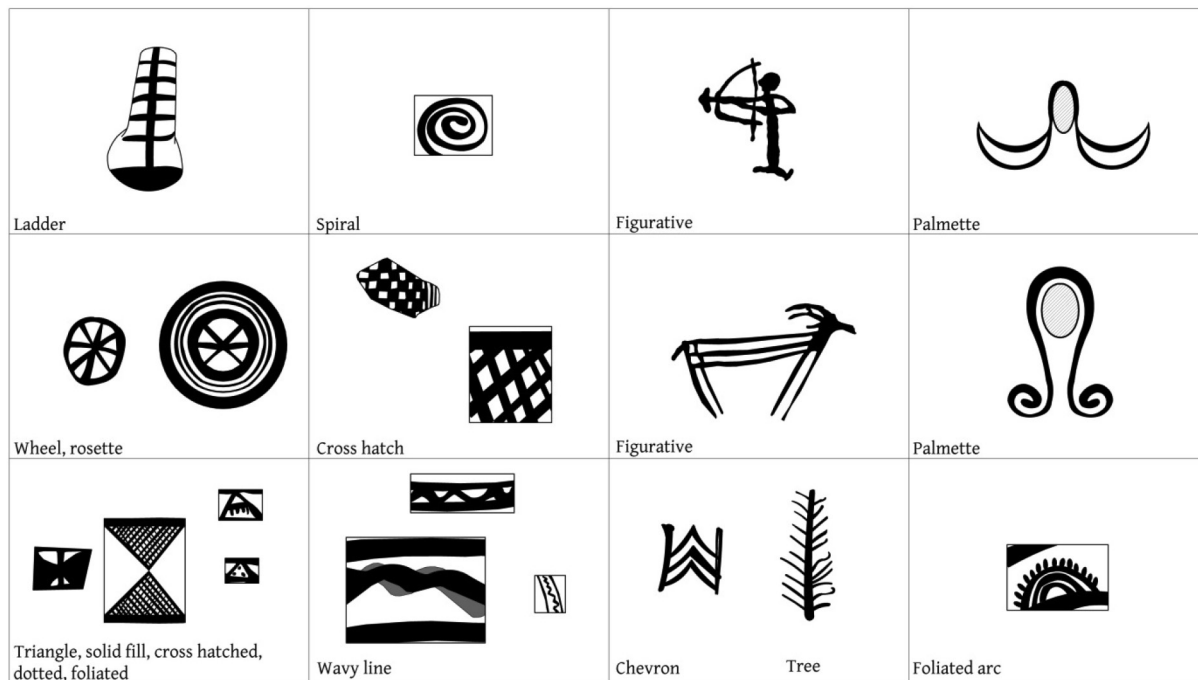


Figure 45. Painted patterns (drawing by Corrado Alvaro)

this period; most pieces bear a painted decoration. Jars with a simple or slightly everted rim make their appearance alongside the others in these levels, and may imitate Mycenaean jugs (FS115).

The shape of the large painted biconical fenestrated pot stand A26946 (fig. 44 no. 14; pl. 148) appears for the first time in phase N. Its ridged rim can be compared to the few pot stands with ridged rims found in Mycenaean areas (see Mountjoy 1999b, fig. 470), and possibly to the pieces found in Tell Afis (Venturi 2007, fig. 74 no. 2). This shape (FS336) is, according to Mountjoy, “an east Aegean and Dodecanese feature” (1999b, p. 1145). However, it is possible to see in it a local (or northern Mesopotamian) tradition. Fenestrated stands with simple rims were produced in Syria during the Late Bronze Age (as at Tell Brak, see Oates, Oates, and McDonald 1997, pl. 64b; Tell Bazi, see Otto 2006, fig. 46 nos. 1–3; and Tell al Rimah, see C. Postgate, Oates, and Oates 1997, pl. 95 no. 1135). Especially in Tell Bazi, the pot stands also have double or triple rims and an elongated hourglass shaped form, just like the Chatal example. During the Iron Age, fenestrated pot stands in the Aegean were considered to be either related to or imitations of Cypriot bronze stands and tripods (see H. W. Catling 1964; Matthäus 1985). Those found on Crete (at LMIIIC in Kavousi, see Gesell, Day, and Coulson 1995, pls. 17b, 28e; Protogeometric in Knossos, see Coldstream and H. W. Catling 1996, p. 368; and Azoria, see Haggis 2004, p. 374) are interpreted as belonging to an “eastern tradition” (see Haggis 2004, p. 373).

While the narrow painted decoration in registers, the thickened rim, and the size of the Chatal example all seem to indicate a Mycenaean (East Aegean) influence (see Mountjoy 1998; fig. 12 nos. 2–3), the cross-hatched triangles in a row are a typical local feature of phase N derived from the local painted tradition. Considering that the eastern Syrian production of this shape seems to predate the Aegean Iron Age examples, both Mycenaean and Cypriot, it seems possible that an eastern (possibly Mittanian) shape combined with a Mycenaean painted tradition, and that this kind of shape should be considered a local production.

The number and variety of painted patterns (see fig. 45) reaches its apex during phase N. Decorative painted patterns range from simple horizontal lines and bands to concentric arcs, concentric circles, cross-hatched or plain triangles, foliate bands, and chevrons, as well as spirals or volutes on walls and on internal bases. Few figurative elements were painted on vessels from this phase (on fifteen fragments), though the ones available are eclectic; fish, birds, and horned quadrupeds are the most common. The most typical patterns during this beginning period of phase N, besides the simple geometric bands and lines (which appear on 60 percent of the painted sherds), are the triangles and the horizontal wavy lines. The triangles (which appear on 13 percent of the painted sherds from this period) are represented either in a row or opposed at their apices, creating an hourglass shape; they are mainly crosshatched, filled with concentric arcs, or solid fill. This pattern was already employed in local painted decoration; however, its use as an articulated pattern,

in a row, and in combinations mirrors a syntax also commonly seen in the Mediterranean area, although not on the same scale as it is employed at Chatal.

Wavy lines (very frequently unframed) occur in different patterns. Large curvilinear lines can occupy most of the external surface of the vessel, usually within a large panel framed by horizontal lines, thus becoming the vessel's main subject, or they can be employed between lines to act as a frame for other shapes. This decorative pattern (which appears on 10 percent of the painted sherds) can be identified with the Furumark late type 53; it is frequently seen in the same arrangement on bowls from the Late Helladic IIIc early and middle from the Cyclades (Mountjoy 1999b, fig. 391). Concentric arcs or panels filled with concentric arcs (in some cases the arcs are also foliated) are a common Mycenaean pattern (FP 44), especially in the Argolid during the Late Helladic IIIc middle (Mountjoy 1999b, fig. 42). Moreover, the decoration in paneled friezes covering the external body of the vessels (frequently kraters or, in one case, a large pot stand) seems to again imitate the narrow decoration on Late Helladic IIIc middle/late amphorae or bowls (Mountjoy 1999b, fig. 59), especially the hatched triangles.

Chevrons (FP 58) are not extremely common (they are only found on six fragments) and occur on small bowls (Furumark 1941, fig. 58 nos. 28, 30); the "palmette" (or handle hooks, as in Mountjoy 2007, p. 224; Mountjoy 2009, fig. 3 no. 9), on the other hand, is a common decorative pattern that occurs either hanging on the handles of vessels or, less often, under the rim. It consists of either one or two lines running around the base of the handle, which terminate in two volutes per line. The end of the line may be identical to a spiral or just a simple curve. This pattern is employed in continental Mycenaean pottery (see Mountjoy 1999b, fig. 386); however, it becomes one of the most common patterns in Chatal, as well as in the Eastern Koine (Mountjoy 2009).

The spiral pattern is directly connected with the one described above, but it is not frequently seen as a single pattern in the Chatal assemblage. It only appears on four body sherds, so its position and arrangement (antithetic or running) remains unclear. The spiral pattern decorated three internal bases of open vessels, a combination of pattern and spot on the vessel, which is also often seen in the Late Helladic IIIc assemblage (see Mountjoy 1999b, 204 in fig. 78). Wheel/rosette patterns, as well as foliated lines and arcs, are rarely employed (seven pieces with wheels/rosettes and four with foliated arcs); these patterns also belong to the Mycenaean repertoire.

The presence of figurative painted decoration is a specific element of the beginning period of phase N. In general, it is possible to distinguish two groups: motifs clearly referring to a Philistine and Helladic tradition with fish and quadrupeds,¹³³ and motifs representing human performances, such as musicians playing instruments or hunting (see fig. 45). These "images" aim to show a scene rather than to simply use a faunal element as a repetitive pattern. The first group is more often represented in these levels; birds and caprids in panels clearly refer to a Helladic tradition, as does the use of geometric patterns to fill the bodies of animals (see Mountjoy 1999b, figs. 79 no. 211, 49 no. 365). However, geometrized renderings (such as the caprid in fig. 45) seem to be a local development. The second figurative group is related to two single sherds in the whole assemblage, A133837 (in fig. 45c) and A42996 (pl. 169), both found in contexts not very well stratified: A133837 was found in trench H-4 and was not connected with other artifacts, making a level assignment impossible, and A42996 belongs to a phase O context. The archer (i.e., the hunt scene) has similarities to the local production at Tell Afis (see Venturi 2007, fig. 81), and probably represents a further development of the local figurative painted tradition (for a general overview, see Venturi 2005).

Solid fill with reserved lines is also one of the first painted decorations found on the first levels of phase N: the paint covers the whole external and internal surface, leaving some lines under the internal rim and near the external base. This decoration occurs only on bowls with an outcurving rim, and is clearly related to a "later" tradition of decoration which seems to start in the Late Helladic IIIc middle period but becomes common in Late Helladic IIIc Late. This decoration in particular, combined with the scarcity of spiral patterns, seems to confirm that the beginning of phase N should be identified with this period.

The Painted Monochrome group also comprehends very few sherds; their decoration refers to the phase M decorative tradition, with oblique lines on the shoulders of sharp, angular shapes. These decorative patterns and their related shapes seem to progressively disappear, gradually being replaced by the new

¹³³ Quadrupeds are very rare in the Late Helladic IIIc production (see Mountjoy 1999b, fig. 275 no. 79; Mountjoy 1986, fig. 228), making it difficult to establish a clear provenance for this iconographic theme.

shapes discussed above and by a large variety of patterns which cover most of the surfaces of the vessels (especially on the open shapes). It also seems evident that these locally produced “new” shapes, as well as their decorative motifs, generally refer to a Mycenaean production of the Late Helladic IIIc middle late period, though some examples also refer to a mainland area in Argolid and an East Aegean area (see Mountjoy 1998). However, the geographical origin of this influence should be debated together with the imported class, since these two elements are related to, and may even compete with, one another. It is important to remember that this “new” painted decoration was not only applied to “newly introduced” shapes but also to local traditional shapes. This factor, when considered along with the modifications made to local shapes, shows how complex a process the transition to phase N was. This transition involved not only the acquisition of “new shapes and patterns,” but also the embedding of those elements into local production.

Very few shapes were left unpainted. Among these were the pyriform storage jugs with pointed bases, which are extremely similar to the so-called storage jugs of Late Bronze Age tradition, as well as a few very large conical plates with incurving rims.

Imports: The production of local imitations of foreign shapes during this beginning period is strikingly rich compared to the extremely small number of imported sherds (with a pale fabric, extremely fine with fine grit). Aside from the remnants of earlier imported vessels, such as three body sherds of White Slip II, RLSB, and Atchana Ware, the remaining imported vessels all refer to a general Late Helladic IIIc assemblage, but were grouped according to the presence or absence of a white slip covering the surface. Because white slip never appears on local vessels, seems to be typical in the Cypriot production, and does not appear in the Mycenaean production, it was used to distinguish the imitations of Late Helladic IIIc pottery produced in Cyprus (i.e., the Mycenaean IIIc:1b or White Painted Wheel-made III)¹³⁴ from those produced in mainland Greece. This criterion has revealed itself as being too simple, since, according to the current state of research, some of the shapes with white slip are absent in Cyprus but are extremely frequent in continental Greece. Consequently, all imports are analyzed here together, and their provenance will be discussed accordingly.

Small cups with carinated bodies and high-swung handles (A26698, pl. 44e; Ant_4400, cat. no. 92) belong to the group of white slipped wares; they have a whitish surface and a painted black decoration. Both the fabric and shapes of these imported pieces are not only endogenous but also not locally imitated. Although both complete vessels seem to have a Cypriot origin, as indicated by their surface treatment, their shape seems to be related to the mainland Greece. The shape is more similar to the carinated cups with high-swung handles from the Argolid (Mountjoy 1999b, fig. 48 no. 359) and from Corinth (*idem* fig. 74 nos. 182–84) than the carinated cups of the White Painted Wheel-made III group, which usually have a vertical loop handle. This “Helladic” shape (FS240) seems to appear first during the Late Helladic IIIc early in Tiryns;¹³⁵ it then spread throughout the Peloponnese, becoming typical during the Late Helladic IIIc middle (Mountjoy 1999b, pp. 43, 49) in that area.

A large fragment of a pyriform jar with triglyphs on the shoulder and a simple linear decoration (a-2805, cat. no. 90) belongs to the same group of white slip vessels. Its pyriform shape and tassel-like decoration are similar to the Late Helladic IIIc middle assemblage (see Mountjoy 1999b, fig. 43 no. 330) on the mainland. Although the position and tripartite decoration of the tassel fits the general criteria for this pattern, the rendering with a central wavy line seems to be a further variation of the tassel. The second group of imported sherds includes vessels without a whitish slip, but which generally have a self-slip treatment and an extremely fine, very pale brown/pinkish fabric. Only bell-shaped bowls belong to this group, most of them decorated with horizontal wavy lines (again similar to the Argive production), though only one piece has a central rosette similar to FM 17.25 (Late Helladic IIIc).

Among the imports, the small sherd (A116586) with spirals stemming from the rim is similar to a skyphos from the Cyclades (Mountjoy 1999b, fig. 393 no. 10) dating to the Late Helladic IIIc early period, and may suggest a pattern of antithetic spirals. However, the decoration of this small piece, in particular the position of the stem in relation to the spiral, prevents certain identification.

¹³⁴ The equation of Mycenaean IIIc:1b with White Painted Wheel-made III is generally accepted (see Venturi 2010, p. 59; Killebrew 2000; Kling 1989, pp. 90–91).

¹³⁵ For the discussion on the date of appearance, see French and Stockhammer (2009, pp. 212–13).

A large fragment of a bell-shaped bowl with reserved decoration (A116423, pl. 67f), together with numerous local imitations, seems to point to a Late Helladic IIIc late period. The reserved decoration under the rim and the plain black paint on the body are typically considered to be a late style also assigned to the Sub-Mycenaean period (Mountjoy 1999b, p. 77; Mountjoy 1986, pp. 192, 200). The only sherd identified as an import with a possibly pictorial decoration (A116061; Swift 1958, fig. 27c) depicts a quadruped and a wheel/rosette inserted in panels. The fragment belongs to the shoulder of either a necked jar or a collared krater.

Based on the imported vessels and the decorative patterns on local imitations, it seems possible to point to a Late Helladic IIIc middle/late period for the beginning of phase N. The origin of the imported sherds and the patterns seems to be Argive or Argive derivative. Some elements, such as the large pot stand, the stemmed swirl on the handles, and the relative lack of pictorial style, may also indicate an East Aegean origin. There are no elements that would support a Cypriot provenance either for the imported pottery of this style or of the “know how” to produce the local painted wares.

Development of the Painted Decorated Pottery during Phase N

The continuous production of Painted Monochrome decorated pottery, the most common class in phase N, characterizes this phase’s ceramic assemblage. The bell-shaped bowls (fig. 46 nos. 17, 18) continue to be produced in varying dimensions, including small single portion bowls (no. 17) as well as larger ones (no. 18). The shallow angular bowls described above follow the same development and continuity in production. The bodies of the closed vessels tend to assume a progressively more spherical shape; this appears not only on the bell-shaped bowls, which develop a more rounded body with an elevated ring base and near-vertical rims, but also on the one-handed bowls, on the feeding bottles, and on the so-called strainer jugs (FS 155). All these shapes, which originate from typical Late Helladic shapes, seem to follow a similar trajectory of transformation, losing their strong sinuous shape in favor of a more rounded/spherical shape. This feature seems to be characteristic of this inventory, and may be influenced by the same spherical shape of some imported pieces, such as the Proto-White Painted belly-handled amphora (A26685, pl. 78).

Conical plates on elevated ring bases (fig. 46 no. 16) are also produced in the painted version, although they are not as common as the other shapes. Kraters with a flat thickened external rim remain in use, although the body of the kraters may occur in two shapes: the usual biconical one (in use since period M) and the amphoroid krater (fig. 46 nos. 19, 20).

In several examples, the body of the amphoroid kraters is “collared” (see A26722; Ant_4558, cat. no. 4), with a cylindrical upper part, low carination, and a conical bottom on a ring base. This shape has similarities to pieces in Tell Afis (Venturi 2007, fig. 56 no. 6), Tille Höyük, and Hama, and follows a local northern Syrian tradition from the Middle and Late Bronze Age (see Tell Rimah, C. Postgate, Oates, and Oates 1997, pl. 78), as has already been emphasized (Venturi 2007, p. 289).

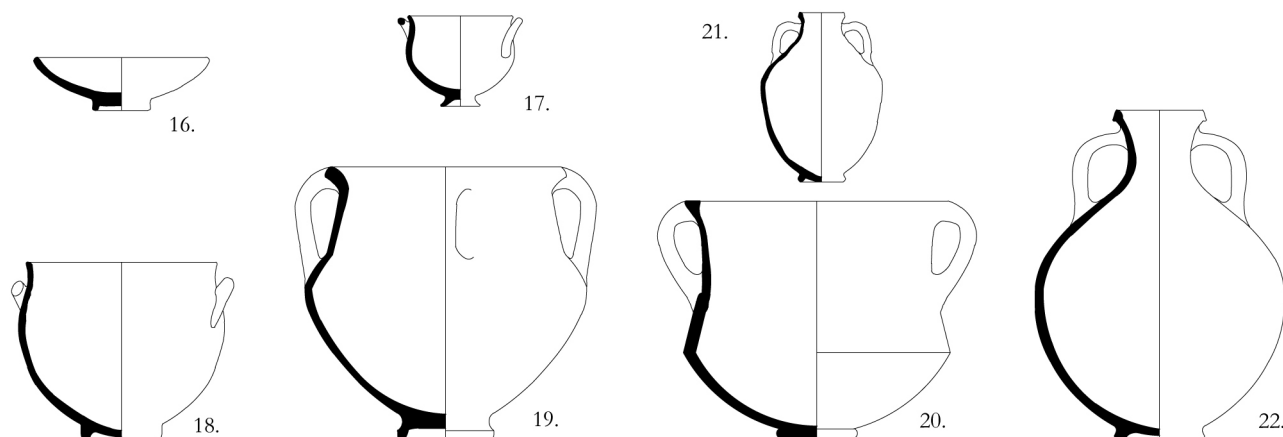


Figure 46. Complete shapes found in N_Mid/Late contexts (drawing by Corrado Alvaro)

Jars with narrow necks and triangular everted rims (fig. 46 nos. 21–22) continue to be produced; they are still the most common shape among the closed necked vessels, developing, as was the case with the other shapes, a progressively more rounded body over time (b-2046, cat. no. 138). The decoration on these two-handled jars is extremely simple (horizontal lines and hanging palmette at the base of the handles) and follows their Late Helladic examples. Parallel to these, jars with slightly wider openings and thickened external (elliptical), slightly offset rims start to be produced in this phase; they seem to differ from the usual triangular ones, which were typical in earlier periods. This “offset” shape was already in use in Ekron Stratum 7a (Yasur-Landau 2010, fig. 7 no. 98), and can possibly be interpreted as an imitation of the offset rims of the large “Philistine” Bichrome barrel jugs, which were largely imported to the site. It seems that the necks of these jars were simple incurving, while a bicurving (or ridged) neck appears on Simple Ware jugs (a-1187, cat. no. 105) and pilgrim flasks (Ant_4385, cat. no. 103).

The painted decorative patterns continue to vary widely, although a trend towards simplification is evident. Horizontal lines or bands are used as both dividing elements and as a single pattern. The wavy line, one of the most employed patterns during the beginning of phase N, becomes more cursive, narrow, and irregular in its course during phase N and is framed by lines (as in fig. 45). Concentric arcs (foliated or not), concentric circles, and foliated bands are all patterns which are frequently employed in the decoration of the bodies of bowls. Vertical loop handles are painted either with a ladder motif along the handle or with the typical “hanging” palmette, which in a few cases also occurs on the bodies of bowls, hanging from the rim. The necklace pattern at the bases of jars’ necks starts to be used during phase N_Mid, as does the swirl pattern, although only on closed vessels, and in much smaller numbers. Triangles, crosshatched or concentric and usually in rows, are a repetitive pattern, which is used to fill the surfaces of the vessels. In some examples, the painted decoration is extremely narrow, apparently imitating the narrow painted decoration of Protogeometric amphorae. The same motifs are employed on the same parts of the vessels as they were in the previous phase: ladders or hanging palmettes on the handles, radial short lines on the lips of shallow bowls, spirals at the bottoms of open bowls, and wavy lines on the bodies of bowls.

The use of only horizontal lines, painting the surface of the bowls in solid fill (aside from a few reserved lines), and the standardization of patterns on specific parts of the vessels all suggest a tendency towards simplification. It seems also that the paneling of the vessels’ surfaces has been abandoned in favor of decorating the entire vessel. All patterns originate from the Late Helladic IIIc palmette, although some of them (such as the hanging palmette or the “tree” pattern) become so popular in Chatal that they can be considered typical for this geographic area.

The massive production of typical Late Helladic IIIc shapes, such as the bowl with an outcurving rim (bell-shaped bowl), the varied and continuous use of Late Helladic decorative patterns, and the relationship between the position of the pattern and Helladic tradition establish a very close connection between the local pottery production and the Late Helladic tradition.

A third diachronic element connects local and Late Helladic traditions (Late Helladic IIc, late and Sub-Mycenaean phases), with the painted pottery of both traditions developing in at least two similar ways. The first similarity is that bowls with outcurving rims developed into narrow bowls with more globular bodies. The second is that decorative patterns saw a decrease in variety, leaving space to paint the vessels with a solid fill and reserved horizontal lines. The quality of the paint and of the trait is extremely varying, ranging from very sloppy to more definite, thin brush strokes.

Locally produced bichrome pottery first appears in period N_Mid and N_Late with very few rim sherds.¹³⁶ Apparently the first experimentation with bichrome pottery involved applying two colors to the usual Late Helladic IIIc patterns; the two colors seem to represent a variation of the Painted Monochrome vessels, and have nothing in common with either the Cypriot or Philistine Bichrome. These first experiments with two colors may have originated locally, though they never became relevant in the local production (as in A119260, pl. 155; A133897 in N_Late). A similar phenomenon can be observed at Tell Kazel (Badre et al. 2005, fig. 5 no. 8), where bichrome and Mycenaean shapes were combined.

Following the production of Simple Ware sherds during phase N is difficult due to the extremely small number of sherds. This small number may be due to a sharp decrease in their production, or the result of

¹³⁶ The few examples of bichrome sherds recorded in phases M_Mid and M_Late are mainly due to different thickness of the paint spread on the surface: a thinly laid paint becomes red, while a thick one is darker and black.

selection carried out on the field. By analyzing the shapes of the 198 Simple Ware rim sherds, it becomes evident that they have the same shapes as the Painted Monochrome ones; in particular, bowls with flaring mouths (A122141, pl. 9c) or flat squat bowls (118948, pl. 163c), plates with simple or incurving rims, and necked jars with triangular rims. There are no shapes specific to the Simple Ware group which cannot also be found in the Painted Monochrome class.

Dating Elements for Phase N

The imitations and, on a smaller scale, the imports of Late Helladic IIIc pottery are relevant for the chronological definition of the beginning of phase N, which seems to be identified with the Late Helladic IIIc middle/late period. Following these chronologies, phase N should be dated to the mid- to late twelfth century BC. The large majority of the sherds show a regional development of decorations and shapes identical to the ones described for the east Aegean koiné from the Late Helladic IIIc middle to the late to Sub-Mycenaean period (i.e., from the second half of the twelfth century to the eleventh century BC). One large globular jar found on the floor dated to the Cypro-Geometric I period (A27012, cat. no. 3, pl. 2a; see the discussion of loci V-13_08 and V-13_08_Floor in chapter 3), a black Painted Monochrome feeding bottle (112755, pl. 119, Late Helladic IIIc late), and a few sherds belonging to the White Painted I and II groups all support a dating for phase N_Mid to the eleventh and tenth centuries BC. The belly-handled amphora (Proto-White Painted/White Painted group, Cypro-Geometric I period, see Mountjoy 2005a for the PWP question) also indicates an early tenth-century horizon. The fibula A17269 (Pedde type A2.2), which was found in an N_Beg context, and a-2750, which has an N_Mid context, both typologically belong to a period between the eleventh and seventh centuries BC. A17269, conversely, is a violin bow type fibula, i.e., a type which is related to the Mycenaean cultural area and to a general Late Helladic IIIc area (see L. Steel 2004b, p. 196).¹³⁷

The dating of the last periods of phase N is based mainly on the sequence in Area IV, in which a large fragment of an imported shoulder-handled amphora (A122032, pl. 123a) can be dated to the end of the Late Protogeometric period. This suggests the beginning of the ninth century as a *terminus post quem* for the end of the last period of phase N. This dating seems to be confirmed by the White Painted II sherds and the two large fragments of Black on Red found in the disrupted level II_07, which also belong to phase N_Late.¹³⁸ Moreover, a single sherd of an Euboean skyphos (A128899, pl. 79b) was found in phase N_Mid. Considering that the earliest Euboean skyphoi can be dated to the MPG period (i.e., the first half of the tenth century BC) at Lefkandi, this may also fit with the general sequence at Chatal Höyük.¹³⁹ Based on these findings, the beginning of phase N at Chatal can be dated to approximately the mid-twelfth century BC, while its end can be dated, at the very latest, to the mid-ninth century BC. The “beginning middle and late” stages of phase N are based on local changes in the pottery assemblage and on the stratigraphic sequence in each area. The transition from phase N to phase O is marked by both changes in pottery materials and the rearrangement of urban spaces in some areas.

Phase O

Beginning of Phase O, the Appearance of the “Red Slip” Class, the Standardization of Shapes

The pottery assemblage of the beginning of phase O includes the first appearance (and progressive increase) of red slip and burnished pottery, the progressive decrease of patterns in the monochrome painted pottery, and a very slow increase in bichrome painted pottery, whose presence was very scant in the previous phase.

¹³⁷ All cylinder seals found in these contexts can be ascribed to more ancient periods and a Mittannian cultural sphere of influence.

¹³⁸ According to Schreiber, the BoR juglets are usually dated to the ninth century, and very few can be dated to the tenth century (2003). These findings confirm the appearance of the BoR as being contemporaneous with the White Painted I and II.

¹³⁹ It is interesting to point out here that these bowls with pendent semicircles were also found in early levels at Tarsus (Hanfmann 1956, p. 174) and Tyre (Bikai 1978). Hanfmann (1956, p. 173) affirms that all Cycladic bowls (Euboean bowls) from Tarsus and the Amuq come from the same workshop. This statement cannot be proved.

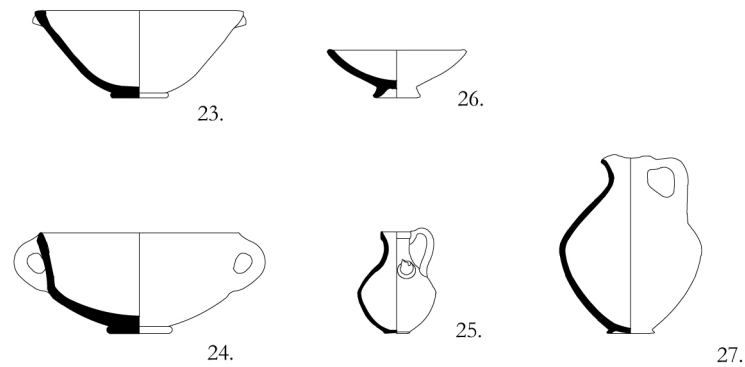


Figure 47. Complete shapes in phase O_Beg (drawing by Corrado Alvaro)

All red slip vessels are burnished. The burnishing is generally wheel-made and horizontal on the open forms, while on closed forms the burnishing tends to be handmade and vertical, although some variety is seen in conical plates (i.e., external wheel burnishing and internal hand burnishing). Therefore, the Red Burnished assemblages from Chatal Höyük disprove Swift's statement (1958) that the hand burnishing predates the wheel burnishing in the Red Burnished pottery.¹⁴⁰

The first and most common shapes of this class, which become standardized forms during phase O, are plates, biconical carinated bowls, and hemispherical bowls.

Plates: Plates with a rounded or squared lip (fig. 47 no. 27), conical body, and ring base (a-1215, cat. no. 104) are the first shape to appear in phase O, and the one most frequently produced. This shape obviously originates from the Simple Ware plates, although their size seems to increase: the Red Burnished plates have a minimum rim diameter of 220 mm, though on most pieces it is closer to 340 mm.

The small Simple Ware plates (diameter of 12 cm) from phase N were only produced in small quantities in phase O. Very few Red Burnished examples of this shape with incurving rims were found. The largest production of these small-sized plates imitates the same shape as the larger ones. Their much smaller size compared to the ones with simple rims seems to suggest that they fulfilled a different function (see chapter 10).

Only ring bases (having a diameter between 100 and 140 mm) were employed with this kind of shape.

Biconical and carinated bowls: The basic geometric shape (fig. 47 no. 24) of these vessels derives from a Simple Ware shape observed in phase N contexts. The shape consists of an upper cylindrical part and a conical bottom. The junction between the upper flaring mouth and the lower conical part is often angular carinated or S-shaped. Over time (phase O_Mid), this base shape developed into two different shapes, both Red Burnished. The first is a deep biconical krater with a slightly flaring upper part, conical bottom, and a vertical loop or stranded handle (as seen in 133948, pl. 13h; A133937, pl. 22e; A112631, pl. 126j; and in similar vessels found in later contexts). During this beginning phase, the carination is not heavily emphasized; the vessel consists of a cylindrical upper part and a conical bottom, probably with a flat or low ring base. The lip is always thinned, the opening is slightly flaring, and the vessels are medium/large in size (although the rim was approximately 280–320 mm in diameter, the bowl's bottom part tended to be narrower). Horizontal short ledge handles (like A134314, pl. 23c) rarely occur on this shape.

The second shape to develop is a smaller bowl (A134687, pl. 22d) with a flaring rim, low carination, and a rounded base. The bowls tend to be mid-sized (with a diameter approximately 180–220 cm in diameter) and have no handles.

A few fragments of this shape were found in the first levels of phase O and, when they broke above the carination, were occasionally confused with conical bowls, the only differences being the thickness of the walls (the bowls have thinner walls) and the shape of the rim (which is thicker and squared in the plates). These shapes become extremely popular during phase O, with accentuated carination and flaring rims.

Hemispherical bowls: These bowls with a simple or slightly thickened rim (a-1267) and low ring base have a medium–large rim size (with the diameter measuring around 270 mm), are quite short, and appear in

¹⁴⁰ This was probably inferred from a similar phenomenon observed on the red slip pottery at sites in the southern Levant as Gezer: here, the red slip pottery appears without burnishing in level IX and with burnishing from level VIII (see Holladay 1990, p. 50). At Tyre, the Red Burnished pottery is hand burnished first and later wheel burnished from level IX (Bikai 1978).

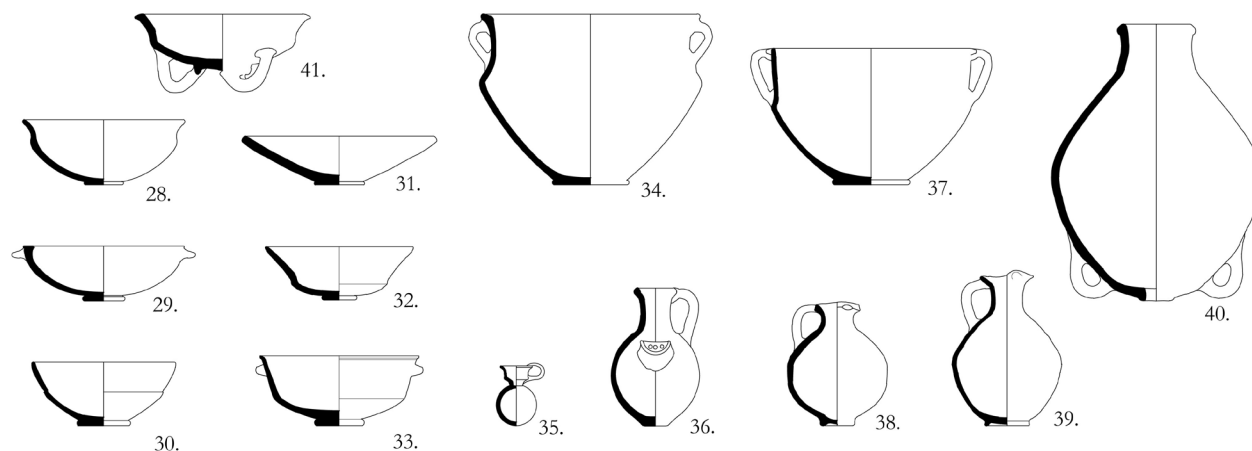


Figure 48. Complete shapes in phase O_Mid (drawing by Corrado Alvaro)

equal numbers in the Simple Ware and Red Burnished classes (fig. 48 no. 29). Very elongated ledge handles are applied just underneath the rim (A122259), building a ledge along the vessel with slightly protruding edges (as in A133973). This shape becomes typical only in the later period of phase O (fig. 49 nos. 44, 48).

Other shapes which were very common in phase N painted assemblages seem to make their first appearance in the red slip class. The S-shaped bowls (fig. 48 no. 28) and amphoroid kraters (fig. 48 no. 37), for example, were also produced with a Red Burnished treatment. The S-shaped bowl becomes gradually more angular over the course of phase O (fig. 48 no. 32). Large bowls with thickened rounded rims and only an internal slip (A112680, pl. 128d) are not extremely frequent in phase O, although they are found in all of its periods.

Red Burnished closed shapes seem to be completely absent at the beginning of phase O, as if the red burnish treatment were only meant to be used on open vessels. While the dating problems concerning the appearance of the Red Slip and Burnished class will be discussed separately (see discussion of the Amuq phases and the archaeological periodization in this chapter), it should be emphasized here that, although sporadic sherds of Red Slip and Burnished plates were almost continuously found in the assemblages from phases M and N, they represent such a low percentage of the finds that they cannot be considered to be representative. Moreover, the shapes and sizes of pottery in the Red Burnished class only start to be standardized during phase O, as if the means of pottery production were centralized only during this period. If we compare this phenomenon with the diffusion of the Painted Monochrome bell-shaped bowls in phase N, we notice one major difference. The bell-shaped bowls are made throughout phase N, but each piece is different from every other one — rim size, rim shape, body size, and body shape (which ranges from bell-shaped to globular) are not standardized. By contrast, the rim shape, body shape, and size of conical plates in the Red Burnished class seem to meet specific standards from the beginning of phase O.

Beginning of Phase O, the Other Classes and Dating

The Painted Monochrome group continues to be produced in this phase, but the number of shapes and decorative patterns noticeably decreases. The bell-shaped bowls appear sporadically, and only with a globular body. Amphoroid kraters with flat lips and thickened rims, strainer jugs (fig. 48 no. 36), and necked jars with triangular rims (fig. 48 no. 40) are common shapes during this period. The decorative patterns, besides the bands and lines, consist mainly of combinations of wavy lines and palmettes. They follow the same lines of development which started during phase N.

Decoration with mechanically drawn concentric circles increases following the transition into Protogeometric style in the Mediterranean (dated to the end of the eleventh century BC), which occurred at the same time that Protogeometric style turned into the Sub-Protogeometric and Early Geometric style in mainland Greece. Patterns such as the horizontal wavy line and the hanging palmette continue to be frequently used, while triangles in a row almost completely disappear. There is a progressive abandonment of narrow registers in favor of large fields, possibly influenced by the more airy decorations seen in the free field of the Cypriot Bichrome IV production. Painted Monochrome pottery follows a different developmental trajectory

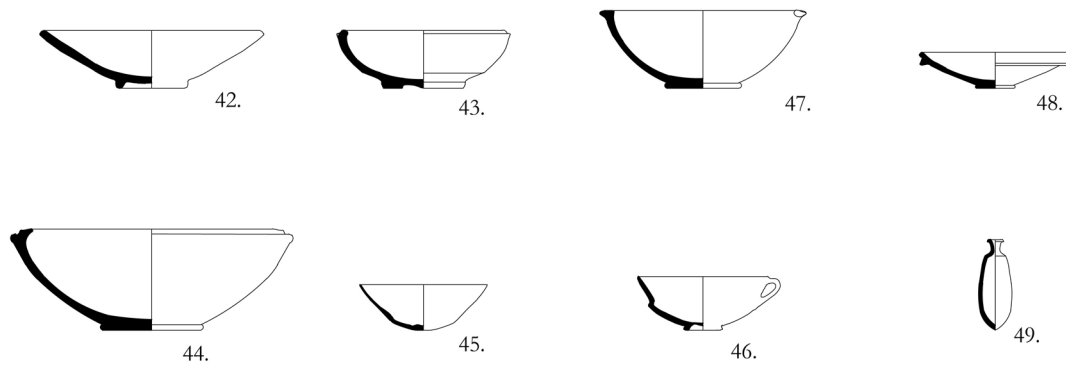


Figure 49. Complete shapes in phase O_Late (drawing by Corrado Alvaro)

at Chatal than on mainland Greece. Whereas on the mainland it transitions into a Protogeometric style, at Chatal there is a decrease in both the number of shapes and the variation in decorative patterns.

Imports of Bichrome (Philistine or Cypriot) pottery are already seen in the late phases of phase N. Only large barrel-shaped jars were imported to the site, probably because of their contents. The vessels' decoration — a red band between narrow black lines — clearly influenced local production; local shapes (such as A26648, pl. 15a) sometimes bear the same bichrome decorative pattern. The Philistine Bichrome production starts at the end of the Late Bronze Age (Gilboa 1999), is produced parallel to the Mycenaean IIIc, 1b (or Late Helladic IIIc middle), and replaces the Painted Monochrome pottery in the southern Levant at the end of Iron Age I (Finkelstein 2000).

This same development is not seen at Chatal, where the local production of bichrome varies greatly. There is already experimentation in phase N with applying two colors to Aegean and local patterns (described above); additionally, imitation of bichrome imported pottery begins in phase O_Mid.

Phase O_Mid and _Late, the Development of the Red Burnished and Decay of the Painted Tradition

The large number of sherds from the middle and late subphases found in the extensive excavation of this area make it possible to trace the further development of shapes in the Red Burnished and Simple Ware classes. Two patterns emerge: shapes already in use change slightly, and closed shapes start to also be made in the Red Burnished class.

The plates described above (figs. 48 nos. 31, 42, 49) are still the most employed shape, with a squared or rounded rim, conical walls, and elevated ring base. The group of the small conical plates have a rim diameter ranging from 140 to 160 mm (A112390, pl. 132d); only in this group of small plates it is still possible to find examples with the incurving internal or thickened internal rim typical for phases N and M (D. 140 mm). The group of large plates includes vessels with a rim diameter greater than 300 mm and up to, on a few examples, 430 mm. This second group is more numerous than the first one.

Carinated/biconical deep bowls (A116827, pl. 100i; A127216, pl. 100g) continue to be produced. They occur in three shapes. The first shape is the high carinated bowl, in which the angular carination is high and the flaring rim becomes shorter during phase O (fig. 48 no. 28). These bowls are a development of the S-shaped bowls identified in phase N.¹⁴¹ The second shape is the bowl with low carination (fig. 48 no. 32) and a rounded base. This shape may be directly influenced by the Assyrian fine ware production (Anastasio 2010, pl. 15 nos. 5, 8), especially considering that the convex base is almost completely absent in the local production. The third shape is the bowl with middle carination and a straight upper part (figs. 48 no. 30, 49 no. 46). Here the carination becomes sharper over time, and the upper part tends to become flaring. The appearance of a carination in this third group does not represent a true change in shape, but rather signals the carination's transition into serving a more decorative function. Their rim diameter ranges between 180

¹⁴¹ The same shape is also present in the Neo-Assyrian assemblage (see Anastasio 2010, pl. 10).

and 240 mm, and the bowls are approximately 150 mm in height. This same shape is also produced in the Simple Ware class (A116826, pl. 100j).

Biconical kraters with vertical loop handles and ring bases (fig. 49 no. 37) seem to be the larger version of the biconical bowls. Based on this information, it seems likely that all open shapes of the Red Slip and Simple Ware assemblage derive from very few general shapes (conical plate, hemispherical deep bowl, and biconical bowl).

Hemispherical bowls (fig. 48 no. 29) with a flat lip and slightly thickened external rim become extremely popular during this period. They are shallow bowls with strong accentuated hemispherical bodies; their ledge handles, which are applied along the rim, sometimes stretch along the whole circumference of the vessel (A134321, pl. 34f; A133973, pl. 22h; fig. 48 no. 29). The ledge handle may have been functional when it first appeared on these bowls; it protrudes from the vessel, is slightly modeled, has “horns” that jut out from the edges, and is slightly elongated along the rim. Over time it becomes more stretched, covering much of the rim and losing its practical function as a handle. In the later parts of phase O, the handle merges with the rim (A127342, pl. 094k), keeping only a small line of division. The rim becomes consequently larger, and only the “horns” remain visible (A127196, pl. 102b).

The shallow hemispherical bowl (A127240, pl. 101c) keeps the hemispherical shape of the vessel, though it is shorter than the “normal” hemispherical bowls and has a ledge which runs completely along and underneath the rim. This new shape, also called a bowl with an indented rim (fig. 49 no. 48), seems to derive from the hemispherical bowls with ledge handles (fig. 49 no. 47). These small-sized bowls have a ridge or hem along the external rim which protrudes from the walls, and may be interpreted as the vestigial remains of the original ledge handles. The rim is triangular in section. The versions of the hemispherical bowls with multiple rims can also be considered stylistic variations of the normal hemispherical bowls with simple rims and ledge handles.

Only in the last period of phase O does the hemispherical bowl develop a pointed thickened inverted rim (fig. 49 no. 44). It keeps a vestigial ledge handle, but the rim changes, probably copying the well-known bowl with an incurving rim in the Neo-Assyrian assemblage (see Anastasio 2010, pl. 6 no. 4).

The bowls with hollowed rims (A128030, pl. 107k) appear in this same period. Although they are not very numerous, they imply a specific production process.

Small ring bases were applied to all these open shapes. Loop feet bases or high pedestals are combined with hemispherical and simple biconical bowls (see A26697, pl. 26d). These bases raise the vessels, possibly giving them a different function (fig. 48 no. 33). They are typically applied to large-sized bowls without handles, which were likely used for serving.

Hemispherical large bowls with single loop handles, rounded lips, and thickened rounded rims occur more frequently in this assemblage. This is the only shape with a partial slip, which covers the entire internal surface and only the external rim.

The small biconical bowl with a thinned lip and flat convex base becomes very common during the late period of phase O. It is produced in both the Red Burnished (a-1938, cat. no. 49) and Simple Ware classes (a-1235, cat. no. 54), and has very thin walls and a fine fabric (fig. 49 no. 45). The shape seems to be a continuation from phase O_Mid.

For the first time in phase O, closed shapes make their appearance in the Red Burnished class, especially trefoil pitchers with elongated walls (biconical or globular; fig. 48 no. 39), ring bases, and vertical single-loop handles. The shape of these closed vessels derives directly from the Simple Ware and Painted Monochrome jugs of the previous periods; the new vessels are only slightly more elongated. Similarly, the red slip short-collared jars with triangular rims are a clear imitation of the older Simple Ware and Painted Monochrome shapes. Simple bottle fragments appear only sporadically. The bottles have very thin necks with an outcurving rounded rim and double-stranded handles. Strainer jugs, conversely, are much more common. They are imitations of the Painted Monochrome shapes. The tendency to reproduce shapes that are typical in the Painted Monochrome and Bichrome classes in the Red Burnished class seems to also be confirmed by the fragments of three Red Burnished kernos rings (see A122759, pl. 34).

Conical plates (A26528), especially in their larger sizes (around 350 mm in diameter), and carinated bowls, with a rim diameter ranging from 220 to 240 mm (fig. 49 no. 42), are very common during phase O_Late.

Footed or pedestal bases are still largely, but not only, employed in connection with the conical plates (Ant_4403). Ring bases tend to be slightly higher, developing into a trumpet shape, while the ring is squared

in section. Biconical bowls with flat rims and horned ledge handles also remain very popular, while the same ledge handles also start to appear on hemispherical bowls, both in the Simple Ware and Red Slip classes (fig. 49 nos. 47–48). The thin bowls with flaring rims and convex bases are also well attested during this last part of phase O.

Painted Monochrome and Bichrome assemblages from phase O_Mid and O_Late are still well represented, especially for the closed shapes. In these phases, Monochrome barrel jars (A26599, cat. no. 19) have a much wider body, as well as a single handle running from the middle of the neck to the body. In this example, the rim shape is double, while in other examples it is offset. It is evident that these jugs imitate the imported barrel-shaped Bichrome jugs in their general shape — the bicurving neck was already employed in these shapes during phase N. Ridged necks also occur in the spherical necked jars, a shape that is produced mainly in the Simple Ware class (a-0489/9), while the Painted Monochrome class includes spherical jugs with trilobate rims (fig. 48 no. 38) and elevated ring bases. Feeding bottles (fig. 47 no. 25) are a shape that is continued from the N_Mid period; during phases O_Mid and O_Late they are found in the Monochrome (A26552, pl. 15), Bichrome (A26648, pl. 15d), and Simple Ware (b-1379) classes. Among the open shapes, although fragments of bell-shaped bowls were found, no complete vessels of this shape were collected in these otherwise very rich contexts. It therefore seems likely that the bell-shaped bowl disappeared during the last parts of phase O. Its function was probably fulfilled by the Simple Ware bowls with concave bases and the biconical bowls with ring bases. These deep bowls become extremely common in both the Painted Monochrome and Simple Ware classes (see Ant_4396, cat. no. 59 for the Simple Ware class and a-1710, cat. no. 46 for the Painted Monochrome).

Although a fair amount of experimentation in the painted decoration and the rendering of Monochrome patterns in two colors (bichrome) is evident, there is a trend towards standardization of the patterns. Bands and lines make up more than 70 percent of all painted patterns, followed by circles and arcs. From the common patterns of phase N, the palmettes at the bases of handles, the necklaces at the bases of necks, and wavy lines on a free field continue to be used. The more figurative and floral patterns tend to disappear, as does the narrow decoration of the surface of the vessel, which in these last phases tends to be even emptier than before.

The amount of Bichrome ware also increases, allowing us to distinguish three groups of Bichrome: local-made Bichrome imitations of the Philistine Bichrome without any surface treatment, imported Cypriot Bichrome (III–IV) jars with a white slip/wash treatment of the surface, and a very fine burnished Bichrome ware. The last of these was probably produced specifically as a luxury item (like the one in Gilboa 1999, fig. 14, dated to the Iron Age IIa–b). Large quantities of this luxury Bichrome ware with patterns not found at Chatal are part of the acropolis pottery assemblage at Tell Tayinat (Osborne 2011, pl. 30).

The large number of imported Bichrome III–IV jars and deep bowls from Cyprus resulted in several local imitations of Cypriot shapes (such as Ant_4385, cat. no. 103) which were made alongside local shapes with bichrome patterns. However, this experimentation, described above, progressively decreased and was replaced by a single pattern: the simple red band between black lines. This pattern spread in the southern Levant (Philistine Bichrome) and was continuously employed in the large barrel-shaped jars. The so-called Philistine Bichrome pottery, however, differs greatly from its local imitations, as the crudely drawn Bichrome lines on the beer jug (A26648, pl. 15d) or the thin lines on jug A26572 (pl. 26f) show. Bichrome ware remains a marginal phenomenon in the local production of the pottery; it has a chronological relevance only when the Bichrome vessels imitate the Cypriot Bichrome, a phenomenon that begins during phase O_Mid.

Dating of Phase O

Compared to the other periods, there are few imported sherds found in phase O contexts. The imports that were found come mainly from Cyprus and Greece. The imports from Cyprus are limited to the large Bichrome globular bowls with offset rims, deep Bichrome bowls, Black on Red juglets, and sporadic Protogeometric jars. Very few Corinthian small juglets, a few Ionian bowls, and kylikes were found in the uppermost levels, as well as very few fragments of figurative black figure open vessels.

To date the arrival of the Red Slip at the site, and, consequently, the transition from phase N to phase O, we look to the imported pottery that appears at the same time as the Red Slip, which is in all areas very well defined.

Imports of Black on Red I (III) juglets appear in almost all levels assigned to O_Beg (A122439, A134648, and A134449 in I_06; A26578, pl. 88, and A116830 in II_06; A112644 and A112629 in IVa_03b), as do Bichrome III jars or deep bowls (A112638, A112570, and A137034, pl. 125 in IVa_03b; A122214, pl. 12, and A133811 in II_06; A136604, pl. 160 in V_01). According to neutron activation analysis carried out on the Black on Red (BoR) ware (Matthers et al. 1983), all BoR juglets found at Chatal Höyük were imported from Cyprus. According to their shape, these BoR imports can be assigned to the end of the ninth century (Schreiber 2003). This date is also supported by the Bichrome III imports, which, together with the BoR, all belong to a Cypro-Geometric IIIa–b period. The Greek imports are limited to a few black painted fragments of skyphoi (A112632 in IVa_03b; A116833 in II_06) and two fragments of polychrome hemispherical bowls or cups (A112571 and A112574 in IVa_03b). The fragmentary state of preservation of the two skyphoi found in II_06 prevents a clear identification; however, the straight rim, plain glossy paint, and horizontal protruding handle seem to indicate an MGII period at the earliest.

Two polychrome fragments present some problems. A112574 (pl. 125a) is a shallow bowl shape with a simple rounded rim, similar to the Cypriot dishes or Greek shallow bowls. Its polychrome decoration, however, though extremely similar to the “Ionian cups,” appears much less fine. This fragment, together with the skyphos fragment, should probably be considered intrusive in Area IV due to the specific nature of the area, where the foundation pits of the intrusive structure of the following level disturbed the earlier deposits. A112571 has a similar shape with a slightly thickened external rim, but by contrast may belong to a White Painted/Bichrome III horizon (Gjerstad 1948, pl. 21 no. 1); this fragment would fit into an eighth-century horizon. These elements seem to date the beginning of phase O in the Amuq to after the end of the tenth century, during mid-ninth century at the earliest. The small sherd A122833 (pl. 38a), found in an O_Mid context, confirms the dating for this period to be after the Cypro-Archaic I, i.e., the end of the eighth and seventh century BC (Karageorghis 2000, p. 98).

The later levels provide us with a very homogeneous inventory of imported vessels; the two regions of origin for the imported vessels are still Cyprus, where the majority of the imports come from, and the Aegean, broadly indicated as “Greece.”

The imported vessels from Cyprus are limited to two classes (Bichrome and Black on Red) and a few vessel shapes. The Bichrome barrel jugs have two rim types, the offset and the triangular one; these two types were used at Cyprus for both the horizontal globular jars and the pyriform jars (see Gjerstad 1948, fig. XII nos. 7, 17). However, based on the body sherds found at the site, it seems more likely that only the barrel-shaped jugs were imported to the site.

The second most imported shape is the Bichrome deep bowl, probably on a ring base with vestigial horizontal loop handles and cylindrical walls. The fabric of both vessel types is more orange than the local ware. All of them bear a white slip on the surface, with geometric decoration painted in pale black and brilliant red on the deep bowls and in a black and brownish-pale gray on the globular jars.¹⁴² Stylistically, both shapes undoubtedly belong to the Bichrome III (A26602, pl. 15b) in O_Mid, or, for the majority, to the Bichrome IV horizon (see a-1439 in I_05), i.e., to the Late Cypro-Geometric III and Cypro-Archaic I period. While only small BoR juglets were imported in the earlier levels of phase O, in these later levels we start to see (alongside the usual juglets with a bicurving neck) BoR deep bowls (see A128484 in II_04) and handled pitchers (a_1283 in I_04), all belonging to BoR II (IV) style. These Cypriot imports are common in all areas and are very frequently well preserved or sometimes even complete; it is therefore possible to interpret them not as sporadic finds, but rather as the remnants of a continuous exchange. The Greek imports provide a stark contrast. They are scattered across the site and frequently consist of very small fragments. The best-preserved ones include an Ionian cup (128127, pl. 92f) in level II_04, which dates to the end of the seventh century, and a few sherds of Euboean bowls with pendent semicircles. These fragments all belong to type 2a (A134653) or 3, and were all found in phase O_Mid. They date, according to the excavations at Lefkandi, to the SPG I–III period (i.e., to a period between the tenth and mid-eighth centuries BC).¹⁴³ A few additional small fragments of Greek origin (three handles or bases of black skyphoi, one small fragment of a Proto-Corinthian aryballos, and one small fragment of a black figure palmette cup) indicate some contact with Greece; they also provide chronologi-

¹⁴² It seems likely that the brownish pale gray color is actually a faded black.

¹⁴³ Kearsley (1989) dates the diffusion of PSC bowls to the MG and LG periods; Popham and Lemos rejected this thesis in 1992 on the basis of the results from the cemetery at Lefkandi. Hanfmann (1956), who worked on the Ionian cups from Tarsus, followed at that time the traditional low dating.

cal elements to anchor phase O levels middle and late, which can be dated to the eighth–sixth century BC. A handle with a stamped Greek inscription (c-0197) was found in the uppermost levels of phase O_Late; it is similar to the Rhodian I and II stamped handles (Grace 1956, pl. 63) and can be dated to the third century BC. Although this small find may be sporadic, taken together with the others mentioned above, it seems to indicate quite a long period of occupation after the sixth century BC.

The Amuq Phases and the Archaeological Periodization

The archaeological sequence of Chatal Höyük, i.e., the Amuq sequence M, N, and O, is based on two main factors. The first is the main general division carried out on a regional scale (see discussion of the Amuq phases in chapter 1) characterized by approximate features of the material. The second is the stratigraphic sequence at the site which allowed a subsequent subdivision of each phase into “beginning, middle, and late.” The small changes in the pottery inventory, which may be considered to be only local, helped to connect the areas. Lacking any historical text from the site, the absolute dates proposed in the paragraphs above and presented in table 5 are based on the absolute dates of the periods to which the imported vessels belong and on the reasonable number of years assigned to each level.

Different chronological sequences and time “labels” have been employed in the analysis of the ceramic periods between the fourteenth/fifteenth and fifth centuries in the Mediterranean area. The usual archaeological chronology (i.e., the terms “Bronze Age” and “Iron Age”) in the Near East has been dated differently depending on the region; the same pottery classes (such as the Late Helladic IIIc) have been differently named according to the place where they were found (Philistine pottery, Mycenaean IIIc:1b). Considering all these elements, it seems necessary to face the problem of correspondences between different terms indicating the same periods, especially regarding the areas near the Amuq or areas from which materials were imported, in order to compare general trends in pottery production.

The archaeological periodization of the southern Levant has been inserted into the following table, both because its materials are similar to the materials of the northern Levant and because it can help us better understand chronologies in the eastern Mediterranean. The discussion concerning low or middle chronology in the southern Levant is beyond the scope of this work; however, since the pottery in certain classes is very similar, it may be helpful to indicate connections between the groups.

The extremely small amount of painted Atchana ware, the extreme scarcity — indeed near-absence — of so-called Syro-Cilician Ware, the similarities in Simple Ware shapes with Afis VII, the imported White Slip II sherds and monochrome LCIIb, the absence of large quantities of typical earlier Middle Bronze Age and Late Bronze Age I shapes such as the small carinated bowls on feet (as in Tarsus), the progressive simplification of the classes going into phase M_late, and the absence of evident Anatolian pottery production allow us to draw two conclusions. First, that the pottery inventories continue a Late Bronze Age I tradition, and second, that strong external influences from Anatolia (either political or commercial) are absent.

Not considering single elements but rather the general assemblage, it seems possible to date phase M_Mid to a period between the fourteenth century (at the earliest) and the mid-thirteenth century BC. Phase M_Late would then indicate the period between the mid-thirteenth century and mid-twelfth century BC, taking into consideration that the arrival of some patterns during this period (such as the fish in A116392) date to the thirteenth century. Because the drab ware was either absent or nondiagnostic (see above), and lacks diagnostic elements such as Hittite Red Burnished pottery, it is difficult to distinguish Late Bronze Age II early from Late Bronze Age II late periods in the Chatal evidence. Hooked plates are more common in phase M_Mid than M_Late, although this feature cannot be considered determinant in distinguishing an early Late Bronze Age II from a late one at Chatal. Correspondences to some shapes from Afis E-VII, and to the Late Bronze Age II plates from Alalakh, seem to leave no doubt as to the cultural influences of phase M_Mid. The transition from M_Mid to M_Late has been set to 1250 BC in table 5, both because the following level, N_Beg, can definitely be dated to the second half of the twelfth century, and because the high number of architectural levels in Area II with M_Late materials indicates a long period of occupation.

The chronological dates provided by the few imports and by the enormous number of imitations of Late Helladic IIIc middle pottery indicate at least the second half of the twelfth century for phase N_Beg. Obviously, these chronological dates are strictly related to the Late Helladic sequence, which is now based

not only on stylistic criteria but also on more recent archaeological research and C-14 analyses (Fantalkin, Finkelstein, and Piasezky 2015).¹⁴⁴ This same phenomenon takes place in the whole Levant; local imitations of Late Helladic IIIc pottery are present at Tell Tayinat (Harrison 2010; Janeway 2017), Tarsus (Goldman 1963; Mountjoy 2005), Kinet Höyük (Gates 2006), Kilise Tepe (Bouthillier et al. 2014), Ras el Bassit and Ras ibn Hani (du Piéd 2008), Sukas, Tweini (Bretschneider, Vyve, and Jans 2011), Tell Kazel (Badre 2006), Hama (Riis 1948), and in the whole southern Levant (where this pottery is called Philistine, see, in general, Bunimovitz and Yasur-Landau 1996; Yasur-Landau 2010). In order to limit this subject to only the chronological debate, the beginning of the local production of these imitations at sites near Chatal Höyük ranges from the Late Helladic IIIc early period (on Afis, see Venturi 2013; on Tarsus, see Mountjoy 2005b) to the Late Helladic IIIc middle period (on Tayinat, see Janeway 2017; on Kinet Höyük, see Gates 2010), i.e., in a period between 1200 and 1150 BC. Considering that this phenomenon probably did not take place at all sites at the same time, it is evident that in this period there was a general tendency towards the imitation of Late Helladic IIIc pottery, both more generally and in terms of specific shapes. It is interesting to point out that the use of a spiral pattern as a chronological pattern for LHIIIc, early has been emphasized at sites such as Ras ibn Hani (du Piéd 2008, p. 170). This element, together with the large presence of bowls with reserved decoration in the first levels of phase N, may indicate that Chatal Höyük started the local production of Late Helladic IIIc-style pottery in the “wavy line period,” i.e., in the Late Helladic IIIc middle/late horizon, which would have been slightly later than at other sites. The cultural and political implications of this phenomenon are discussed in chapter 15.

After a large amount of experimentation with patterns and colors during N_Beg, there is a progressive decline in the number of patterns used during phases N_Mid and N_Late. Local patterns became a standard, such as the handle hooks on ovoid jars, the spherical shapes of bowls and necked jars, and the frequent use of framed wavy lines. Besides the new imported shapes, local biconical cooking pots identical to those found in level IV in Area E at Tell Afis, as well as painted fenestrated stands and simple conical plates (Level III in Area E at Afis, see Venturi 2007), indicate that levels IV–III at Tell Afis are likely to be contemporaneous with phase N_Beg and N_Mid at Chatal Höyük.

Phase N_Beg is a short period during which imitations of the Late Helladic IIIc conform more to their originals. In the longer period that follows, phase N_Mid, the above-mentioned experimental phase takes place. Only afterwards do the shapes and decorative patterns become standardized. According to the local production of Late Helladic IIIc pottery, it would not be possible to establish any end date for phase N, since the parallel development of the Late Helladic IIIc pottery at Chatal and in the Aegean is limited to the Late Helladic IIIc late and Sub-Mycenaean periods. After this period, the local Chatal painted production continues without interruption, on the one hand becoming more and more standardized, but on the other following a different line of development than in mainland Greece. The imported vessels from both Greece (LPG) and Cyprus (Bichrome III and Black on Red), which were found in the same contexts as the first red slip burnished plates, indicate that phase N ended in the mid-ninth century.

The first appearances of the red slip class are limited to open vessels, mainly plates and shallow bowls. Since these shapes are extremely simple, and consequently very common, it is quite difficult to trace them back to other sites. Only the biconical bowls with flat rims and ledge handles seem to represent a new shape, which appears in this beginning period of phase O. It is unclear whether this vessel shape is an imitation of a container made of different materials which belonged to an “external” tradition and arrived at Chatal together with the trend of red burnish slip, or if it developed from biconical bowls from the former phase N. However, it remains evident that from the first phases of phase O, large conical plates, carinated flaring bowls, and flat biconical kraters — all with a red slip covering the whole internal and external surface and a horizontal stroke burnishing — appeared in great quantities in the pottery assemblage. For the sake of dating, the red slip class’s appearance at Chatal is connected to specific external imports;¹⁴⁵ it seems evident that its production was relevant only at the end of the ninth century.

The production of Red Slip and Burnished pottery also takes place at Tell Tayinat (Osborne 2011), Tell Afis (area D and G, from 850 BC; Mazzoni 1992, pp. 163–201), Tell Qarqur (level IIa, from 915 BC; Dornemann 2003,

¹⁴⁴ It remains uncertain, however, whether the “imitation” of a certain production should be considered to be contemporaneous with, or later than, the “imitated” style. Since this question is more concerned with the cultural features of the period, it will be discussed in the last chapter.

¹⁴⁵ Bichrome III and IV imports from Cyprus, as well as Black on Red small juglets, clearly set phase O_Beg equal with the Cypro-Geometric III period.

p. 42), Ras el Bassit (levels A to H, 825–600 BC; Braemer 1986), al Mina, Tyre (Stratum IX to I, from 800 BC; Bikai 1978), Tell Rifa'at (level II, 900–600 BC; Seton-Williams 1961, pl. 38), and Porsuk (Duprè 1983), and that is only to name the sites closer to the Amuq. The same open simple shapes are the first to appear at all these sites, a similar dark red slip and burnish covers the vessels at all sites (except at Tell Afis, where the slip seems to be only partial), a phenomenon that seems to spread throughout the whole northern Levant. According to the stratigraphy at these sites, the first appearance of Red Slip and Burnished ware is dated differently, but all appear after the end of the tenth century BC – the end of the ninth century BC at Bassit (Braemer 1986), the end of the ninth or beginning of the eighth century BC at Tyre (Bikai 1978), the end of the tenth century BC at Tell Qarqur (Dornemann 2003), and the ninth century BC at Rifa'at (level II).

The same Red Burnished treatment appears on pottery found in the southern Levant (Holladay 1990). Its first appearance was dated, following Gezer's sequence, to the mid-tenth century (Holladay 1990, p. 63); it would now be dated, following the lower chronology, to approximately eighty years later, i.e., the mid-ninth century BC (concerning Gezer, see Finkelstein 1990, 2005). At Tell Miqne, the red slip appears in level IV (Iron 1bIIa), i.e., already during the eleventh century BC (Meehl, T. Dothan, and Gitin 2006). The same seems to be true for Tell Rehov (Mazar et al. 2005), where the red slip and burnished treatment appears in level VI of area C, which should be dated earlier than the second half of the tenth century BC (Fantalkin et al. 2015). At several other sites in the southern Levant (see Mazar 1998, table 3), such as Beth Shean (Mazar 2006), the red slip and burnished treatment appears between the eleventh and the tenth centuries BC. Moreover, according to Mazar, it is possible to observe a development/change in the surface treatment at the southern Levantine sites, from red slip, to red slip and hand-burnished, to red slip and wheel-burnished (Mazar 1998, p. 374). This same development is not seen at Chatal, where wheel burnish is already part of the treatment when this class appears at the site. This observation could suggest that the Red Slip and Burnish tradition arrived in the northern Levant from the southern Levant; however, it is difficult to follow a possible movement from southern to northern Levant when we take into consideration the shapes of the vessels.

Comparing the shapes found at Rehov VI (Mazar et al. 2005, fig. 13 no. 18) and Qasile (Mazar 1980, 1985a) with those identified in the O_Beg levels at Chatal, the assemblages at both southern Levantine sites include closed vessels and open vessels (such as collared large bowls) which never appear in the Chatal assemblage. Therefore, as Lehmann (1998, p. 13) states, the shapes of Red Slip found in inland Syria do not resemble coastal types; it seems likely that the Red Slip traditions developed independently. In addition, the surface treatments (red slip and burnished) were already in use in northern Syria during the Late Bronze Age, being both a typical production of the Hittite empire and a well-known tradition from the frequently exported Red Lustrous spindle bottles. For this reason, it is not uncommon to also find fragments of Red Slip plates in Late Bronze Age levels (as is the case at Alalakh, for instance).

Nevertheless, the use and the standardized production of this class of pottery in the whole Levant, at least during the ninth century BC, cannot be considered a mere accident. They possibly mirror a common development of a Red Burnished class in both the northern and the southern Levant, which possibly imitated the same shared repertoire of metal vessels.

During phase O, especially in phase O_Mid, specific open shapes with elongated ledge handles or horned handles become more and more geometrized, ledge handles elongate along the rim and become vestigial, and shapes that were originally produced in Simple Ware or Painted Monochrome – such as kernos rings, bowls with hammer-shaped rims, feeding bottles, and trefoil pitchers – are now also produced in red slip. The assemblage becomes more and more uniform, with the painted patterns limited to very few locally-made shapes, such as feeding bottles, strainer jugs (which are also produced in red slip), and kraters.

These shapes, as well as the Painted Monochrome decoration, follow a specific local development, while the only dating elements are imported shapes, such as the bichrome barrel jugs and deep bowls from Cyprus, the Black on Red also from Cyprus, and eventually a few Bichrome Philistine jars. These imports establish a relationship with the same imports found at Al Mina (du Plat Taylor 1959). The few Greek imports present at the site (a few Greek Black figures, Ionian imports, and Proto-Corinthian imports) suggest that the settlement was used in the fifth and fourth centuries BC; the local production seems to have maintained its own lines of development during that time. The abandonment of the site before its Byzantine phase may have taken place quite late (fifth–fourth century BC), as the fragment of a Rhodian amphora and the head of a Cypriot kouros both suggest.

Amuq		Northern Levant							West			Southern Levant							
Chatal	Alalakh/ Tayinat	General	Afis	Tell Kazel	Tyre	Sukas	Ras al Bassit	Kinet Höyük	Kilise Tepe	Tweini	Approximate	Cyprus	Greece	Lefkandi	Dor				
	Woolley 1955; Yener 2010; Harrison 2014; Harrison and Osborne 2012	Mazzoni 2000, 2007; Lehmann 2008	Venturi 2014, 2018; Mazzoni 2000, 2007	Badre 2006; Capet 2003	Bikai 1978; Nunez 2004	Buhl 1983	Braemer 1986 Du Piéd 2008; Courbin 1993	Gates 2006, 2013	Baker et al. 1995; Bouthillier et al. 2014	Vansteenhuyse 2010, 2011		Gjerstadt 1948; P. Åström 1972; Kling 1989	Furumark 1941; Coldstream 1968; Iakovidis 2003	Evely et al. 2006	Gilboa and Sharon 2003				
1450 BC	Alalakh IV (1450- 1370)	Late Bronze Age I	Afis period VI, Area E phase VIIIb		J		Ugarit	Kinet 15			1440				Low Chr.	Low Chr.	Middle Chr.		
M_Mid			Afis period VI, Area E phase VIIIa	Kazel IV.8-6, II.7							1420	LC IIb 1420- 1325							
1400	Alalakh III (1340)	Late Bronze Age II						Kinet 14			1360		LH IIIa2 (1370-1340)						
	Alalakh 1b										1340								
											1320		LH IIIb1 (1320-1250)						
	Alalakh II		Afis period VI, Area E phase VII						Kilise III		1300	LC IIC 1325-1225 (WPWMIII)							
								Kinet 13.1			1280								
1250 BC			Afis period VI, Area E phase V/b	Kazel IV.5 Low, II.6							1260								

Table 5. General chronology

Amuq		Northern Levant										Approximate			West			Southern Levant		
Chatal	Alalakh/ Tayinat	General	Afis	Tell Kazel	Tyre	Sukas	Ras al Bassit	Kinet Höyük	Kilise Tepe	Tweini		Cyprus	Greece	Lefkandi	Dor					
M_ Late													LH IIIb2 (1250-1200)							
	Alalakh I		Afis period VI, E phase Vc-b				Ugarit Récent 3	Kinet 13.2							LB-Ir	LBIII				
		Iron Age Ia		Kazel IV.5 Up, II.6 Fin					Kilise II	Tweini VIIa		LC IIIa 1225-1190 (WPWMIII)						Iron Age Ia (1200- 1130)		
1150 BC	Alalakh 0					H2		Kinet 12					LH IIIc, Early (1185-1165)							
N_Beg	Tayinat Field1, FP 6		Afis period VII, area E-Va										LH IIIc, Middle (1165-1100)		Ir 1a (1160- 975)			Iron Age Ib (1150- 980)		
		Hama F2																		
1100			Afis period VII Area E-IV	Kazel IV.4-3, II.5	Tyre XIV							LC IIIb 1190-1050 (WPWMIII)				Early Iron I				
N_Mid										Tweini VIIIb			LH IIIc, Late (1100- 1065),							
	Tayinat Field1, FP5	Iron Age Ib	Afis period VII Area E-III										Sub-Myc. (1065-1015)	SM				Middle Iron I		
			Area E2, liv. 3-4		Tyre XIII							CG Ia-b 1050- 950	EPG (1050- 950)							
																		Late Iron I		
					Tyre XII								PG (1015- 950)	MPG						
	Tayinat Field1, FP4							Kinet 11-8										Iron Age IIA (980- 840)		

Table 5. General chronology

Amuq			Northern Levant								West			Southern Levant			
Chatal	Alalakh/ Tayinat	General	Afis	Tell Kazel	Tyre	Sukas	Ras al- Bassit	Kinet Höyük	Kilise Tepe	Tweini	Approximate	Cyprus	Greece	Lefkandi	Dor		
950		Iron Age Ic									960				Ir 1a/b (980- 920)		
N_Late			Afis period VII, Area E-II								940	CG IIa-b 950- 850	LPG (950-900)	LPG (-900)			
	Tayinat Field1, FP3	Hama F1			Tyre XI						920					Early Iron IIa	
		Iron Age IIa									900						
											880		EG (900- 850)	SPG I-II (900- 850)		Late Iron IIa	
850											860				Ir 1b (880- 860)		
O_Beg	Tayinat Field1, FP2		Afis period VIII, Area E-Icb	Kazel II.4	Tyre X					Tweini V1a-b	840	CG IIIa 850-	MG I (850- 750)	SPG IIIa (850- -)	Ir 2a (850)		
	Tayinat, Bld. II and XVI				Tyre IX- VIII	H1					820						Iron Age IIb (840- 732)
			Afis period VIII, Area E-Ia, D-6-7				Ras al- Bassit A				800			SPG IIIb -750)			
		Iron Age IIb			Tyre VII-VI						780	CG IIIb -750				Iron IIa/b	
750							Ras al- Bassit B				760						
O_Mid			Afis period VIII, Area D: 5-4		Tyre V-IV						740	CA I 750-600	MG II	LG (750- 700)			

Table 5. General chronology

Amuq		Northern Levant								Approximate	West			Southern Levant		
Chatal	Alalakh/ Tayinat	General	Afis	Tell Kazel	Tyre	Sukas	Ras al- Bassit	Kinet Höyük	Kilise Tepe	Tweini		Cyprus	Greece	Lefkandi	Dor	
	Al Mina 8		Area G.8		Tyre III-II		Ras al- Bassit C				720		LG (Cont.)			Iron Age IIIa (732- 605)
	Al Mina 7	Iron Age IIIa	Afis period IX, Area D: 3-1	Kazel II.3							700		EPC I			
	Al Mina 6		Area G.7		Tyre I		Ras al- Bassit D	Kinet 7-3b		Tweini Va-b	680					
						G3 (675- 588)					660		MPC I			
		Iron Age IIIb					Ras al- Bassit E				640		LPC I			
600	Al Mina 5						Ras al- Bassit F				620		Transitional (640-620)			
O.Late											600	CA II 600-475	EC			
							Ras al- Bassit G				580		MC			Iron Age IIIc (605- 520)
						G2 (588- 553)					560					
						G1 (553- 498)	Ras al- Bassit H				540					
											520					
500	Al Mina 4										500					
											480					
											460	CC I 475-400				
											440					
											420					
											400	CC II 400-325				

Table 5. General chronology

Containers: Functional Classification and Morphology

This chapter examines the pottery assemblage from a functional point of view, rather than from a chronological one, in order to point out changes in habits related to the vessels' functions. While the previous chapter used class as its main feature for analyzing pottery, this chapter will use the pottery's function as its main form of analysis. The aim of this chapter is to point out how functions were fulfilled in each phase, and to emphasize changes in habits/behaviors, since people used differently shaped vessels at different periods to fulfill the same basic functions. In other words, this chapter will examine formal or substantial changes in the performances carried out with these containers.

Containers represent the largest and most relevant functional class among all finds gathered from the excavations, and as such are the most representative class for looking at changes in tastes and behavior over a period of time. Pot containers are usually classified according to their class, which is determined by their morphology, which includes elements such as surface treatment, decoration, fabric, and shape. This classification frequently implies a "functional" meaning (such as Cooking Ware), but it is mainly used to emphasize formal differences which may imply chronological differences. By contrast, the main aim of this chapter is to focus on specific groups of containers according to their function, rather than their style, and to observe how different shapes and styles may fulfill the same functions over a period of time. The usual formal typology will then be applied within each functional class, but not inside each ware class. The functional classes are based on previous studies of pottery classifications (Skibo 2013, Winther-Jacobsen 2010, Haselgrove 1985, Martin 2005), examples used in excavations reports or specific studies on social composition (Graziadio and Pezzi 2010, Stockhammer 2012), and on studies carried out on specific pottery productions (see Mazow 2005, see chapter 2).

Several scholars have listed different functional classes for vessels according to similar criteria. These differences are mainly limited to a few features; some of them exclude the "transport" function (Mazow 2005, Tournavitou 1992, Killebrew 1998a), while others differentiate between storage/transport for dry or liquid food (Henrickson and McDonald 1983) and/or in edible/potable goods (M. F. Smith 1989). However, the lack of residual and chemical analysis of the vessels prevents a clear assignation of the type of goods to a specific shape of vessel, and the very few residue analyses carried out on vessels from the second and first millennia (for white slip, see Beck et al. 2004; for Mycenaean pottery in general, see Yasur-Landau 2010, p. 136 and references; for red lustrous, see Knappet et al. 2005) indicate that there was not a very specific diversification, but rather that the same vessels were used for liquid and solid food. In this analysis, the functional groups of the vessels are limited to functions which scholars include in their listings and can be inferred from their morphology and context. The functions listed are based on both ethnographic comparisons and common sense; they use morphological features (e.g., the relation between size and handling of the vessel, or mouth width and consumption) to infer possible uses (for a comprehensive study on all these features, see Skibo 2013, chapter 2). Installations, which in some periods may have fulfilled functions of storage (silos), or may have been directly connected to specific activities (such as the ovens in food transformation processes), are also taken into consideration.

Following the above-mentioned studies, the containers here are presented according to four main functional groups that reflect a simplified schema of the different steps in food provision (Samuel 1999, table 1, provides a more detailed description of these steps), as well as a fifth group which includes all vessels with a clear nonutilitarian function, i.e., vessels used for symbolic or possibly ritual purposes. To the three main functions listed by Skibo (2013) — processing, storage, and transport — I have added a fourth: "consuming." This term refers to all consumption activities, such as eating, drinking, pouring, and serving. Although some scholars consider these activities to be separate, they could be understood to be different parts of a single process, i.e., the process of consuming food.

Food and Drink Processing

This section includes objects which were directly involved mainly in the preparation of food. Other objects which may have been used in the preparation of food but were also used for other activities (pestles, for example) are collected in the general chapter on tools and will not be presented here.

Cooking Pots

The heavy traces of use and functional features which are inherent to cooking pots make this the easiest group to identify. Independent of their shape, fire and coal traces on the surface, as well as a coarse fabric with a “non-plastic” temper, identify a vessel as one that was used for cooking. The coarse texture of the fabric, its porosity, and the temper made of materials that have low thermal expansion coefficients (such as calcined shells, crushed potsherds, and quartz) allow the vessels to accommodate thermal expansion and thermal shock (Skibo 1992, p. 37; Rye 1981, p. 31; Steponaitis 1984, p. 97). In order to fulfill these functions, all cooking vessels from Chatal are made of baked clay, have tempers of different origins, and may have different shapes.

At Chatal Höyük, 221 cooking vessels (most of them only in fragments) were collected from different contexts;¹⁴⁶ among these, 170 were diagnostic pieces (i.e., rims or whole pots, 160 from stratified contexts).

In order to get an idea of the possible evolution or changes in the shape of the vessels, which may indicate changes in the way food was cooked, a brief overview of the cooking vessels for each phase will be presented here (also taking into consideration the difference in the numbers of sherds collected in each phase). Figure 50 presents an overview of all cooking vessel types found at the site.

There appear to be three cooking vessel sizes in phase M_Mid (fig. 50): a small krater shape with a flat lip (fig. 50c–d), a mid-sized short-collared vessel with either a “pinched” (A133995, fig. 50a) or triangular (A133996, fig. 50b) rim, and a large vessel which also has a triangular rim. The shape of the body of the mid-sized vessels is always biconical; all bases are rounded.¹⁴⁷ All sizes, except for the very large ones, have a kind of “collar” or short neck. The mid-sized short-collared shape with an outcurving rim (slightly triangular in section) becomes the most common shape during phase M_Late (fig. 50b, d, e, g); it is found in both areas II and V. The large (A133856, fig. 50e) and small-sized (fig. 50c) vessels have a rim similar to the one seen on mid-sized vessels (fig. 50d), while the short collar seems not to be used with the large shapes. It is interesting to note here that a single-handled shape (A133874, fig. 50h) appears for the first time during phase M; in this case, the handle is applied to a vessel that has no collar and that could be broadly defined as hole-mouth. This may suggest that the handle and collar both served similar functions, as if the presence of the former could replace the presence of the latter.

A strong continuity in shapes prevails in phase N_Beg: the large shaped vessel with a hole-mouth and handles (A133874, pl. 66f) is made during this phase (A116229, pl. 75), as are the ones with outcurving (A133851, pl. 74d) or pinched rims. The vessel shape is still “biconical,” possessing a large horizontal ovoid body with low carination; the handles are used not only on the large “hole-mouth” shape, but also on the mid-sized biconical ones (A134304, pl. 74g; A112727, fig. 50i). During phase N_Mid, the same biconical pot is often employed both in small- and mid-sized shapes (A112727, pl. 121a and fig. 50i; A133916, pl. 7b and fig. 50m). Handles are almost always employed, and the shape of the rim is either thickened and rounded (as in the previous phases) or simple, while the collar progressively disappears. This same shape is also reproduced in large-sized vessels (A137030, pl. 121d and fig. 50o; A133908, pl. 7g); the large-sized vessels are much larger in this phase than in the previous one. The same trend is seen in phase N_Late, during which the “hole-mouth” shape with strap handles becomes more common (especially in the large-sized pots, such as A133913 (pl. 11d and fig. 50p), while the biconical shape seems to be kept in use only in the mid- and small-sized vessels (as in A133912, pl. 11a). Bases were most probably all rounded (A27011, fig. 50j).

During phase O_Beg, the hole-mouth shape (fig. 50q–s) is also used with small-sized pots, while the biconical shape is used less and less. The examples collected for phase O_Mid are still extremely varied in terms

¹⁴⁶ The number of cooking pots collected in contexts dated to the various phases is extremely variable from phase to phase. Later contexts lack a reliable number of cooking ware sherds, which is probably due to the different criteria employed in collecting the pottery rather than to a true lack of cooking wares.

¹⁴⁷ No ring or flat bases in the Cooking Ware group were found.

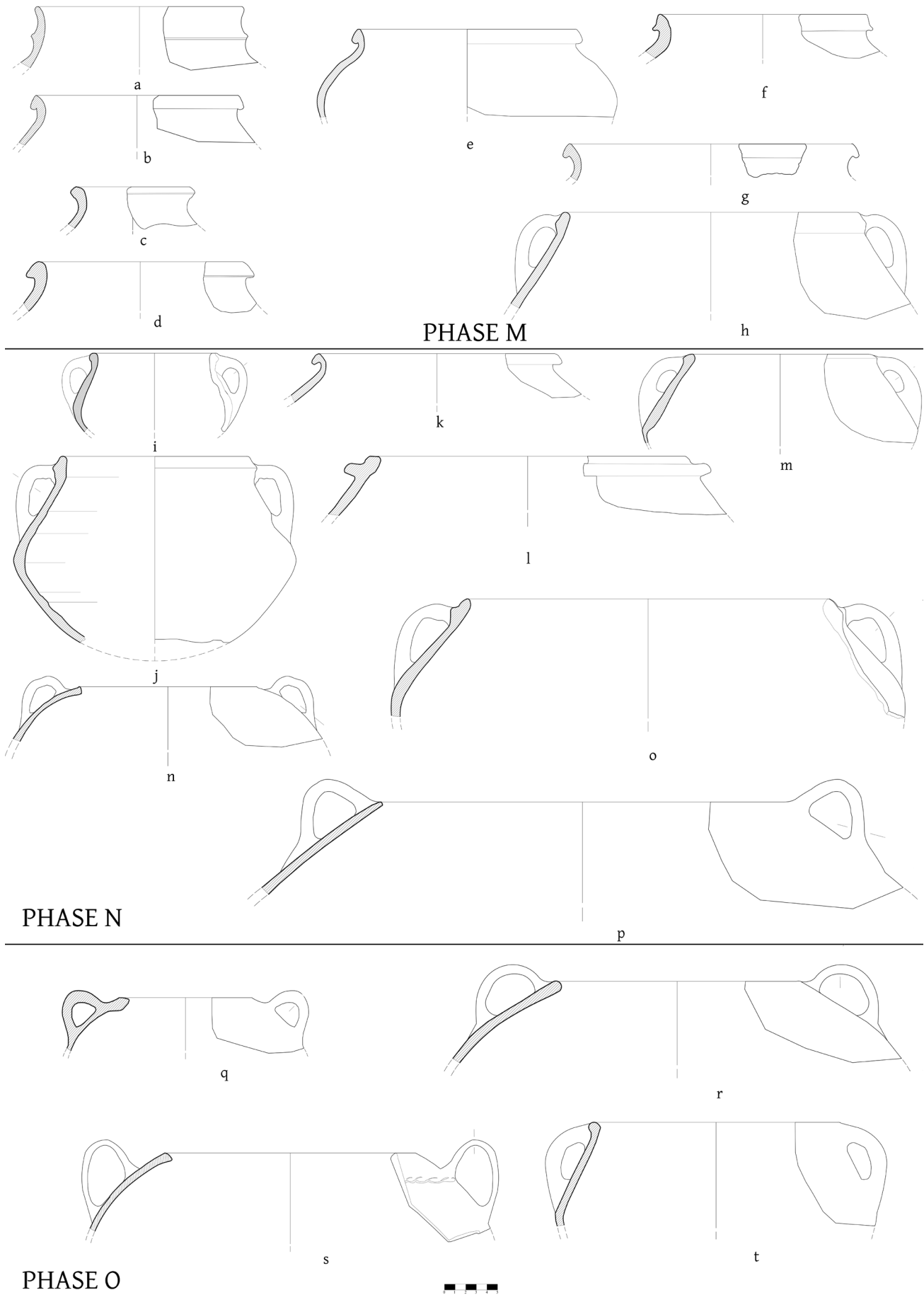


Figure 50. Overview of the cooking pots over time

of their shapes, although the hole-mouth pots with strap handles and rope pattern are as common as the biconical ones. Both shapes have rounded bottoms and two vertical handles (loop and strap handles), while the rope pattern decoration (fig. 50s) occurs only on the hole-mouth vessels.

A very small group of cooking cups may be taken into consideration in this paragraph. Four complete small cups with single handles were collected on the site and were described as “cooking utensils,” suggesting that fabric and surface treatment could be assigned to the “cooking” group. These three pieces were found in layers belonging to the N_Late (b-1695, fig. 51, cat. no. 137), O_Mid, and O_Late phases. All three examples consist of a simple biconical cup with low carination, a convex base, and a vertical loop handle. The small size of these vessels may imply that they were used as ladles; their context (two were found in large caches) is clearly in the domestic/cooking domain (see cache M-13/1 and cache V-13/7).



Figure 51. Cooking pot b-1695

From a functional perspective, the rounded bottoms of both biconical and spherical (hole-mouth) shapes serve to minimize the different thermal gradients from one part of the vessel to the other when the vessel is heated (Arnold 1985, p. 144); the spherical shape of the hole-mouth vessels is better suited to thermal shock than the biconical one, and may represent a possible improvement. Additionally, the thinner walls of the hole-mouth vessel seem to use a better temper than that used on the thicker ones. Changes in rim shapes do not seem to indicate any evident functional improvement, but rather show a slow formal evolution from pinched rim, to triangular folded, to simple.

The main two formal changes in cooking ware vessels — i.e., the appearance of the handles from phase N_Beg and the progressive disappearance of the collar — may be related to each other, as suggested above. If the collar was used to make removing the vessel from the fire easier,¹⁴⁸ this would have become obsolete with the appearance of handles on the pots, which could better fulfill the need of transporting the pots short distances. Only the very large sizes would likely have had one or two handles, so that they could be removed from the fire more safely. It does not seem that the hole-mouth spherical shape completely replaced the other biconical shapes (the shape of the rim is not functionally relevant); rather, they appeared together, were in use at the same time, and their percentage reached half of the cooking pots produced during phase N_Late and O_Beg. From a functional point of view, these pots, although their spherical shape may better resist thermal shock, have a closed orifice similar to their biconical counterparts and may be just as well-suited to wet cooking, not allowing a rapid evaporation; thus, there was no change from wet to dry cooking.

Cooking kraters with flat rims and cylindrical walls appear only during phase M_Mid and _Late and seem to be completely absent from phase N_Beg. This disappearance may be caused either by chance (due to the decreasing number of collected cooking sherds — cooking kraters were not very common already during the previous phases and may have archaeologically disappeared) or by a change in cooking habits. The wider mouths and cylindrical shapes of kraters are better suited for cooking food which does not need to be kept moist. Thus, they would represent variability in food processing during phase M, a variability which does not exist in phase N. Unfortunately, the very few number of fragments does not allow a definite statement.

The fabric consists of a local reddish clay, coarse and porous, with different kinds of tempers (fig. 52), which are represented in the graphic. It is possible to distinguish with the naked eye four different kinds of temper for the Cooking Ware. The first is a homogeneous temper (in yellow) that mainly consists of crushed shells; these shell fragments have a lentil shape and a pale gray color, occupy almost half of the fabric, and have an average length of 3 mm. The second is a homogeneous temper made of crushed quartz; the crushed quartz fragments are squared, approximately 2 mm in size, and extremely numerous. It is typical for this fabric to take on a shining appearance once the potsherd is freshly broken. The pot walls are usually thinner than those tempered with crushed shells. The third is a heterogeneous temper made of mixed materials, basically small rounded stones of various colors, which are extremely typical in every locally produced class, with the visible addition of crushed quartz, similar to the fabric above. The fourth is a heterogeneous temper made of small stones of various colors with sand. These four types of fabrics, or better, of tempers inside the fabric of the cooking wares, seem to mirror the coexistence of two constant elements: the shell temper and

¹⁴⁸ For example, in the Kalinga tradition the cooking pots are removed using a rope that is tied around the collar of the pot beneath the outcurving rim, indicating that the specific shape is connected with the practical use of the vessel (see Skibo 2013, fig. 2 no. 2).

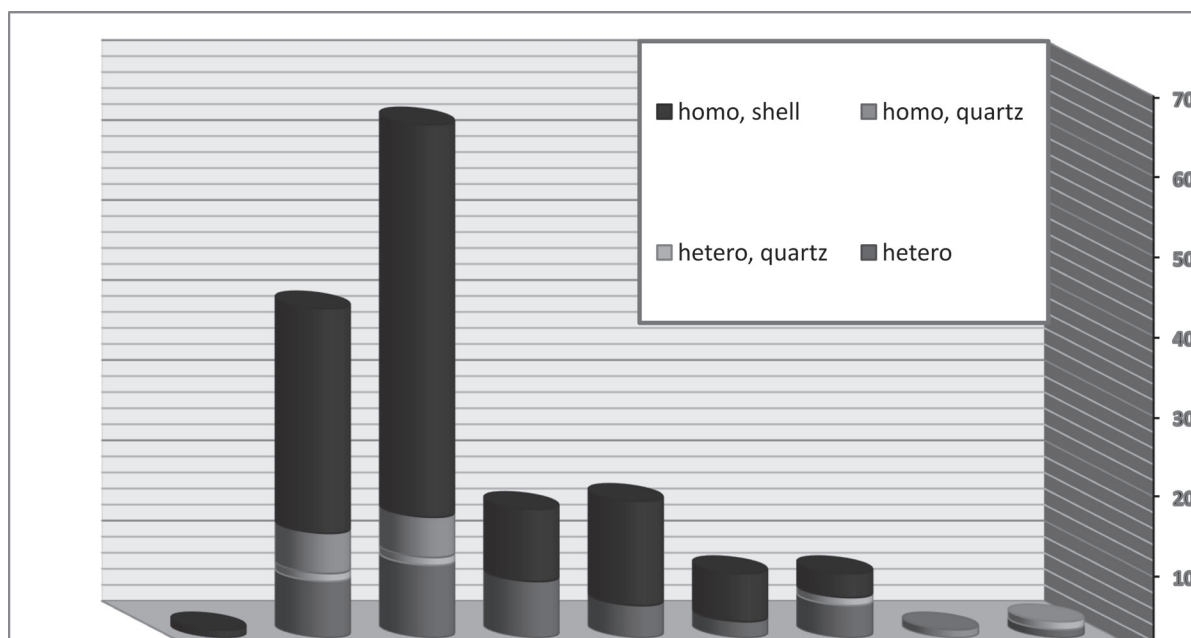


Figure 52. Temper in cooking ware over time

the heterogeneous coarse mix, while the homogeneous coarse crushed quartz seems to have been more an “experiment” carried out only during phase M_Mid and _Late, which completely disappeared during phase N. The temper seems to be mostly independent of the shape of the vessel, since the shell temper and crushed quartz were applied to all different kinds of shapes.

It seems important here to try to interpret this technical feature in order to better understand whether these changes in, or experiments with, the temper of the cooking ware can be attributed to older traditions. From the data at our disposal, it is possible to state that the crushed shell temper was already used during phase M_Mid, and was the most employed temper. This temper remains in use during phase N_Late, and is present in the majority of the cooking bowls. From phase O_Beg on, crushed shell is no longer the most used temper,¹⁴⁹ although it was still used until at least phase O_Mid. During phase M_Mid and _Late, there were a small number of cooking wares which were tempered with coarsely crushed quartz, a temper which completely disappeared by the end of phase M_Late. Considering that the coarse crushed quartz was generally employed as grit also in the Late Bronze Age, it seems possible to imagine a “technological development”: the first step was a coarsely crushed quartz grit, which allowed good resistance to thermal shock but made the sides of the pots very crumbly.¹⁵⁰ This grit temper was probably commonly used in previous periods.

Shell temper was already in use during phase M_Mid, and was found to be a perfect nonplastic temper for resisting thermal shock. The only negative feature was that the walls of the vessels were thick as a result of the temper, and were probably not effective at retaining heat. It is probably for this reason that a third temper (a very thin mixed temper, which also included sand) became more and more popular; it was used especially in thin-walled vessels during phase N_Late and phase O. This kind of technical development is quite similar to what was observed by Steponaitis (1984, p. 110) in the pottery of west central Alabama, and by Feathers (Feathers and Peacock 2008) in the pottery produced in southeastern Missouri. In these regions, crushed shells signalled the beginning of experimentation with temper materials, and with that the discovery that shell-tempered pottery had significantly higher strength (in terms of both toughness and thermal shock resistance) than comparable sand-tempered pottery.

Thus, we may hypothesize that the temper “experiments” with quartz were possibly the remnants of a previous tradition, and were continuously carried out alongside the use of the shell temper, which was also already in use during Amuq phase J (Braidwood and Braidwood 1960, p. 431). Both tempers were used and changed over time, and were employed on different shapes. Therefore, it is difficult to point out any

¹⁴⁹ However, the number of collected sherds of cooking vessels was very small in the phase O assemblages.

¹⁵⁰ Much more than the optimal 20 percent. See Kilikoglou et al. 1998 for the percentages of quartz grit in pottery.

behavioral significance (Skibo 2013, p. 19) regarding the different uses of this temper; rather, it seems to indicate that the different experiments were carried out in order to fulfill the practical need for a thermal shock-resistant narrow pot for wet cooking. From a morphological perspective, it is possible to observe a slow development in the shapes, but not a change in cooking habits.

Mixing Bowls

This term is employed here as it is in Bombardieri 2010 (p. 119), and includes all stone bowls with either a tripod, ring base, or single foot. Twenty-eight pieces were identified during the dig, all characterized by a shallow bowl carved from relatively porous gray stone. The function of these bowls for mixing edibles is not proven, and they may also have been used in the context of food consumption. One example of the tripod with a central peg (as in the top vessel in fig. 53) is considered to be an imitation of an offering table (Merluzzi 2007, p. 344), and may consequently belong to a different functional context. However, the pieces from Chatal all seem to belong to domestic contexts (see cat. nos. 230–58). In particular, a group of stone tripods and bowls was found in a “pot cache on sub-Mycenaean wall in P3” (OIM Archives, Chatal Höyük cache cards), which indicates the town wall in Area V, apparently in a tertiary context (see fig. 53), while the largest number of stone bowls found together was located in cache V-13/7 (see above) and was found with everyday domestic pottery used for consumption, preparation, and storage. The internal surfaces of these bowls show clear traces of use as containers, while no particular signs of abrasion or wear are evident. Both the context and the internal traces suggest that they could have been used for mixing and for food processing.

From a morphological perspective, the simple bowl with a ring base is quite common (fifteen pieces were found), either with ledge handles (between one and four) or simply hemispherical. This simple shape imitates a typical shape for the pottery assemblages. Conical bowls with high trumpet-shaped feet (ten pieces) commonly have a rough finish, except for a single piece (a-5285, cat. no. 234), which has not only a ringed base but also an incised wavy line decoration on its sides. This shape seems to be typical for stone containers and is not common in the pottery assemblages. Additionally, the tripod with triangular legs seems to be a typical shape among the stone containers (six were collected at the excavations). This shape is on rare occasions imitated in baked clay. The stone commonly employed in these vessels is dark gray and porous; it is apparently quite common in the region, as it can also be seen in other artifacts.



Figure 53. Cache on phase N wall in P3 (Neg. 77a)



Figure 54. Container for embers Ant_4410 (O_Mid)

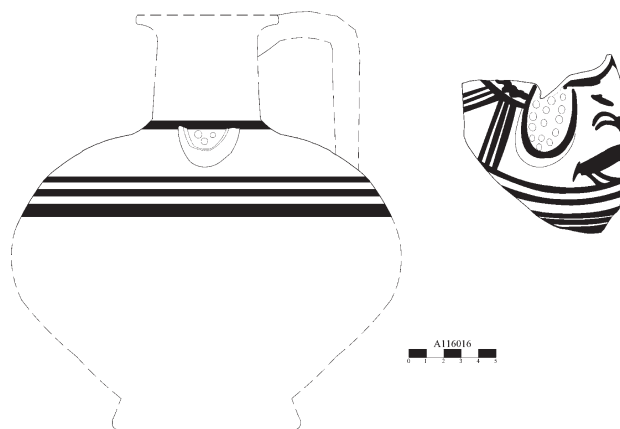


Figure 55. Reconstruction of A116016 (N_Beg)

All stratified bowls were found in a context no earlier than phase O_Beg. They were produced in greater numbers during phases O_Mid and O_Late, and were found mainly spread throughout Area I (the most extensively excavated area, though not the richest in objects), along with a few in Area II and one in Area V. This distribution seems to mirror the same kind of chronological diffusion which Bombardieri observed in his study (2010, p. 128), indicating northern Mesopotamia as a possible center of diffusion.

Ovens and Fireplaces

According to the presence of soot marks on the complete cooking pots and to the position of oxidizing traces, it is possible to suggest that all pots were placed either on the side of an open fireplace or on a hollowed surface (i.e., an oven, a “stove,” or adirons) underneath which the fire was located. Fire installations in the architectural remains of the site are extremely rare, and fireplaces are almost completely absent; ovens (tanair) are scarce, though they seem to have been used. Two andirons were found at the site — one (A140721) in an O_Beg context and a second in an M_Mid context — indicating the existence of fire installations, possibly similar to horse-shaped tabuns or stoves, as, for example, at Tell Kazel (see Badre 2011) from the same period, or at Tell Mardikh (see Peyronel and Spreafico 2008) from a Middle Bronze Age context. It should be noted that the andiron dating to phase O_Beg was found in front of a pottery kiln, and that the two may be related.

Two vessels with a shovel part and three loop feet or handles were found in a phase O_Mid context (fig. 54). These vessels had a fabric similar to that found in cooking ware, and one vessel (Ant_4410, fig. 54, cat. no. 22) bore heavy traces of burn. It therefore seems possible to interpret these vessels as small containers for embers that were used inside the room either for heating or for cooking. The shovel part of the vessel could have been used for collecting the embers, or for shoveling them into a different container. Due to the extremely low number of sherds found belonging to this type of vessel, it is not possible to assume that this kind of movable installation was part of an everyday inventory.

Perforated Vessels, Strainers, and Strainer Jugs

This functional class comprehends all vessels with perforated parts whose main function seems to have been to separate solids from liquids.

This class groups together small objects that are not proper containers but rather tools (strainers), containers with a built-in strainer (strainer jugs), and vessels with a single bottom perforation.

Very small hemispherical perforated bowls belong to the first group. These are very small strainers that could only have been used together with other vessels. They are also very rare at Chatal, and were only found in phase M archaeological contexts (e.g., A134262 in M_Mid; A119520 in M_late). These small vessels seem to be well known in Late Bronze Age assemblages, such as at Tell Brak (Oates, Oates, and McDonald 1997, nos. 57–60) and Tell Rimah (C. Postgate, Oates, and Oates 1997, pl. 92); they probably fulfilled a function that was replaced in later periods by vessels with built-in strainers.



Figures 56–59 (left to right). Strainer jugs: A26677 (N_Mid); A26822 (O_Mid); b-1394 (O_Late); A26628 (O_Mid)

The second group comprehends small- to mid-sized vessels with built-in strainers. These vessels were probably used to separate solids from liquids and likely worked just as well as, or probably better than, the strainers described above. This kind of vessel is mainly represented by fragments of “strainer jugs.”

This shape (FS155) is considered a Mycenaean production, although it does not seem to be very common in the Late Helladic III horizon (Mountjoy 1986, table III). It developed over a relatively short period of time during the end of the Late Helladic IIIc period. The shape appears at Chatal Höyük for the first time in a phase N_Beg assemblage. The fragment (A116016, fig. 55) may belong to a pyriform shape (and it is reconstructed in the drawing according to this model) similar to the Perati examples (see Mountjoy 1986, fig. 214), although the pictorial figurative decoration on the shoulder, as well as the relatively short spout, both belong to a local tradition. This fragment, along with the other fragments of strainer jugs collected at Chatal in this early horizon, was made with a local clay and may represent a local imitation of a Late Helladic IIIc shape. Here, again, the shape was hybridized for local needs, applying a pictorial decoration on the shoulder.

Strainer jugs are not rare finds at the site (twenty-two pieces were found in the whole excavation), and are present in all phases after N_Beg, in fragments as well as in complete shapes. The strainer jugs were first produced in the Painted Monochrome class (A116016 and A26677, fig. 56); they were then also produced in the Simple Ware (A26822, fig. 57) and Red Burnished (A128460, fig. 58) classes, marking the introduction of this shape into the normal local production and the house assemblage. The shape is already very spherical in phase N_Mid (A26677), and continues to keep this shape through the late contexts, as in examples A26822 (fig. 59) and b-1394 (fig. 58).¹⁵¹ Strainer jugs were produced with different surface treatments until the O_Late period. During this period several fragments of Red Burnished strainer jugs were found, showing that the shape was part of the local pottery repertoire. It therefore seems possible to say that the shape became standardized at the site beginning with phase N_Mid. It kept a spherical shape and was continuously in use until the end of the settlement occupation. Once this shape became part of the local production, other small hemispherical strainers seem to disappear. This change suggests that both probably fulfilled a similar function, and that the newly introduced strainer jug was probably more effective than several separate tools.¹⁵²

This shape was never found in domestic caches together with tableware, but was found together with a cooking set in only one findspot. This suggests that its function, which is definitely related to pouring and filter-

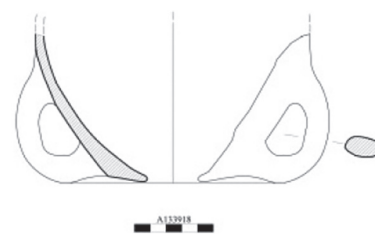


Figure 60. Perforated pot A133918 (N_Mid)

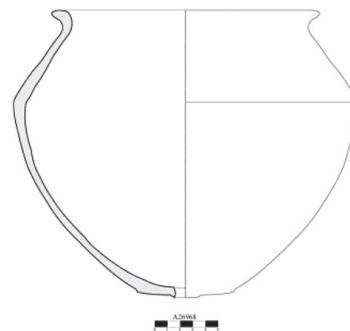


Figure 61. Perforated pot A26968 (M_Mid)

¹⁵¹ This piece was found in a trench context (T-8 on the second floor). It has many similarities also with pieces coming from the southern Levant, such as a piece currently in the Jewish Museum (JM233-60), see <http://www.flickr.com/photos/28314321@N06/3283928160> (accessed July 26, 2017).

¹⁵² This specific shape is well known in the whole Levant in both monochrome and bichrome productions (see Faust 2015, figs. 1 no. 10, 3 no. 7; Gilboa and Sharon 2003, figs. 2 no. 18, 5 no. 7).

ing liquids simultaneously (hence why they are frequently referred to as beer strainers), may not be directly related to the consumption of food but rather to its preparation.

In phase O_Mid a different shape of “strainers” appears. The shoulder-handled biconical pot (A26628, cat. no. 24, fig. 59) with perforation on the base is unique at the site, and could be interpreted as an experiment among the strainers. This vessel may have been placed on top of another pot in order to slowly separate solid from liquid or fluid substances; it would not, however, have been suitable to let something ferment in it, as the strainer jugs would have allowed.

The third group consists of perforated vessels with a single hole (figs. 60, 61). Very few pieces of large-sized vessels present a single orifice at the bottom. The function of this hole was probably not related to the internal ventilation of the vessel’s contents, but rather to a straining function carried out with a cloth. Although these vessels have been interpreted as being related to beer production (see Sollee 2012, pp. 635–36 and references; see also Zarnkow et. al. 2008), a more definite functional assignment is completely lacking, nor do the Chatal examples refer to any specific cache. The complete preserved vessels found at Chatal range from the usual biconical kraters to closed jars. Both shapes were also common in nonperforated models.

At Chatal, a total of six pieces were collected in contexts from all phases. They all most likely belong to closed shapes, and all bear a large perforation (15 mm in diameter) in the base. Three pieces, however, are the most representative. The first is a complete large biconical vessel with high carination and a circular perforation at the bottom (A26968, fig. 61) found in a phase M_Mid context. The second is a large fragment of a cooking ware vessel (A133918, fig. 60) which was found in a phase N_Mid context; this fragment belongs to an elongated closed vessel with two loop feet and a base that is slightly higher than the bottom of the feet, as if it was supposed to be placed on top of another vessel. The third piece is a whole perforated Simple Ware jar (A26906, pl. 130d), which was found in a phase O context. The other fragments consist of ring bases and flat bases with circular perforations in the middle (all perforations were obviously carried out before firing), and are all relatively large (25 L) in size. The archaeological contexts do not provide further clues about their specific function.

Bowls with Central Spike

Ten fragments of open vessels had an internal peg or spike in the middle of the base (pls. 23c, 35b, 92m, 135f). These vessels were identified in all levels from phase N_Mid to O_Mid, in both the Simple Ware and Red Burnished classes. The external base is concave and the internal protuberance is usually created by pulling the clay from the base. The size of the internal spike varies from very small protuberances to longer pointed elements. The function remains unknown; it can only be observed that if the spike had a practical use, it was not supposed to support or face a large pressure, as evidenced by both the material and the way it was fixed to the base. The only comparison I could find for this specific vessel shape is with two bowl fragments found at Tell Fekheriye and dated to the Iron Age (McEwan et al. 1958, pl. 30, nos. 37, 38).

Food and Drink Serving and Consumption (Tableware)

The shapes considered as belonging to this functional class are chosen first according to their shape (including size and clay), and second, in a few cases, according to their contexts. The few caches of pottery analyzed in the area descriptions provide interesting groups of different shapes which represent everyday tableware.

Eating Bowls and Plates

This section deals with all mid-sized open shapes that could be used to contain food, would have allowed easy access to it, and may belong to a table set. Small-sized vessels (with a diameter smaller than 15 cm) are considered to be cups (i.e., small containers for drinking), and will be analyzed separately. Due to the large number of complete open vessels collected at the site, I will distinguish here eight different shapes that could easily be identified. I will consider their distribution over time and group them according to their possible function (which in this case would relate to their volume and to the accessibility of their content).

Multiple serving plates (fig. 69) have the maximum orifice and minimum volume of all the food containers. These plates are very simple-shaped open vessels with conical bodies; their rims, bases, and surface treatment may vary over time, but this kind of shape occurs in all three phases and in all subperiods. Plates are extremely abundant during phase M. Their incurving rims, typical for this period, would have prevented pouring and made this shape unsuitable for the direct consumption of food without any additional devices, yet would have allowed the vessel to hold liquid or fluid contents without spilling. These shallow vessels, with a diameter ranging from 150 to 300 mm, could fulfill all functions that required quick access to the food, both for a single person and for a group. The larger vessels also frequently had a flattened or simple rim, and were probably also used for serving food or for containing solid elements. This conical shape was in part kept in use during phase N, and started to incorporate a painted decoration on the rim. This shape, however, was mainly used for large-sized vessels, while the small conical plates were functionally replaced by other shapes. The conical plates survived during all of phase N, becoming slightly more standardized painted shallow plates with an elevated ring base (A26738, cat. no. 2, pl. 2).¹⁵³ This shape did not have as many variations in phase N as it did in phase M, and was also not produced in the same large quantities. In phase O, however, the same conical plate again became the most used shape. Red Burnished conical plates with a simple rim and ring base were extremely common, though the range of dimensions was quite limited; we can distinguish a “small size” (diameter 15 cm) and a large size (diameter 30 cm), as well as a few variations on the height of the ring base. All these shapes were suitable for the direct consumption of non-liquid edibles.

The group of eating or drinking bowls includes mid-sized vessels (meant for a single portion) with a large orifice (fig. 69). During phase M, this function was fulfilled by a shape deeper than the plates, more hemispherical in shape (A116368), and with a thickened external rim that would have allowed it to hold liquid and solid contents and also to pour the contents from the vessel itself. These large bowls were replaced by two shapes during phase N, both of which clearly have Mycenaean origins: the bell-shaped bowl (FS284) and the shallow angular bowl (FS 295). The first shape is very common during the beginning of phase N, when it was produced in different sizes (from relatively small vessels of approximately 12 cm in diameter to larger ones of 20 cm in diameter) and in slightly different “profiles,” from relatively rigid geometric (A26950 from phase N_Beg) to more spherical ones (A26670, pl. 78c from phase N_Mid). This specific shape is thought to have been used in the Mycenaean world for drinking (Yasur-Landau 2010, p. 250) or for eating (Wijngaarden 2002, p. 284). The second shape (i.e., the shallow angular bowl) has a hemispherical body. It is more common, smaller in size, and has slightly fewer variations in size than the bell-shaped bowl. Both shapes are double-handled, relatively open, and suitable to being used as single portion eating vessels. Besides the wide variability of sizes, there are a large number (the majority) of standardized decorative patterns for both shapes, such as wavy lines, horizontal bands, and reserved lines. The distribution of these two shapes during the three subphases of phase N indicates phases N_Beg (the first examples of both shapes were collected in phase N_Beg) and N_Mid as the peak times for their use. The use of both shapes slowly decreases by the end of phase N_late. During the beginning of phase O, the single-portioned deep bowls and hemispherical bowls of phase N were replaced by two “new” shapes, mainly Red Burnished: the biconical deep bowl (A137017, plate129) and the bowl with a thinned lip (A134684).

The biconical deep bowl (fig. 70), carinated or straight, was not a new introduction but rather a shape that was also part of the phase N_Mid assemblage, and was subsequently produced in the Simple Ware class (A133893, pl. 171f). This shape becomes very common during phase O, and was produced in both the Red Burnished (A137136) and Painted Monochrome classes (a-1128, pl. 37e). The size and physical elements of this shape were similar to the deep bowl with an outcurving rim, and would easily have fulfilled the same function. It is interesting to point out that the Red Burnished examples of this shape frequently show erosion 5 cm underneath the rim on the inner side, as if liquid contents had eroded the internal surface treatment (for a similar phenomenon, see Skibo and Schiffer 2008); this suggests that these bowls were also used to contain liquid. A study conducted on containers for beer brewing in southwestern Ethiopia (Arthur 2003) showed that vessels used to store beer reflect heavy traces of erosion and surface alteration, similar to the erosion and alteration observed on this kind of vessel at Chatal, possibly implying that these vessels were used for the consumption

¹⁵³ The shape of this vessel is common for the whole Levant. However, the specific painted decoration — narrow with thin brushes — is also common in southern Levantine production of the Iria and b at Tell Dor and Tell Qasile (see Sharon and Gilboa 2013, pp. 444–45 and fig. 45; Gilboa 2008, fig. 1), dating to the tenth century BC (see chapter 3, discussion of locus V-13_09).

of beer or similar fermenting contents. The general biconical shape of the body of these pots, with their straight cylindrical upper parts and conical bottoms, was also quite common in the Mediterranean area. It is also very similar to the general shape of the deep bowls imported from Cyprus (A26602, pl. 15b), except for the presence of handles and painted decoration. Due to the fragmentary status of the findings, it is quite difficult to be sure about the presence or absence of handles in the local examples; however, the few complete local vessels do not have any handles, aside from one example (A133937, pl. 22e) with a vertical loop handle.

The second shape (i.e., the bowl with a thinned lip) is smaller in volume and shorter in size, and is characterized by a convex base and a flaring orifice with a thinned lip (a-1558). These bowls occur in O_Beg and continue to be produced until the end of phase O. This second shape is produced both in the Simple Ware (A134684, pl 14b) and Red Burnished classes, but no example collected during phase O was painted. The origin of this shape may again be related to a similar shape found in a phase N_Beg context; the fact that it was also produced in the Simple Ware class (b-0970) may suggest, as it did for the biconical deep bowl, the continuity of this shape from the N phase, with a moment of increase in its production during phase O_Beg. This same shape was also produced in metal, however, the metal examples from Chatal all belong to later periods. In fact, most of the metal containers were found in the uppermost levels of Area I. These possibly belong to late phase T, and consist of small bowls, one bucket, and a handle. Only one bronze bowl (A27013, cat. no. 229), which possesses the same shape as the bowls described above, just with a thinned rim, may belong to an older phase; it was found near the phase N fortification walls together with several beads of different materials, one buckle, two bronze pins, a stamp seal, and a scarab, an assemblage that may suggest the presence of a burial. The scarab (A27020), dated to the sixth–fourth century (see appendix 3), establishes a *terminus post quem* for this context, which may belong to a late phase O period. Handles were only very rarely applied to this shape; in the few examples that do have handles, they vary from vertical loop (as in A133938, pl. 40a) to ledge (A134314, pl. 23e).

A third shape in use during phase M — a hemispherical bowl with a large outcurving rim and high carination (A133265, pl. 47e) — may represent a further variation of the large hemispherical bowl. The large outcurving rim along with the very different sizes of this shape (ranging from 16 to 32 cm in diameter) may suggest that the outcurving rim and the slight hollowing on the external side were used for fixing a covering textile to the vessel, with a rope wrapped underneath the rim to secure it. This feature is very conservative and it remains in all sizes of the same shape; the large ones were probably not intended to be used as eating bowls but rather possibly as a “serving” or eating container for group consumption. This shape is common in phase M, and seems to transform at the end of phase M into a local painted shape, a hemispherical bowl with a large outcurving rim. In the examples from this phase (A116408, pl. 69d), the radial painted decoration on the rim is extremely characteristic; this decoration is small-sized, covers the entire rim, and tends not to be frequently used on other shapes. The bowls are always painted (as is most of the pottery from this phase) and bear geometrized patterns. Here again this shape was probably replaced during phase O by another hemispherical bowl of a similar size, with the addition of ledge handles. In this shape, the handles are attached directly to the rim and represent a sort of enlargement of the rim itself; this again provides a valid grip to which a textile covering could be fixed (A26574, pl. 32b). Red slip and burnished treatment is always visible on these shapes, and does not show any sign of corrosion.

There are some hemispherical large bowls in phase O that may well fulfill the same function as the large examples from phase M, the only distinction being that the pieces from phase O show a variation in the bases, with a pedestal (a-0489/22, cat. no. 113) or with loop feet (Ant_4409, cat. no. 10), which may suggest a serving function for this shape. By taking into consideration several caches from phase O, it seems that the serving function proposed here may well fit. Both caches V-13/6 and /5, for example, include several conical plates (for single-serving food consumption), one biconical bowl per cache, and a single specialty vessel, such as the large barrel jar or the feeding bottle.

Mixing Liquids

Open vessels are thought to be used for the direct consumption of food and liquids; they represent so-called tableware, or objects that were used to contain the food that was consumed. Kraters are very large open vessels whose large orifices would have allowed their contents to be easily accessed, but whose large dimension made them unsuitable for transport, storage,

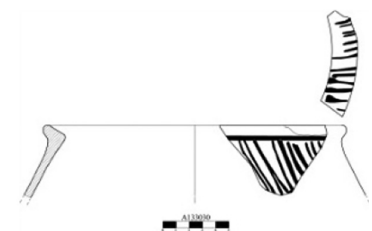
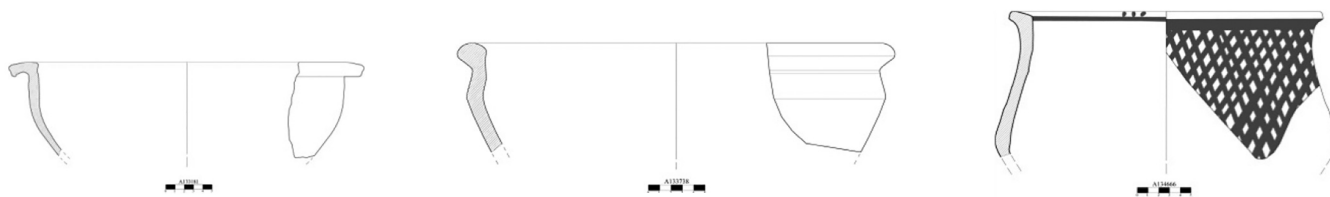


Figure 62. Krater A133030 (M_Mid)



Figures 63–65 (left to right). Mixing vessel A133181 (M_Mid); mixing vessel A133738 (M_Late); krater A134666 (O_Mid)

or pouring. All scholars seem to agree that large kraters with wide mouths were employed for mixing and serving (Wijngaarden 2002, p. 283; Furumark 1941, p. 50) This assumption comes from later sources which refer to kraters as being used to mix wine, thus establishing a connection between shape and content. This was frequently used to explain the presence of this kind of vessel in male burials (Crielaard 1999a, pp. 62–63), and also to establish a connection between this specific shape and the social role of the owner (see Stockhammer 2012; L. Steel 2004a).

At the site of Chatal (fig. 70), we can distinguish two krater shapes that can be considered typical for phase M: one with a biconical body and a flattened everted rim (figs. 62, 65), and the other with a simple hemispherical body and a T-shaped or simply thickened external rim. A biconical body with central carination and a thickened internal rim characterizes the first shape. It has an orifice between 25 and 35 cm, and was very frequently decorated with painted patterns, especially oblique lines on the shoulder (A133030, fig. 62; A116608; A134995, pl. 59n) and groups of radial lines on the lip. This same shape occurs in this phase twice with a hollowed rim (A133017, pl. 46c; A119627, pl. 146), suggesting that a lid may have been inserted into it. In one case, this same biconical krater appears with a flattened thickened and rilled rim (A133344, pl. 48e); this is identical to the rim used for storage kraters, which will be discussed in the following paragraphs, although its size places it firmly with the Simple Ware kraters.

The second shape (A133231, A133181, A133703) is usually not painted, is larger in size, has a simple hemispherical shape, and was probably intended to stay open. In some cases the rim is just slightly thickened, and the body has a high carination reaching a diameter of 33 cm. Both the large volume and great openness of this shape made it unsuitable to be frequently moved. This shape is very common during phase M, and in a few cases it is also produced in smaller sizes. One example is A116705, a bowl 20 cm in diameter, but which was not, however, suitable to be used for drinking. The production of this second shape tends to decrease noticeably by the end of phase M, but it does not disappear completely (very few sherds were found scattered throughout all periods). It was probably replaced during phase O by the hemispherical kraters with rounded thickened rims and partial slip. These vessels, much like their phase M counterparts, were undecorated; the slip was probably limited to the internal surface for practical reasons (i.e., waterproofing) rather than aesthetic ones.

Comparing these two shapes (biconical and hemispherical) in use during phase M, several differences emerge: a difference in volume (the biconical vessels are smaller), a difference in surface treatment (the biconical vessels are painted while the hemispherical vessels are left unpainted), and a difference in wall thickness and fabric of the clay (the paste employed for the hemispherical vessels is coarser and the walls are consequently thicker). Considering all these elements, it seems likely that these shapes fulfilled different functions; while the biconical shape provided easy access to its contents and could also be moved (even with liquid contents), thanks to its narrower opening, the hemispherical shape, once filled, was not easily moved and would probably have been used only for preparation and mixing. Moreover, the painted decoration, in a period when painted decoration was not widespread, made these kraters different from the rest of the assemblage, giving them an additional symbolic function. The painted decoration may indicate that these vessels also had a “social value” during phase M. In other words, they were decorated because they were intended to be seen and to represent the main “piece” in the tableware assemblage, and were consequently visible during meal consumption. This practice seems to mirror on a local level a phenomenon that

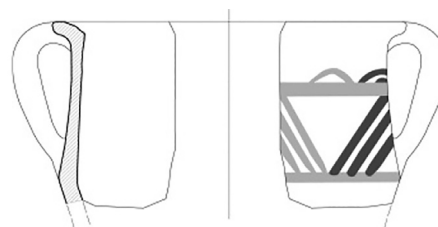


Figure 66. Krater A122228 (O_Mid)

has been observed in the Mycenaean world, that is, the appreciation and diffusion of painted Mycenaean kraters in the Levant (L. Steel 2013, p. 88).

The biconical shape continues to be made during phase N. While it keeps the radial lip decoration, more Aegean decorations are also added to it. The painted patterns on the shoulders of these kraters range from checkerboard (although with a syntax different from that employed in the Mycenaean checkered pattern, see A128911, pl. 84b), to simple crosshatches, to the usual triangles, showing a range of patterns very similar to those employed in other shapes. The biconical krater changes only a little over time, growing slightly taller, with the lip/rim tending to become more outcurving during phase O. The basic biconical shape is also still in use during phase O (A134666), although in much smaller numbers; it employs the same radial pattern on the lip used since phase M.

The production of this biconical shape seems to decrease by the end of phase N_Late. Its function was probably slowly replaced by another shape, the amphoroid krater. It may also be observed that the biconical krater, the amphoriskos,¹⁵⁴ and the amphoroid krater melted together into one handled shape that may be represented by e-0434 (cat. no. 4), found in a phase N_Mid context, or by A122228 (fig. 66), found in a phase O_Mid context. This form starts to be produced at Chatal in the N_Mid phase; its shape is characterized by an upper cylindrical part and a flattened everted rim (seen in the amphoroid kraters), a sharp carination, vertical loop handles, a ring base (seen in the amphoriskoi from Lefkandi), and a hemispherical lower part. The upper cylindrical collar is much taller than in its Mycenaean counterpart, giving the vessel a “biconical” proportion (i.e., a closer connection to the local tradition).

During phase N, all the examples of this shape had a paneled decoration with local geometric patterns (e-0434, cat. no. 4), using a decorative range of patterns that were also frequently employed on jars (hanging loops on the handles) and bowls (antithetic crosshatched triangles). This shape continued to be produced during phase O and was continuously in use, both with monochrome and bichrome painted patterns and in Simple Ware, as seen in example a-0667, which was found in an O_Late context.

The amphoroid krater is a Mycenaean shape, which, once it was created in the Late Bronze Age (see L. Steel 2004a), was employed continuously in the Aegean until at least the Late Protogeometric period (Desborough 1952; Lemos 2002, p. 52). However, the shape and decoration of the many examples found at Chatal seem to suggest that these “foreign” shapes were progressively inserted and assimilated into the local production, resulting in a hybrid form. They employed local ring bases (pedestal bases are very rare) and local decorative patterns, but added to the biconical shape — now much more “amphoroid” — vertical loop handles, as was typical for the amphoriskoi. The number of the handles (frequently more than two) is again uncommon for these shapes in the Greek production, and might be interpreted as a local addition. Moreover, what is generally called a “standard krater” (for Lefkandi, see Popham, Sackett, and Themelis 1979) or krater with a ring base (as Yasur-Landau 2010 for the southern Levant) for the Protogeometric period in the Mycenaean area is almost completely absent in Chatal, except for a very few pieces (one of these was found in cache N-13/1; see above).

Assuming that all these mid-sized kraters (biconical and amphoroid) fulfill the same practical need of having a large container to mix or serve while consuming food, their decorative system and high quality clay may indicate that the “social” symbolic function identified in the Late Bronze Age also survived in later periods. As mentioned above, kraters also fulfilled the same symbolic functions during the Late Bronze Age in the Mediterranean area, when Mycenaean kraters were imported and used as a status symbol; they fulfilled a symbolic role in Cypriot and Levantine tableware sets, and had direct connections to the “owner” as a symbolic representation of his social status (L. Steel 2013, pp. 211–13 and reference). They were very often part of grave goods in Cyprus (L. Steel 2004a; Graziadio and Pezzi 2010) and of the official “feasting



Figure 67. Krater A116392 (M_Late)

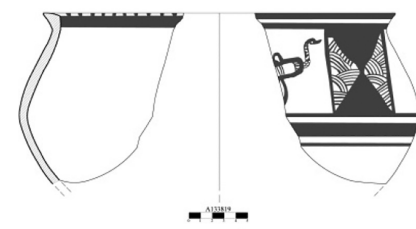


Figure 68. Krater A133819 (N_Beg)

¹⁵⁴ Although the amphoriskos is a closed shape, the vessels indicated as amphoriskoi in Lefkandi publications do share some features with the kraters presented here — the handles from rim to shoulder and the ring bases — all features which cannot be found in the amphoroid krater.

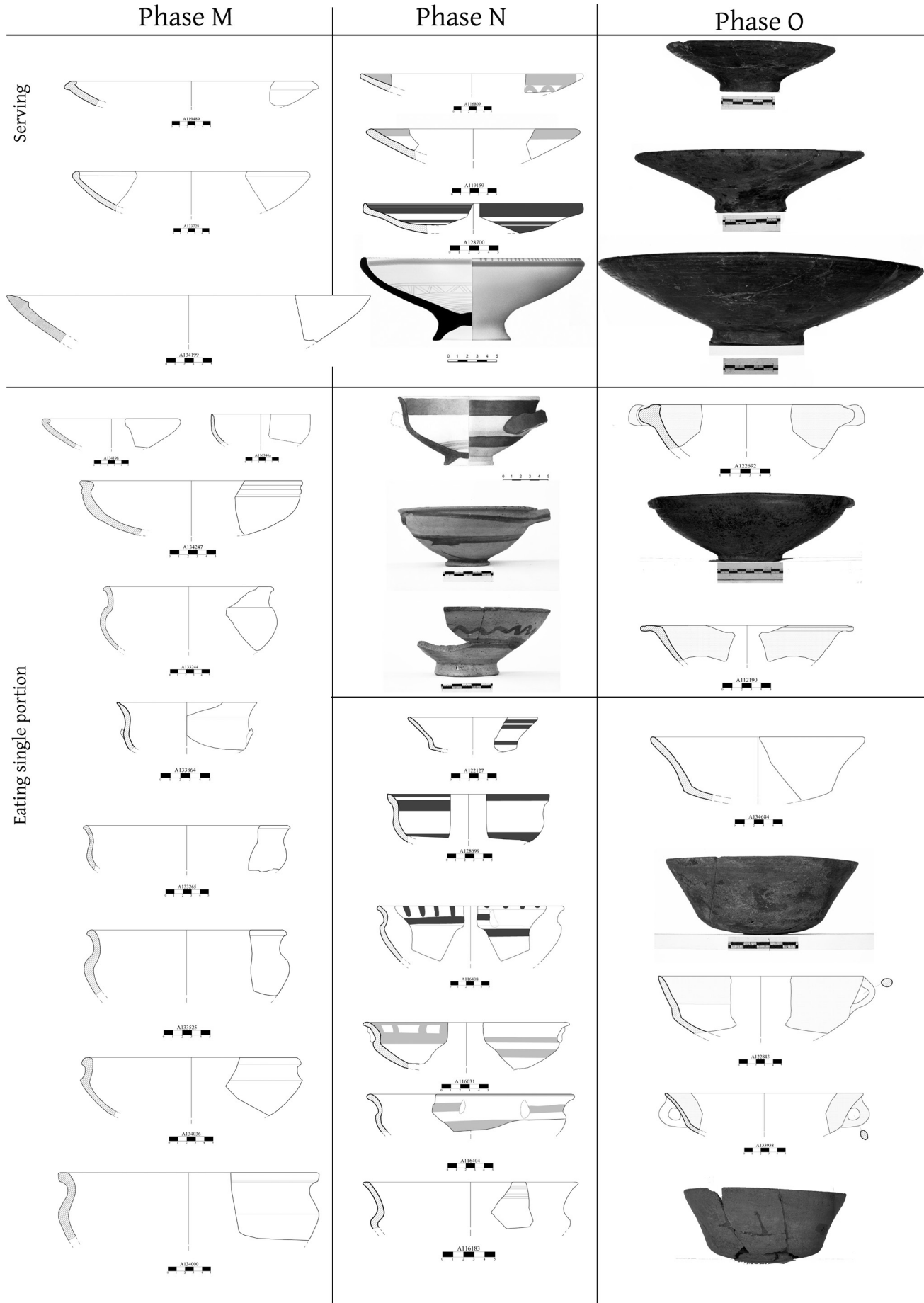


Figure 69. Serving and eating (single portion) vessels

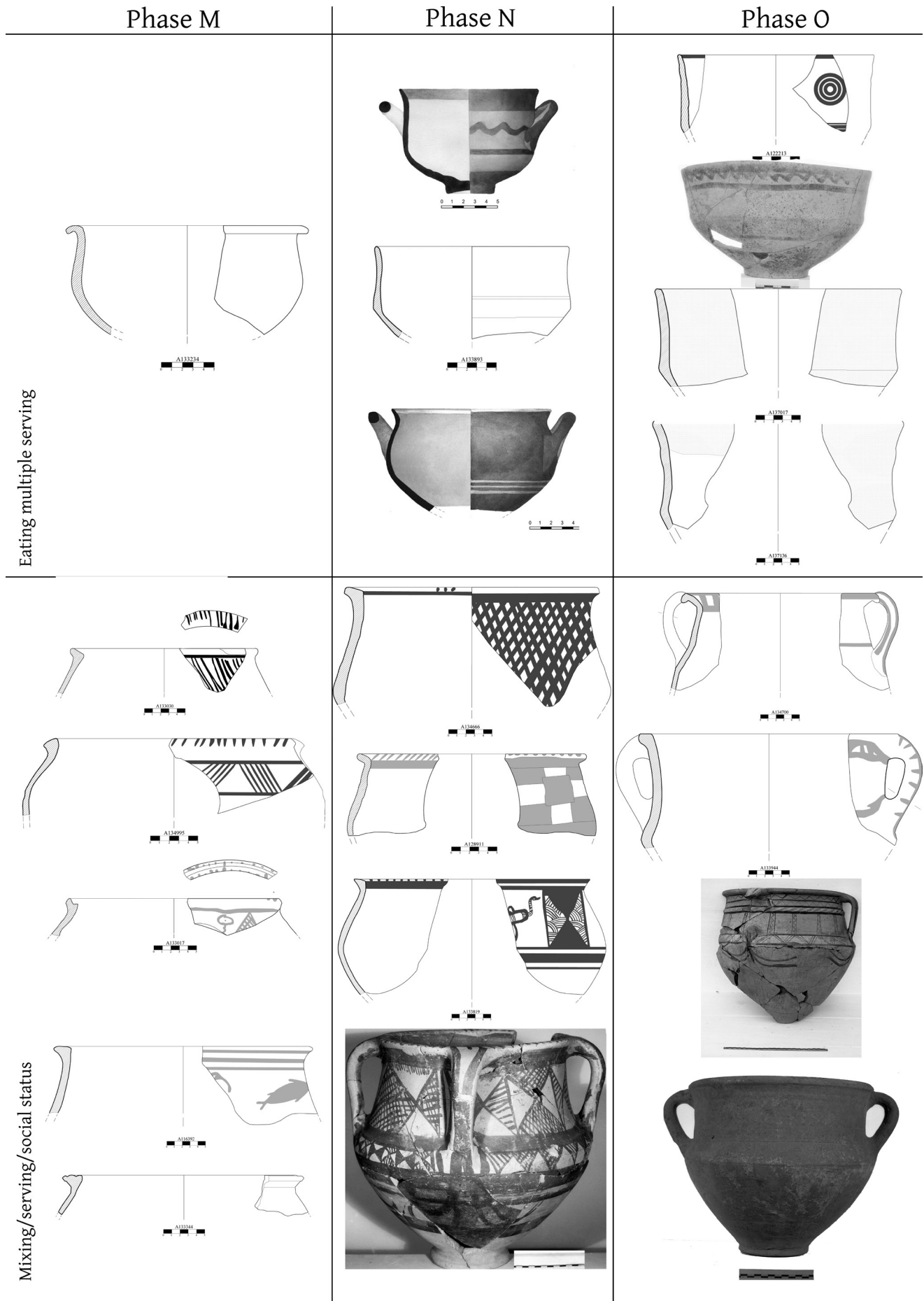
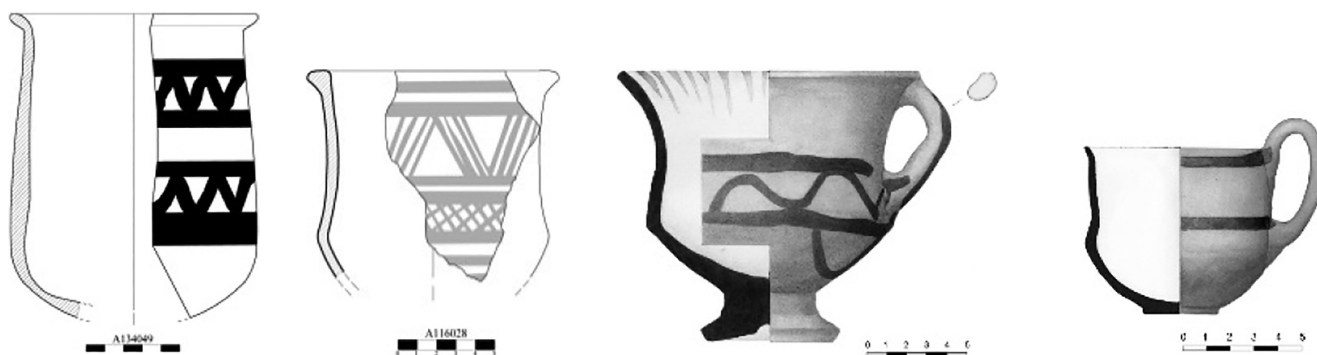


Figure 70. Eating (multiple portion) and mixing vessels



Figures 71–74 (left to right). Beaker A134049 (M_Mid); beaker A116028 (N_Beg); cup A26842 (O/Surf); cup A26698 (N_Beg)

apparel” in Tiryns (Maran 2012), and were the most imported shape in Ugarit (Yon et al. 2000). However, the symbolic role of the krater in the Levant probably also affected the local Late Bronze Age production of kraters, as evidenced by the two examples found in phases M_Late and N_Beg of Area II. The fragment of an amphoroid krater (A116392, fig. 67) with a pictorial decoration seems to imitate the Mycenaean tradition in its shape and patterns. By contrast, the biconical krater (A133819, fig. 68) has a local shape and a Mycenaean decorative pattern. While the triangles filled with concentric arches are typical of Mycenaean decoration, the geometrized bird has a direct parallel with the Lefkandi production. The tradition of keeping the kraters painted on the shoulder seems to be local, and continues during phases N and O; it is only in the final stages of phase O that some plain kraters were found, possibly indicating that the appreciation of the painted decoration or, more likely, the role of the kraters, diminished (see the same phenomenon discussed in Gilboa 2008, p. 215).

Drinking

In this section we will consider only small-sized vessels (fig. 84), either cups or very small bowls, which were suitable for holding liquids and whose lip (thinned or outcurving) allowed people to drink directly from them (see Skibo 2013).

Although scholars (as Yasur-Landau 2010, p. 250, states) also considered deep bowls with an outcurving rim suitable for drinking, small open vessels with an outcurving rim may have fulfilled only this function. Their shape is usually cylindrical or hemispherical, their rim allows for direct consumption, and they could be held in one’s hand. In some cases, they even possessed a handle.

During phase M, one main shape was in use: a deep bowl/beaker (A134049, fig. 71) with a slightly outcurving rim, cylindrical walls, and very low carination. It appears in the most ancient excavated levels of the site (fragment A134060 was found in a phase M_Mid context). The fragments of this kind of vessel are always painted, with a decoration either in horizontal registers or in vertical panels (as in A133570). This shape may be influenced by the Nuzi/Atchana¹⁵⁵ beakers (such as the example found at the site, A27550), as both the local cylindrical bowl or cup and the Nuzi beaker share a similar general cylindrical shape. However, the different sizes of these two shapes (the Nuzi/Atchana examples are larger) suggest that they serve different functions, and are consequently different shapes. The shape of these bowls is most likely related to the eastern tradition of the shoulder cup (D. Stein 1984, pp. 23–24), which was well attested at Nuzi (Starr 1937, pl. 76), Tell Mumbaqa (Czichon and Werner 2008, pl. 240 n. 7918), Tell Barri (Coppini 2008), and Tell Brak (Oates et al. 1997, fig. 202 nos. 461, 463).

In the local examples, the painted decoration consists of local patterns (such as zigzags between lines) with a single paint color. These horizontal patterns, as well as the only floral decoration on this kind of vessel (A133570, pl. 57b), seem to follow the same criteria as the painted decoration of the Atchana ware found in level III at Alalakh, and, in general, the painted decoration on the Khabour Ware.

This shape seems to further develop during phase N_Beg, assuming a more swinging profile (A128925, pl. 76g; A116028, fig. 72, pl. 76f) and keeping the same geometric painted decoration in registers as its predecessor. None of the examples collected at the site were well preserved enough to exclude the existence of a handle

¹⁵⁵ The beakers belonging to the Atchana ware seem to be more similar in shape and decoration to the one example found at Chatal. See Woolley 1955.

during phases M and N. However, it seems likely that this shape did not have handles, and changed its shape only to become more and more carinated during phase N_Mid (A128834, pl. 79k). The shape without handles seems to disappear during phase N_Late, but it is also present at other sites, such as at Tell Afis in the Early Iron Age level IVc–b (Venturi 2007, fig. 58 no. 5).

A second cup shape appears during the same phase, starting from phase N_Beg: a small carinated cup with an upper cylindrical part and flat base (a-2797 and A26698, fig. 74). This shape differs from the other cylindrical examples in size (these are smaller) and in the presence of a high-swung handle, which seems to have a direct relationship with the high-swung handles on the Mycenaean bowls (FS 236/240), and may be related to similar imitations of Mycenaean or Cypriot bowls (A128607, pl. 85) found in a phase M_Mid context.

These two shapes (the cylindrical beaker and the handled cup) seem to merge together into a third shape: a large deep cup with a vertical handle. This shape appears at Chatal very rarely, in late and mixed contexts (as in b-1301 or A26842, fig. 73), which does not provide a sure archaeological context; it is consequently difficult to follow a continuous line of development from the phase N shapes. However, the shape (always in its painted version) is well known at other Iron Age II sites (see Lehmann 1998, shape 191) such as Zincirli (Luschan and Andrae 1943, Abb. 34) and Tell Afis (Venturi 2007, fig. 73 no. 9). Thus, it can be generally hypothesized that the deep cylindrical bowl/cup from phases M and N developed, possibly with the influence of Mycenaean handled shapes, into a “mug,” slightly carinated with a high foot (A26842). Neither this hybrid shape nor the cylindrical ones were common, representing approximately 3 percent of the whole assemblage.

Other shapes were probably also suitable for drinking, such as small hemispherical cups (like A26719, pl. 44f) found in a phase N_Beg context, or the small hemispherical bowl (A26601, fig. 75, cat. no. 27, pl. 26b) from a phase O_Mid context. However, these are only single examples, and it is not possible to consider them to be “standard shapes” for a specific phase.

These small cups, as well as all other shapes presented before, share two common features: they were all painted with geometric patterns in the internal part, and no examples of the same shapes were found in the Simple Ware or Red Burnished classes, meaning they were probably related to specific drinking activities.

Mid-Sized Closed Containers: Serving Liquids

Considering the very limited number of complete jugs and jars from the excavation, it is possible to make a few statements concerning the morphology and the related function of these vessels.

Taking into consideration the large-sized closed vessel, we find very few complete shapes (fig. 84).¹⁵⁶ In phase M, a group of handled jars was found in an M_Mid context (see b-2881/008 and /009, fig. 76). These

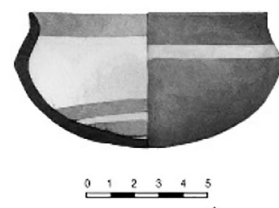


Figure 75. Bowl A26601 (O_Mid)



Figures 76–79 (left to right). Storage jar b-2881/9 (M_Mid); mid-sized jar a-1078 (O_Mid); jar b-2574 (N_Beg); jar A26932 (N_Late)

¹⁵⁶ It should be pointed out that the vessels presented here are thought to be mid-sized, although no scale was inserted in the pictures.

are one-handed necked jars with pyriform bodies, outcurving rims, and rounded bases. Carination is quite high, and the handle connects the rim to the shoulder. The vessels all appear very similar in shape and size to each other.

Similar vessels were found with slightly narrower necks (b-2574, fig. 78) during the same period and until phase N_Beg. The handle in this shape directly connects the rim to the shoulder. The large lower body would have prevented an easy pouring of liquids out of this vessel using the single handle, so this shape is not grouped with the normal pitchers. In the few examples at our disposal, the body is pyriform during phase M and tends to become more ovoid during phase N_Beg. After this phase, it is not possible to follow this same type with certainty until phase O_Mid; the single example that was found again has a pyriform shape. Their morphology suggests that their main use was to preserve, and in some part to serve, liquids.

It should be pointed out here that it was not possible to take direct measurements for any of the complete vessels. Their size has been estimated based on the photos.

A second smaller shape found at the site is very similar to the one above, but characterized by two handles (extending from the neck to the shoulder) and a relatively spherical body (during phase N). In phase N, this shape is painted with geometric patterns and the typical “palmette” hanging on the handle (A26932, fig. 79). Starting from phase N_Mid, the few closed mid-sized vessels that were collected have more spherical bodies, two handles (connecting neck to shoulder), and a geometric painted decoration. This shape has strong similarities to the neck handled amphora of Mycenaean origin (FS70). It is very difficult to establish a direct connection to this shape as a prototype; however, its diffusion in the local assemblage is evident from phase N_Mid until phase O_Late. During phase N, the body has a globular shape, which can be considered as being related to a local tradition (b-2046); during phase O, this same type has a slightly more elongated and biconical body (a-0489/32 and fig. 77).

The general shape, decoration, rim, and handle position are identical to the mid-sized vessel; only the body is slightly more pyriform, probably due to its dimension. The same shape was also produced during phase O with a Red Burnished surface treatment (as in a-1377, cat. no. 32), making it not only the most common shape, but also one that was produced with different surface treatments.

By the end of phase N, few fragments of mid-sized jars with handles on the shoulder and squat pyriform bodies were collected (either imported or locally produced). There was one from a phase N_Late context (imported piece A122032), and another from a phase O_Beg context, which represented an imitation (A119238, pl. 161c). This shape can definitely be ascribed to the shoulder-handled amphora well known in the Mediterranean area, but it apparently never became local.

The scarcity of examples makes it difficult to establish a change in serving habits. What seems evident is that the mid-sized jars do acquire a second handle and assume a more spherical body shape over time, while more Aegean-specific shapes, such as the belly-handled or shoulder-handled amphora, remain limited to very few examples.

The orifices and necks of necked jars seem to undergo few morphological changes. The rims change only between phases M and N (from thickened and rounded to triangular), while from N_Mid to phase O they begin to imitate (though not exclusively) the offset rim of the white painted barrel jug.

Pitchers (i.e., vessels with a trefoil rim and one handle), whose main function was to pour liquids, are also common at the site, although obviously in a fragmentary status, so that only the specific shape of the rim points toward its function.

At Chatal, seventeen pieces of pitchers were identified in all pottery classes and distributed in all periods, so that the specific rim shape is well known in all phases. Complete pitchers were found only in phase O contexts. The vessels have ovoid, small-sized bodies, short cylindrical necks, and spouted openings. They were



Figure 80. Jar a-0788 (O_Mid)



Figure 81. Jar a-1150 (O_Mid)



Figure 82. Jar A136630 (O_Beg)



Figure 83. Jar b-1787

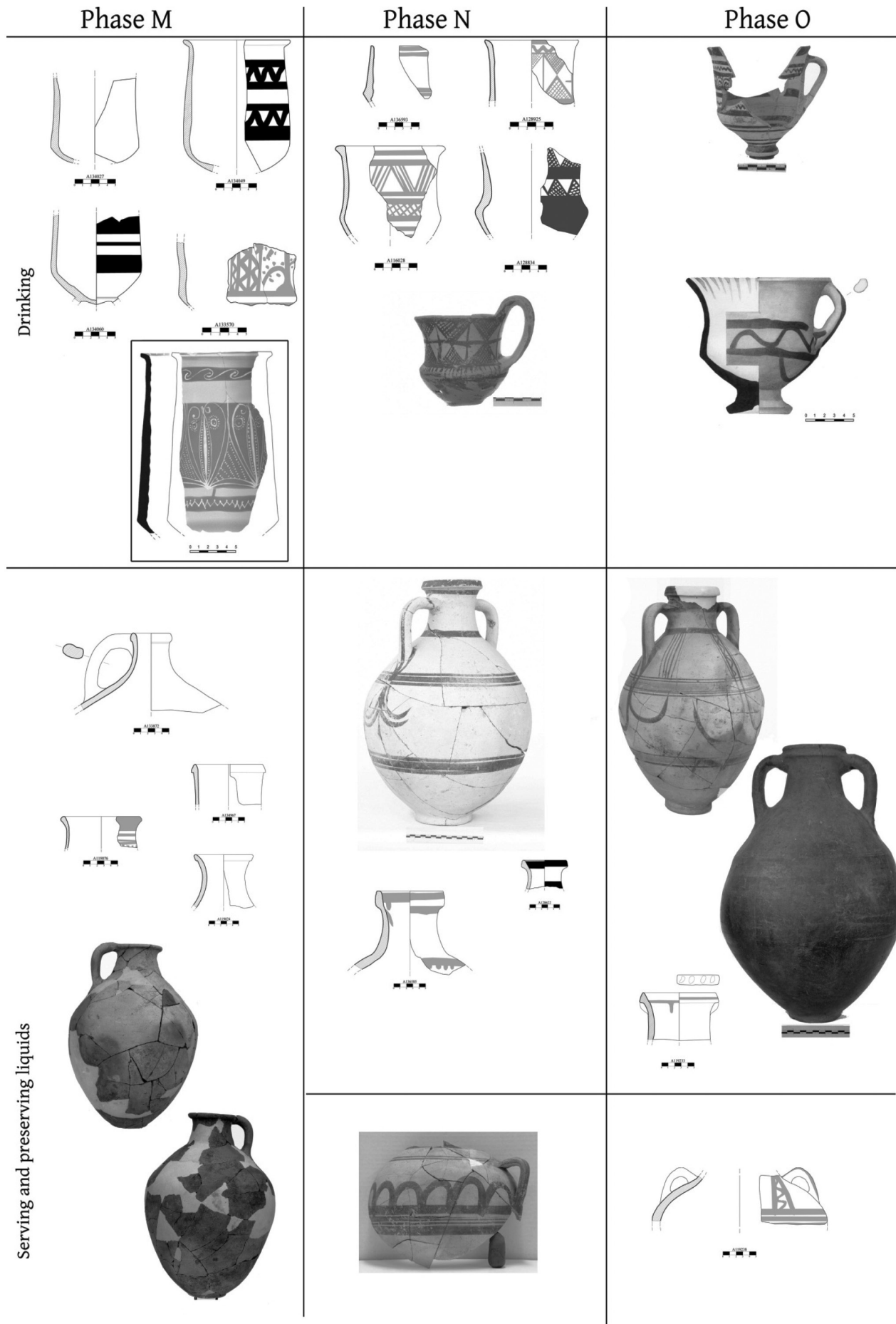


Figure 84. Drinking cups and liquid storage

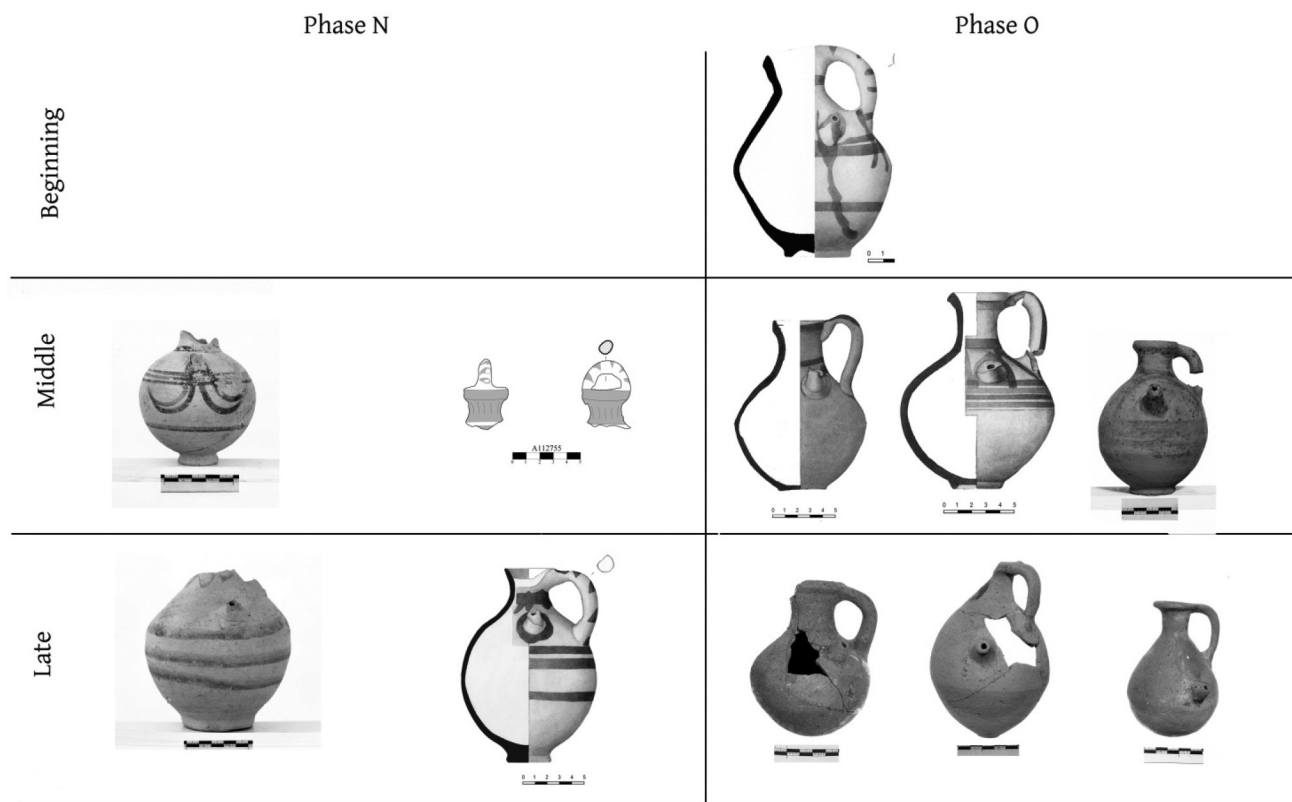


Figure 85. Feeding bottles

produced in Simple Ware, with a painted decoration or in red slip. The rounded body and very pale surface of the small pitcher A26572 distinguish this piece from the others, which are generally coarser in paste and in surface treatment. The Red Burnished pitcher b-1787 also represents a peculiar shape, as the neck was slightly deformed to give the spouted shape to its mouth. The archaeological context of this piece is not clear (although Swift 1958 assigns it to phase O); however, fragments of slightly deformed Red Burnished necks were found in phase O contexts (A1288368, for example), so that this may be a common but quite late shape in the Red Burnished production of the phase O period. The size of all these examples is relatively small, implying that the main function of these vessels was related to pouring relatively small quantities of liquids.

Very few fragments (A136630) indicate the existence of larger pitchers, which seem to be related to an Aegean model (FS137) both in terms of their shape and decoration.

Feeding Bottles (FS 162)

According to Yasur-Landau (2010, p. 245) and quoting Stager (1995, p. 345), feeding bottles and strainer jugs are thought to constitute an integral part of the wine-drinking sets of Late Helladic IIIc-style pottery, and are considered one of the few Mycenaean shapes to become a standard part of the repertoire at Chatal after being imported in phase N.

The two shapes cannot with certainty be ascribed to the same function, not only for morphological reasons but also according to the archaeological contexts in which they were found. Therefore, strainer jugs (FS 155) have been discussed in the food preparation area, while feeding bottles likely belong to normal tableware.

Feeding bottles (fig. 85) and strainer jugs appear at Chatal during phase N_Mid and are present in all subsequent phases, mainly in the Painted Monochrome (A26811, A112755) and Bichrome (A26648) classes. They start to be produced in Simple Ware only in phase O_Late (a-0025), following the same trajectory as the strainer jugs. The only piece recorded in the N_Mid period (A112755) is a fragment of the upper part of an imported feeding bottle with a basket handle. This is the only feeding bottle from Chatal with this kind

of handle decorated with bars, and it is the only piece that reproduced the standard type known in the Mycenaean area (see Evelyn et al. 2006, pl. 29).

The subsequent local production always features a vertical loop handle at a right angle with the spout,¹⁵⁷ an ovoid or slightly biconical body, and a standard height around 13.5 cm. In the painted examples, the decoration is always linear and the handle is also decorated with bars, but the shoulders never have a paneled decoration. Only the bichrome piece (A26648) shows more articulated and carefully drawn decorative patterns on the shoulder; these are local patterns, rather than Mycenaean. In most examples, the position of the spout is on the shoulder part. Only in one example (b-0963), which has low carination, is the spout located more towards the bottom. In general, it seems that optimal function is achieved when the spout is located just above the vessel's carination line.

Quite often, these small feeding bottles were not well made: the clay employed did not differ in purity from what was used in the local production, the bottles were often asymmetrical, and the decoration was inaccurate. These three elements suggest that the bottles did not represent a specific luxury product, but rather that the function they fulfilled was more important than their symbolic value. Their function, however, is not entirely clear. The shape suggests that the liquids contained were supposed to be poured slowly (the orifice in the spout is usually extremely narrow and it would not have allowed fast pouring), while the small size of the bottles suggests that the liquids they contained were meant to be consumed in small quantities. Considering that the shape very often occurs in caches (M-13/1, N-3/1, P-4/1, V-13/4) together with everyday tableware, we may assume that it was employed in the common table set, and that the use of this vessel was a common part of everyday life. It therefore seems probable that the contained liquid was related to food consumption (like oil) rather than to other fields (like perfumes).



Figure 86. Perforated stand bowl a-1773 (O_Mid)



Figure 87. Perforated cup a_1752 (O_Mid)

Perforated Open Vessels

By analyzing the different assemblages of the caches, it became evident that in almost all rich domestic caches of pottery that comprehended large sets of consumption and serving vessels, there was always one “perforated” vessel, which came in a variety of shapes. The main features of these vessels were that they were all open, had perforated sidewalls, and their bottoms usually had a pedestal or ring base. Thus, their shape was not suited for straining. The open shape of this vessel indicates there was a need for frequent access to its contents; the relatively small dimensions suggest a content that was used in small quantities, while the perforations clearly indicate the need to ventilate the vessel and keep its contents dry. The absence of burnt remains or traces excludes the possibility that ventilation was needed to maintain embers or a flame; rather, it seems that these vessels may have been used for dry contents, or contents that were meant to dry up over time.¹⁵⁸

The continuous presence of this kind of vessel in domestic caches (see caches V-13/7, V-13/6, M-13/1), although always as a single element, seems to indicate that the function fulfilled was both very specific, so that a single vessel was sufficient, but also very widespread, as there was one present in each cache. This kind of vessel seems to be common in phases N and O.

¹⁵⁷ This kind of handle at a right angle with the spout seems to be taken from the strainer jugs.

¹⁵⁸ The same phenomenon has been observed for the Mycenaean perforated vessels, although they have been interpreted as braziers or incense-burners (see Furumark 1941, p. 77).

Storage

Storage techniques during phase M and the beginning of phase N are evident in the architecture, with large mudbrick silos inserted in the ground inside open spaces. These begin to disappear during phase N_Mid, probably due to the progressive reduction of open spaces between the buildings and the eventual possibility of storing large quantities of grains outside the walled town. It is evident, however, that the habit of storing dry food inside the acropolis was limited to a relatively short period of time, from M_Mid to N_Mid.¹⁵⁹

Large storage vessels are rarely documented findings, both because their size prevented them from being brought to the Oriental Institute Museum and because they were not considered relevant for the study. Only eighty-two fragments of storage vessels were collected on the field. The complete ones were found mainly at the beginning of the dig without a clear archaeological context (it was not documented). Among the eighty-two storage jar fragments, fifty-seven belong to phase M, thereby allowing us to reconstruct the various shapes of storage vessels in a good number of pieces. By contrast, it is extremely difficult to do the same for the following phases. Storage jar fragments were rarely collected, especially from levels of phase N, possibly because more attention was given to painted fragments. Thus, reconstruction of the tools employed to fulfill the storage function remains extremely fragmentary.

It is possible to point out two main different shapes of storage vessels that can be broadly divided into closed or closable shapes for storing liquids and open large containers which could have held dry food.

Liquid Storage (Edibles?)

Two main rim shapes are seen during phase M: a narrow jar with a T-thickened rim, a relatively narrow opening, and no neck or collar (A119682), and a jar with a short collar and a thickened external rim (A134297).

The body of the non-collared shape was probably similar to either the ovoid shape of storage jars found at Tell Afis in phase VII (Venturi in Archi and Venturi 2012, fig. 8 no. 1) or to the biconical shapes with low carination, such as the ones from Afis phase Vb (Venturi 2007, fig. 55 no. 12). The relatively narrow orifices of these jars would have allowed lids to cover them. During phase N_Beg, the same non-collared vessel seems to be still in use (A116160); there is only a slight change in the internal rim of the vessels, which is this time more softly rounded than angular, and internally thickened as it was in the previous phase. In this sense, they are almost identical to the Tell Afis examples from phase Vb and IVcb (see Venturi 2007, figs. 55, 63). A possible further evolution of this shape is another pyriform shape with a squared rim and vertical loop handles (A136603, pl. 103) found in an O_Late context. This shape is characterized by the absence of a neck, a squared thickened rim, and two vertical loop handles on the shoulders.

The collared jars found in phase M_Mid have a very short neck with a flattened external rim and incised lines on the shoulder. This shape, which is present only in the most ancient locus reached at the site (i.e., lev. II_12), may be a conservative shape from the Late Bronze Age I tradition at Tell Afis and Hama (see Mazzoni 2002, pl. LIX); it is consequently slightly smaller in height and with a high carination.

This collared shape, and in general the need to have a short neck or collar in storage vessels, may be related to another shape which is almost entirely absent at Chatal:¹⁶⁰ “krater-jars” (see Venturi in Archi and Venturi 2012, fig. 7). This shape is well known in phases Vb and VII at Afis, as well as Arslantepe (Manuelli 2013), and is characterized by a higher neck or only slightly incurving collar and low carination.

The short collared jars from phase M at Chatal share only their size and the presence of a collar with the krater jars from Tell Afis. The collar in particular seems to remain necessary, as it is visible in the only complete storage vessel with a good stratigraphic context found at Chatal. The jar (b-2911, cat. no. 21, fig. 88) is tall, elongated, and globular, with a cylindrical collar, thickened external rim, and two vertical handles



Figure 88. Storage pithos b-2911 (O_Mid)

¹⁵⁹ See Description of Area A. In the most ancient level reached in Area II (II_12) there were no mudbrick silos, so that we can surely state that the dry storage in silos was limited to a period between level II_11 and level II_09.

¹⁶⁰ Only the large fragment found in phase N_Beg context (A134624) may belong to this shape.

on the shoulder. A rope pattern runs around the bottom of the collar, just above the handles. The exact shape of the rim is not clear; however, it seems to belong to the same tradition of collared storage jars.

Dry Storage

The second group comprehends vessels that have the same shape as the biconical kraters described above, differing only in their size. They range from 40 to 55 cm in diameter, and the rim is either simple outcurving (A134296, pl. 49a) or modeled and rilled (A133168, pl. 48). Considering the size of their openings, they were probably used to store dry food. A second shape may also belong to this group; much larger than the container described above, this one has the shape of probably a large conical or cylindrical basin (A133166, pl. 48; or A137083, pl. 143d) with a thickened rim. A rope pattern decoration applied on the external part of the vessels occurs both on these basins and the biconical kraters.

Both shapes are very frequent in phase M_Mid. They are still in use with very articulated decorations in phase N_Mid (A121705, pl. 8), and with horizontal ledge handles, such as the one seen on the deep basin (A122136, pl. 10c), in phase N_Late. Only one large basin with a ledge handle was found in phase O, in an O_Beg level.

Storing Precious Liquids (Miniatures)

This section deals with two functional groups of vessels, which share a common general shape: very small closed containers (apt to contain liquid), usually small bottles or juglets (fig. 90). The first group comprehends only glass containers (the material in this case is very important for understanding the function), while the second group includes small miniature jars made of very fine clay, which are almost always imported (see below).

Ten containers made of glass were found and collected on the dig. Among the blown glass pieces there are three small Unguentaria which were found in the Roman level (phase T), as well as two glass deep bowls also belonging to a Roman tradition and found in the same contexts. The blown-glass jar c-0188 and the small cup c-0173, found in level I_02 (phase O_Late), likely intruded from the upper level, as the invention of blown glass dates to the first century BC (see Moorey 1994, p. 190).

The small fragment A56487, found in a phase N_Beg context, belongs to a glass bottle decorated with zigzag patterns of different colors. This may be the remnant of an imported vessel that belonged to the Late Bronze Age glass production of the southern Mediterranean (see Rehren and Pusch 2005). The New Year's flask (A17438) also belongs to this same horizon, and is discussed among the other Aegyptiaca in appendix 3. The other small vessels made of glazed clay, clay, or faience will all be discussed in the following paragraphs.

The ten glazed pieces collected at the site were found either in M_Mid/Late or O_Beg/Late contexts. They are not present in any phase N context.

The only complete glazed vessel that was collected at the site (A17391), in an O_Late context, cannot be fully considered as functionally belonging to this group; the small jar is bigger than the usual miniaturistic ones, and the orifice is also much larger than those found in the juglets. Considering both the shape of the vessel and the semantics of its decoration, this piece was probably related to a Neo-Assyrian production. The morphological features of the two glazed juglets (A17502 and A17439, pl. 169c), together with a paste similar in color and inclusions to the local ware, may suggest that these vessels not only had the same function as the Black on Red juglets, which also had a narrow neck and small orifice, but also that they had a local, northern Syrian origin, as Peltenburg (1969) states. However, their rarity seems to rule out a local production at the site.

Miniature juglets collected at the site almost all belonged to the Black on Red class, and were all imported from Cyprus (see the NAA analysis in Matthers et al. 1983). These vessels may have fulfilled a specific non-utilitarian function, either because they were produced/imported for the vessel itself and not for its content, or because its content was so precious that it could only be transported and used in very small quantities.

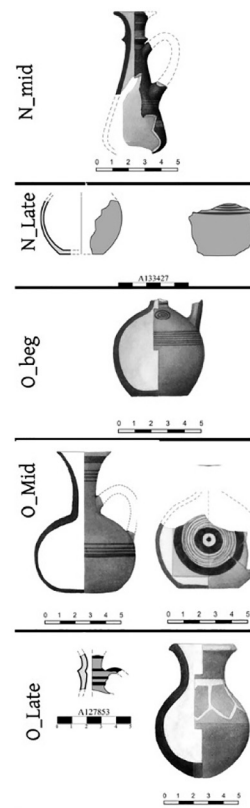


Figure 90. Miniatures

In this second hypothesis, the vessel would have fulfilled the role of “labeling” the content (see Coldstream 1984, pp. 122–37; Hoffman 2005, p. 360). Schreiber (2003, pp. 55–59) suggests several different functions for the juglets, such as funerary use and use as containers for precious, as opposed to culinary, goods (such as perfumed oils). Seventy-one fragments of miniature vessels were collected at the site, in archaeological contexts ranging from the N_Mid period to the O_late. The vessels are spread out across the site, never appear in domestic caches, and reach their maximum distribution during phase O_Mid.

The Black on Red juglets, as well as, on a much smaller scale, the Black on Red bowls, are frequent findings in Chatal assemblages (with seventy-one in total). In only one case was a fragment found in a grave (b-S-48), probably fulfilling a symbolic function as a prestige object (Schreiber 2003, p. 55). These juglets appear only at the very end of phase N in domestic contexts, with the majority being found in Area IVa. They may well have fulfilled a function related to an everyday activity. Their maximum period of diffusion (in terms of percentage) was during the phases O_Mid and O_Late; they are well distributed in each area during these phases. The small white painted juglet (A26622, pl. 26c) and the miniature barrel-shaped jar (A133424) may have fulfilled the same function. This function was related to the use of a liquid content, which was imported together with its containers; the vessels had to be easy to close, completely waterproof, and had to possess a distinct appearance so that it would be possible to identify the vessel’s contents based on its specific shape and surface treatment.

Transport

Pilgrim Flasks/Barrel Jugs

The term “pilgrim flask” was first employed in Near Eastern archaeology to identify several handled bottles that were similar to Late Helladic “pilgrim” flasks (FS 186 and 192, see Furumark 1941, fig. 20). The similarity between these Helladic flasks and the Medieval lentoid flasks, which pilgrims used to carry water during their trips, led scholars to label this shape with the “pilgrim flask” term. Indeed, the handled lentoid flasks of Mycenaean origin are small in size, have a narrow neck, and have one large handle to hang the flask from a cord, just like medieval pilgrim bottles.

By the first half of the twentieth century, it was evident that the Mycenaean flask was a class derived from the Orient (Furumark 1941, part 1, pp. 32–33 and references). The lentoid pilgrim flasks belong to a Levantine and Near Eastern tradition, making their first appearance during the Middle Bronze Age (Amiran 1970, p. 166; Einwag 2007, p. 204) and becoming extremely common during the Late Bronze Age (Gates 1988, p. 71; Einwag 2007, p. 204; Venturi 1996). Both the lentoid shape and the similarity to flasks made of animal skin seem to imply that these vessels were used to transport liquid intended for consumption. In particular, the pilgrim flasks have been interpreted as being used to transport wine (Gates 1988, pp. 71–73; Otto 2006, p. 96), and as originating from the area of Karkamish, where the wine was produced (Einwag 2007, p. 202). W. P. Anderson (1990, p. 43) suggests for the later period of the Late Bronze Age that pilgrim flasks replaced stirrup jars as a means of transporting oil, and that for this reason they became smaller in size. Setting these statements aside, which cannot be proved, the closed shape of the vessel is ideal for holding liquids; both the narrow openings of the phase M vessels and the offset rims of the later ones can easily be closed with a simple clay or stone stopper or a lid, respectively. The measured volume of Late Bronze Age pilgrim flasks ranges from 10 to 30 L (Gates 1988, p. 76); this seems to exclude their potential for use as water containers for personal need during a trip, and makes it more likely that they acted as commercial containers for the transport of liquids. By contrast, Wijngaarden (1999) assigns this shape to vessels used for storage.

At Chatal Höyük, no fragments of two-handled pilgrim flasks were found in the levels belonging to phase M. The earliest evident piece is the Painted Monochrome red lentil shaped flask (A26718, fig. 92, pl. 44d); the position of the handle and the lenticular shape of the vessel assign it to a well-known Late Bronze Age II horizon both in Anatolia (Müller-Karpe 1998, p. 125) and



Figure 91. Flask A26498
(phase P-S)

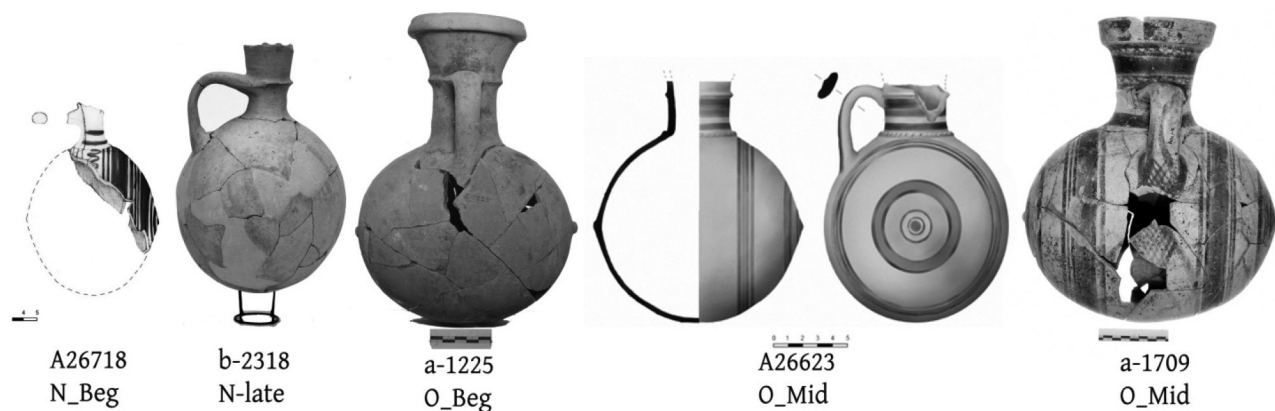


Figure 92. Complete pilgrim flasks

in Syria (Venturi 2007), while its single appearance suggests that this shape was not commonly used during this period.

The shape seems to increase in number over time, as Gilboa (1999) states:¹⁶¹ twenty-five fragments of barrel-shaped flasks were found in the levels assigned to phase N. All the fragments belong to the same shape, a globular flask made of two hemispheres (fig. 92), with a large neck applied and a single large handle. Funnel-shaped openings become extremely popular, likely imitating the Phoenician/Levantine large barrel-shaped bichrome jars. The necks are incurving, and the single handle starts from the neck and connects to the side of the vessel (usually the long side). During phase O, the pilgrim flasks become barrel-shaped jars, their volume increases, and the majority bear a bichrome painted geometric decoration.

Some examples are surely imported (A26623, cat. no. 6; Ant_4386, cat. no. 9), while others are clearly local imitations of these imported shapes with several “mistakes” in proportioning the neck and body (see A26599, cat. no. 19) or in attaching the neck to the body (A26498, fig. 91, pl. 26a). The handle is very frequently connected to a ridge that runs in the middle of the neck, and which in some examples is also incised.

While the local imitations are smaller and probably fulfill a function other than transport, it is difficult to establish a place of origin for the imported pieces. The funnel shape, the bichrome decoration in bands and lines, and the nipples at the edges are all well known elements in the Cypriot assemblages (Gjerstad 1948, pp. 60–68); A26623 (fig. 92, cat. no. 6, pl. 15c) is very similar to pieces found in Al Mina III (Luke 2003) and mainly in PJ12 at Tell Dor (Gilboa and Sharon 2003, Ir1/2). We can definitely affirm that they were commonly widespread in the Levant, and could have a Cypriot or Levantine origin.

Nonutilitarian Function

Graziaddio and Pezzi (2010) use the two functional groups of “status indicators or religious and ritual use” to distinguish the nonutilitarian pottery vessels found in the tombs at Enkomi. In this volume, two single shapes will be taken into consideration as belonging to this group.

Kernos Rings

Kernos rings are usually identified in archaeology as specific vessels that are made of a circular hollowed ring with several miniature vessels attached to the ring and connected to the hollow part of the ring through small perforations at their bottoms (for the definition and origin of the term, see Bignasca 2000, pp. 1–2 and references). The function of these vessels should not be confused with the ritual function of the Eleusinian kernoi, which are dated to the fifth and fourth centuries BC and are described in Greek sources;¹⁶² rather,

¹⁶¹ This development from a lentoid to a spherical shape was already observed by Furumark, as was its further “development” into globular barrel-shaped jars (W. P. Anderson 1990; Gilboa and Sharon 2003; Yon 1971; Amiran 1970).

¹⁶² The Eleusinian kernoi are vessels made with several miniature vessels; they were supposed to be filled with firstling and carried on the head during ceremonies (see Bignasca 2000, p. 2 and fn. 4).

the function here is generally understood to be related to the use of liquids (drinking) in specific religious performances.¹⁶³

Very few (eight) pieces of this kind of vessel were collected at Chatal, and only from phase N_Late¹⁶⁴ and later. None of the pieces were found in caches. However, the only complete vessel, and a large fragment of a second one (A26878), were both found in square S-9, where traces of a possible religious or ritual built area have been identified (see chapter 7). The peculiar and apparently ritual shape of vessel A26873, found in cache S-9/1 (level S-9_03), seems to confirm a specific religious function for this group of objects. The other six pieces were found scattered throughout Areas I, IVa, and V without any specific contexts.



Figure 93. Detail of Kernos ring
Ant_4436

Red Lustrous Spindle Bottles

Red Lustrous spindle Bottles are indicators of high-status burials, and are used as slow-pouring containers of precious substances (Graziaddio and Pezzi 2010, p. 27; South and L. Steel 2007, p. 188). According to the residue analysis of Red Lustrous spindle bottles in Turkey, Cyprus, and Egypt, it appears evident that the bottles were employed to transport fatty liquids, such as oil or fat. At some sites, such as Boğazköy in Anatolia and Kazaphani at Cyprus, wax and bitumen were employed to make the internal surface waterproof, which may imply that the bottles were used to contain liquids for a long period (Knappet et al. 2005). These are the two possible functions that were ascribed to this shape. However, considering the very low diffusion and the burial context of the only complete bottle, this shape seems to have been an imported luxury object, and as such was a marker of social status. The origin of the Red Lustrous spindle bottle, as well as of the whole class of red lustrous ware, has been recently debated (Kozal 2015, p. 61; Kozal 2017); the provenance is either Cyprus or Anatolia (see Mielke 2007). In the present publication, the origin of the fragments from Chatal has been generally indicated as Cyprus, although no clay analysis has been carried out.

Habits and Behaviors over Time

The main functional and morphological changes in the pottery inventory over the three phases, and especially in the passages from one phase to the other, revealed two main phenomena: a morphological change in “everyday” shapes such as plates or bowls, and the introduction of new “specialty” shapes, which apparently were not in use in previous phases and may have been introduced into the assemblage to fulfill a single specific function.¹⁶⁵ This paragraph aims to present the main morphological and decorative modifications that occurred in the pottery repertoire, with emphasis on what the morphological change means in terms of changes in habits. The meaning of these changes in the social and cultural milieu of Chatal will be analyzed in the final chapter.

New Specialty Shapes

Very few “specialty” shapes can be considered as having been introduced *ex novo* into the assemblage, and all of them seem to make their appearance during phase N. Feeding bottles and strainer jugs were introduced in the local production during phase N_Beg and N_Mid, and were continuously produced until the end of the occupation of the settlement.

The strainer jug probably fulfilled a function that had been fulfilled by small separated strainers during phase M, while the feeding bottle seems to satisfy a new need which cannot be narrowly defined.

¹⁶³ This assumption is based on the contexts in which kernoi were found since the end of the fourth millennium, which are generally either funerary or religious (see Bignasca 2000, p. 42; Ben-Shlomo 2008).

¹⁶⁴ A119848 from an N_Late context is probably part of a kernos. However, its identification is not certain.

¹⁶⁵ For this last phenomenon, it is important to remember that the number of sherds collected from phase M contexts is much smaller than from the other phases; it may be that a specific shape, already rare in the assemblage, was not found in phase M context.

Two body sherds of pilgrim flasks were found in a phase M_Mid context, twenty-seven in phase N, and fifty-one in phase O;¹⁶⁶ among these, the imported pieces were all found in phase O contexts. While the difference in quantity may be due to different extents of excavation, the increase in imported pieces during phase O may mirror the beginning of new trade either with Cyprus or the Phoenician coast. The absence of miniature vessels in phase M contexts is probably related to the small size of the excavated surface.

Kernos rings seem to be the only “new” specialty shape introduced during phase O;¹⁶⁷ however, the number of pieces is so small that it prevents any definitive statement on this front.

Changes in Common Shapes

Several changes took place in the everyday tableware from phase M to N:

The use of the small conical plate, common in phase M, decreased during phase N. It was replaced mainly by painted plates and bowls with outcurving rims. Besides the change in the appearance of the conical plates, which began to be painted, the more intense use of bowls may suggest that although both shapes (i.e., plates and bowls) are able to contain the same volume, only the bowls are suitable for containing liquid or fluid food. Thus, this change from phase M to phase N may be due to two main reasons. The first is that food habits changed, with people consuming more fluid food (i.e., stew) relative to dry food over time. The second is that the appearance of tableware underwent profound mutations in terms of its imitations of foreign traditions. To address the first possible cause, the analysis of the cooking ware and of changes in cooking habits seems to reveal that there was no real change in the kind of food prepared. For the second possible cause, there are several factors we can observe. Several bowl shapes are directly connected to specific Aegean traditions, as are the patterns painted on them; this shift seems to imply a change in the appearance of tableware, or, in other words, a change in the “fashion” or a voluntary effort to imitate a foreign tradition while keeping the same eating habits. This second possible solution seems to also be supported by the other functional groups: kraters continue to keep their biconical shapes, while new shapes (such as the amphoroid) also of Aegean tradition are inserted into the assemblage without any change in how the vessel functioned or how much it contained, but rather only in its appearance. Small or mid-sized jars (which were used for serving or short periods of storage) experience the same kind of change; there is a strong increase in their painted decoration and one new shape (a double-handled jar), but no other obvious changes can be observed concerning their function. Thus, it seems evident that in the passage from phase M to N, some shapes replaced others in function, while others kept their shape and obtained a new decoration, such as the shallow plates, the kraters with flattened rims, and the narrow bowls.

During phase N, painted decoration is present mainly on open vessels, which are always more numerous than closed vessels, and on mid-sized jars, which tend to become more elongated. Storage jars and Simple Ware large jars show continuity in their shapes. Thus, it seems that the visually evident changes in the vessels did not affect the way people consumed food and drinks, or how they stored, cooked, and transported goods; rather, the only thing that likely changed was the way their tables were prepared (i.e., the appearance of the table set). None of the elements usually used to identify “new” ethnic groups, such as changes in cooking habits (see Yasur-Landau 2010), could be identified here (for a more extensive discussion, see the section of chapter 8 on the beginning of phase N and imitations of LHIIIc).

Concerning the transition from phase N to O, it can be said that during phase O, the food consumption functions seem to again be fulfilled by large conical plates and hemispherical bowls with rounded or ledge handles on the rim, a shape that completely replaced the bell-shaped bowl. Other Painted Monochrome vessels, such as kraters and specialty containers, did not experience a strong morphological variation.

The red burnish surface treatment was applied to the majority of the open vessels during phase O, but it does not completely replace the Painted Monochrome decoration. Rather, it starts to be employed parallel to the painted decoration, and is used mainly on open vessels that were used for food consumption (as was the case for the painted decoration during phase N). Shapes such as the mid-sized two-handled amphorae and the amphoroid krater, which were “new shapes” during phase N, and which were always painted, are now also produced with a Red Burnished surface treatment.

¹⁶⁶ This quantity also includes the body sherds.

¹⁶⁷ One fragment of a small bowl found in an N_Late context has been indicated as a kernos, however its identification is not certain.

Some caches provide us with important information for better understanding the assemblages which were commonly used in the everyday life of the settlement, and how all elements came to be a part of the common tableware set. We have an excellent example for the later periods of phase O (II_03) with cache M-13/1. Here, Red Burnished plates along with mid-sized painted decorated jars of Aegean style, one Simple Ware biconical krater (a shape that was typical for phase M), and biconical bowls (typical for phase O), with painted decoration or plain, were all used at the same time, altogether forming the table set of a single household. The different surface treatments, sometimes applied to the same shapes, belong to the local everyday assemblage. The painted patterns on the pottery, introduced approximately two–three centuries earlier, were part of the local production; it is likely that nobody would have recognized them as being a foreign element anymore.

The spread of red slip and burnished surface treatment is a phenomenon well known in the area; its use does not affect the way the vessel was used. Scholars dealing with this phenomenon (see discussion in chapter 8 on the beginning of phase O and the appearance of the red slip class) have already pointed out the “economic” meaning of this new assemblage: vessel dimensions and shapes of rims and bases are more standardized, but the number of different vessel shapes increases over time.

A second, possibly more relevant, change in the production is not a specific introduction of new shapes but rather a tendency towards standardization. This is visible not only in the Red Burnished shapes but also in the other classes of pottery. The vessels are standardized in shape and size, and the quality of their clay and surface treatment is very uniform (i.e., the clay is medium-fine and brown with the usual multicolor grit and chaff temper). The surfaces of the Red Burnished vessels are also very uniform, and the burnish is done carefully, especially on open vessels. This phenomenon may imply a certain degree of specialization (Arnold 2000), a centralized production of pottery, and, consequently, a very important change in the settlement’s organization. This element does not affect the habits or everyday activities of the population living at the site in terms of how they used pottery; rather, it affects the internal social and economic structure of the site, and for this reason will be analyzed in the last chapter.

CHAPTER 10

Armors and Weapons

Armors and weapons may be made of metals (projectile points, swords), stone (clubs, slingshots), and, more rarely, baked clay (slingshots). Only a few classes of materials have been assigned to this category; this is because the objects are grouped according to their main function, and many objects that can act as weapons are nevertheless considered to be tools first (axes, for example).

In general, we should distinguish between weapons, which are used to attack, and armor, which is used to defend the body (for the general functions of weapons and armors and references, see Buchholz 2010). Among the finds from Chatal, not a single object belonging to the armor group has been identified, while a total of forty-eight points were collected. It was not possible to distinguish clearly between arrow and spearheads, so these points have been generally termed “projectile points.”

Projectile Points

Following general works on projectile points such as Avila 1983 and Buchholz 2010, the basic formal distinction between leaf-shaped and triangular barbed points has been applied in order to focus on possible differences over time. A third shape, the triangular elongated, has been inserted because after the analysis of its distribution, it became evident that this specific shape may have chronological relevance (although the number of the pieces is so low that caution is needed in assigning a chronological value to this shape). All projectile points (cat. nos. 274–322) collected on the site were provided with a tang, which was supposed to be inserted or fixed into the wooden handle or shaft of the arrow or spear. Further distinctive formal elements have been inserted in the catalog, such as the presence of a central spine, but they are not discussed here because they do not seem relevant for a diachronic analysis. The majority of the points (70 percent) are made of bronze, and the remaining ones of iron, although sometimes a mixture of both metals was observed: a central iron core covered with bronze sheets (such as A26849, cat. no. 274).

Among the twenty-eight points which were found in good stratified archaeological contexts, only four were made of iron, three of them coming from phase O levels. Almost all projectile points found during the excavations were collected in Areas II and I, in filling layers between floors; they are not considered in situ and therefore are not useful for a functional analysis of the architecture, but rather only relevant for a typological study.

An elliptical flattened shape, with a length between 7 and 11 cm and a short thin cylindrical tang characterizes the leaf-shaped points (in Buchholz 2010 “Weidenblatttyp,” figs. 177–78, 182–85). Some of these points have a central “spine” and more or less rounded edges; their widths range from 15 to 25 mm.

Triangular points are, on average, shorter and larger; some of them have an elongated shape (Buchholz 2010, figs. 172–74, 179–81). Side barbs are typical for this shape. The triangular elongated points have an elongated body with a pointed edge and long side barbs. One point (A57215, cat. no. 310) has a completely different shape (i.e., a thin elongated point) which is similar, but not identical to the triangular elongated points; Buchholz called this point “Bolzen.”

Of the forty-eight projectile points collected at the site, 71 percent are leaf-shaped, while triangular points represent 12 percent of the whole assemblage, and triangular elongated ones represent an additional 12 percent.

Analyzing only the points with a clear stratigraphic context (twenty-eight pieces), it is possible to point out what appears to be a change in their shape during phase N (see fig. 94). While leaf-shaped points are present during phase M and continue through phases N and O, the triangular barbed points make their appearance with phase N_Beg, comprise the majority of the assemblage per phase during phase N_Beg and

N_Mid, and disappear with the end of phase N and beginning of phase O. Considering the limited absolute number of stratified points, it may be hazardous to make statements according to this data, however looking at neighbouring sites, it seems possible to point out a general trend in the Levant.

Capet (2003, p. 90 n. 68), referring to a triangular barbed point extremely similar to A26716 (cat. no. 300), states that this kind of point is exceedingly rare in Palestine. Apparently this type has not been found at Ugarit, but only in Hama I (Riis 1948, fig. 142) and Enkomi (Courtois 1984, fig. 3), all in contexts dating to an Iron Age I period; this information fits perfectly with the phase N_Beg in which the triangular barbed points were found at Chatal. Similar points were found in the Hittite and Neo-Hittite phases in Malatya (Pecorella 1975, figs. 13, 21), as well as in a Late Bronze Age II level in Tarsus (Goldman 1956, p. 283 and pl. 427), Alalakh (Woolley 1955, pl. XX), and Gezer (Dever, Lance, and Wright 1970). The examples from Alalakh, Tarsus, and Malatya seem to refer to a Late Bronze Age period and to a Hittite cultural sphere, as both Pecorella and Capet suggest. Buchholz (2010, p. 280) also points out that these shapes appeared in the Aegean, Cyprus, and Anatolia (with a shorter tang) during the Late Bronze Age, and were probably well known during the same period in the Mediterranean area (see also H. W. Catling 1968 for Crete and Avila 1983, table 64, for the Mycenaean area). These elements imply that the sporadic presence of this kind of point only during phase N_Beg and N_Mid may be connected to a short-term influence/presence/trend. Considering the relatively small number of these points, it is difficult to suggest a possible origin for this influence (Late Bronze Age Anatolia or Iron Age Mediterranean).

The third shape is an elongated and rounded triangle with barbs. Only two pieces (a-2508, cat. no. 314; a-0380, cat. no. 319) were found belonging to this shape, both of them in the most recent levels of phase O. This shape may be the result of a slow change from a leaf-shaped point with almost rounded edges to a more elongated and pointed shape.

The only trilobate point (A26792, cat. no. 313) found in an O_Mid context belongs to the completely different tradition of so-called Scythian points, which appear in the Near East only during the Iron Age II (Buchholz 2010, p. 187) and, chronologically speaking, perfectly fit the archaeological context of this point.

Daggers

A dagger is defined as a metal tool with a hilt and double-edged blade. A sword is defined as a metal tool with a hilt and a blade and a total length of no less than 50 cm. The only two objects which may be considered daggers both have an elongated rounded shape, but a different peg. Dagger b-2023 (cat. no. 307), found in a phase N_Late context, has an elongated double blade and a long thin peg for inserting into a handle. The shape

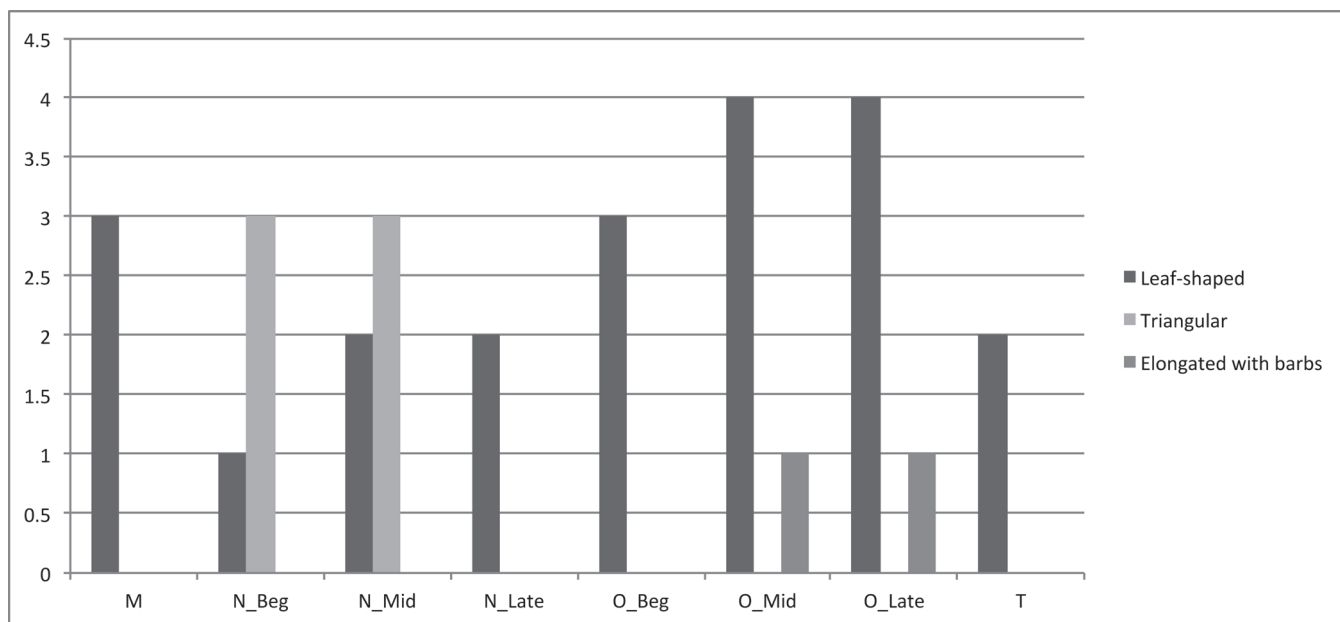


Figure 94. Projectile points type distribution

is similar to the leaf-shaped projectile points, only its 24 cm length makes this tool unsuitable to function as a spear or peak. By contrast, the iron blade c-0083 (cat. no. 322), found in a very late phase (T) context, has a squared rivet for the handle and highly eroded sides, more similar to a knife.

CHAPTER 11

Dress and Personal Accessories

This large category comprehends all objects that can be considered to be the personal belongings of a human being, and were either worn or used for private purposes. Among the objects that were worn on the body, it is quite difficult to determine their primary function (i.e., they were worn for adornment or for apotropaic reasons). Because this subject would require a whole separate volume, the category DPA_ornaments includes everything that could be worn on the body, and which most likely fulfilled multiple functions – both aesthetic and “symbolic” in nature – at the same time. It is therefore important to keep in mind that the distinction between ornaments and amulets is arbitrary. Even though “eye beads,” for example, are grouped with all the other beads (i.e., with the ornaments), while wedjat eyes are considered amulets, in actuality their functional spheres have a fair amount of overlap.

In this publication, the amulets category includes both Egyptianizing scarabs and wedjat eyes for their apotropaic function, very few imitations of scarabs, as well as some leg-shaped pendants, which may have had a similar function. (For their use as ex voto see Minunno 2018.) A more detailed study on the Egyptianizing objects is carried out in appendix 3.

Cosmetics

This paragraph comprehends all small finds which could be related to the conservation and use of fluid or dry powders used to make oneself up. Their functional assignments are always based on formal features rather than on real analyses of the deposits inside the containers.

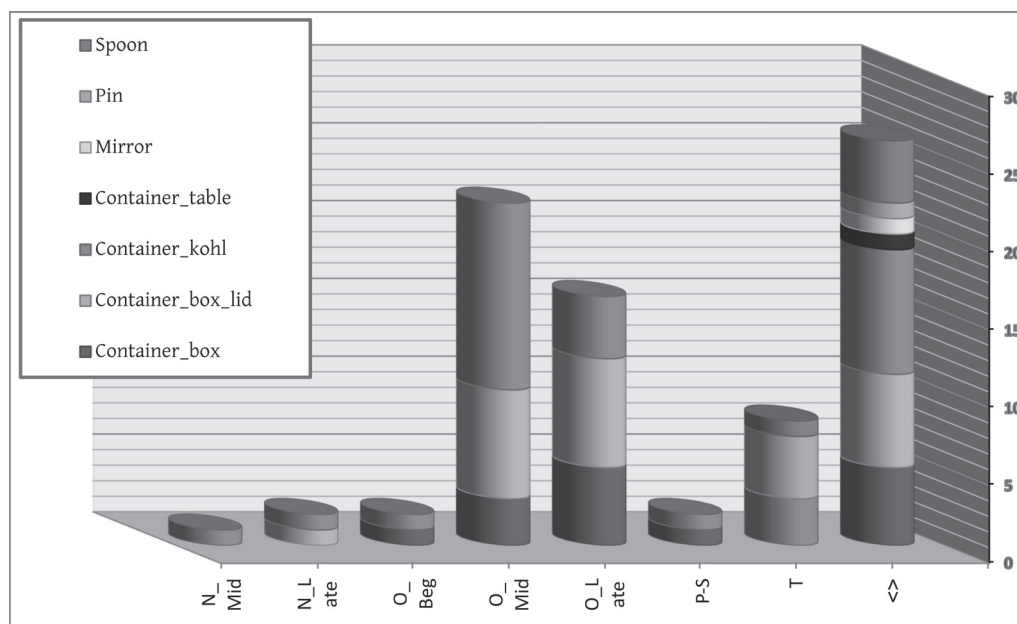


Figure 95. Distribution of cosmetic containers over the periods

Material	Total	NA	N_Late	N_Mid	NA	O_Beg	O_Late	O_Mid	P-S	T
Bone	5	3	—	—	—	—	1	1	—	—
Clay_baked	4	—	—	—	1	1	1	1	—	—
Metal_bronze	7	1	—	—	—	—	—	—	—	6
Metal_iron	2	1	—	—	—	—	—	—	—	1
Stone_brown	4	3	—	—	—	—	1	—	—	—
Stone_dark grey	5	2	—	—	—	—	3	—	—	—
Stone_greenish	21	7	2	1	—	1	4	6	—	—
Stone_grey	15	3	—	—	—	—	4	7	1	—
Stone_white	16	5	—	—	—	—	2	7	1	1

Table 6. Materials used in the production of cosmetic containers

All small containers with internal partitions have been inserted in this group only on the basis of their morphology and are considered in this work to be part of the cosmetics assemblage. The disc-shaped objects which were used as lids for the containers were never found together with those containers, probably because of the perishable nature of the nails which fixed them together.¹⁶⁸

Kohl boxes are rectangular objects with tubular holes and loops which were used to hang them on what was probably a chain or a rope (see Muscarella 1995, fig. 1). Bone sticks were likely inserted into these cylindrical cavities to take the color and to apply it.

All the containers, as well as the large majority of the boxes collected at the site, are made of stone, mainly the same greenish stone which was commonly employed in locally made artifacts such as the spindle whorls and the censers; five kohl containers and four box lids were made of whitish limestone, while only four pieces (three box lids and one kohl container) were made of baked clay. The baked clay pieces belonged to the same “classes” which were well known in the pottery production: Red Slip and Burnished, as well as Painted Monochrome. All the cosmetic artifacts which were made of metal, like small pins and small boxes, were found in very late contexts, usually indicated as Arab or Byzantine (P–T), suggesting that metals were probably not employed in the cosmetic tool production of the previous phases. Greenish stone and baked clay are the only materials which are employed throughout the phases in which the cosmetic tools were found. Only one circular lid (A26449) was made of bone; it stands out both for its small size and for its elaborate decoration (similar to bone lids from Hama, Megiddo, and Emar; see Wicke 2008, pl. 33e–h). The thickness of the lid (1 mm) and the presence of three holes in it suggest that it may have been applied to a wooden lid (similar lids were also known in Late Bronze Age Cyprus; see Karageorghis 2000, no. 108).

Eighty-two pieces were collected from the site and ascribed to this category (thirty-one kohl containers, twenty-two lids and sixteen boxes, six sticks or pins, five spoons, one mirror, and one cosmetic table); most of them were not in well-stratified contexts (see fig. 95).

The geometric patterns employed on both boxes and containers consist of wavy lines between bands, concentric arches, zigzags, and rosettes; all these patterns were commonly employed in the decoration of local objects such as whorls, censers, and stone vessels. They differ from the Late Bronze Age decorative patterns on the pyxides (pinnate foliage, for example, is completely absent) and are identical to the wavy lines incised on the lid found at Tell Afis (Mazzoni 2005, fig. 1c) and to the concentric arches on the lid from Zincirli (Luschan and Andrae 1943, pl. 9f), possibly suggesting a local north Syrian style well known in Iron Age II contexts. Central rosettes (see Wicke 2008, p. 53) are very common on the lids in particular. The rosettes can be made with different techniques, i.e., mechanically drawn (as in A26449, cat. no. 349), drawn by hand (A12644, cat. no. 345), with a mold (as seen in the baked clay lid A17431, cat. no. 344), or completely stylized (as in A12643, cat. no. 350). It is interesting to point out that the guilloche, which appears to have been a very

¹⁶⁸ See Wicke (2008, p. 119 and references) on the mechanism to fix the lid on the container, and idem (pl. 8) for the general functional assignment of these pyxides.

frequent pattern on ivory and also on stone pyxides from the northern Levant (as the examples from Karkamish and from Nineveh show, see Wicke 2008, pls. 41–43), is never seen on the pieces collected from the site.

Containers and Container Lids

The squared or rounded containers seem to have fulfilled the same function, as both were compartmentalized and closed with a lid (pl. 177). According to the objects collected at the site, the circular shape was the most common. Considering that archaeologists collected eight circular boxes and six rectangular ones, but eighteen circular lids and only three squared ones at the site, it seems likely that the boxes were possibly left open or the lids were made of perishable materials. The internal space was divided into up to four compartments and, in all rounded containers but only some of the rectangular ones, was provided with a hollow to host the peg for the swinging lid. The relatively poor state of preservation of the pyxides collected at the site (frequently only the bottom part was found) prevents a good overview of the decorative patterns. Few crosshatched bands and incised lines were preserved on the sides (see A26874, pl. 177f). The stone container A26977 (pl. 177b, cat. no. 323) has been included in this group, though its shape seems to be a unicum.

The lids were provided with one or two perforations to host the pegs (there were probably pyxides with one or two pegs). In one example, a bone element is added at the center of the lid (Ant_5228, fig. 96, cat. no. 348), which suggests that the pegs may have also been made of bone. The incised decoration on the lids clearly indicates a recurrent pattern and decorative scheme: a central rosette is inserted into a series of concentric circles which can be filled with the usual motifs, such as a wavy line (A12641, pl. 177d), crosshatch (A12644, pl. 177c), or dots and parallel lines (A12643, pl. 177g). This scheme is also applied to lids made of different material, such as red slip and burnished pottery (A17431, pl. 177e) and bone (A26449, pl. 177h). The incised or excised central rosette also varies in style, from naturalistic to extremely geometrized.

This same rosette pattern is seen on the bottom of a single-chambered pyxis (A12654, cat. no. 332, pl. 177j), which belongs to a later context.

By analyzing the twenty-seven well-stratified objects of this class (cat. nos. 323–32 and 339–53), it is possible to state that this type of object appears at Chatal only beginning with phase N_Late. It appears more frequently over time, with a marked increase between phase N_Late and phase O. Considering that these kinds of vessels were well known in the Late Bronze Age northern Syrian assemblages (see Wicke 2008), their absence in M_Late and N_Beg contexts may be due either to the more limited extent of the excavations in levels from these phases or to the fact that they became common only during phase O.



Figure 96. Pyxis lid Ant_5228 (O_Late)

Kohl Boxes

Small rectangular containers characterized by parallel cylindrical hollows have been interpreted as being containers for kohl, which was used to make up the eyes, a conclusion which was reached by looking at how it is used in the Near East today. No deposit analyses were carried on the pieces considered here. Thirty-one pieces (pl. 176, cat. nos. 361–90) were collected at the site; the majority of these boxes have suspension loops at the edges in order to fix them to what was probably a cord.

Among the complete containers collected at the site, fifteen (independent of their size) have three perforations parallel to each other, while only five pieces have four hollows, and two small ones have two perforations each. The decoration on the sides of the rectangles is apparently related to the material that was used to make the container. All kohl boxes collected in contexts from phase N to the end of O were made of stone. Those made of greenish stone bear a simple geometric decoration which frequently includes concentric circles (as in A27010, cat. no. 361, pl. 176a) made with a drill, or a central rosette with a contour made of a wavy line between lines (A26986, cat. no. 389, pl. 175l), or concentric triangles (A12671, cat. no. 377, pl. 176h); all these patterns were already employed in spindle whorl decoration, and may suggest a common production. The kohl boxes made of a whitish soft stone, probably a limestone, bear more “cursive” and

fewer geometrized decorations, a feature which is likely due to the softness of the stone. The decoration ranges from a simple crosshatch (A43158, cat. no. 363, pl. 176c) or vertical and horizontal lines (A12665, cat. no. 375, pl. 176), to rosettes inserted in fields (A12652, cat. no. 380, pl. 176 i; A12664, cat. no. 378, pl. 176g), to vegetal and possibly animal figures (Ant_5190, fig. 97, cat. no. 365).

Only one kohl box bears an incised figural decoration on both sides (A12650, pl. 176b). At first sight, the fragment seems to be the side part of a kohl box, on which the usual loops are replaced by an oblique perforation on the corner. By a more careful observation of the decoration on both faces and of the drill marks on the short side, it is evident that this object has been recut. The original drawing, which has been reconstructed on the plate, was certainly larger than the actual object: traces indicate the partial removal of one of the hollows and the secondary addition of an oblique perforation which replaced the original suspension loop. These were supposedly carried out in order to maintain the object's functionality after possible damage to one of the suspension loops, and despite the partial damage to the decoration. On one side of the box there is a right-facing winged quadruped; the head (only partially preserved) shows a bull's ear and for this reason might belong to a griffin. The wings are rendered with a simple crosshatch; two incisions represent the paws. These elements, together with the position of the animal, the rendering of the surface on which the animal stands, and the long neck, seem to stylistically ascribe this griffin to the same group as those represented on the orthostats at Karkemish and Zincirli (Orthmann 1971, pp. 334–35, Group A) and consequently belong to a specific northern Syrian production area. On the opposite side is a second quadruped whose hooves and body suggest that it is a horse with a bowing head. The body of the second quadruped is similar in traits and style to a "horse" figure on the Herald's Wall orthostats from Karkemish (see Winter 1983, p. 190, fig. 10), and consequently fits the same style as the griffin. However, the circles used to represent the bottom as a mountain landscape are very rare in figurative decoration of the first millennium BC.

Kohl boxes were found in all subphases from phase N_Mid onwards. One was found in a domestic cache (V-15/2), but no other small finds from this cache were collected, making it impossible to determine a more definite archaeological and functional context. According to Muscarella (1995, p. 5), the kohl boxes "derived from Egyptian models, which continued to be made since the New Kingdom (fourteenth century BC)." Kohl boxes were also found at the cemetery of Deve Höyük (Muscarella 1995, fig. 3), at Tayinat, and at Judeidah in the Amuq, so they are well attested in the Amuq area. Similar objects were also found in Late Bronze Age contexts at Alalakh (Woolley 1955, fig. 75) and Ebla (Castellino et al. 1966, pl. 80). Their northern Syrian production, therefore, probably started during the Late Bronze Age.

There are no elements, such as unfinished objects, that prove conclusively that there was a local production for these specific objects. However, the use of local stones and of patterns well known in other objects



Figure 97. Kohl box Ant_5190 (O_Mid)



Figure 98. Cosmetic table A12683 (surface)

such as pyxides, spindle whorls, and censers may point towards a regional production. The double box A17411 (cat. no. 335), consisting of two small cups made of the same stone, is the only piece which seems to find similarities in the Assyrian area, as the double pieces from Assur suggest (see Wicke 2008, pl. 97f–h).

Cosmetic Table

The small table with bulls' heads and four legs (A12683, fig. 98) is the only finding of this kind and has been inserted into this category as a possible part of a cosmetics set. In several publications, similar small tables have been either generally inserted into the category of "stone objects" (Luschan and Andrae 1943, p. 20, fig. 14, pl. 6) or interpreted as offering tables (Lloyd 1954, p. 110). The flat shape of the container suggests that it may have been used for mixing powder or reducing minerals to powder, rather than acting as a vessel for offerings (for their functions as small mortars, see Trokay 2000). Obviously, all these assumptions could only be proved by analyzing the remains on the surface. This small table from Chatal was found on the surface of the mound without a specific context; however, as it is very similar to small tables with animals' protomes from Iron Age sites (see Bombardieri 2008, pp. 278–79; Mazzone 1987, p. 34), it may well belong to a phase O context. The style of the two bulls' heads, as well as their position on the table has direct comparisons to the examples from Sultantepe (Lloyd 1954, pl. VIII nos. 1–2) and Karkemish (Lloyd 1954, pl. VIII no. 22), and may suggest a production located in this area.

Spoons and Pins

None of the five spoons was found in a stratified context, making it very difficult to determine a period of diffusion. Assigning their functions is also extremely difficult; for only two examples was it possible to identify a likely function. The first was a bronze spoon, c-0049 (cat. no. 399), which was found together with a "kohl pouch"; the second was a small bone spoon, A26885 (cat. no. 401), which is almost identical to the bronze spoon. This second object has a preserved length of 6 cm and its handle perfectly fits with the kohl container's perforations. The other three spoons are included here only due to their similarities to the shape of the other two examples.

Pins (cat. nos. 393–98) collected in this cosmetics group were selected only according to context data. They were found together with small metal containers, probably also used for cosmetics, and all belong to a very late period (phase T), but they could provide a general idea of the shape older kohl sticks might have had.

Ornaments (Jewelry)

Generally speaking, the "ornaments" category includes all objects which can change the external appearance of a person for the purpose of achieving several goals such as social differentiation, identification with a specific group, or acting as a marker of economic status (see Maxwell-Hyslop 1971; Musche 1992; Cifarelli 2010). The following paragraphs will present first a morphological typology of the single elements that were used — either alone or in group — to form necklaces, bracelets, and other decorations. Their context of retrieval, which is often not a primary context, very frequently prevents the reconstruction of the full piece to which they belonged; it also hinders the ability to identify where on the body they were worn or attached.

The group of ornaments comprehends 1,301 items, among which the majority is represented by beads of different forms and materials (1,191), followed by pendants (60), and rings (17). Very few pieces represent whole adornments such as bracelets (15) or combs (1), while the crescent-shaped plaques (12) are considered separately because it is not clear where they were fixed.

Considering the large number of beads, the catalog is available only online; a selection of objects is provided in the plates.

Bead Morphology and Distribution

The shapes of the beads (pls. 174–75) are varied but not very numerous, and can be used to categorize different types of beads. The cylindrical shape (495 pieces) is the most commonly employed for both single beads and spacers (see A48611, pl. 174a), which are larger beads made of several cylinders next to each other (see A48643; A54449, pl. 174c). The second most-represented shapes are the spherical (258) and torus-shaped (102) beads (pl. 174b, c), forty-three of which have the typical “melon shape decoration” (see A54360, pl. 174j). Biconical (sixty-two), conical (fifty-four), and collared (fifty-seven) beads have some morphological variations, as do the fifty-one eye beads (for a definition, see Eisen 1916) and the forty-eight perforated shells.

Besides the usual shapes of beads which are common for the Near East over a very long period of time, a couple of shapes seem to stand out from the assemblage. The bird beads (Frey 1980, Koch 2018) are small glass beads shaped like very stylized birds; they are frequently found in burial contexts of Late Geometric periods outside the Near East, and are considered to be an Eastern production (Webb 1996, pp. 602–03) of the Orientalizing period.

Only eight “Vogelperle,” or bird beads, all made of glass or faience, were found at Chatal; only one was found in a good archaeological context (A48603, fig. 99), phase O_Mid, while the others were all surface findings. Though they provide a small amount of dating information, it is not possible to say whether these beads were common at the site or locally produced based on the limited examples.

By contrast, eye beads are very numerous (fifty-five) and are made in different sizes, with inlaid eyes with glass paste of different colors (see the eye bead in necklace A54492, pl. 175c). This kind of bead was well known in the Near East since prehistoric times (Eisen 1916), as well as in other cultures (Dubin 2006, pp. 307–12), apparently because the spherical shape of the bead is immediately associated with the shape of the eye. Its maximum period of development in the Near East seems to be at the end of the Late Bronze Age. The beads found at Chatal differ from each other in size, glass color, and number of eyes on the bead; however, the most-represented type is a medium-large bead (having a diameter of approximately 2 cm) with three large encircled eyes protruding from the maximum diameter. N_Beg contexts are the earliest ones in which eye beads were found at the site, although their period of maximum distribution is during phase O_Mid. The eye beads were sometimes found together with other beads in burials, as in b-S-41 (see chapter 7, discussion of cache U-9/1), and also strung together in necklaces (as in A54492, pl. 175c) in which a few eye beads were mixed with other simple spherical ones made out of the two colors (blue and white), which were also employed in the eye bead.

Another shape found at Chatal was small beads shaped like drops (A48301, pl. 174r), similar to beads from Deir el Balah (Price 2008, p. 65). Larger discoid beads, with one side incised as if it were a seal (A48365, pl. 174u), reflect some variation in the bead shaping. Melon-shaped beads (several examples can be seen in pl. 174) also reflect a very well-known type in the Near East (the same shape was present in the Royal Cemetery at Ur, see Musche 1992, fig. 6). This shape was largely employed at Chatal beginning with phase M_Mid, as the contexts of retrieval of these beads evidence.

Five hundred fifty-eight beads were found in stratified contexts well distributed among the phases (see fig. 101). Only the findings in the graves can be considered as having been found in their primary context; all other findings should be considered to be “leftovers” due to the fact that similar small objects could easily be mixed into

the clay used for the bricks. Groups of beads that were found together, and which were probably part of a necklace or a bracelet, are analyzed separately.

Rings

This section includes all types of rings (both ear and finger rings) which were collected at the site. Eighteen pieces total were found. All were made of metal except one, which was made from bone (b-2769). The rings



Figure 99. Bird bead A48634 (surface)



Figure 100. Golden earring A12673 (1.5 m below surface)

were mainly found in very late contexts, as well as a few in phase M layers; none were collected from phase N. Several simple open rings (possibly earrings) from phases T and R/S can be ascribed to Hellenistic or later periods (see the gold ring in pl. 174z). It is unclear whether the ring c-0202, which was found in an O_Late context, should be considered as having intruded from an upper level. The team marked the ring as Arab in the card; however, the finger rings dated to the end of the second millennium in Anatolia (Musche 1992, pl. 69), or from the Mittani period (*ibidem*, pl. 60) show similarities to the piece found in this context. The rings collected from “well stratified” contexts differ slightly in their shape: earrings with a pendant (either a cowrie shell or a metal sphere; see A54342b) seem to be more frequent in phase M_Late contexts, while the crescent-shaped earring is the most-employed shape in later phases at the site; it should be noted, however, that the crescent shape was common in the Near East starting in the third millennium BC (Musche 1992, p. 83) and represents one of the easiest earring shapes to make. The gold earring A12673 (fig. 100) is the only one which stands out from this group, not only because of its material, but also for the filigree work on the sphere fixed to it; however, its context of retrieval (which was 1.25 m below the surface) prevents any phase assignment.

Pectorals/Appliqués

This term indicates only items which have more than one perforation, and which were probably sewn to textiles or connected to several strings. Twelve pieces belong to this group. The type most frequently found is a crescent- or triangular-shaped object with two perforations (used for sewing or hanging); this object was used as a sort of “pectoral” decoration. The pieces can be divided into plain, geometric, and figurative pectorals, though almost all of them are decorated with geometric patterns (crosshatch, guilloche, wavy line), which border the edges of the pectorals and also fill the triangular- or crescent-shaped fields (see A17627, pl. 178b). Both the geometric patterns and the greenish local stone used for these objects are identical to the patterns and material used in the production of spindle whorls and censers.

Only one piece (A26982, pl. 178a) bears a figurative representation, possibly of animals on a field, with a rendering very similar to animal scenes carved on stamp seals. This piece also differs from the others in the group in its shape (which is more geometric) and in the presence of two carved lines incised along the edges of the pectoral itself. This hatched band also occurs on stamp seals. Although the context of retrieval of this figurative pectoral is in a trench, the pottery found together with it belongs to an O_Mid context.

All collected items are made of stone, except for one silver piece (Ant_4118) which was found together with a fragment of a silver plaque (b-2251). The pectoral is triangular in shape, with suspension rings at the corner (instead of perforations), and has filigree grape-shaped appliqués. The plaque consists of several spheres with granulated appliqués (also grape shaped). Both pieces were made using filigree, a kind of work which, although found in the Near East since the Ur III period (Moorey 1994, pp. 228–29), is not well attested at Chatal. The context of these two pieces does not provide any additional information.

These pectorals were probably fixed to a textile or a string, and were found mainly in O_Mid contexts (only one piece, e-309, was found in a phase N_Late context). Although similar metal pectorals are usually considered to be Urartian productions (see Musche 1992, p. 237), it seems possible to state that crescent-shaped pendants were locally produced (as two incomplete pieces, A26638 and e-0309, suggest) and were decorated with local patterns, mainly geometric. Moreover, these pectorals were apparently used over a long period and, when broken, they were repaired: when one of the loops in the piece A17473 broke, for example, it was repaired by adding a third, more internal, perforation by which it could be hung.

Pendants

Pendants (pl. 174h, i, x, y) differ from beads basically in the position of the perforation, which is offset; consequently, the objects were hung from a string. This group is not exclusive to the ornaments category; as several pendants are representations of figures with a clear apotropaic function, they can also belong to the amulets category. This paragraph will consider only those pendants which seem not to have an evident “symbolic function,” such as small pin-shaped objects, cylindrical hanging bone objects with incised decorations (as A26778), and beads of specific shapes. The most ancient contexts in which pendants were found date to phase N_Beg.

Considering the shapes of these pendants, we can distinguish several groups or single peculiar pendants. Eight pomegranate or lotus pod-shaped¹⁶⁹ pendants of different materials (mainly semiprecious stones) were collected in phase N_Mid and later contexts, but none in connection with other beads (see A48176, pl. 174).

Nine elongated bone objects with incised decoration (the only piece found in a context was A26859 in an O_Mid level) and a single perforation at one edge are included in the group of pendants; they are decorated either with concentric circles or incised lines, and their shape varies from a parallelepiped to a simple cylinder.

Several other square-shaped stone pendants were also collected; among these, it is important to point out some specific shapes. A48240 (pl. 174y) is a small pendant, made of carnelian, shaped like a duck with the head turned to look backwards. The tail is chipped. The very small dimensions of the object prevent the rendering of any details. There is a perforation between the neck and the back so that it could be carried on a string. The bottom of this piece is flat, so it was not employed as a seal (as is common for these small duck-shaped pendants in the Neo-Assyrian period, see Moortgat-Correns 1971). The small size and the precious stone seem to ascribe it to the ornaments group, rather than the weights (duck weights are very common starting with old Babylonian periods). This pendant finds several comparisons in both shape and material not only to the Neo-Assyrian seals (see Pickworth 2005, fig. 38), but also to several findings from Knossos (Evans 1902, p. 39)¹⁷⁰ and Egypt (Cooney 1968, fig. 8); it may be interpreted as an imitation of a seal. The acorn-shaped pendant A26921 (pl. 174) seems to belong to a similar group of imitations; the stone employed is the usual local greenish one and may represent the local imitation of an Egyptian example. Like A48240, A48205 is also made of carnelian and has a peculiar shape: it is elliptical, with one flat side and one slightly domed side that has several incised lines. There may have been a suspension loop in the broken part, or the whole piece may have been inlaid in a metal frame. The very light carnelian and the kind of working is very similar to Egyptian-manufactured pendants and amulets (see Dubin 2006, fig. 18). This piece is a unicum among the pendants at the site.

Among the metal pendants, A57200 represents a unicum, consisting of a disc applied to three strings that join together in a suspension loop. The shape mirrors known metal frames for biconvex seals and similar stone pendants (for Gordion, see Dussinberre 2005, cat. 8), although the bottom surface appears to be plain and the object is completely made of metal, which does not seem an appropriate material for a sealing surface. This object was found in the earliest accumulation dating to phase N_Beg; it would fit with a phase M production, and could be considered to be an imitation of the shape of a seal without the marking function. This process of imitating only the shape of a seal without imitating the image (thereby shifting the function of the object) could be identical to the process which “produced” the duck pendant discussed above.

The gold pendant A12674 (pl. 181c) has a circular shape with a folded loop for suspension. The embossed dots at the edges with a larger central dot reflect a well known Syro-Palestinian tradition of working found on metal plaques; the pendant has very similar decoration to a rounded plaque found in level IV at Atchana (Maxwell-Hyslop 1971, p. 135 and pl. 100), which was interpreted as a lily, or to the silver plaque with concentric circles found in Iron Age Zincirli (Musche 1992, pl. 86). The double metal spiral A57210, found in a phase N_Late context, also belongs to this same tradition; it is probably connected to other similarly composed wires and belongs to a very old tradition (see Musche 1992, p. 190). By contrast, the glass pendant A48186 (pl. 175d), which represents a “demonic mask” with protruding eyes, large ears, and a partially broken suspension loop, belongs to a Phoenician glass tradition and can be compared with similar pendants of Phoenician glass making (Dubin 2006, p. 48). This specific figure seems to belong to a “type A” (see Spanò Giammellaro 2008a, type A, and Seefried 1982, type A and fig. 44), which is dated to the seventh century BC. The context information (O_Mid) and its relevance for the chronology were discussed in the chapter describing the locus.

Twenty-six pendants were found in good stratified contexts, but none in primary deposits. Based on this information, it is only possible to determine a general progression of influences on, and materials employed in, the pendant production (for which see the following section).

¹⁶⁹ Dubin (2006, p. 41) and Musche (1992, p. 188) describe this shape as lotus pod, while Price (2008, p. 55) describes the same shape as a pomegranate. This type comes from Egypt and dates to after the New Kingdom.

¹⁷⁰ The animal is employed in beads beginning with much earlier periods (Late Halaf), as the findings in Arpachiya, Tell Arbid, and Chagar Bazar reflect (see Campbell 2000; Mallowan 1966, fig. 51); however, the duck with turned head is more typical for later periods (from Ur III period), and is frequently used for weights and seals (see Moortgat-Correns 1971; Hendin 2007, pp. 146–47).

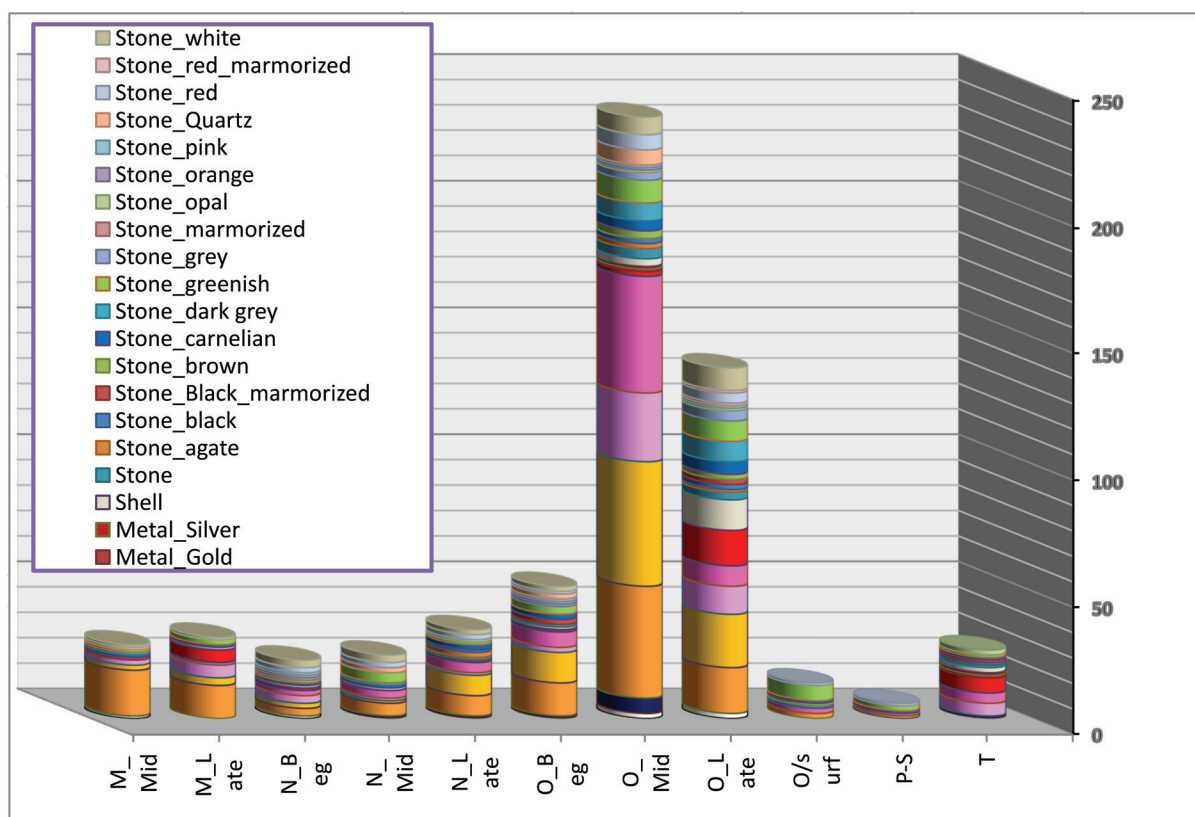


Figure 101. Materials employed in ornament production

Materials Employed in the Production of Ornaments

Since most of the collected items are simple beads, it may be of some interest to observe continuity and change in the materials employed in the production of ornaments. Figure 101 clearly reflects several phenomena pointing to continuity. Faience is largely used during phase M and is the most employed material during this period; it becomes less relevant during phase N_Beg, which seems to be a period rich in experimenting with different materials in ornament production. From phase N_Mid until phase O_Beg, faience, this time together with Egyptian Blue, is again the most employed material.

The use of glass in ornament production, which was visible during all preceding phases (M_Mid to N_Late) on a much smaller scale, overtakes faience as the most common material only during that latest part of phase N, and seems to explode during phase O_Mid. During this period, glass is the most employed material and is produced in different colors. Very large beads, such as A48414, A54329, and A48333 (pl. 174, bottom row), are produced only in glass.

Parallel to this, baked clay and bone seem to have been used in ornament production only during late periods (O_Mid mainly), while metal was largely employed in phase M_Late and again only in phase O_Late.

Precious or semiprecious stones are very rare at the site. Carnelian is the most common one; it does not seem to have peaks or lows, always appearing in proportion to the general number of items. Both opal and agate, by contrast, were found only in N_Late or O_Mid and _Late contexts, while some imitations of agate were made with glass (as in A48622g).

Mid- and large-size shells are employed as pendants with a small side perforation (as in A125148), while smaller ones were attached to bronze wires (as in A54342b). Dentalium shells and cowrie shells were probably used as they were, as their morphology allowed easy use with a string without any further work. However, morphology is not the only factor to consider with regard to the use of these shells. The site's relative distance from the sea may have limited the shells' availability. Additionally, faience imitations of both these shells existed at the site (see A54352, pl. 175e; A27016).

In general, it can be observed that for most of the production, the materials employed seems to have been poor and local (except for the Egyptian imports, which are discussed separately), with a very large use of faience and, later, glass.

Amulets

Scarabs, Wedjat eyes, and Egyptianizing pendants are fully described in the appendix. The description below is limited to the local production of pendants, which seem to also have an apotropaic function.

Six pendants in the shapes of legs were found during the excavations. All were made of baked clay and varied in size; they came from contexts ascribed to phases N and O, and are also well known in the Iron Age Levantine production (see Mazzoni 2016). Their identification as leg pendants is based only on their shape, and to some resemblances they have to the leg-shaped beads of Egyptian origins (see Dubin 2006, p. 37). The two pieces found in phase N contexts (A56555, pl. 178f) bear a painted decoration similar to the Painted Monochrome pottery of the same period, suggesting a common place of production.

The stone pendant A17367 (fig. 124, appendix 2) is a rectangular object with a standing figure on one side and a pseudocuneiform inscription on the other. In the original object card, the writing was defined as a “cuneiform incantation”; a short note by Jacobsen, however, noted that it was a “pseudo-cuneiform” writing. This object was found on the floor of a room in N-12 1a in a phase O_Late context, and it is described in detail in appendix 2. A17464 (pl. 178e) can be interpreted as a pendant representing a small sphinx with the headdress of Hathor, possibly with a decorated collar or necklace.

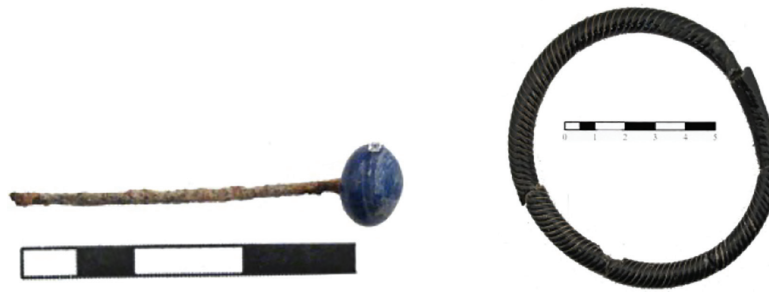
Necklaces, Bracelets, and Composite Adornments

The pieces in the groups described above (beads, pendants, and amulets) could be employed alone, or they could be used in compositions in necklaces, bracelets, and headdresses.

We have several preserved examples of how beads, pendants, and amulets were employed together to create single elements. The pin A48194 (fig. 102) clearly shows the use of a single bead as the head of a pin, while the “necklace” A54359 (pl. 175a) reflects what was probably either a single piece of jewelry or a single decorated garment. This necklace consisted of fifty-five faience beads (eleven blue, ten white, and thirty-four brown) and comes from the most ancient context at the site in which jewelry was found (grave b-s-60 in phase M_Late). The beads are all similar in size, material, and shape, differing only in color. A similar composition of three colors (white, brown, and pale blue) is also employed in the necklace A54434 (pl. 175b), found in a phase O_Beg context; the necklace consists of long cylindrical rilled beads (the rilling gives the appearance of several small beads), and the beads are made of vitreous paste.

The grave b-S-41 (see the discussion of cache U-9/1, p. 160) provides the richest context for jewelry. Found inside it was not only a necklace/bracelet (A54389), but also six cowrie shells (A54384), six wedjat eyes, nineteen cylindrical beads made of stone and faience, and three seals of different provenance, which were probably also used as beads. It is unclear whether all these beads were strung together or if they were part of several bracelets or necklaces; the only certain group appears to be the bracelet composed of several beads of similar colors but of different materials and shapes (four biconical carnelian, three spherical carnelian, seven biconical hematite, one cylindrical rhodonite, one cylindrical calcite with crosshatching, two cylindrical greenish, ten biconical red stone, and one biconical quartz). Several bracelets/necklaces seem to indicate a tendency towards monochrome (or bichrome) tones, at least during phase O: A54116 (no context) is made of all pale blue beads; A54305 (pl. 175f, from O_Mid), is made of all pale blue beads; A54532 (no context) is made of all pale blue and blue beads; A54513 (from O_Late) is made of only carnelian beads; and A54534 (no context) is made of only carnelian beads of different shapes. As a matter of fact, the necklace A54492 (pl. 175c), which comes from a phase O_Mid context and comprehends a very high number of beads (approximately 150 in total: glass blue beads, white frit cylindrical beads, three glassy paste beads, and three blue and white eye beads), is limited to just two colors: white and blue. Similar bichrome combinations, but with very different materials (coral is never found in earlier contexts), are seen in the two necklaces A54499 (pink and black) and A54504 (pink and blue), both of which come from a much later context (phase T).

Two bracelets made of a single piece were also collected at the site. A57213 is a bronze open bracelet (probably an arm ring) with edges shaped like a hammer or horns. The bracelet has an elliptical section, and seems to imitate similar bracelets dated to the Neo-Assyrian period (type 3 in Musche 1992, pl. 82). The context of retrieval of this piece (O_Mid) would fit chronologically.



Figures 102–03 (left to right). Bronze pin with bead A48194 (surface);
bronze bracelet A54510 (phase T)

A54510 (fig. 103) is a glass bracelet shaped like a metal torque¹⁷¹ (see Maxwell-Hyslop 1971, fig. 191) except that torques were usually made of metals. This bracelet/necklace would therefore be a glass late production (imitation?), as the context of retrieval may also suggest (phase T).

Fastenings

Fibulae

Thirty-five fibulae were selected during the excavations and are presented in this catalog. Among these, fifteen are probably preserved in the Antioch Archaeological Museum, while the remaining twenty are kept in the Oriental Institute Museum. This assemblage does not represent the total number of fibulae collected and inventoried during the excavations. According to the object catalog, fifty-five pieces were clearly identified as fibulae or fibulae fragments; this implies that twenty pieces were not photographed on site, nor they were brought to Chicago, and most likely consisted of small fragments.

According to the material at our disposal, and following Pedde's (2000) typology for fibulae, the thirty-five pieces from Chatal reflect both main shapes of fibula: the one-piece fibula (marked with the letter A) and the two-piece fibulae (all other types, B to D). Types A and B are the most numerous groups among the collected fibulae and will be discussed in detail here. The type of each piece is marked in the catalog.

The one-piece fibulae are more rare (ten pieces); however, two out of the five of this type, which were found in good stratigraphic contexts, were located in N_Beg and N_Mid contexts (A17269, cat. no. 413; and a-2750, cat. no. 414). These two brooches consist of one piece which formed the bow, the spiral, and the nail. A17269 has very close comparisons with similar pieces from Hama (Pedde 2000, pl. 2 no. 20) and Tarsus (Pedde 2000, pl. 5 no. 38); a-2750 is complete and is similar to some pieces from Cyprus (Kouklia, see Pedde 2000, pp. 42–43). Both brooches were found in domestic contexts, and their dating fits with the general assessment that these kinds of brooches were introduced in the Near East from Cyprus during the twelfth century BC. The other two pieces of this type were found in much later contexts (O_Mid and O_Late). A17270 is complete and shows very strong similarities to one piece from Deve Höyük (Pedde 2000, pl. 5 no. 37), while the fragment c-0297 with a double spiral seems to have direct connections to similar elongated pieces from Hama and Tarsus (see Pedde 2000, pl. 2 nos. 11–13). The well-known violin brooch A17433 with decorated surface (published in Pruss 2002, fig. 8) was found in a context which was not stratified (i.e., the “outside wall,” possibly the town wall). It is comparable to an identical fibula found at Tell Afis (Venturi 2008, p. 370 and fig. 17 no. 9) and together with the ones belonging to this group seems to establish a clear area of distribution for this kind of fibula, from Cyprus to the northern Levant, as has also been stated by Pedde (2000, pp. 100–01).

The group of the “Zweiteilige Bogenfibeln” (two-piece fibulae) is the most numerous one, mainly belonging to Pedde's group B2.1, (i.e., fibulae with regular beads). A regular segmented bow with similar beads and discs characterize this group of fibulae (A26749, cat. no. 427; A17421, cat. no. 430). This type of fibula is only found in O_Mid and O_Late contexts (never primary deposits), and again mainly in domestic ones. This group from Chatal (five brooches belonging to type B2 are in the catalog) seems to provide new information for the

¹⁷¹ The term is here employed in its original meaning, which is to identify the specific twisted appearance of the bracelet or necklace, and not as it is used by Musche (1992, p. 277), which is to generally indicate a rigid necklace.

distribution of this type: while Pedde (2000) suggests that this type was mainly developed in the southern Levantine area, the evidence from Chatal suggests that they are also well attested in the north, being the most represented type of the B class at Chatal.

One fibula of type B4.2, dated to the end of the sixth century, was found in a phase O_Late context in Area II, proving the length of phase O_Late.

C-type fibulae were found scattered on the site without a specific context (except for A26786, which was found in a phase O_Late context) and are very well distributed in the Levant (see map 24 in Pedde 2000). Type C8 is also common in the Levant, as well as the northern Mesopotamian area; one of this type (a-0393) was found in the latest occupation (P-S) in Area I.

Buttons, Buckles, Pins, and Toggles

Four other groups of objects may fulfill the primary function of “fastening” clothes along with possibly bags, sacks, and larger containers. Pins and toggles represent the two main groups, while only one metal buckle (A27017) was found in cache X-11/1 (see the discussion of cache X-11/1, p. 160) and was dated to the sixth century BC.

Buttons represent a very difficult group. The morphological criterion employed to identify them, aside from the rounded small shape, is the presence of perforation(s) which have a location different from the perforations found on spindle whorls and appliqués. Following this criterion, eight objects have been selected, among which only two, A26734 (cat. no. 412) and b-1446 (cat. no. 411), seem to specifically be shaped to fulfill the function of a button (the others could also have fulfilled different functions, such as very small whorls or small beads applied to clothes). None of them was found in a good stratigraphic context, although b-1446 was found together with a stone scaraboid seal (b-1445, cat. no. 1016), possibly suggesting this object may have served a different function. Therefore, according to these data, it seems possible to exclude the use of buttons during the analyzed periods.

In contrast to buttons, toggles and pins seem to have been common tools to fasten clothes (and probably also hair). Toggles (cat. nos. 539–53) consist of two cones opposed at their bases, very often with a sort of incision or narrow cylinder where both cones meet. The object was probably fixed to the garment (of a cloth or a bag) at this joint, and was then meant to be inserted into an eyelet. Fourteen pieces were found at the site, all in phase O contexts. It is possible to distinguish two main sizes of toggles: a small one (less than 5 cm in length) and a much larger one (with a length of approximately 10 cm). This second kind of toggle is always made of an uncommon stone; usually it is a white stone, similar to marble, which does not occur in other artifacts, although in one case the toggle is made of red jasper. These large toggles probably served a different function, which would explain their size and material. The small-sized toggles, by contrast, were made either with a local stone (the usual greenish one) or with bone, and could be sewed to clothes.

Only one toggle pin was found at the site (b-2814, cat. no. 444, fig. 104) in a phase M_Mid context; this type belongs to a coastal tradition well known both on Cyprus (L. Åström 1967, fig. 63 nos. 2–5; Keswani 2005,



Figures 104–07 (left to right). Toggle-pin b-2814 (M_Mid); bronze pin e-0354 (N_Mid); pomegranate head of bone pin; bone hair pin with duck decoration b-2096

fig. 14) and in Syria (for Middle Bronze Age toggle-pins found in Gesher, see Garfinkel and Cohen 2008; in Umm-el-Marra, see Schwartz 2006, fig. 20; for an overview, see Iamoni 2012).

A much more common tool employed to fix garments or clothes was the normal pin. A total of ninety-two were collected at the site; among these, the unfinished pin A41790 (cat. no. 460) clearly reflects a local production. The vast majority of the pins were made of bone (eighty pieces), while the metal ones are extremely rare; they may have fulfilled other functions, or were possibly meant to be reused.¹⁷² Eleven metal pins belong to this “fastening” category, mostly due to their pointed end; their heads are frequently decorated with the application of a bead (b-2814, fig. 104) or with the rolling of the edge (e-0354, fig. 105).¹⁷³ These metal pins were found mainly during phase M.

Bone pins, by contrast, are extremely frequent in phase O. These pins are the majority at the site (eighty pieces were collected) and all share very similar morphological features: they are conoid-shaped, have one pointed and one modeled edge, and their average length (fifty-four pieces were completely preserved) ranges between 8 and 10 cm, though rarely there are pieces with a length of 5 or of 12 cm. Several unfinished pieces suggest that these bones were also produced locally (A26518, cat. no. 498). These bone items are mainly found in phase O contexts, with a peak during phase O_Mid.

During this period, the pomegranate decoration, which occurs on more than a half of all bone pins, appears for the first time (fig. 106), and it becomes common during this phase. This kind of decoration probably derives from rods with pomegranate finial also found in Late Bronze Age contexts from the coast (see Ward 2003, fig. 3); however, its large-scale production is related only to phase O contexts. The remaining pins are decorated just with parallel lines near the head (fourteen pieces), or with rounded or slightly thickened heads. These two decorative patterns were found starting in an earlier phase in the Amuq (see Braidwood and Braidwood 1960, figs. 299 no. 4, 384 no. 5).

Only two long pins can definitely be considered hair pins; both carry an animal figure on the head of the pin. The ivory pin A12678 (cat. no. 496) is described and analyzed in appendix 3. The second pin, with the head carved to resemble a duck or bird (b-2096, fig. 107), is shortly presented here. The duck is crosshatched and the eye is rendered with a simple dot. The pin reflects a tradition related to Egyptian contacts, and is probably an imported object rather than a local production.

¹⁷² It is important to point out here that the six pins assigned to the cosmetic category differ slightly in shape from the ones assigned to the fastening category: the pins which were probably used for fastening are rounded at one end and pointed at the other, while both edges of pins used in cosmetics are shaped like small paddles.

¹⁷³ Pins with rolled heads were found in second millennium contexts (see Sagona et al. 1996, fig. 12 no. 7).

CHAPTER 12

Furniture and Fittings

This category includes all items which may belong to the furniture of the structures, and also all objects that were supposed to be employed together with another missing part. Andirons and lamps belong to the internal assessment of the domestic spaces and can be defined as mobile furnishings, thus putting them in the first group. Finials, inlays, and appliqués are objects which were likely applied to possibly wooden furniture, or objects which are not reconstructible. A large group of bone handles also belongs to this last group; they were probably used with tools. Because it is not possible to reconstruct the function of the final product, these handles are included in this chapter as “part of” other objects.

Andirons

One complete andiron (A140721, cat. no. 556) was found in the large pebbled area of level IVa_03, “in front and on the level with the opening of the kiln” (original locus information on object card). Therefore, this object was probably connected with the pottery kiln brought to light in this area, and in this case it seems to be related to pottery production rather than to cooking activities. The second andiron was found in a fragmentary status in a phase M_Mid level (A119014, cat. no. 555), and consists of a simple vertical element. It seems evident that handcrafted andirons were not common at the site, as they probably used stones to fulfill this function (see p. 207). The shape, triangular in section with grooves around the edges, finds similarities with an object found at Ras el Bassit in a seventh-century context (see Courbin 1986, fig. 4).

Finials and Appliqués

The term finial includes only three objects (cat. nos. 580–82), which were found together in trench T-8, level 4, in a phase O_Final context. They are shaped like a handle with a hemispherical pointed and rilled top, an incurving central part, and a cylindrical base; the base was hollowed in order to insert something into it, probably a wooden element. The two items which are at the Oriental Institute Museum (the third one at the Museum in Antioch could not be viewed) are identical in size (in terms of both length and width) and in fabric; although the color of the clay does differ slightly, this was probably due to different temperatures being used during the firing process. The large hollow inside these finials hosted quite a large peg; it does not show any traces of abrasion on the internal surface. By contrast, the point of the object shows some traces of erosion, as if it was rubbed against a surface. Considering this element, and also considering the representation of the stool in the Bar-Rakib relief at Zincirli (see Luschan and Jacoby 1911, pl. 60), it seems possible that these objects were used as finials for wood furniture, such as stool legs. Although all three legs were used at the same time and belonged to the same furniture set, as their context of retrieval suggests, they do show some differences. The melon-shaped head of the object, for example, is in one piece only incised (cat. no. 582), while on the other two pieces it is modeled (cat. nos. 580–81). By contrast, the dimensions of the objects and of the internal hollows are all almost identical.

Appliqués group together bone plates with perforations used to host nails which, in turn, were used to fix them to supports, most probably furniture made of different materials. These plaques were frequently decorated with incisions (such as concentric circles and parallel lines) already seen in other classes of objects, like spindle whorls and spatulas. The sizes of these plaques and the location of the perforations vary so much that they could serve different purposes. One common feature they possessed was that one side was always polished while the other was left rough. Three pieces seem to have similar shapes (A26631, cat. no. 565; c-0175, cat. no. 564, and a-1286, cat. no. 560): squared, with one large central perforation and two

smaller ones at the sides. Their material varies from stone to bone, and they probably fulfilled a specific function which cannot be argued here. All bone plaques were found in phase O contexts, while the only bronze fitting (A48407; cat. no. 570) was found in a burial from phase T.

Handles and Inlays

Fifty-four pieces belong to this group (cat. nos. 583–630), most of them made of bone and in a fragmentary condition. Two fragments still contain iron remains (a-0253, cat. no. 595; A26812, cat. no. 621) and therefore were likely used as handles for metal tools, probably knives. Moreover, larger handles with loops for hosting nails suggest that some of the handles were used on wooden artifacts. Basically we can distinguish two shapes: large single bones (A26808, cat. no. 619) hollowed to host larger wooden pegs, and thinner bones (A26728, cat. no. 617) with much narrower hollows to host metal pegs. The bone handles are distributed in all phases, although they peak during phase O_Mid and O_Late. The incised decorations in each piece are geometric.

Only one of the three metal handles (c-0192 cat. no. 606) may belong to a good phase O_Late context; it is similar to the metal “lotus” handles usually applied to cauldrons or large vessels found in Cyprus (see Matthäus 1985, pl. 51).

A12660 (cat. no. 604) is the only “stone” handle collected at the site (pl. 178) and the only one with a figurative decoration, namely a horse head; the eyes and eyebrows are incised, the ears and mouth well rendered. A triangle on the forehead might indicate a frontlet. A hole in bottom is bisected by a cross perforation. Both the curve of the head and the rendering of the eyes have some similarities with Achaemenid art reliefs of the sixth century BC (see Schmidt 1957, pl. 38, where the horse has the same folded ear). It might be used for furniture or as the head of a staff, and it can be interpreted as a decoration, applied and nailed through two holes on the sides to the “real” handle, which was probably made of wood. It is a unicum among the handles found at the site.

Nine inlays made of bone or stone were found at the site; the bone inlays are squared plaques with concentric squares (A26679 cat. no. 633) or incised rosette (A26852, cat. no. 635) decorations.

Lamps

Twenty-three lamps or fragments of lamps were found in the assemblages from Chatal Höyük. Due to the specific function of these vessels, and also to the variety of materials used to make the lamps over time, this group has been singled out and is presented as one of the elements of domestic spaces.

From a morphological point of view, it is possible to point out four main shapes of lamps. The first, a simple open trilobate lamp with curved/rounded bottom and simple or angular rim is the most common shape at the site (fig. 108). This shape occurs in different fabrics, ranging from a simple medium pale brown fabric with straw temper to a fabric with homogeneous stone temper, similar to cooking ware. This shape is very common during phases M_Mid and Late, but was also found in phase O contexts. It corresponds to Lehmann’s shape 423 (Lehmann 1998, pl. 81) and represents the simplest lamp shape available. Although the small number of examples prevents a sure typology, two differences are visible between one phase and

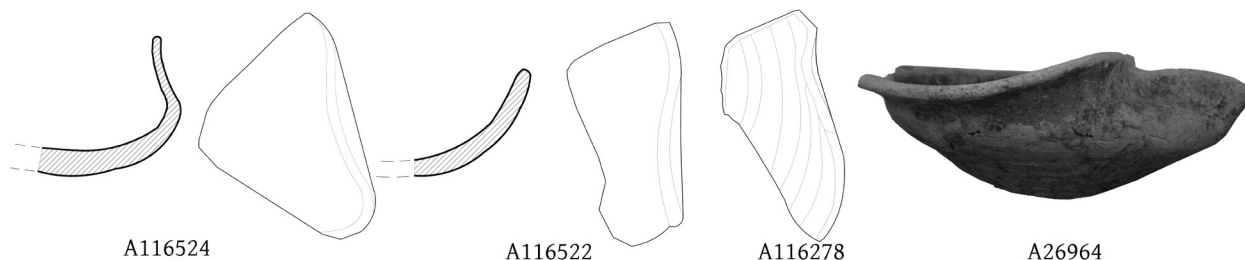


Figure 108. Examples of the simple open lamp

the other. The first is that the coarse “cooking ware” fabric was found only in M_Late contexts; the fabric seems to become finer in later contexts. The second is that the angular rim (as seen in A26863, cat. no. 646) seems to occur more often in phase O assemblages, while the simple rim is extremely frequent in phase M and N contexts.¹⁷⁴

The second shape is a footed lamp with several spouts; only one example of this shape was found (A26941, cat. no. 644). This shape again has comparisons with Lehmann’s shape 422, dated, according to the stratigraphy in which this kind of shape was found, to the eighth century BC at the earliest. This date would fit with the phase O_Mid context in which the only example was found.

The other shapes are represented by single examples and consequently very few: a “closed” lamp shape with two spouts (c-0157, cat. no. 645) and an open bronze shape with large squared handle (c-0120).

Among the twenty-three lamps found at the site, more than one third were found in phase M contexts, even though the excavated area (and consequently the number of sherds and small finds) belonging to these phases is small. Accordingly, it seems that lamps were largely used in phases M_Mid to N_Beg, and then were probably replaced by other perishable objects, considering that the clay lamps in later periods are very scattered (two in M_Mid, six in M_Late, three in N_Beg, one in N_Mid, one in N_Late, one in O_Mid, and one in O_Late). Two lamps (b-1309 and A26863) were found in cache T-8/1 (pl. 165) inside a trench, which belongs to a phase O period (see the stratigraphy and cache description, pp. 158f.), indicating that this kind of object was still probably part of the normal domestic equipment in phase O. The lamps are distributed in all areas; a majority was found in Area II, where the phase M occupation was extensively brought to light.

¹⁷⁴ It should be pointed out that both rim shapes of lamps (angular lip and simple lip) were found in assemblages from the Late Bronze Age and Early Iron Age at the site of Gezer (see Bunimovitz and Zimhoni 1993, figs. 9–10), although combined with different shapes of the bases (flat).

CHAPTER 13

Toys and Games

Assigning the toy function to some of the small finds collected at the site is very risky. Among the three groups identified here – rattles, models, and gaming pieces – only the third one is undisputed, while rattles and chariot models are variously interpreted as toys, religious mediums, and musical instruments, as Moorey clearly outlines (2004, pp. 10–11 and references). Even though rattles can be used for different purposes (such as hunting demons, dancing, or just playing), they are tools employed to play a sound, and can broadly be inserted here. Chariot models, on the other hand, could well be grouped together with other terra-cotta figurines, and thus wouldn't be considered toys at all. However the “model” presented here is very specific and also implies a specific handling different from all other modelled figurines.

Gaming Pieces

Seventeen objects (cat. nos. 651–67) have been interpreted as being gaming pieces, both due to their very specific shape and the contexts in which similar objects were found at other excavations. Gaming pieces typically have a conical or pyramidal shape and are made of stone (as in c-0161, cat. no. 666) or faience (A54541, cat. no. 652); similar pieces are common in Egypt, where they are found associated with gaming boards. Rarer are the flat “knob” shape (A26488, cat. no. 663) and flat cylindrical shape (A26441, cat. no. 660); additionally, only four polished knuckle bones were collected at the site. None of these pieces were found in a primary context, but rather were scattered in the fillings of rooms and areas. However, three of the four knuckle bones were collected in different phases of Area IVa, possibly suggesting a connection between this specific area and the function of the knuckle bones. All four pieces from Chatal show modifications carried out by drilling, polishing, or burning, suggesting that a good amount of working time was used to transform these bones. The function of these objects as gaming pieces (as Gilmour 1997 and others suggest), as divination elements (see Affanni 2008), or, more probably, as tokens (see Sasson 2007) cannot be established.

All these shapes, including the knuckle bones, are well known from Egyptian sources and were employed in board games like the Senet game (Pusch 1979). They were found well distributed in all phases from M_Late to T.

Rattles

The five rattles (cat. nos. 668–72) collected on the dig are complete and come in two main shapes. The first, a simple cylindrical shape with varying dimensions, is the most common and was produced both in simple and in painted ware. The second, a pomegranate rattle with handles, has two examples from the site: a small pyriform rattle (A56605, cat. no. 671) found in the dumps, and another (Ant_4493, cat. no. 669) which has only traces of a handle. This object in particular is modeled to resemble a pomegranate in natural scale; it is filled with around five small stones or clay spheres, and could easily be used as a musical instrument. The pomegranate rattle was found in an O_Mid context and probably belongs to the group of numerous pomegranate-shaped clay objects found in Late Iron Age contexts (see T. Dothan and Ben-Shlomo 2007, pp. 11–12).

The cylindrical or slightly incurving type of rattle seems to be common in the Levant during the Iron Age (see Shiloh 1984, p. 169), while the painted decoration is probably related to the paint tradition developed in the phase N pottery production. The larger cylindrical and painted example (A56552, pl. 179c) was found in a stratified context dated to the N_Beg phase.

Chariots and Chariot Wheels



Figure 109. Container in shape of a wheeled horse a-1923 (O_Mid)

Thirteen chariot wheels were found during the dig. The chariot wheels were all made with baked clay and can be distinguished from spindle whorls mainly by their size, the absence of traces of use, and their general symmetrical shape (see Moorey 2004, p. 65).

The chariot wheels can be divided into two main groups: small wheels (those with a diameter of approximately 4 to 5 cm) make up the majority, while larger wheels (those with a diameter greater than 10 cm) make up the second, minority group. These wheel size differences likely corresponded to different sizes of vehicles or animals (Luschan and Andrae 1943). In several examples, one side of the wheel is modeled (A56648, pl. 179a; A26625, pl. 179b) as an attempt at reproducing the spokes of the wheel. Small-sized wheels are usually made in plain ware; only a few examples bear traces of paint.

The larger wheels follow the local pottery production in style and decoration: pieces decorated in monochrome paint were found in phase N_Late contexts (A56640, pl. 179e), while other examples with a white slip and painted decoration (A56639, pl. 179d; no context) clearly reflect the imitations of the Cypriot Bichrome style. The wheels' larger sizes could also have allowed them to be used in movable installations, rather than just as toys.

The wheels' distribution over time probably reflects different peaks of production. Despite the relatively small excavated extent, the majority of wheels were collected in phase M and N contexts; they decrease in number during phase O. This phenomenon reflects what Moorey observed in his general work on terracotta: chariot models tend to become less frequent during the Iron Age (2004, p. 219).

The object a-1923 (fig. 109) seems to belong to the same group of chariot models: it is a Painted Monochrome (red) zoomorphic vessel with two openings, one located on the upper back of the animal and the second, smaller one on the muzzle. Since the object has been observed only in photo, it was not possible to establish whether the cavity in the muzzle was connected to the cavity in the body. The mane of the animal and the general shape of the body seem to suggest that a horse is represented, while its legs are replaced by wheels, fixed through axes on the bottom part. The figure has two handles; one is fixed to the back of the animal, the other directly to the chest, as if a small rope could be used to pull the wheeled horse. Several traces on the back and on the upper sides of the animal may indicate that a second element, possibly a rider or a small container, was fixed on it. The hooves of the animal are replaced by holes to host wooden pegs for the four wheels (only one is preserved). Its shape and the two openings seem to fit with both the tradition of zoomorphic vessels in the southern Levant (Ben-Shlomo 2008) and in the Mycenaean production (Koehl 2018). The wheeled versions of zoomorphic vessels are much rarer: besides the third-millennium wheeled container found in situ in the Sin temple level 8 at Khafajia (Frankfort 1935, pp. 42–50), a similar vessel belongs to the Mycenaean world and seems to be connected to a ritual context. However, the best comparison is a similar painted horse-shaped container from building L in Zincirli (Luschan and Andrae 1943, pl. 21). Both objects share the same ceramic class (Painted Monochrome), the wheeled legs, the handles, and the presence of additional elements on the back of the animal, suggesting that they have a common cultural area of production and probably a common area of use. The Chatal Höyük object was found in a domestic context in a deposit rich in spatulae and spindle whorls and every day containers, i.e., a nonritual context, similar to building L in Zincirli, that, although it was located on the acropolis, probably fulfilled the function of a storeroom and atelier.

CHAPTER 14

Tools and Equipment

This category groups together all tools which were employed to produce something else, i.e., all objects which could be identified as being “instruments” for further working. The two most numerous groups/classes for this category include, on the one hand, the implements used for yarn and textile production and, on the other, the objects (seals) employed for “marking” other items. All other tools are grouped according to their main evident feature (e.g., a sharp blade for cutting).

Textile Production

Three classes of small finds — spindle whorls, loom weights, and needles — can be related to textile production; several other classes which could also have been used in weaving activities (such as the bone spatulae)¹⁷⁵ have been collected in more general groups, as they were probably multifunctional. Spindle whorls and loom weights are remnants of two separate activities, spinning and weaving, and were collected differently during the excavations: almost all stone spindle whorls were inventoried and recorded, while probably almost all loom weights were either discarded or, more rarely, not recognized.¹⁷⁶ Considering the large number of objects in this class, the catalog is available only online.

Spindle Whorls

The criteria employed to distinguish a spindle whorl from a bead have been discussed by Liu (1978) and Barber (1991) and are related to several features such as the size of the objects, some traces of the thread along the maximum diameter of the whorl, or indentations, which indicate the padding of the whorl to the shaft or the act of fixing the thread between the whorl and the shaft. These same criteria have been employed here.

Spindle whorls are one of the most represented groups (797 pieces) among the small finds from Chatal Höyük. Among the 797 spindle whorls collected during the excavations, seven hundred were made of stone, seventy-two of bone, and twenty-five of baked clay. More than a half of the whorls (475) were found without a specific archaeological context.

In the general table of distribution of materials per category per phase (table 4, chapter 2), one main feature emerges: only one single spindle whorl was found in phase M contexts; no weights or other objects related to the textile production were found here. The relatively small number of small finds belonging to phase M contexts cannot explain this absence, considering that the number of small finds per phase without the pottery sherds does not change dramatically between phases M and N (see table 4).

The different periods of excavation of the phase M contexts and the attention paid to this kind of small find seems to exclude the possibility that all spindle whorls found in contexts belonging to phase M were not recorded and not brought to Chicago.¹⁷⁷ The absence of spindle whorls may therefore indicate a cultural phenomenon, either a possible change in tradition from phase M to phase N or a different production system that located yarn production in specialized areas of the village.¹⁷⁸

¹⁷⁵ Spatulae are frequently indicated as textile tools. For a good overview on the possible functions see Van Beek and Van Beek 1990; J. Smith 2001

¹⁷⁶ This choice is obviously not explicitly explained, but the existence of groups of loom weights is certain, as it is possible to see in Haines's photo (1971, pl. XXX). All these objects were never collected, although they were correctly recognized.

¹⁷⁷ Already during the excavations Braidwood tried to sort the spindle whorls by type and to find out relevant chronological data.

¹⁷⁸ Spindle whorls and connected spinning activity have been archaeologically documented at Late Bronze Age sites such as Ugarit and Alalakh (see Vigo, Bellucci, and Baccelli et al. 2014, p. 103).

Starting with several possible models which may explain this archaeological evidence, it is possible to suggest hypotheses regarding the dearth of spindle whorls in phase M. First, in previous periods, the spinning activity was not homogeneously distributed on the site, but rather was concentrated in specific areas of the settlement which were not excavated; organization of the activity areas at the site changed from phase M to N, so that spinning became an everyday household-based activity in phase N. Second, as an alternative hypothesis, spindle whorls were made of different and perishable materials, like wood, and were not preserved in the excavations. Third, the absence of whorls in phase M could indicate that a massive production of yarn started only during phase N, with the enormous increase in the number of whorls indicating that yarn was not only produced for private needs but mainly also for economic reasons, i.e., to implement the production of yarn to be exported.¹⁷⁹ The highest number of whorls with a specific archaeological context was found in Area I; this does not imply a specific yarn production in this part of the settlement, but rather reflects the general higher number of small finds coming from this area. The number of whorls is then equally distributed among the subphases of periods N and O.

From a typological point of view, there is little to emphasize. The truncated cone and the simple cone are the most common shapes (pl. 182) for stone whorls from the site; this same shape is also employed for baked clay whorls, though the different material makes the shape more globular. Bone whorls, on the other hand, are smaller, thinner, and more rounded than the stone ones. Two other shapes seem to point to a variation of the conical shape: in some examples (nine) the truncated cone is doubled, creating whorls with two cones, one on top of the other (see A12757, pl. 183). This shape appears only in phase O contexts. The biconical shape, with both cones opposed at the base (see A26682), is also very rare (nineteen pieces); it seems to also be very common in phase N contexts, although the relatively low number of whorls in the last two shapes prevents any chronological conclusion.

Incised decorative patterns were found on 132 whorls. In terms of percentage, decoration was more common on the bone whorls than on the stone (pl. 183). This choice was probably due to the softness of the bone relative to the stone. The decorative patterns range from radial lines alternating with triangles, to concentric circles or radial lines (A12773, pl. 183e), to rosettes (A26565, pl. 183f). On the stone whorls, decorations are usually incised on the bases of the cones, and more rarely on the sides (pl. 183g, i); decorations on the bone whorls cover the whole object (A26452). Although shape and material do not point to a specific chronological range of distribution, it is interesting to note that the incised stone whorls all belong to the phase O period, and especially those with a triangular/radial pattern (such as A26927, pl. 183b) are found in Area I. While the incised decoration on the sides of the bone whorls is very similar to other whorls found at Kilise Tepe (J. N. Postgate and Thomas 2007, figs. 450–51), the decorations with triangles and radial lines on the stone ones seem to be typical for this area, finding similarities only at Alalakh (Woolley 1955, pl. 68) and Tayinat. Both the local materials employed for the stone whorls and the presence of several unfinished whorls in bone (A26754 and A39952) and in stone (A26533) shows that manufacture of this kind of object was local. Their wide distribution and large number may suggest their relatively low value and status as everyday objects.

Almost all whorls show numerous indentations on the top of the perforations and erosion on the sides. The indentation may reflect the insertion of other materials (wood chips) to secure the whorl in place (identical indentations were observed by Sauvage in spindle whorls from Ugarit, see Sauvage 2013, fig. 11 no. 16). The position of this indentation on the top, as well as the frequent chipping observed on the upper conical side of the whorls, may suggest that they were employed for low whorl spindles, which produce a tighter yarn. Apparently, this tradition of low spun is common in Anatolia and differs strongly from the Mesopotamian and Iranian high-whorl traditions (see Barber 1991, pp. 39, 59).

In order to try to establish what kind of yarn was produced and if there were any changes in the production over time, all whorls have been weighted; figure 110 shows their distribution over the different subphases, taking into consideration the ratio between weight and diameter of the whorls (the so-called Momentum of Inertia). In fact, specific studies on both yarn production (Andersson Strand 2015, pp. 44–48) and its application to archaeological materials (Laurito 2010) have shown that the interaction between diameter and weight affects yarn production.

¹⁷⁹ Burke (2010, p. 67) states that the constituent raw materials of the textiles (and not only the textiles) “play a particular prominent role in the Mycenaean economy as wealth and staple finance goods.”

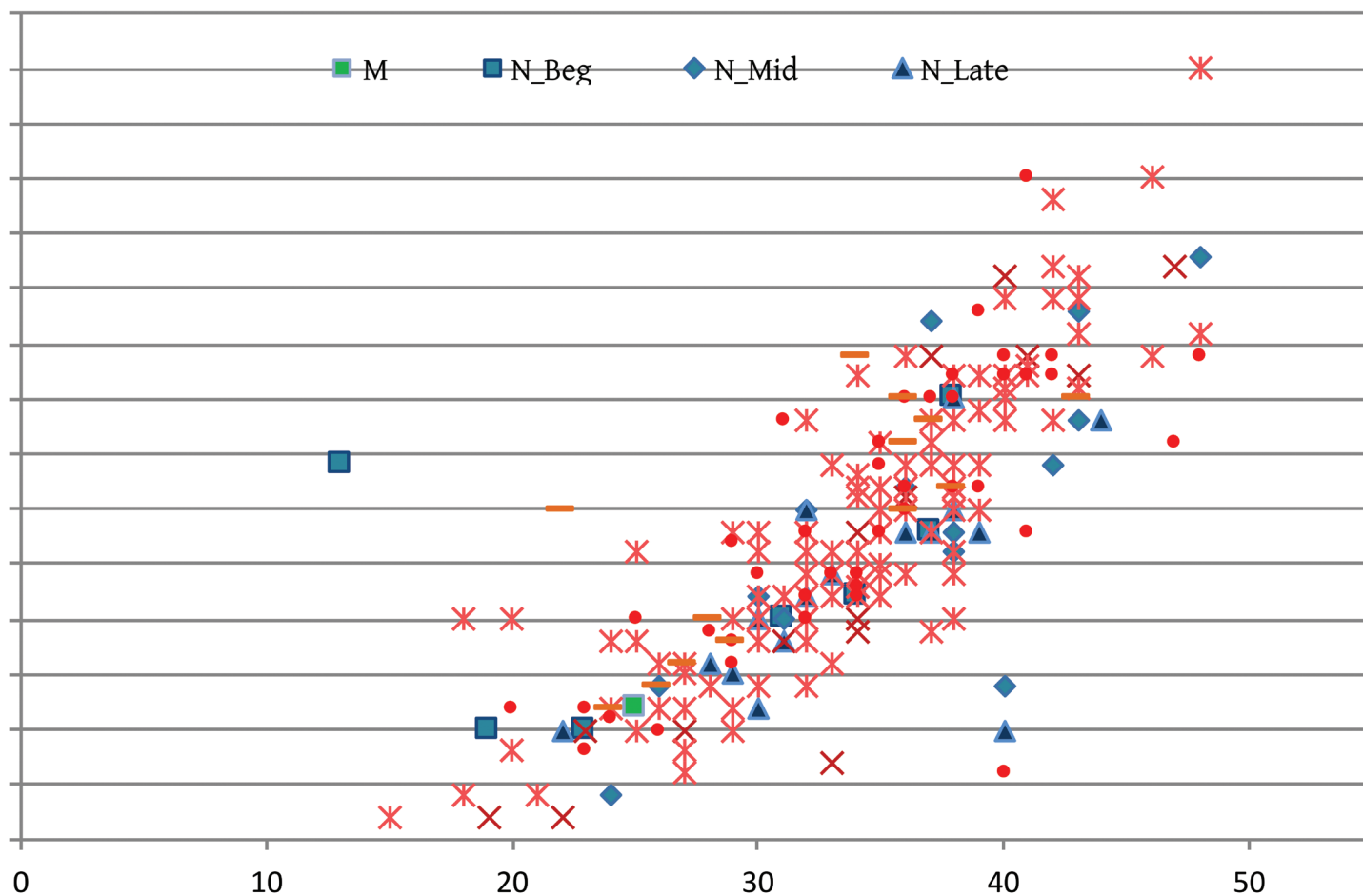


Figure 110. Chronological distribution of spindle whorls according to weight and diameter

The diagram shows an evident continuity from the beginning of period N to the end of period O. The three spindle whorls from phase T which are collected in the Oriental Institute Museum were not included here; they were identical to the more ancient ones and are probably not representative for the period. The ratio between diameter and weight of the whorls is almost always steady (usually around 1:1), making it impossible from looking at the diagram to point out groups of whorls used for different kinds of fibers. It is evident, however, that heavy spindles (Barber 1991, p. 52) are completely absent; the local production must have been limited to yarn of short wool, flax tow, and cotton. The number of light whorls weighing less than ten grams is low compared to the number of heavier whorls, indicating that very thin yarn was produced on a minor scale.

Although 322 whorls were found in stratified contexts, they cannot be considered as being in situ, in the place where they were used or stored. Only a few of them were part of so-called “caches” and found together with other objects in apparently undisturbed contexts. In phase O_Mid, several whorls (five pieces) were found together with everyday inventory, such as pitchers, pins, and a decorated bone spatula (A26569); this bone spatula may have been related to spinning activity, as well as the two pins quoted in the cache list of objects (cache V-13/3, see the description in the stratigraphy), and they were probably stored in the same room together with the pottery inventory. In the same phase O_Mid, three decorated whorls were found together in cache U-13/2 without any additional materials.

Loom Weights

The astonishing absence of loom weights in the Oriental Institute Museum may be the result of two different archaeological decisions. First, during the excavations, archaeologists did not collect and inventory all loom weights, likely because they didn't consider the scientific or aesthetic value of these objects to be

relevant; collecting a single example for each type was probably considered enough. In fact, only one of the numerous (probably more than fifty) loom weights, visible in situ in pl. 16b (Haines 1971), was registered in the objects card, and this single example was not brought to Chicago. This implies the second decision: among the forty-six objects which were inventoried as loom weights in the original objects register during the excavations, twenty-six were made with a perforated sherd and were all brought to Chicago; only two of the remaining baked clay weights were taken to the Oriental Institute Museum. The other registered loom weights were discarded or left in Turkey.

As a consequence of this selection and of the few objects which were brought to Chicago, it is only possible to make a few observations regarding this group of materials, and it is quite difficult to make any statement on the use of the warp-weighted loom compared with other loom technologies (see Mårtensson, Nosch, and Andersson Strand 2009, p. 373) at the site of Chatal Höyük. It should only be noted that not a single loom weight was registered or recorded from levels belonging to phase M.

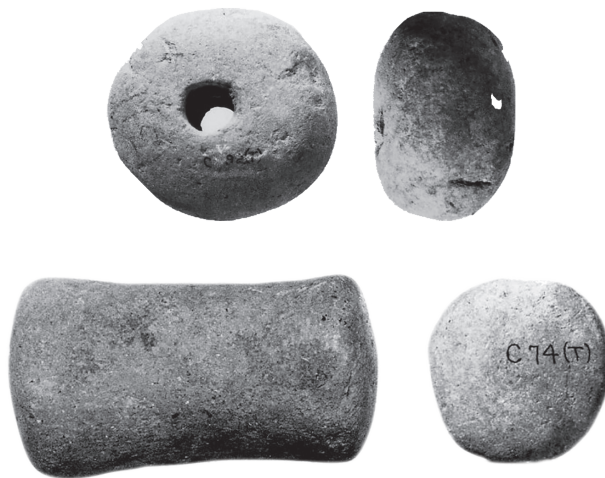
The shapes of the registered loom weights can be summarized as follows.

Sherd discs: Twenty-six chipped sherds, mainly bases or rounded walls, were reused and centrally perforated. These objects were either collected together with the sherds or registered as whorls or weights, although their irregular shape may be unsuitable for spinning. Their use as weights may be confirmed by the yarn traces left on A41103 and by the regular indentations on b-1498. Their weight ranges between twenty and ninety grams. Their archaeological context belongs to phases N and O, and they are completely absent in the levels belonging to phase M. It is interesting to point out that the sherds belong to classes typical of the same phase, i.e., painted sherds were reused in phase N, Red Burnished were reused in phase O.

Disc/doughnut shape: Eight cylinders found mainly in later contexts (phase T), made either of baked clay or of stone. One example had indentations on the sides (see A41213), while c-0143 bears some incised lines on the surface. Only c-0092 (fig. 111) was found in what was probably its primary context together with twenty-one similar objects in the phase T settlement.

Drop shape: Only five registered pieces, numerous in phase T and some in phase O, apparently ranging from a conical shape to a more cylindrical one.

Bobbin shape: This specific shape of loom weights may be relevant because it has been interpreted as a possible indicator of the arrival of a change in loom techniques (see Cecchini 2011, p. 196; Karageorghis 2011, p. 24; Rahmstorf 2011, p. 315). There are only three registered bobbin-shaped weights, all from late contexts (phases O and T) and all made of baked clay. Plate 16B in Haines 1971 shows a room in one of the trenches (T-8 Lev. 5b) with a large group of bobbin-shaped weights. Although the pottery from these trenches has not been included in the analysis of the general stratigraphy, the numerous materials found in this square at various levels indicate that level 5b belongs to an advanced phase of period N. These bobbin-shaped weights



Figures 111 and 112 (top to bottom).
Doughnut-shaped loom weight c-0092;
bobbin-shaped loom weight c-0074

were not collected nor described during the dig; however, archaeologists noted in the card of a similar object (c-0074, fig. 112) that “large quantities found in levels III and II also numbers made of pieces of rims of large jars.” Levels II and III approximately coincide with phases O and N, and there is no mention that any of these was made of any other material than baked clay.

Only two pyramidal loom weights were found in the dig, both in a late context (O_Late). One of these (c-0279) bears a small oval stamp on its top and is very similar to Hellenistic stamps found at several other sites in Greece,¹⁸⁰ as well as to one piece recovered in a Late Bronze Age context at Tarsus (Goldman 1956, p. 240 fig. 395) or Crete (Burke 2010, fig. 32 no. 1).

Needles

Needles range in length between 6 and 10 cm; they show common features such as a pointed end and a larger perforated loop. The absence of a perforation in some of the objects ascribed to this class is not considered determinant; these objects were either unfinished (A38749) or so similar to the other needles (A26923), perforation excepted, that their function was likely the same. Twenty-nine needles were collected during the excavations, seventeen of which were found in stratified contexts. Three needles belong to phase N contexts and fourteen to phase O.

Most needles were fashioned from a single piece of bone from a small animal such as a bird. The surface was completely polished; the epiphysis hosted the perforation, and the opposite end the point. Needle length is standardized (between 7 and 10 cm), as is the triangular shape of the heads. They apparently fulfilled only a practical function, considering that none of the needles were decorated. In a few cases, they were so crudely made that their use as needles in textiles would have been difficult. Three bronze needles are part of this group, however, two of them (A27019, A27018) were found together with several beads and a buckle inside a metal bowl in the cache X-11/1, and they differ from the usual bone needles both in length and in diameter (see the description of cache X-11/1 in chapter 7).

Cutting Equipment

This category includes thirty-seven pieces whose main feature is one sharp edge, possibly created for cutting (pl. 180). These items have been divided into three groups depending on how they were used: celts, blades (knives), and sickles.

Celts

Twenty-eight celts (cat. nos. 698–728, pl. 180e, i) were collected at the site; they are a very common tool which was probably fixed on a wood handle with a rope (some of the celts show traces of erosion where the fork of the wood was connected to the stone). They range between 4 and 8 cm in length. Only thirteen were found in good stratified contexts, mainly in O_Mid and O_Late contexts. The materials employed for these celts are the green compact river stone and the usual greenish local stone. The latter material was employed to produce many different objects, probably because it was relatively hard and not porous. Roodenberg (1986) and Moorey (1994, p. 71) later emphasized the different uses of celts as axels or chisels.

Sickles

Two items (A26693, cat. no. 727; b-2658, cat. no. 728) could be identified as sickles, but neither of them was found in a stratified context.

A26693 has a long peg which was inserted into a wood or bone handle and fixed to it with nails. The tool is very elongated and curved and was probably used as a sickle — its shape and the way it was fixed to the handle is very similar to two pieces found in Cyprus (see Matthäus 1985, pl. 122b, e) dating to the Late Cypriot period.

¹⁸⁰ A good catalog of pyramidal-stamped loom weights is available online from the site of Byzira in Macedonia (see http://www.tfahr.org/BP_stamps09.html; accessed July 17, 2017).

b-2658 was found in an M_Mid context and has a different structure than A26693. The blade is much wider but at the same time also thinner and more curved, while the handle part seems to have a cylindrical section.

Blades

Seven blades were collected, probably because these items were made of very specific stones that were uncommon at the site: a yellowish stone with veins, a deep red stone, and obsidian. Only three blades were found in a good archaeological context, among which two (one complete and one fragment: A43980, cat. no. 691; A43979, cat. no. 690) were found in the same locus dated to phase O_Beg.

The bone knife (A26826, cat. no. 697) is a unique find and may date to a more recent period. However, the rendering of the handle with a circle at the edge is identical to many handle fragments found at the site; the incised concentric circles are also a common pattern in bone decoration. This knife probably did not completely fulfill a cutting function, as its aesthetic appearance was much more emphasized.

Measuring Equipment

The twenty-nine weights collected at the site can be divided into two morphological groups: mid-sized weights and “carved” weights.

Scale Weights

The group of small-sized scale weights (pl. 169f) includes the large majority of weights collected at the site. The weights are spherical or sphenoid, and made of a very shiny black stone (hematite), all with flat bases so that they cannot roll away (see Hendin 2007, pp. 48–49). Size and shape vary slightly, from a few grams to thirty grams, and from spherical with flat base to biconical (sphenonoid). A range of shapes was found starting with the EBA period (for sphenonoid, see Hendin 2007, p. 137; for spherical, see *ibidem*, p. 153), but apparently they became common at Chatal only during phase O.

Twenty-six weights of this kind were collected either in unknown contexts or in phase O deposits. It is particularly interesting that a group of these weights (A56364) was found in burial b-S-41 together with personal appliances (pl. 169), possibly identifying the buried person and consequently making the weight a specific personal item. The other weights were found scattered in the fillings of phase O, except for one (A26817) found in a phase N_Beg context.

A17347 (cat. no. 1049) is the only lead weight found at the site. The anchor carved on one side is particularly interesting because it also appears on a lead weight from Antioch (see Hendin 2007, pp. 193, 281) possibly indicating a local symbol. Its context of retrieval, near the surface, does not provide any further information.

Only two stone duck weights (c-0176, fig. 113, cat. no. 1048; b-2241, cat. no. 1047) were collected at the site. They were both found in the same square (V-13), in a domestic context, but while b-2241 was found on the floor of phase O_Mid, c-0176 was collected in the filling of the following phase (O_Late). The floor context of the first weight also included beads, spindle whorls, bone pins, needles, and one stamp seal (A12728, cat. no. 1039, pl. 36a), i.e., domestic and possibly administrative elements.

Weight c-0176 is now in the Museum in Antioch. From the picture at our disposal, it is only possible to point out some peculiarities of this object compared to the “usual” duck weights found in the region. The piece from Chatal shows a well-carved head and eye and a naturalistically rendered leg on the side. From the picture, it is not possible to identify incisions or lines which may indicate the “size” of the weight, as seems to be the case for the examples from Zincirli (Archi and Klengel 1984). Duck weights of very different sizes are well known in Mesopotamia from the beginning of the third millennium (see Hendin 2007, pp. 144–48). However, similar objects found at Zincirli (Luschan and Andrae 1943, p. 28; Archi and Klengel-Brandt 1984)



Figure 113. Duck weight c-0176 (O_Late)

and Tell Tayinat (see Pucci 2008, p. 145) may suggest a common weight system in the Amuq and Kara-Su regions. This element seems to be confirmed by the fact that the duck weights found at these sites are very large (at Tell Tayinat some of them weighed around 10 kg, the one from Chatal 4.5 kg) and were possibly employed for grain measurements.

Molding Equipment

Very few stone molds (cat. nos. 1050–57) were collected at the site, and all of them are published here. A17501 (cat. no. 1052, pl. 181a) is a completely preserved stone mold from an N_Beg context, not in primary context but thrown away in one of the silos of Area II. One side was apparently used to produce a large spoon or a mirror and was probably recarved several times. In fact, the two forms on the same side partially overlap each other and consequently were not used at the same time. The opposite side was employed for small pendants, among which were a squared plaquette with a standing human figure, a triangular pendant with geometric pattern, and two “points” or cylindrical elements. Under this row of pendants there is an elliptical form with geometric or unclear signs, which could be employed as a mouth covering or a textile appliqué. A plaquette similar to the one on this mold was also carved on a second stone mold (e-0420, pl. 181d, cat. no. 1053) found on a phase N_Mid floor, i.e., in a good floor context. Here, the human figure on the pendant is a facing naked female with arms around her waist. The other pendant is again a small geometric element with simple incised lines. A26692 (pl. 181b, cat. no. 1054) is a fragment of a third mold found in a filling dated to phase O_Mid. The mold carries a sort of small standard and a central elliptical shape, as well as a second unclear shape only fragmentarily preserved. Only A17501 (pl. 181a) shows a perforation in the corner; this was probably employed to fix the mold to a second part in order to make a bivalve mold, as it is known in Late Bronze Age Ugarit (Coqueugniot and Dardaillon 2004) for jewelry production.¹⁸¹ This would then allow the casting process to take place. Each of the carved shapes is provided with an orifice to allow the metal to be inserted or eventually to let a surplus of metal flow outside the cast.

All three objects were probably employed in the production of small jewelry pendants, plaquettes, or possibly implements whose function remains unknown; this production is certain for the periods N and O according to the context of retrieval of the molds. Molds found on the acropolis at Zincirli (Luschan and Andrae 1943, pp. 22ff., pl. 8) are very similar, only slightly simpler in shape. Also, one small fragment from Kilise Tepe (Collon et al. 2007, figs. 464, 2617, and pp. 562–63) and a larger stone mold from Tell Dayr Alla clearly show that small jewelry casting was widespread in the Levant in the period between the end of the Late Bronze Age and the Iron Age. While the pieces from Zincirli were found on the acropolis inside the Hilani III, i.e., in an apparently representative or “palatial” complex, the pieces from Chatal Höyük are all from fillings in domestic contexts. It is possible that small-scale workshops and household enterprises were producing these objects at Chatal Höyük, a situation similar to the one suggested for Kültepe (see Moorey 1994, p. 16).

Polishing

Burnishers, Rubbers, and Whetstones

Twenty-two objects make up this group, which is divided into rubbers, in the form of spherical or rounded stones employed to rub on a surface (like an animal skin); burnishers, employed to work pottery surfaces; and whetstones, or oblong stones with two blades or curved surfaces employed to sharpen other blades. The whetstones are characterized by a perforation on one edge; this was probably used to fix the whetstone at the waist in order to carry it with more ease. The stone employed is similar to that used in celts. These tools were found only in phase O contexts.

A26717 is an oblong bone similar to A38770 (cat. no. 687) and A38797 (cat. no. 688) with clear traces of use; one edge, which is rounded and shiny, was probably a good tool for burnishing pottery surfaces.

¹⁸¹ See also Luschan and Andrae 1943, p. 22; Moorey 1994, p. 266. Probably only the carved plaquettes and pendants had an opposite flat side.

Percussion Equipment

The catalog of all percussion tools is available online.

Mace Heads

Eleven mace heads were collected on the dig, all made of dark gray stone and slightly different in shape. The simplest one is shaped like a doughnut and was supposed to be mounted on a wooden handle or stick. It differs from a stone loom weight only in size, both of the doughnut and of the perforation (e.g., A56491; A26673, pl. 180h). Mace heads with a sort of short collar at both ends (see A26806) are more elaborate than the doughnut-shaped mace heads. In both shapes, the perforation goes through and the stick was consequently visible on the top of the head; only one example (A26576) shows a hollow on the bottom which allowed the stick to be inserted, but did not allow it to pass through. From a functional standpoint, none of these objects show clear traces of use on the side of the tool, as if they were never used for percussion or at least not for percussing hard materials; therefore, their assignment to this functional category remains uncertain, something that Moorey has also emphasized (1994, p. 72). All nine mace heads from stratified contexts were found only in late phases from O_Mid onwards.

Pestles

The majority of pestles collected at the site are made of bronze and were found in the uppermost accumulation of Area I (phase T), while very few stone pestles were collected.

While the bronze elongated pestles belonging to phase T levels should clearly be ascribed to the Byzantine period, only one stone pestle (5691), found in an O_Late context, is likely to represent the type of small pestle employed in everyday use. The extremely small number of pestles collected at the site may be due to the relatively low relevance of this kind of object in the archaeological records, or to the fact that pestles made of different materials (such as wood or simple rounded stones) were more commonly used.

Hammers and Funnels

Hammers differ from mace heads only in their general shape, having elliptical or oblong sides. C-0213 is an unfinished hammer or tool in which the perforation was not completed, while A26975 (pl. 180g), found in a phase O_Beg context, can be interpreted as a hammer due to the traces of use on the preserved side. It is interesting to observe that hammer heads were also produced in materials that made them unsuitable for use as a tool; c-0316, for example, was produced in baked clay, and the sides were decorated with incised lines. A26761, a very small bone pendant (under DPA_ornaments), has a shape that perfectly reproduces a hammer. Both size and material seem to point towards a different use for these kinds of objects. Here, again, the small number of objects photographed and collected is probably due to a specific archaeological selection.

Three conical-shaped tools, here called funnels (for their shape, not their function), may have been used for percussion as evidenced by the traces of use on their pointed edges. The hollow was probably used to host a handle or a peg and they could be used to hollow out soft materials. Only three pieces were found on the dig, all of the same size (around 6 cm length), and all characterized by a carved band decoration near the base, which might also suggest their use as implements or parts of furniture.

Spatulae

These objects are treated separately here because their function is extremely controversial and may have had multiple uses. In excavation reports, scholars generally tend to publish these kinds of materials together with bone objects (e.g., Heinz 1994 for Tell Halawa 1; Wicke 2010 for Assur). Others assign them a specific role in textile production (e.g., J. Smith 2001), especially in the weaving process, while still others count them among cosmetic items and tools employed for personal care. Last but not least, a few scholars ascribe a medical function to them as either ophthalmic or general surgery tools (Van Beek and Van Beek 1990).

At Chatal, 179 bone spatula (catalog online) were collected and can be grouped into two morphological classifications. Short bone spatulas (less than 10 cm in length) — with one end rounded and the other pointed, one surface polished and the other left rough — make a consistent group: their width varies, but the features listed above are always present. Longer spatulas (with a length of more than 10 cm) make up the other group; they are found mainly in two sizes, one around 12 cm and the other around 16 cm. These spatulas are thin, very curved, and very pointed. These features may be caused by the shape of the chosen bone, usually a rib bone of a large animal — its natural bend is preserved in the finished spatula. These bones are extremely worked in order to obtain a very polished surface and one very pointed end. In a few cases (30 out of 179) the spatulas are decorated with incisions. The patterns, like concentric circles or chevrons, are very limited in number and are located either on one edge (usually the rounded one) or scattered on the surface of the spatula, but always on the polished side. However, the relative scarcity of decorations, along with the extremely limited range of patterns and shapes, seems to ascribe a practical function to these objects.

Only a small number of spatulas were found in phase N_Mid deposits. They become extremely common only in phase O_Beg; each area, independent of the other areas, sees a substantial increase in spatulas in these levels. By analyzing the specific context of retrieval for these blades, especially those found in caches, it seems evident that they are strictly related to domestic contexts. W-13/2, for example, includes many vessels and three bone blades, seemingly associating spatulas with vessels involved in food consumption, as if their specific function were related to the handling of food. The other caches, in which single bone spatulas were found, are much more various, including both personal ornaments and tools such as spindle whorls; for example, both caches V-13/2 (Area I, level I_04) and T-7/1 (trench) included spindle whorls and battons, suggesting a spinning production area.

It therefore seems possible to state that while the archaeological evidence points toward a multifunctional use for these tools — in textile production, in food consumption, and as personal appliances for the care of the body — their diffusion took place only during the latest phase of occupation at the site (from phase O_Beg onwards).

Marking Equipment: Seals and Sealings

This category comprehends all seals and seal impressions found on the dig, with the exception of the scarabs, which were grouped together in the category of “dress and personal accessories,” as their main function is apotropaic. However, given their Egyptian origin they are discussed in detail in appendix 3. The distinction between these two functional categories (marking equipment and personal adornment) raises some problems because it is not possible to prove the main functional goal of specific objects that are image carriers (on this topic, see Duistermaat 2012). Therefore, the category “marking equipment” should be considered to be a grouping feature rather than the only function of these objects. Even the category of “marking equipment” is a shifting one, considering that the function of the same type of object could slowly change over time (see p. 274).

Meyer published the stamp seals from Chatal Höyük in 2008 together with the other stamp seals from the Amuq excavations, and a specific analysis of style and iconography for the cylinder seals will be carried out separately. It is therefore not the aim of this publication to analyze these objects from a stylistic point of view, but rather to present the marking equipment found at the site according to its original archaeological context. The focus of this section is the relationship between the stratigraphy and the seals in order to emphasize changes over time and to provide better information on their context of retrieval. All phases here indicate the archaeological context in which the seals were found and not their date of production.

At the site of Chatal Höyük, 322 seals and seal impressions were collected (cylinder seals are illustrated in cat. nos. 729–815, stamp seals in cat. nos. 816–1038). Among these, only two were sealings, while the rest consisted of original seals. This discrepancy may have been due to the fragility (unbaked clay) of the support for sealings, which was not easily recognizable during the dig;¹⁸² it may also support a second apotropaic function for the stamp seals, which were used as amulets.

¹⁸² The fact that the only collected seal impressions were on baked clay supports seems to also confirm this hypothesis.

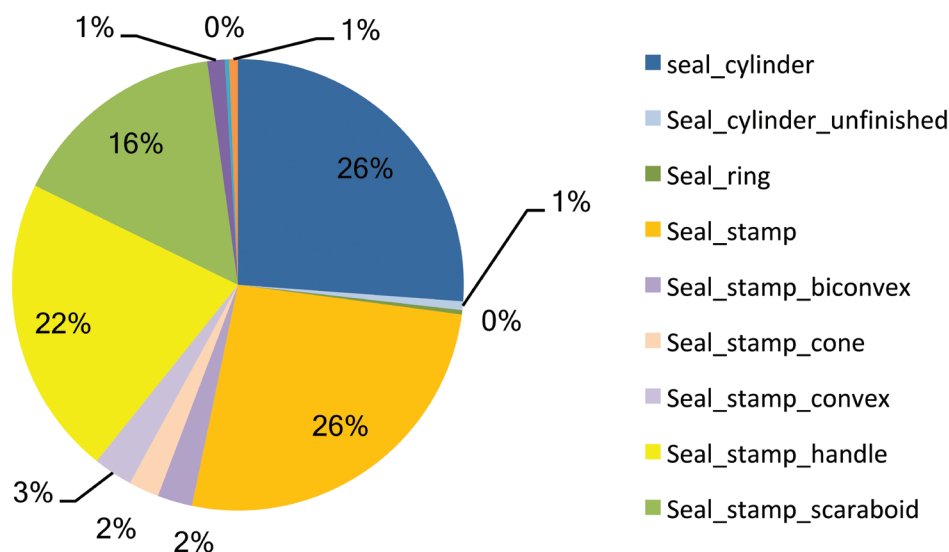


Figure 114. Seals per shape

All seals were perforated, indicating that they were intended to be worn. However, their secondary or mainly tertiary contexts of retrieval prevent any assignment to a specific individual, social group, or institution.

Mainly local stones were employed to produce the seals (264 of 322 seals were made of stone), especially stamp seals, while lapis lazuli, glass, and quartz are rarely employed and may suggest a foreign provenance for the few examples made with these materials (see catalog for details). Faience was employed on twenty-six seals, the majority on cylinder seals (seventeen) but also on stamp (three) and scaraboid (six) ones. The local greenish dark gray stone is the same as the one employed to make other stone objects, such as censers or spindle whorls, and ranges from a black/dark gray to a greenish color. Seven examples of reddish stone seals seem to suggest that this stone was probably also available in the region, as it was also used to make censers and spindle whorls, although on a smaller scale.

Considering the shape of the seals, the main distinction between cylinder and stamp is connected to the dimensions of the carved image and consequently the iconography represented. Stamp seals, which are the most common shape at the site (234 stamp seals), offer a wide possibility for seal shape variations but a relatively narrow image field; this implies a different way of using the seal. In fact, stamp seals differ greatly from each other not only in the size and shape of the “stamp” surface but also in the shape of the seal itself; each seal can be grouped into several morphological subgroups depending on the presence/absence of the handle or on the shape of the seal body (conical, pyramidal). These morphological subgroups will be discussed in the section about stamp seals. Cylinder seals, on the other hand, lack this variation in body shape but have a larger surface for the image; only eighty-four cylinder seals were found at the site.

From the point of view of their geographic distribution on the site (see fig. 115), it can generally be affirmed that the most extensively excavated phase also delivered the highest number of seals. However, when phase and geographic distribution are considered together, we can observe that from phase N_Mid to phase O_Beg the greatest number of seals was found in Area IVa, despite the small size of the area. This may imply a specific function for this area in relation to the use of the seals during these periods. The fact that in a later period, phase O_Mid, the only administrative or representative building, i.e. the Bit Hilani structure, was built in this same area may confirm that this part of the mound may have fulfilled a representative function.

Eight seals were found in caches together with other objects, such as tableware, or in a grave with other grave goods. Six seals were found on floor levels; among these, one Mitannian common-style seal (b-2605, cat. no. 732) was found in an M_Late context, and an old Babylonian (A12702, cat. no. 758) imitation of a Kassite-style seal was found in a much more recent O_Late context. This second finding may suggest that the seals were kept in use over a very long period — the worn surface confirms its continuous use.

The imagery is described for each seal separately in the catalog;¹⁸³ only a general analysis of the influences and cultural spheres of this work will be presented in the following paragraphs.

Stamp Seals

The general assignment of the seals' shapes will not be discussed here; Meyer (2008)¹⁸⁴ already described at great length the "Formklassen" (types of shapes) of the seals. These classes will not be employed here, as they are much too detailed for the purpose of this section and as there is no need to repeat results which have already been published.

The seals have been grouped according to a few major morphological criteria, which are basically related to how the seals were used (with or without handle) and which "tradition" their shape may belong to (scaraboid may be generally related to an Egyptian influence/provenance, while biconvex may refer to an Anatolian tradition). Furthermore, in figure 116 a small group of seals is simply described as "seal_stamp," which indicates that their shape was not available to be seen at the Antakya Museum.

The "seal_stamp_handle" (cat. nos. 861–958) defines a shape which consists of a rounded or cylindrical part and a "handle" – typically a simple stub, though on rare occasions it is carved. The handled seal was a shape already employed (although not very common) during the second millennium in Anatolia (see Mora 1987; Marazzi 2000); its use at Chatal (as in the whole Amuq) may refer to that cultural sphere, establishing a bond between the "tradition" of the second millennium and the new Iron Age production. However, this handled shape appears at the site for the first time only during phase N_Beg, and only one example (b-2057, cat. no. 861) with a pyramidal knob handle and a circular impression representing a horned quadruped, belongs to this phase. Aside from this single example, all other seals with handles are very common only during phase O_Beg, until they become the most employed shape for stamp seals during phase O_Late. Besides the

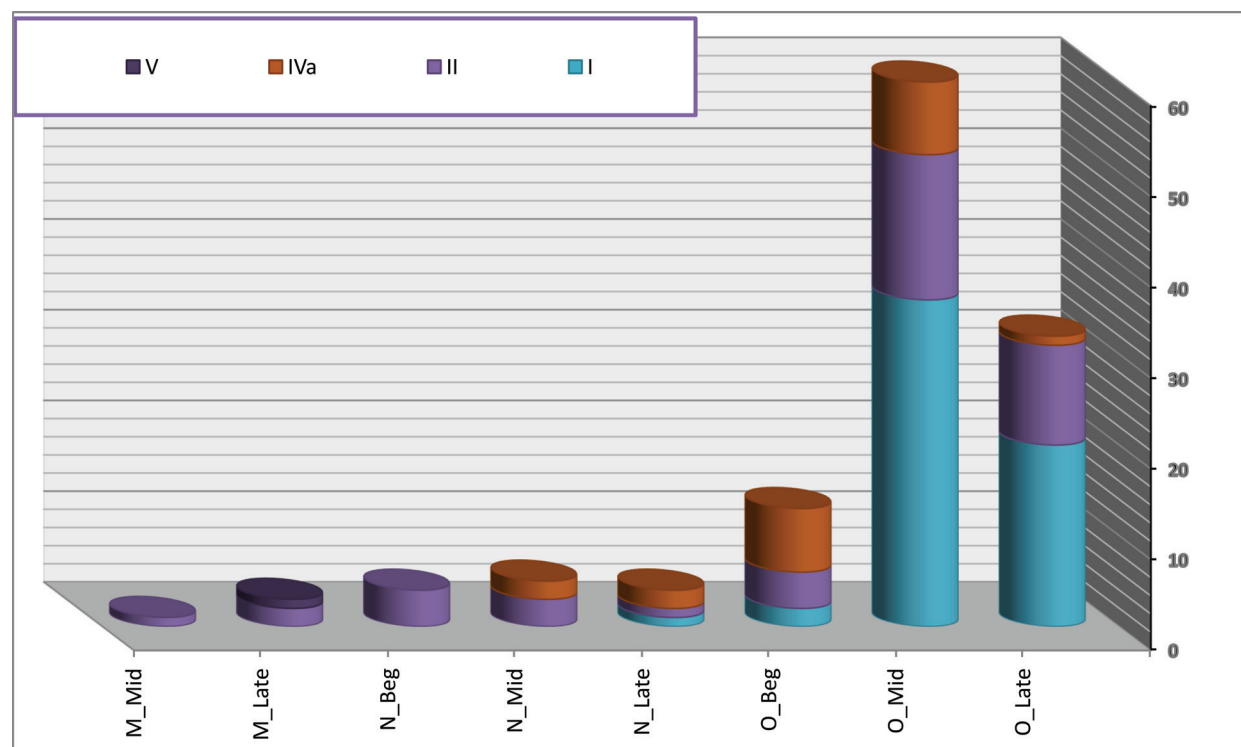


Figure 115. Seal distribution per area and phase

¹⁸³ On a warm summer evening at the excavations at Atchana/Alalakh in 2012, Dominique Collon spent hours with me in order to look at all seal photos and to provide me with valuable suggestions. All these suggestions were inserted in the catalog and are separately marked. I thank Dominique Collon here for these hours spent, for the suggestions, and for the help.

¹⁸⁴ The stamp seals are published here again, because the catalog in this volume contains measurements, photos, and observations which were carried out directly on the objects.

obvious practical function of the handle, which made it easy to hang the seal and to use it to stamp, creating various shapes for the handle allowed a further way of identifying the seal as a personal object. As a matter of fact, in addition to the very common knob-shaped handle, which showed several variations in size and incised decorations, fist-shaped (a-0251, cat. no. 880), lion’s head (A17369, cat. no. 902), lion-shaped (Ant_4876, cat. no. 951), and head-shaped (A12731, cat. no. 881) handles were also collected at the site. Moreover, the shape of the bases of these handled seals, where the image was incised, also allowed several variations, from the usual circular base, to trefoil-shaped (A12701, cat. no. 887), to triangular (A12725, cat. no. 890).

Biconvex seals (cat. nos. 829–35) are very rare finds at the site; seven pieces were collected, and only two were found in good archaeological context (O_Late). It seems possible that this shape should be considered as a very late imitation of the Bronze Age biconvex seals of Hittite tradition rather than a local variation of the simple ovoid stamp seals. The iconography employed on these specific seals will be discussed separately.

Convex seals (cat. nos. 851–59) seem to be remnants of earlier phases and were probably either kept in use as personal adornments or were mixed in with the earth materials from more ancient levels (none was found on a cache or on the floor); they were probably not used anymore as sealing instruments. Only seal cat. nos. 856, 857, and 859, which belong to this morphological group, can be considered variations of the usual Iron Age stamp seals.

Squared seals (cat. nos. 1039–44) with more than one carved face are also extremely rare and were mainly found in very late contexts (from O_Mid onwards). Their shape again finds comparison in the Hittite second-millennium production (see Mora 1987, group 1b), but also the Iron Age Palestinian production (Gubel 1987), although the two traditions may be related to each other. This shape should not be considered “typical” for the Chatal assemblage.

Scaraboid seals (cat. nos. 962–1038) are extremely common and follow a pattern of development similar to the handled seals: they start to be seen more regularly with the beginning of phase O, and become common (although not as popular as the handled seals) during phase O_Mid. Additionally, the scaraboid shape allowed for several variations in terms of how the “beetle” itself was rendered, with decoration and morphology of the scaraboids ranging from a very simple geometrized shape (A12735, cat. no. 983) to a more natural shape (in the sense of it being more similar to Egyptian scarabs; see Ant_5029, cat. no. 961).

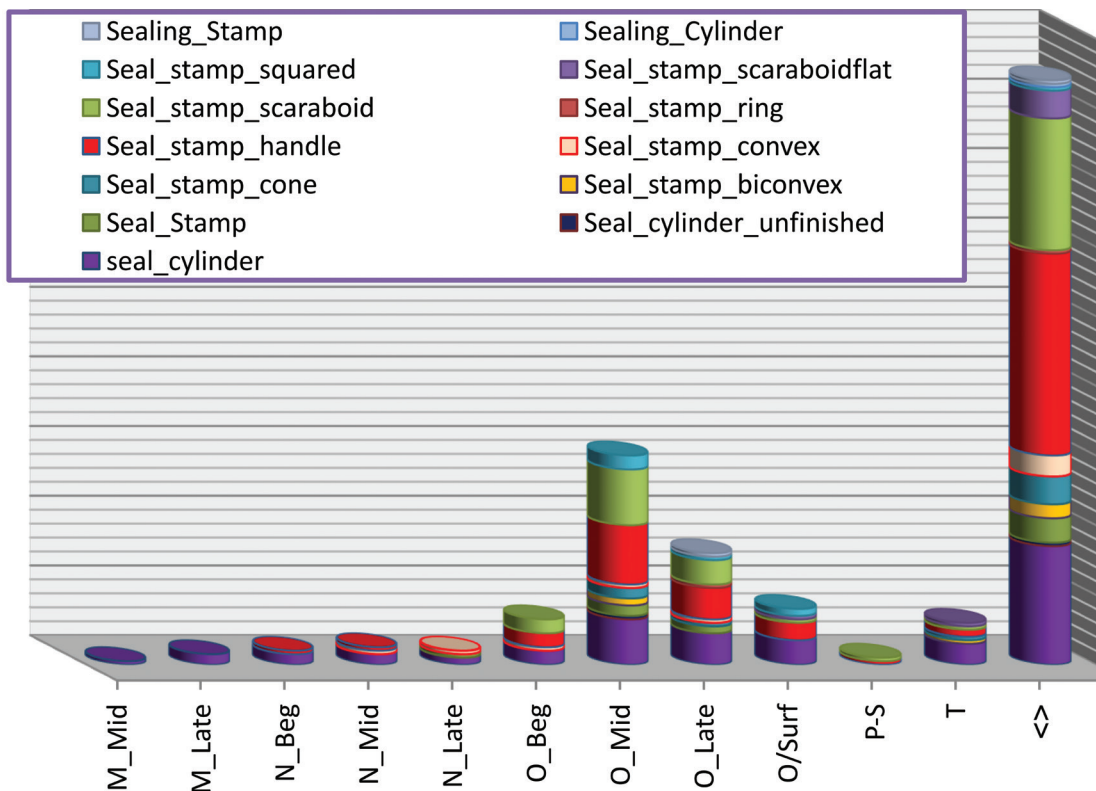


Figure 116. Seal distribution according to their shape

Conoid stamp seals are rarer (cat. nos. 836–49). The whole seal is shaped like a pyramid or a cone and the apex is perforated so that it can be hung. Consequently, the incised surface is circular or triangular and relatively small. The distribution of the stratified ones is limited to a few examples, most from phase O_Mid contexts.

This wide range of variations in seal shapes developed mainly from phase N_Late onwards, parallel to a continuity in the iconography and style employed on the seals. These elements may be related to each other; the iconography and style of the incised image of the stamp seal became so standardized that the differences among the objects were related instead to the morphology of the object itself, i.e., to the shape of the seal. The consequences of this shift can be seen in how the use of the seal changed — it could be used as a personal object identifying the individual carrying it rather than as an object of administration or property identification.

The iconography used on the stamp seals is related to four main scenes which developed and flourished during phase O. The first and most commonly employed figure is the horned quadruped. This deer-like animal with raised tail and horns (sometimes branched, other times linear) is employed both as the main figure in the central position in the seal field, and as a filling pattern for the small empty corners of the fields. Depending on the space available, there are often multiple quadrupeds of varying sizes present. The animals, when there is more than one, are not rendered in proportion to each other; rather, their size depends on the available space. Moreover, there is no “orientation” of the field, no base on which the quadrupeds stand; instead, they are arranged on a free field in such a way as to allow them to occupy as much space as possible. In some seals the animal is clearly identifiable, while in others it is only sketched. Floral elements are also frequently used as filling patterns.

Human figures appear on thirty-eight seals, mainly frontal human figures in performances with animals. Very rarely these are hunt scenes (in these cases, the human figure is represented on top of the quadruped described above); more often, the human figure stands and holds an animal in each hand (the “hero of the animals” motif).

In four examples (cat. nos. 929, 933, 949, 885) there is a banquet scene with a single human figure seated on a chair in front of a table. The same scene is also carved on one ostrakon (A56582, cat. no. 1109, pl. 186b) found in an O_Beg context at the site.¹⁸⁵ The iconography on the seal is completely independent from the shape of the field — it is possible to find a banquet scene on a triangular, squared, or circular field, and on a scaraboid, handled, or conoid handled seal. The most representative seal for this scene is A12707 (cat. no. 885, pl. 180d); this seal was found in a phase O_Late context and presents several features which are not typical for local seal production. The seal is very large, squared in shape, and has a large handle; the carved field is also very large and the carving is not miniaturistic, rather seeming to follow a “scale” similar to the one employed for plaques and pendants. The scene represents a seated figure, probably a female, holding a cup or a piece of bread towards her face. The chair, footrest, and table are rendered with a quite thick mark and several details. Several objects are on the table, probably a series of bread loaves and other unclear elements. This scene, like the other few banquet scenes, always represents a single figure eating or drinking in front of a table. It follows a topos also well known on orthostats and clearly identified and connected to the funerary banquet. The provenance of this topos has been frequently discussed (see Meyer 2008, p. 201; Bonatz 2000, pp. 60–64), so it will not be analyzed here.¹⁸⁶ It is enough to emphasize here that, at the time of the context in which these seals were found, banquet scenes were represented not only on stele or carved reliefs but also on smaller objects such as pyxides (Kozloff 1974) and gold pendants. The representation of the banquet scene in the Chatal seal is almost identical to the one on the pendant from Zincirli (see Luschan and Andrae 1943, pl. 47d) and may refer to a common workshop.

Among the six biconvex seals, five seem to carry writing signs or imitations of these signs. The seals A17403 (from an O_Mid context; cat. no. 829, pl. 180a) and a-0842 (with no certain context) bear on one side several Luwian hieroglyphic signs (which were read by Professor Theo Van den Hout; see catalog). By con-

¹⁸⁵ There is only one difference between the banquet scenes on these two different media. The banquet scenes on the seals always represent one figure sitting in front of the table, while the usual banquet scenes represent one seated figure and a second standing figure; they do not face each other, and have a table between them.

¹⁸⁶ A recent example of this kind of topos has been identified in the stele recently discovered at Zincirli/Sam'al, see Struble and Herrmann 2009. Besides the Hittite or north Mesopotamian examples, banquet scenes with a very similar iconography were also found on Late Bronze Age ivories (see Liebowitz 1980, p. 162).

trast, A17500 (from a phase O_Mid context; cat. no. 830) and A17271 (from phase T context; cat. no. 831, pl. 180c) show several signs on both sides, arranged as the cuneiform signs on Hittite biconvex seals, but which should be probably interpreted as “imitations of writing.” In only one biconvex seal (a-0996, cat. no. 832) do the represented images belong to the same iconography as in the other stamp seals; therefore, the relationship between the shape of the seal and its iconography/writing seems to be related to the more ancient Hittite tradition of biconvex seals with inscription. In some cases, these might be imitations of existing seals (copying also the single pictographic elements) still in use, or of more ancient ones which were kept in use and reused. The attempt to imitate the writing clearly shows that both the hieroglyphs and the cuneiform signs were not understood, but just morphologically imitated. This phenomenon began to take place by the end of the second millennium, as a few examples dated to that period confirm (see Mora 1987, pl. 50 no. 6.9, dated to the thirteenth century BC).

The squared seal A12728 (pl. 180b, cat. no. 1039) with Luwian hieroglyphs was published by van den Hout (Woods, Teeter, and Emberling 2010, p. 210) and dated to the thirteenth century. The context of retrieval (phase O_Mid) is quite interesting because the seal was found together with other small finds in a cache (V-13/2) from a domestic context, specifically a storeroom for grains (see the discussion of caches V-13/4 and V-13/2, pp. 52f.). This context may suggest that the seal was possibly related to the control of grain and was still in use in a seventh-century BC context, although it was probably manufactured five hundred years earlier.

Two four-sided cubical stamps were found at the site (a-0609, cat. no. 1042; b-0011, cat. no. 1044) in late contexts (O_Late and surface). While the smaller one (b-0011, cat. no. 1044) seems to present a linear style and highly stylized human and floral elements, the second stamp (a-0609, cat. no. 1042) includes several Phoenician stylistic elements and could probably be interpreted as an import (see Gubel 1987, fig. 15).

There are twenty-one seals (cat. nos. 825–27, 851–58, 893, 894, 909, 914, 915, 917, 926, 927, 937, 942) with geometric decoration which likely can be dated to a much earlier period. Most of them belong to the Late Neolithic Period, as their designs (crosshatching, aligned center or central focus; see Denham 2013, pp. 147–59) find direct comparison with Late Neolithic seals from Domuztepe and Tepe Gawra (see catalog). Among these, only one was found in a good archaeological context (A41926, cat. no. 854, in O_Late), while all others were found in dumps, on the surface, or in baskets. Thus, these were probably not in use during the phases analyzed here. The central position of the perforation in the only geometric seal found in context (cat. no. 854) could eventually suggest that it was in use during the Iron Age. As a matter of fact, the Neolithic and Iron Age stamp seal production have several elements in common, which prevent a definitive chronological assignment. This is the case for Ant_4878 (cat. no. 951): the seal shape finds direct comparison with a Late Neolithic seal (see the lion shaped seal in Denham 2013, p. 119, table 5); however, the tradition of modeling on the handle is also well known in the local Iron Age production.

The following table provides the reader with a correction of Meyer’s catalog (2008), listing those entries with incorrect information concerning the place of provenance of a specific seal or the Museum in which it is kept. Meyer’s catalog numbers are inserted in the catalog in this volume in order to allow a concordance between his catalog and this publication.

<i>Meyer’s Cat. No.</i>	<i>Field No.</i>	<i>Site (Meyer 2008)</i>	<i>Museum (Meyer 2008)</i>	<i>Museum Inv. No.?</i>	<i>Notes</i>
6	y-0110	Catal	Chicago	No	From Judeideh
7	b-0219	Catal	Antakya	No	In the Oriental Institute Museum
8	b-0326	Catal	Antakya	No	In the Oriental Institute Museum
10	e-0200	Catal	Antakya	No	In the Oriental Institute Museum
18	b-0341	Catal	Chicago	Yes	—
22	b-2453	Catal	Antakya	Yes	—
23	y-0286	Catal	Antakya	No	From Judeideh

Table 7. Corrections to Meyer’s catalog

<i>Meyer's Cat. No.</i>	<i>Field No.</i>	<i>Site (Meyer 2008)</i>	<i>Museum (Meyer 2008)</i>	<i>Museum Inv. No.?</i>	<i>Notes</i>
30	b-0773	Catal	Chicago	Yes	—
31	a-0575	Judeideh	Antakya	Yes	From Chatal
37	b-1097	Catal	Antakya	No	In the Oriental Institute Museum
59	sup-c2	Catal	Antakya	No	Field no. refers to a pot
p. 414	c-0307	Catal	Antakya	No	In the Oriental Institute Museum
74	b-0493	Catal	Antakya	No	In the Oriental Institute Museum
86	b-0011	Catal	Antakya	Yes	Photo of 86 is marked as 87
109	b-0389	Catal	Antakya	No	In the Oriental Institute Museum
118	c-0119	Catal	Chicago	Yes	—
153	b-0707	Catal	Antakya	No	In the Oriental Institute Museum
174	b-0031	Catal	Chicago	Yes	—
183	b-1092	Catal	Antakya	No	In the Oriental Institute Museum
204	a-0764	Catal	Chicago	Yes	—
209	b-2094	Catal	Chicago	Yes	—
230	b-2083	Catal	Antakya	Yes	—
249	a-1101	Catal	Antakya	Yes	—
261	a-0261	Catal	Chicago	Yes	—
266	b-0121	Catal	Antakya	Yes	—
285	b-2109	Catal	Antakya	Yes	—
302	b-2057	?	Antakya	Yes	From Chatal
317	b-0581	Catal	Antakya	No	In the Oriental Institute Museum
351	a-0361	Catal	unknown	No	In the Oriental Institute Museum
357	b-0311	Catal	Antakya	No	In the Oriental Institute Museum
362	b-1096	Catal	Chicago	Yes	Photos of 365 and 362 are exchanged
365	b-1643	Catal	Antakya	Yes	Photos of 365 and 362 are exchanged
475	a-1014	Catal	Antakya	Yes	—
492	b-1016	Catal	Antakya	No	In the Oriental Institute Museum
495	b-2193	Catal	Antakya	No	In the Oriental Institute Museum
517	b-0764	Catal	Antakya	No	In the Oriental Institute Museum
545	b-0247	Catal	Chicago	Yes	Wrong photo

Table 7. Corrections to Meyer's catalog

Cylinder Seals

The cylinder seals do not vary in shape and dimension; they therefore have been divided according to the style of the carving and to the iconographic themes, in order to provide an overview of the assemblage and to distinguish the continuous use of the same seals from possible changes over time. The intention here is not to give an exhaustive analysis of the iconography at the site, but rather to provide the reader with the stratigraphic, iconographic, and stylistic information necessary for further analysis. A description of the imagery on each seal is provided in the catalog (cat. nos. 729–815).

Eighty-seven cylinder seals were collected during the excavations, forty-six of which were found in good stratified contexts. This relatively high number of seals does not correspond to a comparable number of sealings, which, as they were for the most part on unbaked clay, were probably either not preserved or were otherwise overseen during the dig. Cylinder seals increase in number during phase O_Mid and O_Late in relation to the absolute number of small finds per phase. The unfinished cylinder A12714 (cat. no. 814) found in Area I (phase O_Mid), as well as A17359 (cat. no. 815) found in Area II (phase O_Late), seems to suggest a local production of cylinder seals. This seems to be confirmed by the “provincial” features of the style visible on the seals. Most of the cylinder seals are local imitations of Assyrian ones (mainly cut style); very few seem to clearly show a local style together with a local imagery, similar to the iconography used in stamp seals.

If we take into consideration the distribution of the styles and imagery among the stratified contexts, there seems to be a general tendency toward conservatism. The Mittani style seals (thirteen pieces) — both elaborate (probably only two pieces, cat. nos. 738, 759) and common style (cat. nos. 732, 733, 739, 747, 775, 780, 791, 810, 811) — were found both in the M period as well as in phases N and O; the common style is employed more often and tends to become rarer in phase O periods.

The opposite phenomenon seems to occur with Assyrianizing seals. These seals increase in number during phase O, their widespread distribution certainly being Assyrian conquest of the region during phase O.

Those seals considered to be Assyrianizing (a total of twenty-seven were identified) are mainly local imitations (ten pieces), Assyrian provincial style (six pieces), and Assyrian cut style (seven pieces); three seals probably belong to the Middle Assyrian period. Assyrianizing seals were found in O_Mid (eight pieces) to O_Late (five pieces) contexts. They include several different scenes: mythological scenes, with the snake hunt scene in particular being quite common; ritual scenes, which are much less common (A17399, cat. no. 749, is probably an import); and animal contests (A17348, cat. no. 769), chariot hunts (A12732, cat. no. 762), simple hunts, and banquet scenes (b-0289, cat. no. 812), all of which are less commonly represented. The seal A17424 (cat. no. 787), which is most probably also imported, is one of the few seals representing the entrance of a city and its possible conquest (a detailed analysis of this seal is going to be published, see Pucci forthc.b; for similar seals but a different interpretation, see Bleibtreu 1994).

The three Syro-Palestinian style cylinder seals were all found in late contexts. In O_Mid contexts, A12694 (cat. no. 751) and b-0806 (cat. no. 746), which probably date to the second millennium, belong to the group of re-employed seals. However, b-0806a (cat. no. 829) presents an interesting context; it was found together with two other seals, one biconvex (A17403, cat. no. 1041, pl. 180) and one scaraboid (A17402), possibly implying a common function of the three morphologically differently shaped seals. Seal c-0149 (cat. no. 778), found in a T context, also seems to be a Levantine production, in particular due to the appearance and the style of the sphinx representation (a figure which is not common in local imagery).

Local style cylinder seals are the most interesting group. The represented scenes vary. In some cases, the iconography and “narrative,” such as animals, as in a-0460 (cat. no. 808) and e-0244 (cat. no. 757), are almost identical to those employed on the stamp seals; b-0981 (cat. no. 781) also presents the same scattered animals as the stamp seals. In other examples, the scenes grow in complexity, grouping together animal and human figures scattered on the field. The seal b-0900 (cat. no. 734) includes several figures with raised hands, an arm position which seems to belong to a fifteenth- to thirteenth-century BC horizon (Buchanan 1966, no. 1016; Schaeffer-Forrer 1983, no. A16), while b-1228 (cat. no. 788) represents elongated figures filling the field, as in other local-style seals from Alalakh (Woolley 1955, p. 97). Hunting scenes with local rendering of the space and distribution of the figures (as in A17482, cat. no. 785), as well as much-simplified ones (as in b-1255, cat. no. 771) are also available. The hunting scene on seal b-1642 (cat. no. 799) seems to be part of the local production, although the distribution of the elements is much more symmetric and possibly more closely related to the second millennium.

Older cylinder seals were kept in use even though they did not necessarily perform the same function over time; for this reason, there is an Old Assyrian seal (A12687, cat. no. 735) in an N_Beg context and a seal (cat. no. 738) similar in style to the IVf period (Collon 1987) and dated to the early second millennium BC in an N_Mid context, as well as several Mittanian seals also in phase O periods.



Figure 117. Stamped pyramidal loom weight c-0279 (O_Late)

Seal Impressions

The only impression of a cylinder seal (A56672, cat. no. 1045) was found on a sherd belonging to a group of pottery fragments marked as “CH +- V, broken unnumbered sherds,” i.e., to a general phase M context. The seal was rolled on the wet clay before the pot was fired, indicating that the vessel was marked with this impression rolled vertically, probably on the shoulder of the vessel. The style of the seal belongs to the first half of the second millennium BC, and the sherd probably belongs to a Middle Bronze Age vessel.

Stamp seal impressions were found on two supports. A56608 (cat. no. 1046) was found on a clay sealing, probably of a jar, and the employed seal was probably a handled one; the imagery is the typical local one, with a horned quadruped. C-0279 (fig. 117), by contrast, is an impression on a baked clay pyramidal loom weight. The imagery of the seal (which was described in the object card by Braidwood) seems not to be local (female figure seated on an animal), or rather possibly to be related to a later context. (For the use of stamped loom weights, see fn. 180 and pp. 259ff.).

The three impressions from the site suggest that the seals were employed, at least sometimes, as marking tools on different supports; they were all used as “identifications” for the carrier (pot or weight) or as guarantee for a content. However, as stated above, it seems possible that besides a domestic use for internal “administration” of goods, seals were probably also used as personal adornments, with amulets such as the Egyptian scarabs following a tradition related to Egyptian influence.

Actually, the shape of the seals at Chatal clearly reflects two main influences which became embedded in the local production: Anatolian and Syro-Palestinian. The Anatolian tradition should be considered as being local during phase M. In fact, the local production and the use of biconvex, handled, squared stamp seals in an area around Mersin and Tarsus, as well as in the Aleppo and Karkemish area, has been well documented (Boysan-Dietrich et al. 2009, p. 159). This suggests the existence of an administration related to the presence of Hittite high dignitaries in these areas (Mora 2000, p. 68).

The Syro-Palestinian sphere remained peripheral, while the Levantine production of scarabs and scaraboids was absorbed in the local production in a later period, probably O_Mid.

Cylinder seals remained more related to two main groups. The “external traditions” (international style) were connected to the various productions (Mittanni, Syro-Palestinian, Middle Assyrian) during the second half of the second millennium BC; the Mittani one, at least, definitely became part of the local culture during phase M. The new Neo-Assyrian influence started at the end of phase N and developed during phase O; it provided the local production with new inputs only from phase O_Mid onwards. The only Assyrianizing seal found in an N_Mid context (a-2554, cat. no. 736) is similar to a Middle Assyrian production and may be related to older imagery (see catalog description).

From the perspective of their archaeological contexts, the cylindrical shape for the seals is the best-distributed shape among the levels; it was found in all phases and subphases. The stamp seals — both the simple ones and the ones with a handle — reach a peak point of distribution during phase O_Beg; only then are they in the majority, and they maintain their numerical supremacy until the end of phase O. This might be due to the relatively smaller size of the excavated surface in phase M, but also to the progressive increase in the number of stamp seals relative to cylinder seals. This phenomenon (i.e., the shift from cylinder to stamp) is well known in the Levant during the Iron Age (see Mazzoni 1990; Buchanan and Moorey

1988, p. 14), and it also takes place in regions where the cylinder seal was largely employed, such as in the Neo-Assyrian area during the eighth and seventh centuries BC (see Fügert 2015). Mazzoni (2013) and other scholars have suggested a change in the sealed material as a possible reason for this change in the use of the seal. Considering the Chatal Höyük materials, nothing can be said concerning the material which was sealed, as impressions were almost completely absent from the assemblage; thus, neither a change in the sealed objects nor a change in sealing habits can be observed.

It is likely, however, that the shape of the seal was brought progressively into sharper focus rather than the image on the seal itself, and thus the variability in the form of the seal is in inverse proportion to variability of surface patterns. This switch between stamp and cylinder seal may be connected not only to a change in sealed material but also to a slow change in the value assigned to the seal itself. Gradually, seals shifted from being used for marking equipment to becoming objects for personal adornment. This particularly makes sense when one considers that the standardized iconography on the stamp seals would have made immediate identification of a specific owner quite difficult. Though the individualized aspects of the seal faded over time, they still functioned as status symbols. In this sense, more relevance was given to the act of sealing rather than to the act of identifying the person who had sealed (Buchanan and Moorey 1988). However, according to the material at our disposal, seals were produced, distributed, and used on the site; consequently, they were not considered a luxury good.

CHAPTER 15

Miscellaneous (Unknown Function)

This category includes three main classes of objects — censers, two-dimensional representations, and three-dimensional representations — whose function is heavily debated. They may possibly fulfill a symbolic/ritual function; consequently, their interpretation is extremely controversial.¹⁸⁷

Censers

The term “censer” was commonly employed during the excavations at Chatal Höyük. Though probably misleading, it has been kept here in order to indicate a homogeneous group of objects whose function seems to be the same. The censers are characterized by a bowl which is connected to a perforated peg or handle; the bowl usually bears a carved, or in some examples plastic, decoration.

Forty-five censers or fragments of censers were found during the excavations at Chatal. In general, the Chatal censers consist of a hemispherical bowl (the diameter of which ranges from 5 to 7 cm) perforated on one side (the hole diameter ranges from 0.3 to 0.8 cm) with a hollowed handle or peg (conical in shape) on the same side. The part of the handle adjoining the bowl is carved, while the other side of the handle is left rough; this rough edge was used as a peg which was inserted into another support. The pieces were created from a single piece of stone, which was first rough hewed, then finished. Three among the forty-five censers were made with baked clay; the use of this material has influenced the shape of the objects, which differs from the stone ones.

Muscarella states that “to date 132 examples are recorded from excavations, of which 90 [are] from north Syrian sites” (2000, pp. 190–91). This appears to be the most recent count of this kind of object, although a comprehensive study does not yet exist. Various censer counts have been published separately in excavations reports and museum publications.¹⁸⁸ Aside from Rasm et-Tanjara, which will be discussed separately, Chatal Höyük hosts the largest group of censers (forty-nine pieces) found in the Near East; this collection of censers includes an interesting variety of materials and types, which could provide crucial information about craft production and context distribution.

The unfinished stone censers A12639 (cat. no. 1098, pl. 189e) and A17434 (cat. no. 1099, pls. 165b, 189d) show that this kind of object was produced at the site (Pucci 2017). The first piece was supposed to become a lion bowl, the head and the paws having already been carved. The second piece was supposed to become a hand-shaped bowl. The unfinished objects were made of green and brown stone. Green stone is the same material which was used in the majority of the censers found at Chatal, and for other objects such as spindle whorls and cosmetic boxes. The dark brown stone, too, seems to be common in the local stone production, while black compact, or dark red stone (possibly jasper, see A17392) appears more rarely and may be imported. In fact A17392 (cat. no. 1086), for example, differs not only in its material, but also in its style of carving; it was probably produced elsewhere.

Considering that unfinished censers were not only found at Chatal Höyük, but also at Tell Tayinat (one unfinished piece is on display at the Archaeological Museum in Hatay), we may postulate the existence of specialized production centers at these two sites at least. Considering the area where the unfinished pieces were found, at Chatal the workshop was likely located in the site’s northern area (squares S-9-W-15). Moreover, few other unfinished stone artifacts of phase O were found in the same area (a spindle whorl,

¹⁸⁷ For the general discussion about the functions of the figurines see Otto 2006, p. 130.

¹⁸⁸ Athanassiou (1977) affirms that there were sixty-seven from Rasm et-Tanjara, although Muscarella made some contradictory remarks on the authenticity of these objects. Galling (1970) counts ninety pieces; Mazzoni (2005) adds four pieces from Tell Afis.

a cylinder seal), and we may hypothesize that the stone production of small objects was carried out by a single workshop. These stone objects — spindle whorl, cosmetic boxes, kohl boxes — share a common range of decorative geometric patterns with the stone censers (such as oblique lines or wavy lines), as well as a common “absence” of other patterns (such as the guilloche).

According to a visual analysis, the internal surfaces of the bowls do not show traces of a specific use, such as burning, erosion, or fluid residue. The hole that extends from the bowl through the tube seems to have had a practical function, although the absence of any traces of erosion near the hole inside the bowl seems to rule out the possibility that a fluid frequently ran through it; the diameter of this hole, moreover, would have allowed only a very slow flow.¹⁸⁹

From a typological point of view, it is possible to distinguish three main decorative patterns: floral, hand, and lion bowls. These in part mirror the usual typological distinctions supported by Merhav (1980).

Floral Bowls

The floral bowl consists of a simple hemispherical bowl with a carved palmette pattern on the bottom; often, there is also a ring (decorated with a row of drops) at the junction of the tube and the bowl. The plant consists of paired symmetric volutes (branches) in two or three rows, with the volutes either alternating directions or in the same direction. The central part of the plant (possibly the stem) is rendered in different ways. The external rims of the bowls are usually emphasized with a simple line, or decorated with a large zigzag. The empty spaces between the volutes are always filled with parallel geometric lines so that the whole bottom of the bowl is carved.

Eighteen pieces (whole and fragments) from Chatal Höyük belong to this type. Eleven were found in good stratigraphic contexts; all of these belong to phase O levels, although the censers were found distributed in all subphases (O_Beg, O_Mid, and O_Late). By comparing the decoration with the contexts in which the bowls were found, it is possible to point out some differences, or possibly even a stylistic development. The two pieces which were found in O_Beg contexts (A12661, cat. no. 1058, pl. 189a; a-2028, cat. no. 1062) show stylistic elements which may distinguish them from the later ones. In a-2028, the bottom part of the palmette is left plain and the central part is rendered with a simple central line; similarly, A12661 (cat. no. 1058, pl. 189a) has a simplified central part. By contrast, the later examples show a central part rendered with concentric triangles (A26833, cat. no. 1067, pl. 188e; A26750, cat. no. 1063, pl. 188f), a pattern which is also used as a filler for the sides (see A12655, cat. no. 1065, pl. 188b). Moreover, the volutes of the branches of these “later” examples are thinner and more geometrical than in the earlier examples, and the top of the palmette is decorated with vertical “branches” (also in A12655), a decorative element commonly seen in North Syrian ivories (see Merhav 1980, pl. I nos. 7, 8). The later examples can be compared with one object from Zincirli (Luschan and Andrae 1943, fig. 13h), while A17430 (pl. 187a), found in a trench at Chatal, seems to be similar to the “older” examples.

Looking at only the stylistic elements of the palmette (in keeping with Merhav), it appears that the central part of the palmette on A17401 is rendered in both naturalistic (Parrot 1964, pl. 14 no. 1) and geometric (concentric triangles, also seen on the majority of the Chatal bowls or in numerous other examples, as in Merhav 1980, pl. II, nos. 1, 4) styles; b-0651 (cat. no. 1097) has single-hatched rhomboids for the same central part of the palmette. Because this second object is densely decorated, it seems possible that this part of the decoration also underwent a progressive ‘geometrization.’ Developed at the same time as the palmette with volutes, a second, completely different form of palmette representation is employed in bowl Ant_5216 (cat. no. 1078); the plant consists of a rounded bottom part with radial branches that alternate between plain and incised. This rendering of a palmette that is likely similar to the one on A17401 seems to represent only the central part of the plant, and, additionally, is closer to a frontal rendering, as was common in Assyrian reliefs.¹⁹⁰ The relief is extremely crude, and the ring on the tube appears to be neither decorated nor finished.

A common pattern in the floral decoration of this group seems to be a palmette with double paired alternating volutes, a rim decorated with incised oblique lines, and a simple foliate ring for the tube (Merhav 1980,

¹⁸⁹ The problems with the functionality of these objects have been analyzed by Amiran (1962, p. 170).

¹⁹⁰ See the banquet scene of Assurnasirpal for the Assyrian rendering of the palm and the upper central part of the palm tree in the Phoenician ivory carvings (see Winter 1976, pl. I:c)

type A). The three rows of palmette decoration with alternating volutes carved on the bottom of Ant_5307 (and combined with a lion, see next paragraph), therefore, stands out as representing a pattern that is not common in the assemblage from the site, but which is well documented in other pieces, such as the one from the collection Kofler-Truniger (Parrot 1964, figs. 17–18), the one from Assur (Parrot 1964, pl. 14 nos. 1–2), and in particular the bowl from the Missouri Museum (Merhav 1980, pl. II no. 1), which shows the same pattern organization with alternating volutes.

Hand Bowls

In total, eleven objects belong to this group; six were collected from good stratigraphic contexts, all belonging to the phase O period. The main criterion for this group is the presence of the hand decoration on the bottom of the bowl (Merhav type II); this group also includes two baked clay objects.

However, the baked clay hand bowl A12659 (cat. no. 1080, pl. 189b) seems to constitute an exception: the object is crudely modeled, in particular the hand on the bottom, whose fingers are curved to “grasp” the bowl. The bowl is simple and hemispherical, the join to the tube is decorated with two plain rings, and the tube does not taper, as in the stone examples, but instead widens; it was likely not supposed to be inserted into a handle, but rather to host a handle. This feature, together with the rilling in the tube, make this piece (together with the other small clay fragment A56632, cat. no. 1084) similar to the so-called “libation arms” of the Late Bronze Age tradition, although several differences are evident: the hand was rendered differently in the Late Bronze Age libation arms, with the fingers next to each other, and the thumb sometimes represented on the side; the bowl was deeper; and the arm was very long and cylindrical, probably representing a specific container employed for transport and specific rituals.¹⁹¹ From a functional point of view, these baked clay examples do not differ from the stone pieces; hole thickness, bowl size, and decorative pattern organization are all similar. According to the archaeological context, this clay piece was found in a context older than the contexts of the other hand bowls (O_Beg), but contemporary with the contexts of the other censers.

Two different renderings of the hand are seen in the stone examples (see Scigliuzzo 2004 for the ivory hand bowls): hands with curved fingers and hands with parallel geometrical fingers. In the bowls with curved fingers (Ant_5465, cat. no. 1082; e-104, cat. no. 1085; A17392, cat. no. 1086) the palm occupies most of the surface, while in bowls with fingers parallel to each other (A12658, cat. no. 1091, pl. 188a; A26895, cat. no. 1087, pl. 187c; A12668, cat. no. 1089, pl. 187b), the palm occupies less than half of the bowl surface. The nails are naturally rendered on some bowls (A12658, cat. no. 1091; A26895, cat. no. 1087, pl. 187c; A12666, cat. no. 1083, pl. 188c; A17392, cat. no. 1086) and geometrical on others (A17434, pl. 189d; A12658, pl. 188a); parallel lines emphasize the joints of the fingers on some examples (A17392, cat. no. 1082; A12666, cat. no. 1083, pl. 188d; A26895, cat. no. 1087), while on the remaining bowls they are plain. In one example, 5219 (cat. no. 1088), the hand is so stylized that a wavy line emphasizes the knuckles, similar to the piece from the Louvre (Parrot 1964, pl. 14 no. 3). The tubes are decorated in different ways; there are geometrical foliate rings (as in 5549, cat. no. 1081), carved zigzag double rings (A12668, pl. 187b; e-0104), as well as more common decorations, such as the simple foliate ring in bowl A17392 (cat. no. 1086), which occurs frequently in the floral group. The vertical hatched ring on bowl Ant_5465 (cat. no. 1082) is an uncommon pattern, especially because of the seven small perforations visible in it, whose function is unclear. Perforations in censers are seen on the rims (see Parrot 1964, pl. 14 no. 2; Fritz 1987, p. 236), but no similar tube decorations exist, to my knowledge. The carved lion on the tube of the hand/lion bowl (A12658, cat. no. 1091, pl. 188a) prevents the tube itself from being decorated. The hand on this piece is geometrically rendered, with parallel lines marking the joints and the fingernails rendered in detail. Because the surface of the bowl is bigger than usual, two crosshatched bands fill the empty space between the rim and the fingers. A17434 (cat. no. 1099, pl. 189d) is also peculiar, but for different reasons; the tube seems to be left rough, and the hand seems not to be finished. It is possible to interpret this piece as an unfinished product.

The archaeological contexts in which the stone bowls were found do not provide specific clues for establishing a possible local stylistic development, since the geometrical pieces were found together with more elaborated ones. Bowls A17392 (cat. no. 1086) and Ant_5465 (cat. no. 1082) stand out from the whole assemblage, both because of the stone used to make them (red, possibly jasper and a white translucent stone) and

¹⁹¹ See Eriksson (1993, pp. 27–28) and Mielke (2001) for an overview of the libation arms.

because of their elaborate finish, especially of the tubes. These two features seem to indicate that these were “luxury” items, and possibly external imported products.

Lion Bowls

This group consists of bowls decorated with a lion forepart carved on the tube; it grasps the bowl, its jaw open around the hole. This decoration can be combined with the other patterns (floral, hand, or geometric) and it replaces only the tube decoration; however, since most of the censers with lions from Chatal Höyük are fragmentary, they are considered here as a separate group.¹⁹² Eight pieces, mostly only the lion parts, were found during the digs. There are some differences in the renderings of the lions. In some examples (A12668, cat. no. 1089, pl. 187b; A12662, cat. no. 1096), the fur of the animal is rendered with crosshatching; in others, this is done with triangles (A17497, cat. no. 1093, pl. 187d; A17414, cat. no. 1094, pl. 187e; Ant_5229, cat. no. 1092). In one example (cat. no. 1089), the lion embraces the bowl; in others, the lions’ paws are on the rim of the bowl. Some examples (A26974, cat. no. 1090, pl. 189c) have limestone inlays used to render body parts; mostly they are used to render eyes, more rarely as a decoration on the lion forehead (A12668, cat. no. 1089, pl. 187b).

Going in chronological order for the contexts in which the bowls were found, the head of the lion (A26974, cat. no. 1090, pl. 189c) is the piece found in the oldest context (O_Beg). It has several peculiar features, such as the inlay circle between the eyes and an elongated crescent above the forehead, which does not appear in lion censers found in later contexts.¹⁹³ The lion’s fur is rendered with crosshatch decoration, and a simple ring is located at the bottom of the forepart. A12658 (pl. 188a), found in a phase O_Mid context, is a complete bowl that combines lion and hand decoration. The perforation is not located inside the jaws of the animal, as is typical, but rather underneath it. The lion’s mouth in this case is closed, as was also likely the case on A26974 (pl. 189c). The forearms of the lion grasp the bowl; the joints are rendered with simple parallel lines, as are the joints of the hand represented on the bottom of the bowl. The circle between the lion’s eyes — a hole inlaid with the same red stone used for the pupils of the eyes — as well as the crosshatch decoration make this lion similar to the one found in the older context. The rim between the paws is decorated with a row of concentric arcs, while the bowl, which is unusually deep, is more similar to the libation arms mentioned above. The rendering of the hand is geometrical (see below); the fingers are all the same length and do not fit to the shape of the bowl. There are very strong similarities with the lion bowl found at Samos (Fritz 1987, p. 236), which has a lion with an extremely similar snout, though the hand is less geometrical. The fragments of the lion bowl 5229 (cat. no. 1092) were found in the same archaeological context. According to the description, the fragments include two lions’ heads, the larger one near the tube with its paws on the bowl’s rim (this can also be seen on an excavation photo), and a second, smaller one (which was not documented) on the bottom. The documented lion is represented in a natural style on this bowl, with the paws laying on the edge of the rim and the forelegs completely attached to the body of the animal. The use of multiple lions on the bowl is also seen in a piece from Hasanlu (Fritz 1987, p. 233) and from an object in the Kofler-Truniger collection (see Mazzoni 2005, p. 55). The lions’ heads A17497 (cat. no. 1093, pl. 187d), A17414 (cat. no. 1094, pl. 187e), and A12662 (cat. no. 1096) also belong to the same style as the last example; their fur is rendered with triangles, the snout with simple horizontal lines, and the ears are pointing to the back. These last three examples are more naturalistic and seem to be related to a more Assyrianizing style, thus possibly slightly later than in plates 188a and 189c.

Ant_5307 (cat. no. 1097) shows a combination of lion with palmette. The lion’s mane is rendered with crosshatch (the bowl’s edge is also decorated with a crosshatch band), its ears are pointed to the back, and its paws lean on the bowl’s edge.

¹⁹² Merhav (1980) subdivides lion bowls into types according to the other kinds of decorations that are present, e.g., lion and floral motif, lion and hand motif, etc.

¹⁹³ The circle between the eyes with inlay is similar to a lioness represented on an ivory plaque from Nimrud (Curtis, Reade, and Collon 1995, fig. 128), dated to the ninth/eighth centuries and assigned to a Phoenician workshop.

Others

Only one piece of a geometrically decorated bowl was found at Chatal (A17409, cat. no. 1074, pl. 188d). The bottom is decorated with two crosshatched bands, which cross each other at a ninety-degree angle; this is similar to the Hamburg bowl, which combines the cross with the lion (Przeworski 1930, pl. 25 no. 1). The tube decoration on this bowl also differs from the usual decoration, with the ring squared on the top and a crosshatched band along it. This piece was found in a late phase O context. However, it seems that this geometric decoration of the censers was not “typical” for the local production. Several other pieces have been generally classified as “censers” with only small fragments of the tube remaining.

Function and Distribution at the Site

Since Przeworski published his account of the North Syrian censers (1930), several scholars have been debating the origin and function of these objects, as the two topics are closely related to each other. One group of scholars trace the origin of these objects back to Anatolia, establishing a connection between the hand bowls and the libation arms; others place the origin of these objects in Egypt, emphasizing the similarities they have to the metal hand-shaped bowls represented in several Egyptian paintings as containers for burning perfumes (the term censers comes from this theory).¹⁹⁴ For later periods, it has been proposed that these bowls were used to hold aromatic oils or as spoon stoppers. Scholars suggested a production period in northern Syria between the eighth and seventh centuries BC on the basis of stylistic analysis.¹⁹⁵

The large number of censers found at the site of Chatal provides further information on these issues. As far as their origins are concerned, the bowls found in good stratigraphic contexts all date to phase O (i.e., to Iron Age II/III), meaning a direct link to the Late Bronze Age libation arms does not exist. However, their production begins already in the ninth century BC. A similar statement can be made concerning Egyptian influence: not a single trace of burning is visible on the surfaces of the bowls, so they could not have been used to burn perfume, as they were in the Egyptian paintings. Indeed, the carved hand supporting a bowl is a medium of representation common to objects with different purposes,¹⁹⁶ not all directly related to each other. Furthermore, the contexts in which these objects have been found (see Pucci 2017 for the distribution of the censers on the mound) suggest that they were used in normal domestic activities, and were not related to specific “buildings” or ritual performances, nor was the decoration apparently related to specific areas.

Among the decorative patterns on the bowls, no specific pattern seems to be more ancient, due to the fact that palmette, hand, and lion decorations appear during the same time. The palmette and hand were often used more for decorating the bottom of the bowls, and, as far as it is possible to determine the chronology of the archaeological contexts, it seems that the palmettes in two rows had a local development, becoming more and more geometrical. The lion decorations on the tubes can also be considered local; the renderings of the lions on some examples seem to be influenced by Assyrianizing elements such as the rendering of the mane or of the paws, and local North Syrian on others. However, these two renderings seem to coexist during the same period, and may come from two different workshops. A few pieces stand out because of the kind of stone used to make them and, partly as a consequence of this, for their more detailed and varied decoration. Both the red jasper piece and the white object (made from either marble or limestone) were likely not locally produced and could even be from different external workshops.

In conclusion, the censers from Chatal Höyük confirm the start date for their production was in the early part of phase O; they likewise confirm that this class should probably be categorized as personal equipment. Additionally, the production and, consequently, the decorative patterns of the censers are local, and fit well into the stylistic and cultural *koiné* of the North Syrian Iron Age II and III.¹⁹⁷

¹⁹⁴ See Parrot 1964, pp. 237–39 and references. In addition, Bittel et al. (1957, p. 40) links the bowls with the Hittite libation arms as does Ertem (1979, pp. 39–41) in Korucutepe.

¹⁹⁵ Mazzoni 2001, p. 293; Mazzoni 2005, pp. 56–60; Bombardieri 2008, p. 282; Amiran 1962; Fritz 1987, p. 236; Merhav 1980, p. 102.

¹⁹⁶ As is the case for the well-known, possibly Neo-Assyrian, Hand-Konsolen (see Soldi 2009, p. 112; Soldi 2017; Pucci 2008, p. 73).

¹⁹⁷ As Mazzoni (2005, pp. 60–62).

Figurative 2D

This section includes only those objects that bear a two-dimensional representation, but do not provide information on their function as objects (as seals do, for example). For these objects, the image becomes more relevant than the medium on which it was carved. The distinction between the two groups (ostraca and relief) is based on the technique applied to shape the figures (incision and relief) and consequently, in part, on the material of the objects.

Ostraca

The term ostrakon is employed here in a broader sense to identify a sherd with pictorial incision (but not writing), following the original description of the small finds at the site. The original function of the ostrakon is not discussed here because the number of objects in this category is too limited and prevents any general statement on their purpose. Only two objects were identified as ostraca; they differ from each other in the quality of their incisions. The ostrakon A56582 (cat. no. 1109, pl. 186b) has a very smoothed edge and a “clean” incision with a polished surface, as if the image was incised before the sherd was baked. A17370 (cat. no. 1110, pl. 186a), by contrast, has very rough edges and an incision which was definitely carved on a reused sherd (as an ostrakon would be). Despite the difference in carving method, the scenes depicted on the two ostraca appear very similar: one human figure stands on the right side with one raised hand and faces a second anthropomorphic figure, probably seated, which also has a raised hand. This second figure is either seated on a chair or throne, and is wearing a large and long dress. There are some minor differences in the scenes. In A56582 (pl. 186b), a table with bread loaves on its surface is located between the two figures, while in A17370 the two figures almost “touch” each other (on this gesture see Pucci 2015, pp. 68–69). Additionally, the figures in A56582 are not as disproportionate as those in A17370.

Despite these differences, the shape of the objects and the scenes represented suggest that the ostraca had similar functions and that the scene represented was “common” on this kind of object. Banquet scenes are very common in the iconography of this period: this specific representation, with a table between the two figures, occurs on orthostats, seals, and small pendants. The same cannot be said for similar clay objects, on which carved scenes are not very common in the area. However, they probably belong to the same local figurative (painted or incision) tradition on small artifacts which has been observed in the production of personal appliances and vessels. The O_Beg context in which A56582 was found (the other has no clear stratigraphic context) seems to confirm this cultural horizon. The religious/ritual votive aspect of the banquet scene (Bonatz 2000) may imply a votive function for these small sherds, but this could not be confirmed by their context.

Carved Block

The object a-1570 (cat. no. 1108) was photographed and sketched on the dig during the excavations, and was left at the Museum in Antioch. The object is a small squared stone, 6 cm high and carved on two sides. The sketch shows a triangular face on one side of the stone; it has two side braids which run down the stone’s sides, apparently extending the whole preserved height of the stone. Considering the relative dearth of information at our disposal, it seems possible to compare the rounded head and the long side braids or hairs to the sphinx protomes found at Boğazköy, while those from Yesemek and Sikizlar (see Mazzoni 1984) have shorter hairs and a strongly modeled face. The triangular face, by contrast, has similarities to the triangular faces of the sphynxes from Tell Halaf (see Orthmann Bb/1).

This side with the triangular face was very worn; no details are described or reproduced in the sketch (nor is this side photographed). The opposite side, conversely, bears several incisions, apparently geometric. The triangle at the top (see cat. no. 1108) may vaguely suggest a representation of Tanit, but the information at our disposal is too limited to connect this stone to the Phoenician tradition with carved Tanit symbols or small stone idols located in temples.

The stone was found in Area I in an O_Mid context (square W-13) west of the N-S street, but considering its small size, its context was probably secondary.

Figurative 3D

The 127 objects belonging to this category comprehend all baked clay figurines, as well as a few other three-dimensional figurative objects made of different materials. This section comprehends two groups: a large group, which includes small-sized figurines made mainly of clay and also of other materials, and a very small group, which includes large-sized three-dimensional artifacts (i.e., statues).

Figurines

Fifty-two figurines were found in good stratigraphic contexts, making it possible to determine a chronological frame and, in very few cases, archaeological (primary) contexts of retrieval. A comprehensive stylistic analysis of the figurines from Chatal and the other Amuq sites has been made by A. Pruss as PhD work and was recently published (2010); considering this fact, the aim of this section is basically to emphasize the archaeological contexts and the chronological distribution of the figurines, rather than to present a morphological analysis. In the catalog, the figurines have been grouped according to their subject and distinguishing representations of animals (except horses), women and mothers, humans, geometric humans, riders, and horses.

Starting with the most ancient levels, four pieces were found in phase M contexts. The pinched female naked figurine A26964 (pl. 185a) with a hat was common since the Middle Bronze Age period, and was found at Alalakh in all levels from XII to I (Woolley 1955, pl. LV). By contrast, the two molded female naked figurines (Ant_3579, cat. no. 1162, in M_Mid; A26818, cat. no. 1163, pl. 185b, in M_Beg) both belong to the so-called Astarte plaques type, which is well known in Late Bronze Age contexts.¹⁹⁸ Despite the very bad state of preservation, it is evident that A26818 (pl. 185b) is wearing a peculiar hat or crown, which has no direct comparison with other figurines. Ant_3579 (cat. no. 1162), with curling hairs and pelled eyes, is a local type which is also well distributed on the mound and in all periods; this same type of figurine is similar to b-1940 (cat. no. 1164), which was found in a phase O_Late context, and which shows a slightly more elaborated style with detailed hair and eyes. The slightly more “archaic” style of the molded figurine 3579 has similarities with several figurines from levels VI to I in Alalakh (Woolley 1955, pl. LV).

In phase N, it is possible to point out a phenomenon which mirrors the arrival and the local production of painted “Helladic” influenced pottery. Among the seven figurines belonging to this phase, three can be ascribed to the Aegean area. The painted figurine A26843 (pl. 185c) belongs to the Mycenaean sphere of influence, and in particular to the so-called Late Psi type dated to the Late Helladic IIIc period; this perfectly fits the general dating of this phase. The same phenomenon applies to the leg-shaped amulets or pendants described for the amulets (see p. 244; A56555, pl. 178f; A56558), which are also painted during this phase.

The usual naked female figurines known from the previous phase also appear in this phase (A17408, cat. no. 1145), as well as an animal-shaped large object (A26663, cat. no. 1144), which may belong to a vessel but lacks any openings. A bronze bull figurine (A27022, fig. 118, cat. no. 1120) and a small stone lion figurine (A27009, cat. no. 1121, pl. 186c) also belong to this level; both animals, though made of different materials, have the same groove to emphasise the mouth as well as a slightly geometrized rendering and applied eyes. The production of bronze figurines is well known both in the Levant with the Ugarit production and in Anatolia with the bronze statuette from Hattusha (Akurgal 2001, figs. 69–70), and



Figure 118. Bronze figurine A27022 (N_Mid)

¹⁹⁸ See the Astarte plaques found in Late Bronze Age IIb context at Tell el-Umeiri (LaBianca et al. 1994, p. 100, fig. 6) or in Tell Rifa'at (Seton-Williams 1967), Zincirli, Hama, and Al Mina.

this bronze bull figurine could be a leftover from previous phases. However, the squat body of the animal, as well as the short horns, can be observed also in the bull renderings of the eleventh-century orthostats at Arslantepe (Orthmann 1971, pl. 41f), and the object could therefore also belong to the tenth-century context in which it was found. The similarities to the clay Red Burnished bull figurine a-2690 (cat. no. 1131) seem to support the presence of a local Iron Age tradition. The crouching lion with upturned tail, on the other hand, clearly belongs to a local manufacture; the stone is the usual greenish local stone, while the rendering with the upturned tail is similar to a clay lion figure from Carchemish (Woolley and Barnett 1952, pl. 78a), and may suggest a regional atelier.

Both flat female figurines, which follow the previous tradition (see A12794, cat. no. 1147, pl. 185d), and cylindrical female figurines, which have sexual attributes incised on the body (as in a-1022, cat. no. 1148), were found in contexts dating to phase O_Mid. Horses (A12787, cat. no. 1214, pl. 185e; A43160, cat. no. 1178; A17376, pl. 185i)¹⁹⁹ and humans (A12795, cat. no. 1186, pl. 185f; A26800, cat. no. 1189, pl. 185j) modeled with the “snowman” technique were also found in O_Mid and O_Late contexts, and have direct comparisons with the Carchemish examples published by Moorey (2004, pp. 228–29). Several representations of motherhood (A12788, pl. 184c; A12807, cat. no. 1214; see also cat. nos. 1216–18) were found in phases O_Mid and O_Late contexts; they were modeled with the same snowman technique, following a tradition well developed during phase N. Only one fragment (A17432, cat. no. 1161, pl. 185h) of a Levantine pillar figure (Keel and Uhlinger 1992) was found in an O_Late context, along with a small bronze bird figurine (c-0246, cat. no. 1125), which reproduces on a much smaller scale representations of similar birds found in Tell Halaf (Moortgat 1955, pl. 119).

Paint (always red in the collected examples) is used to emphasize details on some of these figurines (see also A12806, cat. no. 1130, pl. 184e; A12795, cat. no. 1186, pl. 185f), as well as on the almost complete rider (A12776, cat. no. 1221, pl. 184f) and on the mother figurine (A12807, cat. no. 1214); the use of paint should probably be considered a consequence of the diffused use of this technique in pottery production. The use of red slip on a figure (A43160, cat. no. 1178) found in a phase O_Late context also seems to have been influenced by the use of this surface treatment in the local pottery production. Fourteen figurines (approximately 10 percent) are molded, while others bear incised details or are modeled using the snowman technique.

Only two figurines were found in caches. Figurine c-0252 (a human head, cat. no. 1124) was found together with two seals in a domestic context (W-15/2, see p.p. 56) of phase O_Late, while the small bronze figurine (c-0246, cat. no. 1125) was found in a stone bowl, also located in a domestic context (W-13/1). Neither cache provides specific or good contexts that could be used to argue the main function of the figurines.

To summarize the breakdown of represented subjects and their distribution throughout the phases, female figurines are found in all phases and subphases from M_Mid to T; animal figurines were not found in phase M contexts, were found in phase N only made of stone or metal, and were more common in phase O in baked clay; one single mother with child figurine was found in a phase O_Mid context (the other four are out of context); and both male human and horse figurines were collected only in phase O_Mid and later phases. Additionally, all rider figurines (cat. nos. 1220–24) were found out of context.

Statues

Two heads were recorded and collected at the site, both made of whitish limestone and collected in different areas of the dig.

The head a-0878 (cat. no. 1225, fig. 119) represents a young Herakles with a lion cap (leontès), and was found on the floor of the room in Area II level II_04.²⁰⁰ The rendering of the eyes, the lion’s teeth, and the archaic smile date this head to the Cypro-Greek period; it has similarities to votive male figures dated to the same period (see Karageorghis 2000, cat. no. 185). Although the representation of the Herakles in Cyprus dates back to the Geometric period (ibidem, pp. 123–25), the head found at Chatal lacks the beard found in those representations, and seems to be very similar to the Herakles representations found in the Sanctuary of the Golgoi (see Hermary et al. 2014, cat. nos. 300, 301, 303) and dated to the sixth century BC. It is how-

¹⁹⁹ The style of the horses differs: A12787 (pl. 185) seems to show more eastern influences (Persian) while the other two are definitely a local production.

²⁰⁰ Locus N-13_01b, in which the head was found, was not sealed on top because this square was located on the slope.



Figure 119. Herakles's head a-0878



Figure 120. Limestone head A17346

ever evident that the style, material, and subject are not local, and the head was probably imported. A few differences with the Cypriot examples however might be pointed out. First, the two rows of teeth, which should represent a row of teeth belonging to the lion cap and a row of curls belonging to the human figure, are here represented in the same way. Second, the limestone base and feet (cat. no. 1226) found in the same context probably belonged to the same statue; if this is true, the feet of this Herakles would have been put in shoes, instead of being bare as in the representations in Cyprus.

The other head was found on the surface and represents a woman with a horned cap (A17346, cat. no. 1227, fig. 120). Considering the rendering of the hairs, the full face, and the horned cap, it seems possible to state that this figure can be dated to the Achaemenid or Persian periods. It could represent a guardian figure, considering that horned caps were kept in this period mainly for the male guardian figure (see Schmidt 1953, p. 22). Its small size (16 cm in height) and feminine nature may suggest a provincial production.

The small fragment of a three-dimensional column base (A56572, cat. no. 1113, pl. 186e) found in a phase O_Mid context has a double decoration of both the upper and lower torus with a series of possibly floral and vegetal elements in a row. Above and below each torus there is a hatched line running parallel to the lotus. There is no other element between the tori. Comparing this miniature column with the full-size one found in Zincirli (Humann and Koldewey 1898, pl. 33a), it is possible to point out very strong similarities in the torus decoration and the size of the column itself. This “miniature” base is very similar to the Tayinat relief with a representation of columns (Haines 1971, pl. 118) dated to approximately the mid-ninth century BC.

Urban Space and Material Culture as a Mirror for Social and Political Changes

This publication has had two main aims: to present and publish the small finds and pottery from Chatal Höyük, and to point out the historical implications suggested by the interpretation of the material culture. In order to do this, this chapter attempts to embed the changes and information obtained from the material analysis and the spatial organization at the site in the political and historical context of northern Syria. Five general plans (pls. 191–96) illustrate the urban landscape on the mound in each subphase accordingly. Only three subphases are not separately illustrated in the general plans: an architectural difference between phase M_Mid and phase M_Late is visible only in Area II (see the detailed plans in chapter 4, levels II_12 and II_11); urban occupation of phase N_Mid is very similar to N_Late; and phase O_Late shows relatively scattered remains, mainly preserved in Area II.

Moreover, considering that different sectors of a town may undergo various and different structural changes over time, there are no one-to-one correspondences between each structural level within the separate areas. Thus, it can happen, for example, that three building levels in Area II correspond to the period in which only one level was in use in Area V (see pl. 173), so that only some general trends in the topographical changes of the settlement can be emphasized.

Some Topographical Notes

Both Haines's topographic plans of the mound and the CORONA images of 1969 and 1970 provide good clues for some observations regarding the topography of the site. The upper mound occupies an area of 7.8 ha and was probably fortified on all sides, although only its western part is preserved. The topographical features of the mound suggest the existence of a main opening in the fortification located in the southwestern part of the settlement, which was in use over a very long period. Indeed, if we consider that the mound wall of phase O should be interpreted only as a massive repair limited to the northern part of the enceinte (see the discussion on the town wall in Area I, p. 61), access to the mound remained in the same location during both phases N and O. Considering that there were no investigations regarding the levels underneath the Iron Age town wall or the connections the few structures of phase M may have had to a possible enceinte underneath the mound wall, it cannot be proved that the mound was also fortified during phase M.

The colors in the CORONA image emphasize the existence of a lower town. It extends for 6.8 ha only to the west of the mound, and was probably fortified (see the reconstruction in pl. 191). No archaeological research was carried out in the lower town, so it is not possible to assign it to a specific phase; however, a few considerations and hypotheses are allowed.

The built space on the upper mound was sparse during phase M_Mid/Late, and became more dense only during phase O_Mid. The domestic character of the structures built on the acropolis in all phases implies that, if the lower town was in use during this period, it was not created to distinguish a "representative or religious area" from a domestic one, but rather to add more land to the urban area. Moreover, the lower town was located on the side of the mound where its gate was built. The access to the lower town was probably placed according to the topography of the area, on its southern side (pl. 191). This would mean that it was not on the same axis as the supposed mound gate, but rather that the route from the outside to the acropolis followed a bent axis. These last two elements may have fulfilled specific defensive functions, building a "belt" to access the acropolis and a bent access route to the mound. However, the offset position of the lower town

leaves the eastern part of the mound undefended. There was no further natural geographic feature on the eastern part that could have acted as a defense (a river, for example, which is a feature at both Karkemish and Til Barsip); the old river bed, visible from the CORONA image, could have flowed only along the northern edge of the mound, leaving the eastern part untouched. Thus, the lower town mainly fulfilled the need to gain more land for the acropolis, rather than acting as any real means of defending the city. This observation leads to the hypothesis that the lower town was built and fortified during the period of maximum growth of the town (i.e., during phase O_Mid), although only archaeological investigations on its surface may confirm this hypothesis.

The Late Bronze Age Town (Phase M)

Urban Rearrangement and Ruralization

The preserved structures of phase M on the eastern part of the mound (Area II) reach the edge of the slope; here, the fortification walls were not preserved in any of the investigated periods. This suggests that the eastern flank underwent strong erosion. On the opposite side, the excavated structures on the western slope, which belong to phase M, were not brought to light up to the edge of the mound, and the mound wall of the later phase N was left in situ. Thus, if a mound wall was in use during phase M, it was left unexcavated. Therefore, as mentioned above, it is not possible to archaeologically prove whether the mound was fortified during this cultural phase.

A large structure in Area II and several unclear walls in Area V are the oldest structures excavated on the mound. Based on these two small excavated extents on opposite sides of the mound, and considering that the northern area seems to be the area with the longest occupation (the phase M levels have never been reached), it seems very likely that the whole mound was occupied during this phase. The large structure in Area II (level II_12; see the discussion of this level in chapter 4 and related figures, pp. 64ff.) has some particular urban features, such as large walls, narrow rooms (storerooms or casemates), and an orientation which seems to follow the mound's edge. The stone foundations and the findings of storage jars in this area indicate that this part of the structure was used for storerooms. This structure was destroyed by a fire, an event which, in the absence of further proof, is considered only a local episode.

After the fire, the same Area II was completely rearranged during the same cultural phase; it became an open pebbled area with mudbrick silos used to keep grains. The pebbled open area, which was the external area of a large isolated structure, was also, in part, used as a graveyard. Seeing as large open spaces were located inside the town, and the grains were also kept in the silo, it seems likely not only that the urban population decreased, but also that activities such as grain storage, which were usually related to farm houses, were now moved inside the town. Furthermore, the use of this area as a graveyard seems to be limited to the period immediately after the destruction of the oldest building, as if a sudden event had caused a reoccupation of the area, thus requiring that all functions (such as storage, burial, and living) could be fulfilled in one place. As the number of burials dug at different times in Area II is relatively small, it seems that this open space was used by just a single household, and therefore cannot be interpreted as a public graveyard.

The extremely limited extent of the dig in Area V does not allow us to reconstruct the function of the western part of the settlement. It is, however, possible to generally state that this part was inhabited during period M, and that it was also used for burial activities. The grave found in this part (b-S-61, Level V_06) seems to come from a slightly earlier date than the lowest excavated level in Area II (II_12), while the few walls and the assemblages of the levels (V_06 and V_05, pp. 139–45) indicate that the excavated structures of phase M belong to a domestic structure.

Thus, both areas, but mainly Area II, seem to indicate that larger “urban” structures with storerooms were replaced by more “rural” structures with large open areas and grain containers to keep the grains near the houses during the thirteenth century (see pp. 178f.), implying a sort of political instability in the country, as if it was not safe anymore to keep the stored grains in the fields (see Pucci 2018).

The territorial organization (i.e., the political geography of the Amuq) shows a land which comprehends many settlements of different sizes and social compositions that made up the territory of Mukish during

the Late Bronze Age I (at least for the extent of the Amuq plain, see Casana 2009 and Astour 1963). Casana lists 168 town names that appear in census lists and lists of agricultural holdings in Alalakh IV texts (2009, table 2). The size of the settlement seems to be determined by the number of households, while the social composition is determined by the social position of the head of the household (Schloen 2001). Scholars do not agree as to whether Mukish was a territorial state with clear borders or a polity whose king owned towns and villages (Liverani 2001, p. 17; von Dassow 2005) with “catchment areas” which could change from time to time. In both cases, the proximity of Chatal to Alalakh (approximately 15 km) without any natural obstacles between them clearly establishes Chatal as one of these towns included in the Alalakh census list; Casana suggests a possible identification with Tuhul. Moreover, Chatal Höyük is located at the beginning of a route which connects the Amuq plain to the Qoueiq valley; the route leads via Tell Gindaris and ‘Ayn Dara through the Afrin pass down to Rifa’at and Oylum Höyük. Its location near the passage to the east of the Amuq plain makes this settlement a crucial town with regard to communication to the upper Euphrates and northern Mesopotamia.

Thus, we may assume that during the fifteenth century and first half of the fourteenth century BC, Chatal Höyük was one of the large settlements belonging to the land of Mukish, and probably had a material culture strictly related to the one in the main administrative center (Alalakh), as the numerous Mittanian cylinder seals, some sparse fragments of Nuzi ware, and strong similarities in the local pottery production seem to suggest. However, these levels were reached by the 1930s excavation only to a very limited extent. The building found in level II₁₂ and destroyed by fire may be the only structure to be dated in the transition from LBI to LBII or at the very beginning of Late Bronze Age II.

This area is continuously used during the thirteenth century until the first half of the twelfth century BC; its pebble floors are renewed, more silos are built, and, progressively, a new domestic area is constructed. This disruption in urban occupation and apparent change in the use of the mound may reflect, on the one hand, a decrease in the population and, on the other, a certain sense of insecurity, evidenced by the need to keep grain on the mound. This apparent impoverishment process seems to be confirmed by a consistent drop in imports during M_{Late}, as well as the absence of local handcraft products during the same subphase.

If we compare this development with the same sequence at other sites, we can observe that modest architectural remains, which show a quick reoccupation of the site with a few small rooms, hearths, and silos, were found in the earliest Iron Age settlement at Ras el Bassit and Ras ibn Hani (du Piêd 2008) as well as at Tell Afis (Venturi 2008, figs. 32–33), where the level Vb pillared building was replaced by an open area with silos (Area E phase Va) and, in the later phase (IVc), by scattered structures. At Tell Afis, period Va still belongs to the Late Bronze Age period and reflects a disruption in the dense urban space during the passage to the Iron Age (level Vb). Similar phenomena were observed at Ras el Bassit (Courbin 1986), Ras Ibn Hani (Bounni, Lagarce, and Lagarce 1998), Tell Kazel (Badre 2006; Badre, Capet, and Vitale 2018, pp. 14–18), and Tarsus in the Late Bronze Age IIB period (Goldman 1956, pl. 24). During the end of the Late Bronze Age period (14–13.1) at Kinet Höyük (Gates 2013), large pits and scattered domestic units replaced an area of densely built space. At Tarsus, the so-called Late Bronze Age IIB period (Goldman 1956, plan 24) shows a pottery assemblage that is clearly related to a Late Helladic IIIC horizon (see Goldman 1956, pl. 391), which is assigned to the “Iron Age” in other sites from the northern Levant (as Venturi 2008, p. 75 emphasizes). Only at Tell Kazel (Badre 2006) does Area II show a squatter phase (level 6 final) at the end of the Late Bronze Age, while the temple area (IV) has a continuity in function and use (the temple was rebuilt) until the end of the Iron Age I.

Thus, at the sites presented above, the “disruption” in urban occupation in most cases follows a destruction, and identifies the passage from the Late Bronze Age to the Iron Age; it consequently mirrors a change in urban occupation which parallels the change in material culture.

By contrast, the sequence at Chatal Höyük shows a destruction in Area II which is dated not to the end of phase M, but rather during phase M_{Mid}. This destruction, but mainly the following reoccupation, could be approximately dated to the middle of the thirteenth century BC (see the discussion of the Amuq phases and archaeological periodization, pp. 193ff.), and consequently would suggest a long period of continuous economic decay instead of a sudden stop followed by reoccupation. Due to the fact that phase M_{Mid} at Chatal was exposed only on a very small area, it is not possible to make any certain statements. The site could have been completely abandoned and reoccupied after a brief gap, still during the thirteenth century BC, or the destruction may have been limited to one area on the acropolis and caused reorganization only in that

area, while the site was otherwise continuously occupied. It is evident, however, that the various phases of reoccupation of the area took place in a period when the material culture was still strongly related to the Late Bronze Age culture and not, as stated at the other sites, contemporary with the introduction of Iron Age I ceramic horizons. Similarities can be found in the neighboring site of Tell Atchana, where recent archaeological evidence suggests a strong reduction in the size of the settlement on the acropolis, a process which probably started already at the end of the fourteenth or beginning of the thirteenth century BC; only the temple on the acropolis and the open areas around it remained in use during the entire thirteenth century BC, as well as in the early stages of the Ia (Yener 2013, Yener and Akar 2013). If we establish a link between these two “ruralizations” at two neighboring sites, it seems that the Amuq region underwent a process of deurbanization during the Hittite conquest of the area (mid-fourteenth and thirteenth century BC) and a consequent impoverishment of the countryside as a possible consequence of the Hittite exploitation of the area (see Pucci 2018).

The Hittite Empire and Material Culture at Chatal Höyük

During the second half of the fourteenth and the thirteenth century BC, the whole region became part of the Hittite empire, whose “physical” presence and political influence (in text tablets) is attested at Karkemish (Hawkins 2002), as well as at Alalakh (Yener and Akar 2013, Singer 2017) and Afis (Archi and Venturi 2012). The area was ruled by the vice royalty of Karkemish, where a local dynasty of viceroys ruled from the time of Suppiluliuma I (1350 BC) onwards, continuing well after the disappearance of the Hittite kingdom (see Hawkins 2002). However, this viceroyalty was administrating several “vassal states” which probably maintained a degree of autonomy from Karkemish itself. Chatal Höyük was part of the state of Mukish, a vassal state ruled by Alalakh (see Casana 2009 and references, Singer 2017); the lord of the country resided here, and the local cultural traits were more related to the Hurrian tradition than to a Hittite one (Archi and Venturi 2012, Archi 2016).

Aside from the Hittite language, which was necessary for internal communication in the Empire, and single small finds (like the ceremonial axe from Tell Afis, see Archi and Venturi 2013, fig. 5a), which were probably imported from the “mainland,” drab ware production is the main marker which scholars have used to prove a centralized Hittite impact on the periphery. The analysis of the material from Chatal Höyük prevents any identification of a drab ware production at the site (see the discussion on Simple Ware and drab ware during phase M, pp. 172ff.); other shapes identified as being typical for the Hittite production (see Glatz 2009 and more recently Horowitz 2015) could not be found at Chatal, nor could other small finds (such as carved axes or inscribed tablets), which would at least provide evidence for direct contact with Hittite material culture. If we also consider that the lord of the country was not of Hittite origin (see Archi and Venturi 2012), and that the small vassal state of Mukish had a local tradition independent from the Hittite one, it seems probable that the impact of the new political Hittite power on material culture, and consequently on daily life, remained somewhat limited. In this sense, Genz (2006, p. 205) reaches the same conclusion, stating that the Hittites were not interested in cultural influence over their subdued people, thus rendering them archaeologically untraceable. The standard sizes and very “standardized” colors and firing of the pottery (especially some shapes, like the plates) at Chatal make it evident that the pottery was produced on a centralized scale. However, this standardized production cannot be related with certainty to a newly introduced economic organization related to the Hittite presence; rather, it is related to a specific labor organization in the settlement, i.e., specialized workshops produced the pottery. Only further research on a larger scale and on earlier levels at the site may establish a possible change in the level of standardization between the period prior to Hittite arrival in the region (prior to the mid-fourteenth century BC) and the period of Hittite presence. Thus, during phase M_Late, in a period of Hittite dominance on an international scale, the site seems to maintain a main local tradition on a regional scale. The material culture shows only contacts to the same center, Alalakh, and no relevant connections to the material culture of the new political power. It should however be remembered that, as mentioned in the previous paragraph, these 150 years of Hittite dominance coincided with a deurbanization at the sites of Alalakh and Chatal, eventually connected to possible depopulation, impoverishment, and economic exploitation of the region.

The change from phase M to N, and consequently the change of the material culture, corresponds neither to a change in the urban organization nor to a period of destruction or abandonment at the site; rather, it is

simply part of the period of reoccupation of the area. This change in material culture is dated to the mid- to end of the twelfth century (see the discussions on dating elements for phase N, p. 186), while the disruption (i.e., the event which caused a rearrangement at least of Area II) probably took place in the first half of the thirteenth century BC. So when phase N began, and when the material culture changed, Area II, at least, had already reorganized and rearranged its urban spaces many decades prior. We therefore cannot equate the change in material with the change in urban occupation.

The final disintegration of the Hittite empire directly affected neither the “reduction” of the site’s size, nor its internal reorganization, which at the time of the collapse was already in a phase of decay. Only during the first half of the twelfth century BC is there a phase of increasingly intense occupation, which continues without interruption into phase N.

Beginning of the Iron Age (Phase N)

The Local Production of Painted Mycenaean-Style Pottery: The Construction of a New Identity

During the first levels of occupation in phase N at the site, the process described above continued without interruption, as though major political events (like the disappearance of the Hittite Empire, Assyrian incursions, destruction of coastal sites, and the abandonment of the main regional center [Alalakh]) were marginal events that did not affect local life. However, some changes occur in the material culture: Painted Monochrome decorated pottery with strong Mycenaean influences becomes common, following decorative patterns and selected shapes which definitely belong to a Late Helladic IIIc Middle/Late horizon. The fabric, which is identical to the fabric employed in the simple ware, has several differences from the “original” Late Helladic pottery (e.g., the absence of surface treatment). This indicates that most of the painted pottery at Chatal was locally produced, and should therefore be considered an “imitation” of a foreign style.

Considering that this type of pottery was overwhelming compared to the other classes, and that there are few imported Late Helladic IIIc sherds of phase M_Late and N_Beg (none in M_Late, and eight sherds in phase N_Beg), it is clearly not possible to support a simple idea of “influence” of the Helladic tradition on the local production based on individual imported vessels. That alone, as Müller Celka points out (2004, p. 198), would not prove the presence of foreign people.

Mycenaean style pottery produced outside the Mycenaean world has been considered either as evidence of the presence of external potters (Vermeule and Karageorghis 1982), or the sign of a partial acculturation (P. Åström 1998, Sherratt 1999), as proof of the real presence of an Aegean population together with the local one (Niemeier 1999, Killebrew 1998a, Yasur-Landau 2010), or the response to a decrease of imports, under the assumption that the difference between original and imitation artifacts probably had no relevance in premodern situations (L. Steel 1998). Wijngaarden (1999, p. 38) states that since imitations and originals end up in the same graves and are transported via the same means, “it may be that the consumers were either not aware of the geographic origins of the vessels or did not care.”

Du Piêd supports a multicausal explanation, and suggests that Aegean style production in the Iron Age northern Levant may have served the same functional purpose as the Late Bronze Age imported Aegean pottery: “independent merchants used Aegean-style pottery to affirm their new group identity and legitimize their status as traders, while displaying a cosmopolitan way of life” (2008, pp. 181–82). This statement implies that the local production of “foreign” pottery was needed by the same group of consumers in the Iron Age as in the Late Bronze Age. However, the shapes produced in the Iron Age I are not the same as those imported in the Late Bronze Age, and seem to go beyond the role of an object which indicated social status. Moreover, considering recent discoveries at Aleppo, Tell Taynat, and Arsuz proving the presence of a political entity called Wa/Palistin (see Weeden 2013 for a general overview; idem 2015) beginning in the eleventh century BC (Dinçol et al. 2015 reconstructed a royal sequence of this political entity until the eighth century BC), the theory of migration has been revived, suggesting that migrants produced this kind of pottery to fulfill specific needs (i.e., their own needs as “foreigners”).

It has been widely demonstrated that a true demographic and ethnic change can only be said to have occurred if a whole range of changes appears at more or less the same time (Rahmstorf 2005, p. 145) and af-

fects the daily habits of the population (see also Yasur-Landau 2010, pp. 13–30). Working off of the general definition of habitus (see Burmeister 2000, p. 542, for the use of this concept in tracking migration; see also Skibo and Schiffer 2008, pp. 9–11), which characterizes a cultural group, it is not the object itself but rather the act/performance behind it which give us clues about the features typical of a particular cultural group. In other words, it is the way we eat, how we cook, and consequently what we eat, how we organize domestic space (and, in turn, the social structure of the community), and how we bury our dead that elucidates differences and similarities among cultural groups. Changes in these performances may suggest the presence of migrants of a different cultural entity. Some studies on well-known migration phenomena, i.e., studies in which we know that people migrated, support this method of identifying different cultural groups (see Hakenbeck 2006, Brighton 2009, Redmond 2007). Following this idea of “habits and people,” rather than “pots and people,” several scholars have started to delineate features which could suggest mutated habits and, consequently, the arrival of a new population (Yasur-Landau 2010, p. 292, summarizes and uses these criteria very well). For the Philistine question, these features can be briefly summarized as follows: installations which suggest a new concept and use of the built domestic space; new shapes and materials which point towards a change in cooking and eating habits (i.e., cooking pots and fire installations); and materials, such as loom weights, which are related to a new weaving technique.

The following discussion will attempt to apply these criteria to the materials from Chatal Höyük phase N_Beg.

From the architectural perspective, there is no real change corresponding to the change in material culture; occupation becomes denser, but it uses the same building shapes and installations as the period before. Yasur Landau pointed out that a typical new element in “Philistine” architecture is the presence of central fireplaces (2010, p. 263), which may indicate a different use of the domestic space, a different way of gathering together, and perhaps even a different way of cooking. In Chatal, not a single installation in any of the building periods indicates the presence of central fireplaces. The only architectural change which could be observed at Chatal in Area II was related to a change in function of the area and, as mentioned above, was not contemporaneous with the change in material culture.

The absence of clues is even stronger when considering cooking habits. The well-known Mycenaean cooking jugs, which are characterized by a tripod or a flat base and may imply the use of different cooking installations, greatly differ from the common cooking pots found at Chatal, and are completely absent at the site. The local biconical cooking pot with a shell temper (which comes in two sizes) continues to be used during phases M and N; it is characterized by a rounded base, implying that it was used differently from the Mycenaean jugs. It clearly belongs to a local tradition, which can also be easily identified at the nearby site of Atchana.

The same trend towards continuity is visible in other aspects of everyday life. The analysis of the spindle whorls shows that the same types of yarn were produced in all three periods. Additionally, there is no evidence at Chatal of the use of unbaked spool-shaped weights, which on some occasions have been connected to Mycenaean people (see Cecchini 2000, Rahmstorf 2005). The loom-weighted warp is definitely in use at Chatal during the N_Mid period and becomes archaeologically evident during phase O_Mid.

In applying these criteria, no evident changes in habits could prove that foreign groups of people arrived at the site to settle. Nevertheless, the pottery assemblage changes in such an evident way that it was immediately visible to the archaeologists while excavating.

In order to better identify what did change in this assemblage (see the discussion on the beginning of phase N and imitations of LHIIIc pottery, pp. 179ff.), we find that some shapes replaced others (like the bell-shaped bowls replaced the conical plate), and others which kept their shape obtained a new decoration (like the shallow plates, the kraters with a flattened rim, and the narrow bowls). Painted decoration is present mainly on open vessels (though it should be noted that they are always more numerous than the closed ones) and on mid-sized jars, which tend to become more elongated. Storage jars and Simple Ware large jars show continuity in their shapes. Thus, it seems that the visually evident changes did not affect the way people ate, how they stored, how they cooked, or how they transported goods, but probably only the way their tables were dressed. Assuming that the phenomenon of imitation was not related to the direct presence of “foreign” people or external specialized crafts, the other main question, then, is how local potters could learn to produce painted vessels following criteria which were evidently related to a foreign culture.

During the previous period, the Late Bronze Age, there were very few imitations of Mycenaean pottery. Instead, there were more imported vessels, mainly large kraters, which functioned as a method of social distinction; only wealthier families could afford these prestige vessels (see the discussion on imports and dating, pp. 178f.), and they used them in social performances (i.e., group eating). Several scholars have emphasized the social role of these imported kraters, which has been generally recognized in the social life of Late Bronze Age coastal or Aegean settlements (see French and Stockhammer 2009, L. Steel 2004a).

During phase N_Beg, the usual imported vessels, kraters, were not imported anymore, instead being replaced with bell-shaped bowls. The local production of painted vessels ranges from very good imitations to extremely sloppy ones; it seems that the population tried to have larger sets for everyday use, as opposed to one or two “good” pieces to be used on special occasions. Over time, they added more shapes and decorations to their serving sets, learning the methods for creating a krater-type shape, but also experimenting with ways to make vessels that could perform the same function. Considering the impact and the manifold aspect of this diffusion, and considering that a local development independent of the Mycenaean style pottery should be excluded, we can conclude that local potters had already seen some Mycenaean Late Helladic IIIc vessels and learned how to vary them (as showcased in the painted patterns they used on local and new shapes as if they had the “original experts” in the immediate proximity). This hypothesis implies then that the imitated potters were not far from the area; they were probably settled in the region and active in the regional community. A possible tentative location could be the site of Tell Tayinat, where at least a few traces of “foreign habits” were found (see Janeway 2017, pp. 122–23).

The reasons for this change in the local production are well beyond the scope of this work or of the archaeological material at our disposal. Only a few observations can be made.

Crielaard (1999a, p. 64) states that “it seems justified to assume that during several stages of the Iron Age, local or regional pottery styles functioned as a medium to shape communal identity. At this point, it may be appropriate to remark that pottery could of course give expression to more than one form of identity at the same time, for instance when it was part of a display linked to social ordering (i.e., social status) within communities as well as expressing differences between them (i.e., communal identity).” At Chatal, the imitations are not related to a specific social status of wealth, but rather possibly to the construction of a new communal identity different from the Late Bronze Age one, a phenomenon which occurred in a large portion of the northern Levant as a consequence of the new political reorganization of the area (Pucci 2008, p. 167). Following this hypothesis, we could even suggest that the imitated group was not only a group of “foreigners” located in the immediate vicinity, but that this specific production was used by a group with a specific social position. This statement implies that the same group was not considered “foreign,” external, or different from the community; rather, when the process of starting to imitate Mycenaean pottery took place at Chatal (i.e., at the end of the twelfth century BC), these foreign elements were already embedded in the region. Applying Renfrew’s model of elite dominance following a system’s collapse (1992, p. 454), we may suggest that, after the Late Bronze Age local economic and political system collapsed, small groups of foreign people built a new elite together with locals. The model of a group migration, as opposed to a mass migration (Burmeister 2000 speaks about a selective migration), seems to better fit this reconstruction.

Recent excavations at Tell Tayinat brought to light not only remnants of representative monumental architecture, but also important political information concerning the role of the settlement during the Iron Age I. It was the seat of a king named Taita (Harrison 2009), known from an inscription in the Temple of the Storm God at Aleppo (Hawkins 2009) as the king of the PLST, identified as one of the “Sea Peoples” named in the Medinet Habu inscription and thought to have come from Crete (Woudhuizen 2006). Hawkins (2009) dates this king to the eleventh century BC, and reconstructs a reign during which king Taita restored the Temple of the Storm God in Aleppo (Kohlmeyer 2009), built its capital at Tell Tayinat, and was a Wa/Palistinean himself. One of his successors, also named Taita (II), extended the reign’s influence towards the south, as the two inscriptions at Meharde and Shehizar suggest (Hawkins 2000, pp. 402–03). This second Taita is dated to the tenth century (Sass 2010; Weeden 2013, p. 15; Dinçol et al. 2015). Sass (2010) reconstructs a period (twelfth century BC) during which the population migrated, settled down, and built a new power, introducing new traditions and also absorbing old local ones: “twelfth-century Sea Peoples’ migrants in western Syria would have evolved by the tenth century into a regional power. Lacking their own manifestations of statehood and monumentality, they borrowed them (script included) from the closest model – apparently Carchemish and Melid” (ibidem, p. 169).

From an archaeological point of view, Tell Tayinat has several features which make it different from Chatal. At Tell Tayinat, archaeologists were able to identify not only the usual painted pottery, but also archaeological proof of new “western” cooking and eating habits (Harrison 2014, pp. 399, 402–04; Janeway 2011, pp. 176–77; Janeway 2017, p. 111). Moreover, the beginning of the production of the local Painted Ware is dated to the Late Helladic IIIc middle 2 or IIIc late periods (Janeway 2013, pp. 301–05; for more precise dating see Janeway 2017, p. 123), or, in other words, the same period or eventually only slightly earlier than at Chatal.

Considering both archaeological and historical data, Tayinat could possibly represent the seat of the migrant group. The fact that Kinaliya/Tell Tayinat was the capital of the land of Pa/Wadasatini (see Hawkins 2009) perfectly fits this reconstruction. According to this hypothesis, there would be a period for an “elite” or group migration to Tayinat, a period for the construction of a new mixed elite, and then a subsequent influence on the material production in the surrounding areas.

Following the model proposed above, the concept of “migration” is used again in order to explain cultural change, though in the case of Chatal we assume there were two different phenomena which took place in different periods. First, the migrant group was small and specialized and fitted into a local community, while also keeping some of its personal traits. Second, over time, it came to occupy a vacant ruling position in a collapsed system and became a social model for the ruled region. Chatal was not the place for the first settlement, but rather experienced the influence from the political center.

These political events and the general hypothesis of the diffusion of the painted pottery (which only further archaeological investigations can prove to be true) may help to explain the diffusion of this kind of painted pottery over a territory similar in extent to Late Bronze Age Mukish (i.e., a territory which includes not only the Amuq plain, but also probably regions more to the south up to Hama). Moreover, in several neighboring northern areas, such as the area of Islahyie (Zincirli, for example), the local pottery tradition completely lacks similar influences and seems to belong to a different pottery horizon, while the upper Qoueiq region, and the site of Oylum Hoyuk, show strong connection with Amuq material culture (Ünal 2015).

As Osborne (2013) correctly pointed out, looking for fixed borders of Wa/Palastin, or later Patina, may represent a “territorial trap.” However, according to the location of the Iron Age monumental inscriptions, as well as their content, the area, under the sovereignty of this political entity, appears not to have been limited

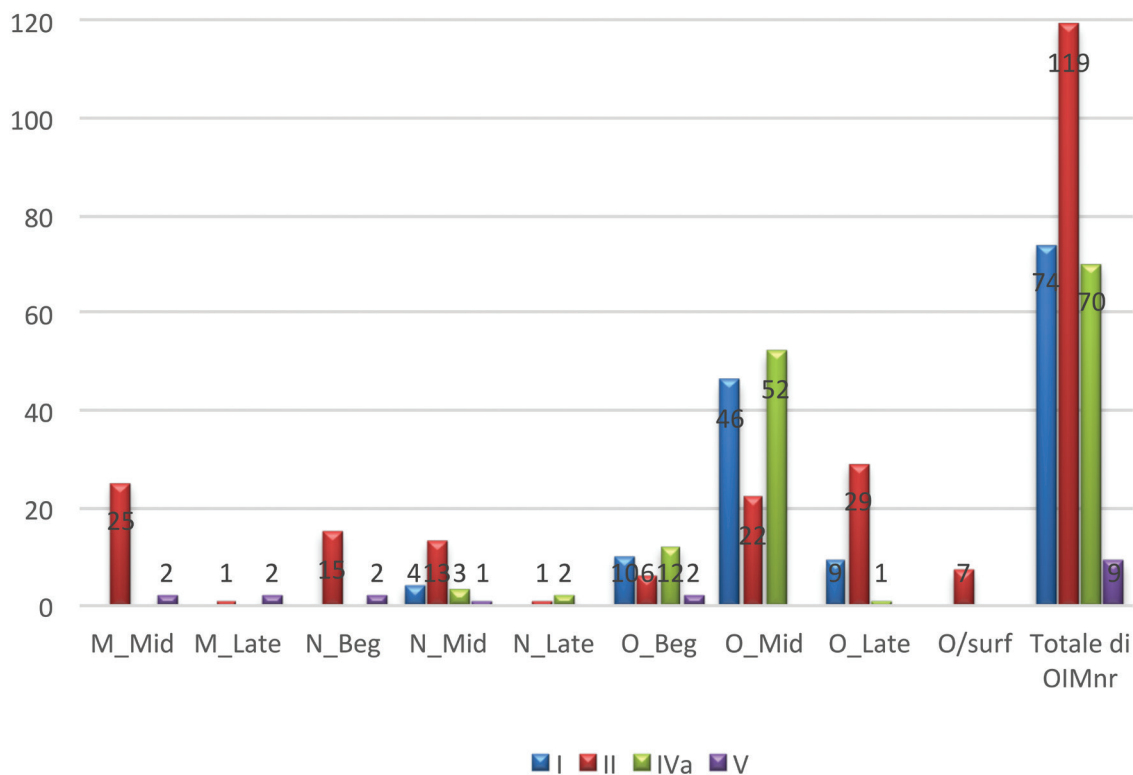


Figure 121. Imports per area per phase

to the Amuq; it probably reached as far as Aleppo to the east (since the eleventh century BC) and Hama to the south (since the beginning of the tenth century BC). The extremely scarce number of Iron Age I sites in the Kara-Su valley points towards a process of depopulation along the northern fringes of the Amuq plain (Osborne 2013, Swartz Dodd 2011, Swartz Dodd 2012). If the Amanus provided a natural frontier with Cilicia, possibly other environmental or natural factors prevented territorial expansion northwards, as Osborne (2013, p. 780) suggests for the Ia II in the northern Kara-Su valley. Thus, the northern limit of the Amuq plain seems to create a well-defined border for the distribution of the local painted tradition.

This reconstruction does raise the question of the migrants' origin and of their seat in the region. Considering that the "foreign elements" clearly point to a Mediterranean/Mycenaean provenance, it is beyond the aim of this work to consider the old problem of the Sea People, their "movements" towards the East, and their origin (see also Lehmann 2017). Only some observations can be made here. When considering the Painted Monochrome pottery, two areas seem to have more stylistic similarities with the assemblage at Chatal: the Argolid and the Eastern Aegean (see chapter 8 discussion on the beginning of phase N and imitations of LHIIIc pottery). Both places were named in more recent sources; according to later Greek sources (Strabo, *Geographica* XIV, 5; see Woudhuizen 2006), Tarsus was colonized by Argo, while according to the inscription of Cineköy (738 BC), the king Awariku is said to be descendant of the Achaean Mopsos, referring to a Greek myth which reports the movement of a group from Ahhiawa (East Aegean) to Cilicia (see Hawkins 2009).

Living in the Town during Phase N

Chatal Höyük was fortified with a towered mound wall during phase N. This wall was found and excavated on its western part. Although it is not certain whether this fortification was absent during the preceding phase M, it is evident that it was standing and several internal structures were built against it during phase N. The entrance to the acropolis was probably located in the southwestern part, and the whole extent of the acropolis was occupied by buildings (at least in phase N_Late), although not densely (as the open areas of Areas V and IV suggest).

Dry food is not stored in the acropolis anymore; the silos disappear from the acropolis, as do burials. The material culture reflects local spinning activities, the production of metal objects, and a nonstandardized ceramic production. Moreover, the built space of the mound is not hierarchically organized — neither in the architecture nor in the small find distribution in any of the subphases. The only remarkable element is a slight change in Area II, where by the end of phase N an internal reassessment seems to take place: there is a change in the orientation of the walls, which could suggest a period of short abandonment and reconstruction of this area. The architecture in the other areas has a strong continuity during the whole of phase N.

It is possible to imagine that the site of Chatal Höyük became a densely inhabited fortified settlement during this period, accessible through a main gate. Local pottery production was sparse; it shows, on the one hand, a very strong eclecticism, as if it were produced on a household basis, while, on the other, it keeps a very strong "Mycenaean" style, which during this period becomes part of the local production. The settlement grew and flourished, though the internal organization of the structures does not indicate there was any hierarchy in the structures. This fact may indicate that Chatal was still part of and under the control of the larger political entity of Wa/Palistin during phase N (Harrison 2010), and consequently followed its political events during the eleventh and tenth centuries.

Building a Polity: Pottery Standardization, Work Specialization, Structuring the Urban Space (Phase O_Beg and _Mid)

Due to the larger excavated extent of architectural remains dated to this period, including the long trenches crossing the mound, we have more information on the structures belonging to this long phase. A very long portion of the phase N mound wall was completely replaced during phase O, probably as a result of a collapse of the structures on this northern slope. The newly built part is less regular than the original one, lacking any tower, and was connected to the still standing part of the wall. Some narrow openings were left in the wall in this reconstruction, and probably were located in the same position as the openings of the previous

period (as the elevation lines seem to suggest). The main access to the town probably remained unchanged, and the same structure was kept in use.

In the same way that there was no apparent change in the use of domestic space from phase M to N, nothing changes from phase N to O; there is only a normal succession of building periods in which the walls of the next subphase have the same orientation and layout as those from the previous. Only in Area I does the different orientation of the walls suggest a possible reorganization of this sector, probably related to the partial reconstruction of the mound wall. In contrast to the relative continuity in architecture, the material culture underwent some changes. This was especially true of pottery production, which began to incorporate Red Slip and Burnished pottery; this class had strong standardized features, indicating a centralized production. This production started with very few shapes, over time becoming more and more diverse in the everyday assemblage.

Structuring the Urban Landscape

The architectural features of the structures dated to phase O generally indicate a very dense occupation of Area I and probably of Area II. Area IVa's architectural features suggest it was used differently; the area is occupied during phase O_Mid by a single large building, with a layout which differs from the usual agglutinated ones. Moreover, the distribution of the imports (fig. 121) and of the different classes of pottery during phase O shows a remarkable trend: although the surface excavated in Area IVa is consistently smaller compared to the one excavated in Area I, the number of imported sherds is the absolute majority (they are shown in green in the chart below) in the subphases O_Beg and O_Mid. During this same period, Area IVa was occupied by a single large structure with a layout a bit similar to the Hilani (see pl. 191 and fig. 32); it had a large entrance courtyard and probably protruded in height from the landscape, considering the size of the staircase. The presence of both the numerous imports and the "monumental architecture" may indicate the birth of an internal social hierarchy in the settlement.

The structure faced a courtyard enclosed by a wall and was oriented towards the main entrance to the mound. This location made the building visible to anyone who was approaching the mound; it was slightly separated from the remaining built areas in order to emphasize its role. It seems that during this period the acropolis experienced an internal functional division which necessitated the different types of buildings and inventories.

Square S-9 provides us with further information regarding this insight. The cache S-9/3 includes three very fine bowls with rounded bottoms, the only libation vessel identified on the site, and one complete kernos ring. The other large fragment of kernos was found in this same square but on a higher level. All these findings indicate religious/ritual activities, implying there was a "religious" structure located in this square (see also the discussion of cache S-9/1, p. 159). This hypothesis seems to confirm a further functional differentiation, making Chatal a town with different areas and functions rather than a simple small domestic village.

Standardization or Homogeneity of Pottery Production

As it has been introduced above, the main element which characterizes phase O material culture is the appearance of a new standardized pottery production, red slip and burnished connected to specific shapes.

The term "Red Burnished" has been continuously used in this analysis in order to indicate a specific group of locally produced sherds with a red slip and burnish surface treatment. Sporadic Red Burnished sherds were also found in phases M and N; during phase M specifically, the red color of the surface became black in several pieces, probably due to different firing temperatures. These sporadic sherds found in phases M and N all belong to a common conical plate shape and never constitute a real relevant group in the assemblages.

By contrast, the massive presence of Red Burnished sherds marks the beginning of phase O, and does not seem to be very gradual; in the uppermost accumulations still belonging to phase N, a larger number of Red Burnished plates were found, but it was not possible to establish a local development of this group. On the one hand, some of the shapes are similar to the Simple Ware shapes of phase N, but on the other, once the red burnished containers become the majority, the shapes are already defined and standardized without the possibility of identifying a real development (see the discussion on the beginning of phase O, p. 186). During phase O, the Red Burnished pottery becomes so common that it replaces the Simple Ware pottery; it

follows a development of shapes and decorations which grows in variety but never becomes fine or luxury ware. The differences in the burnish treatments (wheel-made or handmade) and in slip colors do not seem to be tied to any particular chronology. Hand burnish is usually used on the external side of conical plates, on modeled elements such as handles and bases, and on closed vessels.

Two elements pertaining to Red Burnished ware are relevant for our chapter: the provenance of this style of pottery and the question of standardization.

Provenance and diffusion of Red Slip and Burnished pottery in the Levant has already been discussed (see the discussion of the Amuq phases and archaeological periodization, pp. 193ff.). It has been stated that the surface treatment is not enough to prove a connection to the Red Burnished production of the southern Levant, so we can consider the local diffusion of Red Burnished pottery a local phenomenon of the northern Levant. Very similar shapes (although not Red Burnished) were also found at Zincirli, for example, though the most relevant comparisons are with the assemblage from Tell Tayinat (Osborne 2011), where all the shapes identified at Chatal were also found.

The main cultural aspect of this kind of pottery is the standardization of its production (following the criteria in Blackman, G. Stein, and Vandiver 1993). Phase N pottery production was distinct from phase O. The phase production was eclectic and extremely differentiated; rim and body shapes, dimensions, and painted patterns used for decoration all varied greatly. It was not possible to clearly state that there is homogeneity in the ware or the composition, although both of these are observed by eye and are not major elements in defining the degree of standardization (see Arnold 2000 for the problems in defining standardization using ceramic paste; also Roux 2003). Two phenomena could be observed in the Red Slip and Burnished assemblages from phase O_Beg and O_Mid. First, the newly introduced shapes were few but well defined and highly recognizable; they did not have as many variations in details as, for example, the bell-shaped bowls that were introduced during phase N. Second, the sizes of vessels of the same shape were also well established, as if a certain shape were always produced in one specific size. The production of Red Burnished pottery starts with plates of two main sizes and develops with the production of bowls; by the end of phase O, the Red Slip and Burnished production covers a large range of functional classes.

The standardization process implies work specialization and a central pottery production (G. J. Stein 1998, p. 20 and references), and suggests a centralized mass production. This seems to be relevant for the cultural history of the site mainly because it emphasizes a difference from the preceding production. If the pottery during phase N was produced on a household-by-household basis, phase O saw a transition from noncentralized to specialized and centralized production. However, the criteria defining centralized production (Mühlenbruch 2014, pp. 191–96) include more elements than a general homogeneity of the assemblage. In this case, the data collected is not sufficiently detailed to determine the scale or degree of centralization of production. However, the use of standardized shapes and sizes, as well as the presence of pottery kilns on the acropolis dated to phase O_Beg and located in same area where the later larger structure was built, may indicate a change in the economy of the settlement and the existence of a center of production.

Improvement of Economic Status: Establishing Local Workshops

The work and production specialization also seems to be related to the birth of several workshops for stone objects, clearly visible during the end of phase N and phase O. This production included not only spindle whorls (possibly on a domestic scale), but also censers and seals, as the unfinished ones clearly testify. The stone employed is local; the style is also definitely local and has two main tendencies. First, it incorporates geometric decorative patterns, which were employed on different kinds of objects (such as spindle whorls and containers); second, it incorporates natural patterns (floral and figurative), which were employed for the rendering of the lions and plants on the censers, and for the few figurative representations on stone. This second repertoire is clearly related to a general north Syrian style of stone carving, as the very similar objects in Zincirli, Halaf, Tayinat, and Afis clearly attest (see Mazzoni 2005 for the censers). The scale of production of the different stone objects in Chatal workshops remains unclear. However, considering the large diffusion of censers compared to other sites, it seems likely that the Chatal stone artifact production went well beyond the borders of the village.

It is more difficult to locate these workshops inside the settlement. Aside from the pottery kiln in Area IVa mentioned above, only unfinished objects and movable installations can provide some clues as to the

location of the workshops during phase N. Two crucibles (a-0882, cat. no. 1050; a-0870, cat. no. 1051) were identified in Area I, both in square V-12 (phase O_Late), likely indicating a metal workshop in this part of the settlement. The few molds which were found in this area may also reflect a metallurgic activity centered in this part of the mound, at least since phase N_Mid (e-0420, cat. no. 1053). Only one stone mold (A17501, cat. no. 1052) was found in Area II in an earlier period (N_Beg). The unfinished stone censer (A12639, cat. no. 1098, pl. 189, from O_Mid), as well as two unfinished cylinder seals (A12714, cat. no. 814, from phase O_Mid) were also recovered in Area I, providing additional support for the hypothesis of a stone workshop in this area, and consequently suggesting the existence of workshops in Area I.

Cypriots, Assyrians, Phoenicians, and Egyptians

The only way to trace the contacts between the settlement and “abroad” is to try to follow the imported finds and the areas of contact. Figure 122 plots in a diagram all imported pottery rim sherds or whole vessels and imported small finds with their possible provenance.

Some trends are evident and have also been discussed in the pottery chapters. The fact that Mycenaean imports arrived at the site (in relatively small quantities, and possibly related to the migration phenomenon discussed above) only during phase N_Beg reflects a possible change in the role of this kind of import. During phase M, Mycenaean imports were connected to the distribution of luxury goods; they fulfilled a social-symbolic function and were therefore found at sites such as Ugarit and Tarsus, but not at Chatal Höyük. At Chatal, all imports during phase M were restricted either to the surrounding region, such as Alalakh, or to specific kinds of vessels (which consequently have more to do with the content of the vessel than the pottery itself), such as the spindle bottles or the milk bowls from Cyprus. The Mycenaean imports continue to be attested during phase N, and are replaced by Greek imports during phase O, though the Greek imports are far less numerous. The fact that “the particular redistribution of Greek pottery at al Mina and at the sites of the Amuq suggests that some kind of special relationship existed between Greeks and the habitants of this part of Syria” (quoted by Crielaard 1999b, p. 283) cannot be fully supported by the archaeological evidence at Chatal Höyük due to the extreme scarcity of Greek imports.

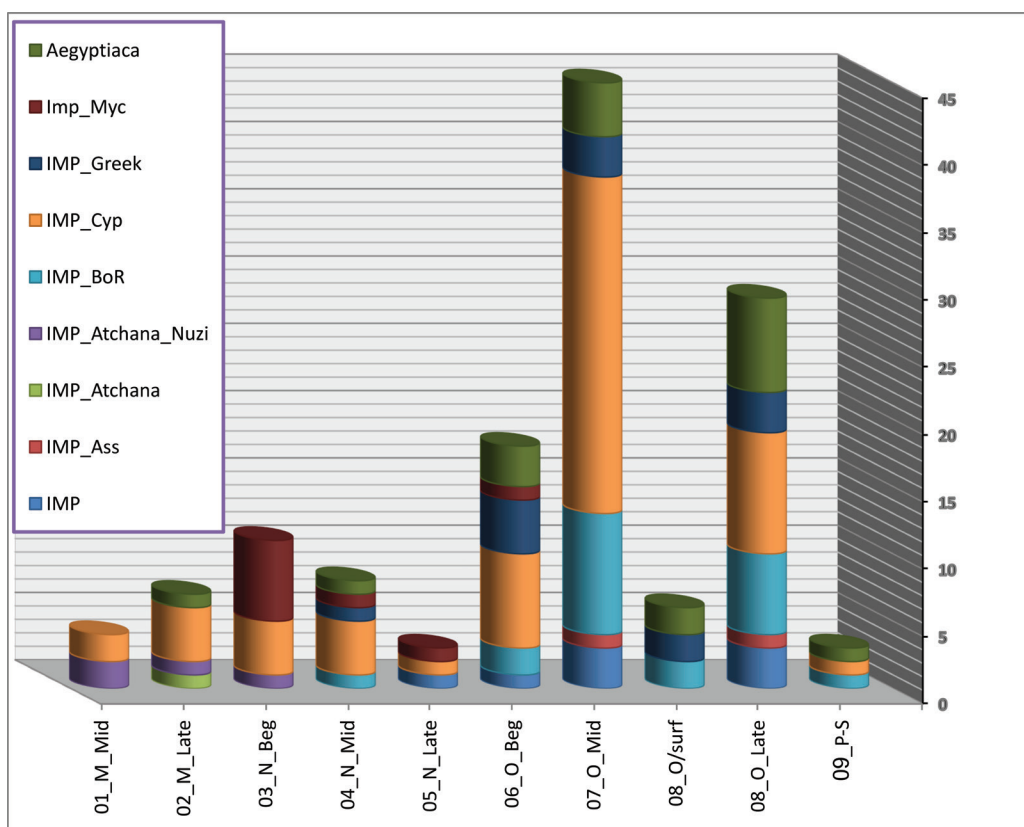


Figure 122. Imported pottery per phase

The relationship to Cyprus is constant during the whole history of the settlement, from phase M to its end. This is particularly true if we also consider that the Black on Red juglets (which are presented separately in the graph) were imported from Cyprus (as the NAA proved; see Matthers et al. 1983). During phase N, the assemblage of Cypriot imports is more varied, with several remnants of Red Lustrous, White Slip, and monochrome, while from phase N_Late onwards only two shapes were imported, large jars and deep bowls. The specificity of the shapes indicates that these vessels were possibly imported specifically for their contents (except for the deep bowls), which may also have been true for the Black on Red juglets.

While the connection to Cyprus seems to have been strong during all three phases, it is more difficult to argue a contact to the Phoenician coast or to the southern Levant, especially as far as the bichrome pottery is concerned; most of the bichrome collected at the site reflects strong similarities with the Cypriot types, mainly because the complete vessels are limited to barrel-shaped jars and bowls. None of the shapes recently identified (see Gilboa and Goren 2015, fig. 3) as Phoenician imports to Cyprus during the Iron Age I could be found at Chatal.

Several other body fragments show a decoration with a red band between black lines, following a pattern similar to the Philistine bichrome of LBA_IA (Gilboa 1999); this tradition doesn't seem to become common at Chatal, nor does it replace the Painted Monochrome, as happens in the southern Levant (Finkelstein 2000). A third Painted Bichrome tradition is strongly related to local pottery production and reproduces patterns common in the Painted Monochrome using two colors.

Egyptian imports were found in M_Mid and N_Mid contexts, but their maximum diffusion starts during phase O_Beg and reaches the highest percentage during phase O_Late. The imported goods, aside from one New Year's flask, are restricted to dress and personal appliances, amulets, and stones.

The settlement seems to have had continuous contact with Cyprus, and more generally with the Mediterranean area, while the connections to Egypt and the Phoenician coast seem to be less stable. This direct connection with Cyprus was most likely related to the functioning of a trade harbor on the coastal part of the Amuq plain: Sabuniye (Pamir and Nishiyama 2011) during phases M and N, and Al Mina (Woolley 1959) during phase O.

The relationship to the east and the Assyrian Empire appears less stable. Although the absence of imports from Assyria in the earlier phases of the Iron Age could be related to the political connections between Wa/Palistin and the Neo-Assyrian empire, the same absence or scarcity in later phases (i.e., in a period during which Unqi was part of the Assyrian empire) may reflect a weak cultural influence on the material culture of the site. At Chatal, only the presence of Assyrianizing cylinder seals, which are more numerous in O_Mid contexts, suggest an Assyrian influence. At Tayinat, by contrast, the Assyrian presence is visible not only in the architecture and textual information (Harrison 2005, 2011, 2016), but also in material culture (Osborne 2011). It therefore seems probable that the Assyrian cultural impact in the conquered areas was probably more related to control of centers than of the whole occupied territory.

The Final Stages of the Iron Age Period

Continuity of Material Culture, Standardization, and the Progressive Abandonment of the Town

While working on the small finds and materials from the site, it became evident that both the pottery assemblage and the material culture in general maintained a very strong uniformity during phase O, so that the first imports of Greek pottery dating to the sixth century appear in a very homogeneous assemblage.

During phase O_Mid and Late, the red slip pottery increases in quantity and number of shapes. Shapes which were usually made with plain ware or painted ware (i.e., biconical deep bowls, feeding bottles, and kernos rings) are also produced in a Red Burnished "style" during these phases. The quality of the painted (monochrome or bichrome) pottery decreases, as does the variety of patterns; the painted motifs are standardized and mainly geometric. However, the Painted Monochrome pottery does continue to be produced throughout this whole period, showing that this "style" became part of the local tradition. By contrast, the presence of Painted Monochrome "Philistine" or "Aegean" pottery is considered an Iron Age I marker in both the southern Levant and at other sites such as Afis; this is not valid for the Amuq region, where this

tradition was so embedded in the local production that it survived as long as the site was occupied. The level of standardization in the pottery production, which was applied mainly on selected open shapes during phase O_Beg, remains stable during the whole period, implying that the places and methods of production remained steady.

The use of the urban space continued to have similar architectural modules in all areas, with structures adjoining one another and domestic units being made up of two to three rooms. Open areas (streets and small squares) in the urban assemblage were kept in use over several building levels. The large structure in Area IVa was in use over a long period of time; the domestic structures in Areas I and II, conversely, were more frequently renewed and modified.

The layout of the town changed during phase O_Late (levels I_02, II_01, and IVa_01). The uppermost areas (Area I and II) are occupied by sparse structures; though they are oriented like previous ones, they differ in wall thickness and room size. The walls during this latest phase are thicker, and the open areas are paved with pebbles and provided with a drain system, which did not exist before. Additionally, the large mudbrick walls of Area I, the storage silo inserted in the wall, and the large pebbled areas in both spaces do not find comparison with any other structures on the mound. These remains seem to indicate a sparser architecture with large isolated structures, which were better built than the usual domestic ones. The graveyard found in Area IV seems to confirm the progressive evacuation of the town, which was then occupied by a single large structure. This event probably took place during the fifth–fourth century BC, over a long period during which routes through the Amuq may have changed, pushing Chatal out of a strategic position.

Conclusion: Historical and Archaeological Contexts in Comparison

Both the general domestic features of the architecture (mainly for the Iron Age I and II) and the large quantity of working tools and personal ornaments, which represent the majority of the small finds collected at the site, confirm the idea that the site of Chatal was a simple village. It seemed that the settlement depended administratively on another center and was not particularly relevant in the political geography of the Late Bronze and Iron Ages Amuq; only its dimensions led archaeologists to dig it extensively. Presently, it is one of the few villages which was extensively excavated in the region, and consequently provides evidence and data that differ from what is found at ruling centers like Tell Tayinat.

During the Late Bronze Age, there was a functional rearrangement at the settlement in one of the two excavated areas. The material shows continuity during the Late Bronze Age independent from the functional rearrangements of the areas, from the political connection to the Hittite Empire, and from the capital of the region (Carchemish). The site had direct relationships only to the region and to Alalakh. Only the presence of several Luwian hieroglyphic signs on two biconvex seals (see van den Hout's comments on A17403, cat. no. 829, and a-0842, cat. no. 835, in the catalog), a rectangular seal (A12728, cat. no. 1039, pl. 180b; see also the discussion on stamp seals, pp. 267f.), and very few small finds (such as the bronze bull figurine A27022, cat. no. 1120, fig. 118) suggest some links to and influence from the Hittite empire or, more likely, to the Hittite administrative system.

However, the main part of the material culture also seems independent from the political events which took place in the region during the end of the fourteenth–twelfth century BC. Imports decreased, and part of the settlement was probably less densely inhabited.

Once Hittite control weakened and disappeared, the town remained connected to a local political reality, which during the Iron Age I was characterized by a “cultural trend” possibly introduced by a new ruling class. Indeed, the changes in the material culture in the second half of the twelfth century reflect a very close influence of Mediterranean (Aegean) culture on local production, which is probably related to the arrival of external groups of people in the region, and runs parallel to a strong continuity in the use of the space. During the Iron Age I, the town grew in physical size and likely in the size of its population; it also showed a strong local eclecticism in artifact production and a homogeneity in the architectural structures, implying both an absence of an internal social hierarchy and a nonspecialized production. During this period, it is also not possible to identify centralized production for other artifacts, so that it seems the production system was dispersed and based on single-household production.

In the passage from the Iron Age I to the Iron Age II (phase N to O) two phenomena took place: a specialization of production (pottery standardization, workshops) and a differentiation between built structures in areas with smaller and close domestic units and areas with large planned and “representative” buildings. These two phenomena may be directly related to one another, and connected to the creation over time of a stratified society which included a local ruling class and possibly a local administration. Osborne (2013) pointed out how Chatal was probably the center of settlements located in the eastern part of the plain. This process took place during a period in which the settlement was part of the core of the Syro-Hittite state of Unqi ruled by a dynasty located at Tell Tayinat/Kinaliya (Weeden 2013, Harrison 2014). A relatively secure political position probably led to an internal regional organization of the economy and administration, and consequently to a more structured social organization of the state. Thus, it is possible that while in the Iron Age I the settlement of Chatal was under the control of a town but possessed neither a network for production nor a structured economic or social organization of the state, during the Iron Age II the regional economy and social organization grew into a settlement which was internally structured and possibly provided with a local “elite.” It remains unclear how the Assyrian conquest and the transformation of Tayinat into a provincial capital with a governor’s seat (for recent publication on the Assyrian sacred precinct at Tayinat see Harrison and Osborne 2012) played a role in the regional organization and in guaranteeing a good commercial network or a relatively safe situation.

Although the excavated extent shows a structured urban space with a mainly domestic character, it is possible to assume small shrines for religious activities existed in some areas (like in S-9; see the discussion of cache S-9/1, p. 159). It is evident, however, that large “temples” were not located in the acropolis, at least during phase O. Religiosity, therefore, was either fragmented (as evidenced by the small shrines which were sparse in the settlement) or centralized in a location outside of the settlement. The material culture of the settlement keeps its strictly “regional” character and its “affiliation” to a local political entity. Contact with Cyprus maintained a steady frequency throughout phase O (due to its coastal proximity); trade contacts with Egypt intensified throughout this phase, as did those with the Levant, albeit on a much smaller scale.

Thus, during the Iron Age, the town was strictly connected to the town center Kinaliya. Due to its unimportant political features, once Kinaliya was conquered in 738 BC by the Assyrians, Chatal did not experience any evident change, as the extraordinary scarcity of Assyrian pottery evidences. Chatal continued to be inhabited without interruption until at least the fifth century BC. The only changes were ones in trade routes and the political system (Lamprichs 1995; Lehmann 1998), which took place after the Neo-Babylonian empire pushed the settlement towards a progressive and definitive shrinkage.

APPENDIX 1

The Cuneiform Tablet

John A. Brinkman

Cuneiform tablet excavated at Chatal Höyük, field number b-0335 (available at present only as photo bn_0335); bottom of obverse and top of reverse lacking. Legal text (Old Babylonian/Alalakh VII type) dated in the reign of a king Yarim-Lim. 28 × 25 × 15 mm. The reverse preserves the names of three witnesses (one partially).

Transliteration of final portion of reverse:

(5') [IT]I az-za-li U₄.5.KAM

(6') [MU i]a-ri-im-li-im

(7') [LUG]ALE

Archaeological context: Locus P-13_01a. General level of area: II_03 on the pebble floor.

Pottery dating of the area: phase O_Late (late eighth/seventh century).



Figure 123. Cuneiform tablet b-0335

APPENDIX 2

The Neo-Babylonian Amulet

Eva Götting



Figure 124. Lamaštu-Amulet

- Context: Locus N 12, 1a, Phase O_Late.
Location: Unknown, formerly Chicago, Oriental Institute Museum (A17367).
Material: Stone
Dating: Neo-Babylonian, seventh–sixth century BC
Description: The pendant is completely preserved and incised on both sides.
Obverse: A hybrid creature, with anthropomorphic body and lion head, is striding to the right. The ears are upright, and the mane is represented by horizontal lines sticking out from the neck. The head is turned to the right. The torso is depicted *en face* and covered with horizontal lines, as is the right leg. Its bird tail is fanned out. The arms are bent upwards. In each of its barely elaborated hands, the creature holds a serpent facing it. Its feet are represented by two horizontal lines. On the right side three items are depicted: an angular object, beneath it a comb, and possibly a dog or pig. The objects above and beneath the comb are poorly elaborated and their interpretation therefore uncertain.
Reverse: On the bail, a crescent and, to the right of it, what might be the star of Ishtar are depicted. Three vertical rows of cuneiform are incised on the reverse. While the first row is upside down, the signs of the next two rows are upright. The signs represent a pseudoinscription, imitating the contemporary cuneiform style (first millennium BC).

The creature depicted on the amulet represents Lamaštu (Akk. *lamaštu*; Sum. ^dDÌM(.ME), a baby-snatching she-demon, known for attacking especially children and pregnant women (Wiggermann 1993–97, pp. 222–46; Farber 1980–83, pp. 439–46; Farber 2007; Farber 2014; Götting 2009). She was held responsible for causing miscarriages and poisoning babies with her venomous milk. Apotropaic amulets served as magical protection against her and were worn either around the neck or around hands and feet. Larger pendants were created to be placed in the houses of patients who were in danger of attack from her (Dunham 1992). So far, eighty-seven amulets have been published (Götting 2009). The amulet from Chatal Höyük is number eighty-six on the list of Lamaštu-amulets (cf. list in Wiggermann 1992, p. 219 and fn 11; Götting 2009; Götting 2011, p. 438).

The iconography of Lamaštu is subject to change between the second and first millennia BC. In the Bronze Age the menacing Lamaštu is still variable. Her iconography develops from a type holding a comb and spindle

to holding serpents in later versions. This transformation takes place during the transition from the second to the first millennium BC. In the beginning of the first millennium, her iconography gets canonized in Assyria (Wiggermann 2000, pp. 219–24; Götting 2011, pp. 442–46; Götting 2018). While the motif of Lamaštu in Knielauf-stance, riding in a boat and holding snakes, is generally evidenced in the first half of the first millennium, the standing demon with snakes, as depicted on the Chatal Höyük amulet, is attested on another amulet from Babylon, dating into the Neo-Babylonian period (Klengel 1960, p. 340 n. 33; Wiggermann 2000, p. 223). This date is in line with the dating of the archaeological context of the Chatal Höyük amulet. Out of all the amulets, only seven stem from architectural structures; of those seven, only three were in domestic context (Tourtet 2010, p. 245, fig. 1). The Chatal Höyük amulet can be added to this group. Since the pendant was found on top of the house pavement and not near any windows or doorways, and also considering its relatively small size, it does not seem to have been used for the protection of the house itself. This seems consistent with the assumption that small amulets mainly served the purpose of individual protection.

The iconography of Lamaštu on this amulet shows some particularities. Unlike the amulet from Babylon, the she-demon is shown without any visible female features. Also uncommon is her bird tail, reminiscent of the Anzu-bird (Dalley 1989, p. 21). The horizontal lines on her body are a variation of the ventral snake scales she is depicted with on Neo-Assyrian amulets (cf. Heeßel 2002, p. 101, n. 28). Also unusual, though not unheard of, is the fact that the amulet is worked as an incised decoration and not as a half relief, as would be common for Lamaštu amulets of the first millennium. Out of the set of items which are commonly associated with her (Götting *forthc.*), only the comb is clearly identifiable. The other two objects are only superficially incised and therefore allow no certain identification. The angled object above the comb might be interpreted as a scorpion or fibula. The other item beneath the comb might be a zoomorphic figure and possibly represents a dog or piglet, although the interpretation remains very uncertain. Dogs and piglets were connoted as filthy animals and as such were symbols of Lamaštu's poisonous character (Eichmann 1997; Wiggermann 2010; Götting *forthc.*). Both animals together with the comb and spindle belong to the basic set that is depicted beside the demon. Comb and spindle have a female connotation and are symbols of the she-demon's negative female aspect. In the Lamaštu-series, comb and spindle were broken and handed to Lamaštu by the gods before she was banned from their realm (Farber 2014, p. 173, I. 96–100).

Often the reverse sides of the amulets bear either an imitation of cuneiform signs or a standard incantation against the demon (Farber 2014). Imitation of cuneiform was common in the second millennium, while in the first millennium lines from the canonized Lamaštu-series (Farber 2014) were usually used. The pseudo-inscription on the Neo-Babylonian pendant of Chatal Höyük is therefore unusual for the first millennium.

All together the amulet fits into the iconography of Lamaštu in the Neo-Babylonian period. The several features differing from her common iconography might be evidence that this pendant was a local work and therefore varied from the Mesopotamian canon. This find reminds us again how carefully conclusions about the authenticity of an object must be considered. This unusual piece could easily have been misidentified as a forgery, if it had been found in the art trade rather than in an archaeological context.

APPENDIX 3

Aegyptiaca from the Mound at Chatal Höyük

Günther Hölbl

The publication of the Aegyptiaca from the Oriental Institute excavations in the 1930s in the Amuq is not only a decennial desideratum of the interdisciplinary research on the Mediterranean Iron Age, but has also been my personal wish, since September 1981, when I had the chance to see part of the materials while I was working in the Antioch Museum on the Aegyptiaca from Al-Mina (thanks to Professor Ekrem Akurgal). Due to the fact that I was only able to work with photos, it has not been possible to apply my methods of description and analysis of the objects. Therefore, the comments presented here²⁰¹ offer a preliminary overview on parts of the Amuq-Aegyptiaca and their relevance in the Egyptian cultural diffusion in the central and eastern Mediterranean. See Aegyptiaca catalog pp. 280–90 in part two, Catalog and Plates.

1. Hair Pin A12678

The Egyptian hair pins²⁰² made of wood, bone, or ivory usually show simple incised decorations at the large end. Some of them end with a small button or (in unusual, beautiful examples) with a divine animal representation, e.g., a cat, a canid, or a small monkey.²⁰³ Seven ivory hair pins, which end with a horse or a canid, were found in grave 72 at El Kurru (Nubia, period of Shabataka/Shebitqo, approximately 706–690 BC).²⁰⁴

The seated monkey eating a fruit has a clear symbolic meaning for the hair pin. The Louvre Museum owns two similar examples made of wood,²⁰⁵ which are dated to the New Kingdom. In those examples, the eating monkey sitting on the slightly larger end is very similar to our pin from Chatal Höyük. Hair decorations, hairstyles, and wigs had an erotic meaning in all civilizations and so also in ancient Egypt.²⁰⁶ In the same way, the monkey, i.e., the baboon or the guenon, have a sexual meaning in Egyptian representations, particularly when the monkey sits under its master's chair and eats a fruit.²⁰⁷ The erotic character of hair

²⁰¹ I would like to thank several people here. First of all, Professor Jan-Waalke Meyer, Frankfurt/Main, who had the responsibility of publishing the Amuq stamp seals and who, in February 2006, gave me the opportunity to work on the scarabs from this collection. I would like to thank the Oriental Institute, Chicago, particularly Ms. Helen McDonald, OIM Registrar, who offered me her cooperation in the preparation of the volumes. I am particularly grateful to the editor of the Chatal Höyük volume, Dr. Marina Pucci, who provided me documentation on the Aegyptiaca with PDF and JPG files in a perfect and easy to manage way and who personally explained to me in Wien the archaeological contexts of the objects. The objects analyzed here are the following: A12678, A12679, A12680, A12681, A12682, A12722, A17273, A17274, A17275, A17352, A17362, A17363, A17366, A17387, A17390, A17393, A17396, A17438, A17448, A17469, A17472, A17495, A27020, A41927, A41929, A41930, A48180, A48184, A48190, A48192, A48195, A48196, A48197a, A48197b, A48197c, A48197d, A48198, A48199, A48201, A48204, A48448, A54315, A56684, a-0714, b-0676, b-1262, b-1367, b-1480. My contribution to the description of each object in the catalog is limited to corrections and additions to the typology, to the scarab bases, and to the material, as well as in some cases to the dating of the objects themselves, as far as it was possible to do so with the photos. In July 2010 I had the opportunity, by invitation of the Oriental Institute of Chicago, and with the financial support of the Austrian Academy of Sciences and the present help of my wife Mag. Ingrid Hölbl, to photograph and to study all findings of Egyptian Blue of the Amuq excavations; on this occasion, I also had the opportunity to review the material of the Chatal Höyük Aegyptiaca, especially the pieces in Egyptian Blue and the glass scaraboids. Due to this short examination, I could correct the material definitions in the catalog and also add some other observations to the already completed manuscript.

²⁰² It is important to point out that sometimes it remains unclear whether these are hair pins or the so-called *koḥl*-sticks (Petrie 1927, pl. XXIII; Vandier d'Abbadie 1972, pp. 55–69). The latter were used to apply makeup and, consequently, are not pointed at one end. However, the shapes of both types of objects are very similar.

²⁰³ For the whole group and its variants cf. Petrie 1927, p. 24, pl. XIX; Vandier d'Abbadie 1972, pp. 149–54.

²⁰⁴ Dunham 1950, p. 104, 19-3-1553 with fig. 35h (p. 108), pl. XXXVII.

²⁰⁵ Vandier d'Abbadie 1972, p. 149 nos. 633–34.

²⁰⁶ Cf. Derchain 1975, pp. 55–74, in particular 68ff.

²⁰⁷ Vandier d'Abbadie 1966, pp. 168–80.

dressing representations, likewise, frequently includes a small monkey.²⁰⁸ It is precisely this combination which gives meaning to the hair pin with a small monkey.

The posture of the small monkey on the pin from Chatal Höyük is very Egyptian. The ivory pieces as well as this pin are frequently hollow, as is clearly visible in, for example, the simpler hair pins from Grave 53 in El Kurru (belonging to a wife of Piankhy, second half of the eighth century BC).²⁰⁹ It is also worth noting the ivory hair pins from Kamid el-Loz, whose large ends are decorated with the turned head of a water bird.²¹⁰ These objects were found in the “Schatzhaus,” a king’s grave from the period ranging from Thutmose III to Amenophis III.²¹¹ From an Iron Age context I know outside Egypt only one hair pin: it is a beautiful piece of bone, ending with a sitting cat, which was found in an archaic cult place at Didyma near Miletus (Asia Minor).²¹² Due to the fact that the two findings from Didyma and Chatal Höyük are singular pieces between the Iron Age Aegyptiaca in the Mediterranean, they are probably imported from Egypt; however, it seems prudent to me to leave open their dating.²¹³

2. Fragments of the Saite New Year’s Flask A17438

The fragments A17438 (pl. 197a–c) belong to a so-called New Year’s flask of faience, whose type is well known thanks to about 200 pieces dated to the Twenty-sixth Egyptian Dynasty (664–525 BC). These pieces are scattered over a great number of museums.²¹⁴ The main features of this vase are the lentoid shape of the body, which imitates the bronze age pilgrim flasks in the eastern Mediterranean area; the mouth shaped like a small column with lotus or papyrus umbel; and the two handles flanking the neck, which could be shaped as small crouching monkeys, ibex heads, curved papyrus stems, or simple loop handles. The hieroglyphic inscriptions, which usually begin at the bottom of the handles, describe the purpose and the contents of the flask:²¹⁵ they express a wish that single or multiple gods “might open a good year for the owner of the flask.” As such, “Amun” is addressed on our vase A17438. The three incised lines, which surround the inscriptions and run around the whole circumference of the flask, also occur on a flask from the oasis Kharga.²¹⁶ An Egyptian collar of multiple lines in relief decorates the shoulder of the New Year’s flask; the lowest line is formed by a row of drops, as is also the case with the flask from Chatal Höyük.

Based on the decoration of the New Year’s flasks, it is possible to distinguish roughly two groups. The more common type²¹⁷ is characterized by a smooth lower body, the only decoration being the above-mentioned “broad collar”; the other type features rich relief decoration and incisions on the body of the flask.²¹⁸ The usual patterns of the latter type include the Hathor cow in the papyrus marshes, the head of Hathor, the boat trip in the Delta, lotus and papyrus, the Horus falcon with the double crown under a winged snake, and many others. This pictorial decoration, which in some cases can also be read as writing, mirrors the meaning of the flask as both a symbol of fertility and rejuvenation, in nature and in human life, the afterlife

²⁰⁸ Derchain 1975, pp. 68f.

²⁰⁹ Dunham 1950, pl. XXXVE.

²¹⁰ Miron 1990, p. 119 nos. 515–17; p. 188 fig. 61; pl. 44, nos. 2–4.

²¹¹ For the dating and the meaning of the „Schatzhaus“ see Hachmann 1996, pp. 17–26, 208–13.

²¹² Bumke 2008, p. 92 and fig. 8. (from the so-called Taxiarchis hill near the Apollonion of Didyma).

²¹³ I would like to point out the small ivory monkeys from Pithekoussai (grave 571, LG I) and from Polizzello (Akropolis, context of the seventh century, central Sicily); the crouching position of these monkeys look identical to the Egyptian example but their style shows a Phoenician origin (Buchner and Ridgway 1993, p. 565, no. 571,1, pl. CLXXVI; Perna 2005, p. 272f. no. 106).

²¹⁴ For the Saite New Year’s flasks see the following selected bibliography: Bissing 1941, pp. 3–12; Wessetzky 1954, pp. 3–10; Kischkewitz 1970, pp. 141–46; Hölbl 1979, I, pp. 34–41; Blanquet 1992, pp. 49–54; Yamani 2002. The following works are still unpublished: Blanquet 1974 (I thank so much Mrs. Blanquet for sending me a photocopied copy); Felder 1988.

²¹⁵ However there are also examples on which the blessings are written in columns centrally on the front of the vessel: Petrie, Murray, and Griffith 1888, pl. XL, 4; v. Bissing 1902, nos. 3738, 3749; Yamani 2002, pp. 426–28, 433f. (Kharga Mus. nos. 910, 912); Björkman 1971, pp. 74f., no. 62, pl. 21 no. 7.

²¹⁶ Yamani 2002, pp. 429, 436 (Kharga Mus. no. 920); the inscription refers to a woman as the owner.

²¹⁷ Beautiful flasks of the simple type are the four examples from the grave of the Twenty-sixth Dynasty at Tell el-Yahudiya (Eastern Delta): Petrie 1906, p. 19 pl. XXI nos. 1.3–5; Bissing 1902, nos. 3738–49; Riefstahl 1968, no. 60; Kayser 1973, no. 227 with fig. 84 (add to this no. 293 with a flying duck on the body); Schneider and Raven 1981, p. 131, no. 133 (on both short sides is written the name of King Amasis, 570–26 BC).

²¹⁸ To this group belong also the following pieces: Berlin, SMPK Ägyptisches Museum und Papyrussammlung, Inv. no. 14500; analyzed by Keimer 1947, pp. 1–27, pls. I–II; Catalogue of the Ernest Brummer Collection of Egyptian and Near Eastern Antiquities and Works of Art, which will be sold at auction by Sotheby & Co. (1964, p. 56 no. 127). This group has been analyzed in Hölbl 1979, I, pp. 37–39; Skon-Jedele 1994, vol. 5, pp. 2589–92. See now Lohwasser 2004, p. 153 no. 38; p. 155.

in particular. The Nile Delta²¹⁹ is without doubt the area of provenance of the New Year's flasks, including the faience workshop in Naukratis, which also produced a good number of these objects, as the numerous finds from there clearly show.²²⁰

This type of bottle was exported from the Delta, on the one hand, to Nubia²²¹ in the south and, on the other hand, to the whole eastern and central Mediterranean area. Herein our piece from Chatal Höyük can be aligned. Known sites in Palestine and Phoenicia are Ashdod,²²² Megiddo,²²³ Lehun²²⁴ (in Moab, Transjordan), and Byblos;²²⁵ in the neighboring areas of the Amuq plain New Year's flasks have been found at Assur,²²⁶ Karkamish,²²⁷ Deve Höyük,²²⁸ and Cyprus.²²⁹

Further west in continental Ionia were found fragments of at least three flasks in the temple of Aphrodite on the Zeytintepe close to Miletus,²³⁰ as well as a well-known exemplar with inscription and relief decoration from the Artemision at Ephesus.²³¹ To these can be added some fragments from the Heraion at Samos.²³² The most significant New Year's flasks in the Aegean area came to light on the island of Rhodes, specifically at those sites in which the highest number of Aegyptiaca were found, such as Kameiros,²³³ Ialysos,²³⁴ and Lindos.²³⁵ Also from these findings we understand the importance of Rhodes in receiving, processing, and transmitting Egyptian cultural values of every kind. The most important find spots of New Year's flasks in the central Mediterranean area are located in Etruria;²³⁶ from Locri²³⁷ (at the southern point of Calabria) comes a beautiful spout fragment with two monkeys, and several others pieces are known from Carthage.²³⁸

Especially the findings of Saite New Year's flasks in the western Near East have completely changed the image of their distribution in the archaeological research of the second half of the twentieth century. Their diffusion in the East (Palestine, Phoenicia, and north Syria) is now on a par with the distribution in Etruria and Carthage in the central Mediterranean area and with the east Greek region (Rhodes, Ionia). The frag-

²¹⁹ The published pieces from the Museum in Cairo in v. Bissing 1902, pp. 42–54, were found (as far as the provenance is known) either in Sais or Memphis. Cf. also the pieces from Tell el-Yahudiya (n. 216).

²²⁰ Petrie et al. 1886, pp. 21, 37f.; Edgar 1905, p. 134.

²²¹ Lohwasser 2004, pp. 151–56, color fig. 12 (fragments of possibly seven flasks); s. p. 156 the citations of the other Nubian findings from Dorginarti, Missiminia, and Kawa.

²²² Dothan 1971, *Text*, pp. 37, 170f.; *Figures*, p. 21 figs. 3, 13–15.

²²³ Lamon and Shipton 1939, pl. 76 no. 7.

²²⁴ Homés-Fredericq 1982, pp. 79–90, pls. VIII–IX.

²²⁵ Dunand 1954–58, II, *Text*, p. 161, nos. 7979f. (fig. 158); pp. 364f., no. 10428; pp. 512f., no. 12322 (fig. 572); p. 677, no. 14245 (fig. 806). A small New Year's flask with inscription from the antiquity market was probably found in Baalbek; quoted in Clerc et al. 1976, p. 283, n. 356. It remains unclear if the crouching faience monkey in Macalister 1912, III, pl. CCIX, no. 94, belongs to a New Year's flask. The piece of no. 96, similar to the spouts of our flasks and being always quoted as evidence for Gezer, is made of ivory (*ibid.*, II, p. 343, last n.).

²²⁶ Busz and Gercke 1999, p. 349 no. 171 (in Egyptian Blue).

²²⁷ Woolley 1921, p. 127 with fig. 46 (house D, room 4, no. 8). Here begins the inscription as in the piece from Chatal Höyük with *Jmn wp . . .* 'Amun might open . . .'

²²⁸ Two pieces almost identical and the fragmentary lotus spout of a third piece: Woolley 1914–16, p. 124 (the piece kept nowadays in Berlin on pl. XXVI.H); the piece with a single handle preserved (monkey) came from this assemblage to Berlin: Busz and Gercke 1999, p. 350, no. 172; the other piece with two handles (also monkeys) as well as the spout are kept in the Ashmolean Museum: Moorey 1980, pp. 42f., nos. 131f.

²²⁹ A fragment of a collar from the palace of Vouini: Gjerstad et al. 1937, pp. 250f., no. 324, pl. XCIII.

²³⁰ Z94.114.68 (Hölbl 1999, p. 302, fig. 24; in Egyptian Blue); Z03.57.4 (a plain wall fragment with faded turquoise color glaze); Z07.161.12+Z07.176.6 (fragment of a collar and spout of a flask made of pale green Egyptian Blue).

²³¹ Hogarth 1908, p. 208, pl. XLIV, 6; cf. Bissing 1941, p. 5 nos. 9, 86; Hölbl 1978, pp. 5–7; Hölbl 2008, pp. 210, 217, fig. 181.

²³² 1) Webb 1978, p. 149, C19, pl. VIII; Skon-Jedele 1994, no. 2314: fifteen fragments with a decoration in relief and an ibex below it. 2) Skon-Jedele 1994, no. 2315: spout of a flask made of Egyptian Blue. 3) Diehl 1965, pp. 842f., no. 101 and fig. 19: this may be a fragment of a collar of a New Year's flask made of Egyptian Blue.

²³³ 1) London, BM, GRA 61.4–25.29, with incised Hathor decoration: Hölbl 1987, p. 122, fig. 9; Hölbl 2005, p. 121, fig. 16 no. 2) London, BM, GRA 64.10–7.1820 made of hard, fine, bright Egyptian Blue: Hölbl 2000, p. 129 with n. 47, pl. III nos. 1, 3) Probably also both fragments in Rhodes, Archaeological Museum, Inv. 14682: Jacopi 1932–33, p. 329 no. 2, pl. XIII no. VI.2; Skon-Jedele 1994, no. 3323A–B; two more fragments of New Year's flasks, which I studied in September 1980 and which at that time did not have an inventory number.

²³⁴ A piece with magnificent decoration in relief from the still unpublished Stipe Votiva at Ialysos, Rhodes, Archaeological Museum, Inv. 7082: Maiuri and Jacopi 1928, p. 77, fig. 59 (middle bottom); Skon-Jedele 1994, no. 4832 (with precise description); Τριανταφυλλίδης 1998, p. 217, no. 247; Stampolidis, Karetsoy, and Kanta 1998, pp. 144f., no. 247.

²³⁵ Blinkenberg 1931, p. 355 no. 1300 with pl. 56 nos. 1301–02.

²³⁶ Hölbl 1979, II, cat. no. 66 (Monteroni, to the south of Cerveteri), nos. 68–72 (Cerveteri), nos. 267–75bis (Vulci, among them numerous fragments of possibly three flasks with rich decoration in relief), 539 (Comeana near Florence).

²³⁷ Hölbl 1979, II, cat. no. 1296; new short description with photo in Hölbl 2005, pp. 126f. with fig. 26.

²³⁸ Two flasks: Gauckler 1915, pp. 556–68; Bissing 1941, pp. 4f. with n. 6 (one piece with the name of Amasis). Otherwise frequently cited, e.g., Vercoutter 1945, p. 342; Clerc et al. 1976, p. 283 no. 356.

ments from Chatal Höyük, as well as the pieces from Karkamish and Deve Höyük have a particular relevance in this context, because they show that the area of northern Syria between the Euphrates and the Orontes estuary had a very good connection with Saite Egypt towards the end of the Assyrian empire. Thus, these New Year's flasks together with numerous other Aegyptiaca, in particular those from Karkamish,²³⁹ mirror Egyptian politics and presence in this area from the end of the reign of Psammetichus I to the conquest of Karkamish by Nebuchadnezzar II in the year 605 BC.

3. Faience Amulets

3.1. Amulets Shaped as Anthropomorphic Deities

The unstratified figurine A12682 (pl. 197d–g) is of a type popular and well distributed in Egypt,²⁴⁰ as well as in Palestine²⁴¹ and Syria:²⁴² a goddess sitting on a throne offers her breast to the child-god on her lap. In most cases it is Isis (or Hathor) with her son Horus, but if specific features are not identifiable, it could also be Mut with her son Khonsu.²⁴³ This very accurate and high-quality exemplar, with well preserved glaze, fits best into the group of objects which were produced from the Third Intermediate Period to the Late Period. Quite a few pieces from this group show a relief pattern of squares or lozenges²⁴⁴ at the sides of the throne, analogous to the design on the amulet from Chatal Höyük.

While A12682, based on the material and glaze, is an original Egyptian piece, the striding figurine A48200+48201, made of fine, soft, light yellow, and slightly worn faience is a Near Eastern production. The same kind of faience is used in the fragment of an Isis figurine from Achzib (context dated to the Iron Age II)²⁴⁵ with a hieroglyphic inscription, in an unclear fragment of a head with sun disc probably from the Hebron area,²⁴⁶ and even in a fully plastic striding female statuette with back pillar from Marescha/Israel.²⁴⁷ This last piece, which is very similar to A48200+48201, also bears a much-worn hieroglyphic inscription, which might also have been on the piece from Chatal Höyük. The faience material of all these pieces, which is easily identifiable, is also used in the same way, for example, on figurines of Thoëris from 'Atlit, Carthage, and Sardinia,²⁴⁸ as well as, for example, on a light yellow Pataikos from Cagliari.²⁴⁹ On the other hand publications of Egyptian findings do not provide us with any comparisons.

In contrast, the typical, squat Bes A17393 (pl. 197h–j) is with certainty an Egyptian original. The type with the details given in the catalog, whose proportions vary²⁵⁰ and whose crown can be made of either four, as in this example, or three plumes²⁵¹, is known in Egypt,²⁵² Palestine,²⁵³ and Cyprus.²⁵⁴

Both amulets A12680 (pl. 197k–l) and A12681, shaped as a dwarf god, should be considered Ptah-Pataikoi, as opposed to Bes A17393, for the following reasons: on their back sides there is no trace of a lion tail; the

²³⁹ Woolley 1921, specially pls. 26,b–c (with typical Egyptian amulets of the seventh century, a bronze ring with the cartouche of Psammetichus I as well as sealings of Necho II). Similar significance have the Saite hedgehog aryballois made of faience (Webb 1978, nos. 900–32), among which the eastern finds from Byblos (Dunand 1954, p. 92, no. 7372; Dunand 1950, pl. CLXXXVIII) and Neirab (Abel and Barrois 1928, fig. 5a), as well as the Cypriot discoveries from Kourion (Webb 1978, no. 928) and Ayios Georghios (Karageorghis 1989, p. 799, fig. 29) have a particular relevance in relationship to the piece from Chatal.

²⁴⁰ Petrie 1914, p. 35, no. 148c–e, pl. XXVI; Schlick-Nolte and von Droste zu Hülshoff 1990, cat. nos. 136, 142–43.

²⁴¹ Herrmann 1994, cat. nos. 19–40; Herrmann 2003, pp. 6f., 43f. (cat. nos. 30–50), pls. IV–VIII.

²⁴² Riis 1948, p. 170, fig. 206 no. E; p. 245, GIX, 79 (to period 4, which covers the whole eighth century BC and possibly also parts of the ninth and seventh centuries).

²⁴³ Daressy 1905, no. 39372, pl. LXIII; Hölbl 1979, II, cat. no. 500, pls. 33f.

²⁴⁴ Herrmann 2003, cit.; Clerc 1991, 93 (T. 329/49).

²⁴⁵ Herrmann 2006, cat. no. 9, pl. II.

²⁴⁶ Herrmann 2006, cat. no. 99, pl. XXVI.

²⁴⁷ Herrmann 2006, cat. no. 107, pl. XXIX.

²⁴⁸ Hölbl 1986, I, p. 129 (with n. 311 to 'Atlit and n. 321 to Carthage in II, 55), II, color pl. II no. 4 = pl. 61 no. 1 to Sardinia.

²⁴⁹ Hölbl 1986, II, pl. 14 (Cagliari, San Avendrace).

²⁵⁰ Daressy 1905, no. 38758, pl. XLI, is more squat.

²⁵¹ Herrmann 2003, pl. LXIII, no. 461.

²⁵² Petrie 1914, 40, no. 188x–y (y — made of faience with pale green glaze — is very similar to the piece from Chatal). The Bes-figurines of the crouching type from Tell el-Yahudiya are much smaller: Petrie 1906, pl. XIX (in the inventories of graves 307, nos. 13, 62).

²⁵³ Herrmann 1994, cat. no. 421.

²⁵⁴ Clerc 1991, pp. 58 (T. 199/118), 62 (T. 219/45); Christou 1995, pp. 804f. with fig. 11 (context Cypro-Archaic I).

representation of the lower abdomen and pubic region indicates a young boy rather than an old dwarf (Bes); and the ribbing under the throat is a collar rather than the beard of Bes. These two pieces differ basically only in the back pillar, which is present on A12681, but not on A12680. A simple Pataikos with a necklace, his hands on his lower abdomen, with or without back pillar, are often attested in Palestine (Lachish, Megiddo, Beth-Shean, Ashkelon, Beth-Shemesh, Achzib, and Gezer) in the Iron Age II.²⁵⁵

3.2. Animal-Shaped Amulets

The amulet type of a simple crouching canid A48196 (pl. 197m–n) seems to be very rare, although it was already attested in Naqada II.²⁵⁶ More commonly attested is the Ḥrj-sšṯ version, lying on a chest; i.e., Anubis as the ‘Keeper of Secrets’.²⁵⁷ Also, the common recumbent canid, in the popular milieu of Egyptian magic, can only be considered the well-known Anubis, and therefore must have functioned as an amulet in the afterlife. Its specific function might be the reason for its rarity²⁵⁸ among amulets, which usually are employed in daily life. An Anubis amulet from Level 5 at Al-Mina²⁵⁹ is the only comparison of which I know, and which mirrors the same size, shape, and material with white glaze and black stripes. Both pieces, the one from Chatal Höyük and the other from Al-Mina, came from the same workshop to the harbor of Al-Mina, from where A48196 arrived in Chatal Höyük. Due to the fact that the piece from Chatal was found on the surface, it is necessary to use the dating of level 5 at Al-Mina (approximately 650–600/580 BC) as an approximate indication for dating. Both amulets come from the Nile Delta, indicated by their brown-black stripes on white glazed faience, possibly from Naukratis, which fits the dating of level 5 at Al-Mina perfectly.

The Egyptian hare amulet A17387 is a very common and well-distributed type, which has a hare recumbent on a base with its ears held back more or less horizontally; the suspension loop is located between the ears and the back.²⁶⁰

With the exception of the female rabbit as the symbol for the 15th Upper Egyptian nome, the hare did not play a particular role on ancient Egyptian monuments. Nevertheless the quickness of this animal, its side stepping, and its sleeping with eyes open, as well as its high fertility, seems to have impressed the Egyptians. As with the frog, the fish, and the scarab, the hare became a symbol for rejuvenation and rebirth.²⁶¹

Eastern comparisons to the type known in Chatal Höyük are attested in Palestine²⁶² (‘Atlit, Dor, Ashkelon), Phoenicia (Sidon,²⁶³ Byblos²⁶⁴), and Cyprus²⁶⁵. The presence of numerous hare amulets of this type in the East explains not only their popularity in western Phoenicia and in the Punic area (Carthage,²⁶⁶ Sardinia,²⁶⁷ and Ibiza²⁶⁸), but also its Phoenician imitations in veined steatite,²⁶⁹ a material which was frequently used in Phoenician scarabs and Egyptianizing amulets. In addition, hare amulets from both Argos²⁷⁰ and Gela²⁷¹, on the basis of the type of faience, seem to be the products of the non-Egyptian, Aegean faience production of

²⁵⁵ Herrmann 1994, pp. 437–47; of these cat. no. 611 (pp. 445f., photo-pl. XXXVI) corresponds very well to A12680 (being only a bit more squat).

²⁵⁶ Andrews 1994, p. 46.

²⁵⁷ Petrie 1914, no. 231f–h.

²⁵⁸ An example of a modeled recumbent canid with a suspension loop of faience in the Matouk collection, provenance ‘Egypt’: Herrmann 2003, cat. no. 676, pl. XCIII. With a contour corresponding to the piece A48196; Petrie 1906, pl. XVIIIc; Tell el-Yahudiya, cf. p. 18 among the findings from a child’s grave; according to Petrie, Twenty-second Dynasty. For canid amulets made of glass cf. Reisner 1958, nos. 13272f., 13369–72.

²⁵⁹ Woolley 1938, p. 159 MNN. 147; pl. XIV; Oxford, Ashmolean Museum, Inv. no. 1938.238; Hölbl 2017, cat. no. 14, color pl. I no. 3.

²⁶⁰ For the hare amulets see Stoof 2005, pp. 65–68; for the documentary evidence of this type with the loop between ears and back, see p. 65 n. 228 with fig. 42. Moreover cf. Herrmann 2002, cat. no. 120 (Egyptian antiquity market); Herrmann 2003, p. 128, cat. nos. 669–70 (collection Matouk); Germond 2005, no. 19.

²⁶¹ Stoof 2005, p. 87; Hornung and Staehelin 1976, pp. 114f.

²⁶² Herrmann 1994, cat. nos. 809–13 (Iron Age III to Persian Period).

²⁶³ Torrey 1919–20, p. 27, fig. 23, 2nd row middle; for Sidon see also Renan 1864, p. 487 (grave XV, chamber 1, fossa b, no. 11).

²⁶⁴ Dunand 1939, p. 414, no. 6468; Dunand 1937, pl. CXXV.

²⁶⁵ Clerc et al. 1976, pp. 137f., Kit. 289, fig. XI (with parallels from Marion and Amathus); Karageorghis 2007b, p. 368, under no. 273 (a piece from Larnaca).

²⁶⁶ Vercoutter 1945, pp. 268, 274, 297, no. 847.

²⁶⁷ Hölbl 1986, I, pp. 96 (type 35), 137, II, pl. 71.

²⁶⁸ Gamer-Wallert 1978, pl. 42g (B 90); for Sicily see also d’Orville 1764, 43B (from Soluntum).

²⁶⁹ Hölbl 1986, II, pl. 71 no. 7.

²⁷⁰ Lythgoe 1905, p. 373, no. 54, pl. CXLIV.

²⁷¹ Syrakus, Museo Regionale Paolo Orsi, Inv. no. 24678.

the seventh century BC. Thus, the cultural context of the original Egyptian hare amulet from Chatal Höyük should be more easily definable.

The fish amulet A17495 is likely an Egyptian original, based on the external appearance of the material and the color of the glaze, especially because there are no proper comparisons among the known fish amulets found outside Egypt; on the other hand several pieces in the Cairo Museum²⁷² are very similar. Moreover, fish amulets in a variety of types are well attested in Palestine,²⁷³ in Rhodes,²⁷⁴ as well as in the western Punic area.²⁷⁵

In Egypt,²⁷⁶ not only were fish mummies put in the graves of the dead, but people also ascribed to specific fish, the *Tilapia nilotica* (valid zoological name *Oreochromis niloticus*) in particular, a protective power for the living and the dead. Furthermore, fish guaranteed rebirth, like the hare. Above all, the *Tilapia* had this power due to the fact that it hatches its eggs in its mouth and afterwards spews them out as small fish. However, it is not possible to determine which sort of fish the amulet from Chatal represents.

Cowry snails, especially the species of *Cypraea moneta*²⁷⁷ (family Cypraeidae), are an interesting and extensive group of amulets, i.e., the natural, as well as gold, silver, or faience imitations of a cowry. The faience cowry A17366 from Chatal Höyük belongs to this group. From the Middle Kingdom at the latest, women wore natural and artificial cowries underneath the clothes, near the vagina. The shape of the cowry was associated with the feminine organ of reproduction and established a relationship with Aphrodite (from this comes the name *Cypraea*). The Cypraeidae, which are widely found in the Mediterranean, together with other amulets, especially in women's and children's graves,²⁷⁸ reflect the core function of the Egyptian amulets: they should, with their active energy, aid the fertility of women and protect the intimate sphere of women, as well as children.

The faience imitations of the cowries can be roughly divided into two groups: one group includes all cowry imitations with openwork decoration of different types (cat, Horus child, falcon, a Saite king's name etc.), which are attested in the Libyan Period, as well as in Late Period in Egypt,²⁷⁹ and also in Etruria,²⁸⁰ Campania,²⁸¹ Gela and Selinunte²⁸² (Sicily), Carthage,²⁸³ and Sardinia.²⁸⁴ The other group includes either (as is the case with the piece from Chatal Höyük) those with the aperture of the snail shell indicated by stylized, serrate edges, or with simple perforations at both narrow ends without specific details. These simple pieces are well attested not only in the Nile valley,²⁸⁵ but also from Palestine²⁸⁶ and Rhodes.²⁸⁷ Except for the cowry

²⁷² Reisner 1907, nos. 12495–500 (mainly made of faience with blue-green glaze). For Egypt see also Andrews 1994, p. 93, fig. 93; Herrmann 2003, cat. nos. 930–941, pl. CXXIII.

²⁷³ Herrmann 1994, pp. 607f.; Herrmann 2006, cat. nos. 268–271, pl. LXIX.

²⁷⁴ Maiuri and Jacopi 1928, p. 77, fig. 59 (top right; votive deposit of the Athena temple in Ialysos); Jacopi 1932–33, p. 109, no. 6 (Kameiros, grave 31 in Kechraki).

²⁷⁵ Barnett and Mendleson 1987, p. 114 and pl. 71k.

²⁷⁶ For the following, see Gamer-Wallert 1970, pp. 120–31.

²⁷⁷ The so called “cowry money” was a payment means in Africa as well as in southeast Asia until the nineteenth century. I thank Dr. H. Obermaier and Dr. N. Pöllath, both from Munich, for clarifying the biological nomenclature of the fish and the snails.

²⁷⁸ Without deepening the subject, we should point out the child's grave in Sanam/Nubia with natural cowry and other amulets: Griffith 1923, p. 171, grave 1620; moreover, the Iron Age children's graves in Kamid el-Loz with cowry and other amulets (discussed in Hölbl 1986, I, pp. 45f.) or the diadem made of scarabs and cowry of a lady from the necropolis from Alianello, grave 315 (end of the seventh century BC; Hölbl 2005, pp. 507f., no. 63). For the subject see Hornung and Staehelin 1976, pp. 121f.; Keel 1995, p. 78.

²⁷⁹ Similar examples are quoted in Hölbl 1979, I, pp. 127f. with n. 191; these are not very rare as it is said here; cf. Andrews 1994, p. 45, fig. 49g; two similar faience cowries from the Libyan Period are exhibited in the Louvre Museum (E 3589, AF 12847).

²⁸⁰ Hölbl 1979, II, cat. nos. 92–97, pl. 64–65, 1–2 (Cerveteri; among these 92–96 are from a grave of the middle of the seventh century BC); cat. no. 225, pl. 65 no. 3 (Tarquinia).

²⁸¹ De Salvia 2006, p. 54 (I.104) from Santa Maria Delle Grazie, grave 1285, second quarter of the sixth century. The imitation of a *Cypraea* in amber from Suessula: *ibid.*, pp. 136, 140 (fig. 14), from a grave of the seventh–sixth century BC.

²⁸² From the sanctuary of Demeter in Bitalemi: Museo Archeologico Regionale di Gela, Inv. no. 31335; five pieces from a tomb at Selinunte, seventh century BC: Spanò Giammellaro 2008a, p. 76f., cat. 104–08.

²⁸³ Vercoutter 1945, pp. 279f., pl. XXV nos. 914 (with the name of Psammetichus II), 915; Caubet 2007, no. 294 (Louvre, O 3050 — LRMF 18666).

²⁸⁴ Hölbl 1986, II, pl. 79 nos. 2–3 (Tharros).

²⁸⁵ Reisner 1958, nos. 12832–34; Andrews 1994, p. 45, fig. 49c; Griffith 1923, p. 137, pl. LVII, 37–39 (similar to the piece from Chatal Höyük, also with green glaze only a bit smaller).

²⁸⁶ Two pieces from Lachish: Tufnell 1953, “Text,” p. 109, G.14: 1008, from level III (eighth century BC); p. 112, K.16: 1031; “Plates” 36, 53, from Level VI (first half of the twelfth century BC); a piece from Achzib, grave N 1/Loc. 02-202/Phase 3 (end of the ninth century BC): Herrmann 2006, p. 178, cat. no. 277, pl. LXXI: the cowry is made of typical, pale blue, fine and soft Egyptian Blue.

²⁸⁷ Two pieces from Kameiros from the Biliotti excavations in the British Museum: GRA 64.10-7.962; 64.10-7.818; mainly the second piece is almost identical to the piece of Chatal Höyük; two examples from Lindos: Blinkenberg 1931, p. 370, no. 1362 (not illustrated).

from Achzib (cf. n. 285), which differs in its material, all pieces noted here are Egyptian productions, as the cowry from Chatal Höyük with strong comparisons from Sanam (n. 284) and Kameiros (n. 286).

3.3. Object Amulets

The amulet A12679 is a well-known type from Egypt, in which one or two cats sit above a column with slightly protruding papyrus capital. The suspension loop is located on the backs of the animals. Because the Egyptian examples²⁸⁸ are all made of faience with pale blue green/turquoise glaze and are 42 to 51 mm (varying) in height, the object from Chatal Höyük (H: 23 mm) with a (reconstructed) sitting cat fits perfectly in this group; proportions and style, the rounded shaft, and the delicate relief papyrus umbel conform to this group.²⁸⁹ Moreover, the cat is also lacking in all column amulets from Palestine;²⁹⁰ the usual dating in the Iron Age II fits with the context at Chatal Höyük.

The testes amulet A48180 belongs to the group of phallus amulets. This type is not attested in the ancient Pharaonic Period, while the examples from the Roman Period are all very similar to each other.²⁹¹ From outside Egypt, Palestine,²⁹² Sidon,²⁹³ Amathus,²⁹⁴ and Tharros,²⁹⁵ as well as Pompeii and Herculaneum²⁹⁶ provided similar amulets.

The gapless, undecorated wedjat eye A17363 made of faience with no suspension loop is a Late Period Egyptian type²⁹⁷ and is certainly an Egyptian product on the basis of its appearance and its glaze. A plain wedjat with almost identical shape and size was found at Al-Mina.²⁹⁸ In contrast, the wedjat a-0714, with high quality rendering of the eye in relief, is an older type of the Twenty-second to the Twenty-fifth Dynasty (second half of the tenth century to the Assyrian Period in Egypt). The pronounced spiral of the curled line, which ends some distance from the corner of the eye, is a typical feature of this older type.²⁹⁹

Both large wedjat eyes A48198 and A48199 have a common origin, as the striking similarity of the material and style show, while one is a left and the other a right wedjat eye. The details, which are given in the catalog, reproduce the larger type of the Twenty-second Dynasty (second half of the tenth century to the middle of the eighth century BC),³⁰⁰ although in a cruder and coarser rendering.

These two wedjat eyes raise the question of whether they are to be considered Egyptian or Levantine products. We know now that, after the end of the Late Bronze Age faience imports from Egypt, as well as after the end of the local Late Bronze Age faience objects at approximately the end of the tenth century or beginning of the ninth century BC, a new faience production began in the Levant (in the area of North Palestine/Phoenicia), which produced faience vessels; on this the finds from Megiddo are decisive.³⁰¹ These Levantine vessels were also brought to Cyprus and to Lefkandi (Euboea). Although the large majority of the faience amulets found in Palestine were imported from Egypt, it is important to point out that several molds for the production of faience amulets were also found, which, according to the majority view,³⁰² prove the local

²⁸⁸ Reisner 1907, nos. 12395–98, pl. XXII; Reisner 1958, no. 12636, pl. XXII; Petrie 1914, p. 46 no. 226 (dated to the late Libyan period); Andrews 1994, p. 33, fig. 29b (it is dated to the Third Intermediate Period).

²⁸⁹ The meaning of Herrmann 2006, p. 227 as lotus flower capital would also be possible according to the details only delicately rendered.

²⁹⁰ Herrmann 1994, pp. 781–83, nos. 1276–80 (from Lachish, Tell Jemmeh, and Beth Schemesh); Herrmann 2006, cat. no. 438, pl. XCIX (from “Palestine”).

²⁹¹ Müller-Winkler 1987, pp. 190–92, 195; a testes amulet from the Matouk collection (now in the Biblical Institute Freiburg/CH), *ibid.*, p. 49 no. 260, pl. XIV (19 × 12 mm!), is identical to the piece from Chatal Höyük and is also made of dark green faience. Cf. also Petrie 1914, 11, no. 16a-d.

²⁹² Herrmann 2006, cat. no. 437, pl. XCIX.

²⁹³ Istanbul, Archäologisches Museum, Inv. (M) 4001.

²⁹⁴ Clerc 1991, p. 63 (T. 228/51).

²⁹⁵ Barnett and Mendleson 1987, p. 111 and pl. 68l; p. 218, no. 26/25 (material and appearance are identical to the piece from Chatal Höyük).

²⁹⁶ Several examples: Venditto 2006, pp. 215f. (III.137; pp. 139–40).

²⁹⁷ Müller-Winkler 1987, p. 163; it dates from the Twenty-fifth to the Twenty-sixth Dynasty, i.e., from the second half of the eighth century until the Persian conquest of 525 BC.

²⁹⁸ Hölbl 2017, cat. no. 19, pl. 3 no. 5. Despite the number of wedjat eyes, which were found in Palestine, there are no real comparisons to the piece from Chatal in Herrmann 1994; *ibid.*, p. 630, no. 925 from Tell Jemmeh, Layer E/Level 197 (Iron Age II) is similar although a bit different in shape.

²⁹⁹ I refer to the description in Müller-Winkler 1987, p. 143 with the piece h' from Hawara (although the piece from Chatal does not show such a high upper lid).

³⁰⁰ Müller-Winkler 1987, pp. 130f.; Petrie, Brunton, and Murray 1923, pl. XV no. 18.

³⁰¹ Peltenburg 2002, pp. 75–107.

³⁰² The question has been discussed in Herrmann 1994, pp. 35f.; according to him, the models might have been imported from Egypt, without having been used in Near Eastern workshops for the production of amulets. For their use in the production of amulets see Hölbl 1986, I, p. 28; Peltenburg

production of such amulets. This may apply to a large number of similar, relatively large wedjat eyes from Megiddo,³⁰³ which are very similar to these two pieces from Chatal Höyük, and among which those oriented to the left are about equal to those oriented to the right; this feature is inconsistent with the Egyptian habit, according to which the eyes oriented to the left are considerably in the minority.

The two wedjat eyes A48198 and A48199 are also very similar to a recently published example³⁰⁴ which was found in a Neo-Assyrian context, although the latter differs even more from the original wedjat eyes of the Twenty-second Dynasty in the very wide eyeliner line, the consequently wide band extending from the eye, and a strong curve of the eye axis. Rightly, this object was considered a local product. The same can be hypothesized for the two pieces from Chatal Höyük.

By contrast, the small wedjat eyes A48197a–d (pl. 197q–r) from grave b-S-41 should be considered Egyptian imports, as far as can be concluded from the pictures. The typological features, i.e., the lack of a make-up line, the body of the eye, which occupies almost all space underneath the eyebrow, as well as the enhancement of the eyelids with relief and dark paint are typical features of the small wedjat eyes of the Twenty-second Dynasty.³⁰⁵ The glaze and coloration should be considered Egyptian. But it seems unclear whether the perforation of the eye is also attested in similar eyes in Egypt in this way, either on both sides of the pupil (A48197a.d), only the left (A48197b), or only the right (A48197c). By contrast, small wedjat eyes with similar perforations are attested in Lachish³⁰⁶ and in Megiddo.³⁰⁷

The complex wedjat eye type, in which both pairs of eyes are inversely arranged, is represented by A48190 (pl. 197o–p) in open work.³⁰⁸ A simple geometric element of separation is located between the two wadj-umbels. Exact comparisons of every detail are well known in Egypt.³⁰⁹ The appearance of the faience, with the different colors of glaze, shows that it is an Egyptian original. This holds true also for a polychrome quadruple-wedjat eye of the same type from Kameiros (with low relief on the back).³¹⁰ The quadruple-wedjat eye is a Lower Egyptian type, which was created there in the early Libyan Period and produced until the end of the Twenty-fifth Dynasty.³¹¹ Quadruple-wedjat eyes with inversely arranged eyes are frequently attested in Palestine (Ashkelon, Achzib, Dor) during the Iron Age II and III.³¹²

The wedjat eye A17390 also has good comparisons with objects from Egypt and Nubia, as well as from the offering depot of the Libyan Period in Byblos³¹³ and from Cyprus.³¹⁴ This type consists of a wedjat in a rectangular or almost squared frame with strong rounded corners and horizontal lengthwise perforation; the edge is plain. This type was used during the Twenty-second to Twenty-fifth Dynasties,³¹⁵ which perfectly fits its context of the eighth century BC in Chatal Höyük. A variant of this type shows a denticulated external edge, which is attested in Lower Egypt,³¹⁶ but also in Sarepta,³¹⁷ Byblos,³¹⁸ and Kition.³¹⁹

A48192 might be interpreted as a foot amulet, a variant of the leg amulet, which is well attested in Iron Age contexts in Megiddo and Beth Shean.³²⁰

2002, p. 94.

³⁰³ Lamon and Shipton 1939, pl. 75. The pieces referred to came from strata III and IV, which means they belong according to the table in Harrison 2004, p. 13, to the period 925–650 BC.

³⁰⁴ Löw 1999, p. 344, no. 161 (= Berlin, SMPK Vorderasiatisches Museum, Inv. no. VA Ass 4089). It is not mentioned if the wedjat to the left is decorated on one or both sides. It was found with 19 other almost identical pieces; they may all come from the same matrix.

³⁰⁵ Müller-Winkler 1987, pp. 130f.; compare a piece from Amathus (Cyprus): Clerc 1991, p. 57 (T. 181/19.1).

³⁰⁶ Tufnell 1953, pl. 34 no. 9 (Grab 120: 950–50 BC); see also Herrmann 1994, cat. nos. 1202–06.

³⁰⁷ Lamon and Shipton 1939, pl. 75 no. 7 (stratum III).

³⁰⁸ Müller-Winkler 1987, pp. 99ff.

³⁰⁹ Müller-Winkler 1987, p. 99, “Komplexe Variante, I” = Reisner 1907, pl. VI, 5819; Petrie 1914, no. 140g, pl. XXIV. Compare also the clay models in Schlick-Nolte and von Droste zu Hülstorf 1990, cat. nos. 467–71.

³¹⁰ Kept in the Archaeological Museum of Rhodes, while I was there in September 1980, in a case of uninventoried faïences.

³¹¹ Müller-Winkler 1987, pp. 148f.

³¹² Herrmann 1994, pp. 704–07, photo pl. LXI; Herrmann 2002, pp. 50–52.

³¹³ Dunand 1937, pl. LXXIII, seventh wedjat row from the top, second piece from the right.

³¹⁴ Clerc et al. 1976, pp. 137 (Kit. 108 u. 150), 151 (Kit. 1039), pl. XVIII.

³¹⁵ Müller-Winkler 1987, p. 151; the examples from Egypt and Nubia see in the table on p. 147 (“Viereckform”).

³¹⁶ Müller-Winkler 1987, table on 147 („Rosettenform“), 151.

³¹⁷ Pritchard 1975, 31, type A, fig. 44 no. 8 (three pieces from Shrine I).

³¹⁸ Dunand 1937, pl. LXXIII (several examples of the denticulated wedjat).

³¹⁹ Clerc et al. 1976, pp. 140–42 (Kit. 449–58), pl. XIX.

³²⁰ Herrmann 1994, pp. 778–80.

4. Scarabs and Scaraboids

Presented first here are the two hedgehog scaraboids A48184 (pl. 198a–b) and A48195, of which A48195 is the Aegyptiacum with the oldest archaeological context (end of Late Bronze Age) on the mound at Chatal Höyük. The hedgehog scaraboids already reached their peak in Egypt during the late Twelfth to Thirteenth Dynasties, and those of the present type are also very common in the Nineteenth Dynasty.³²¹ Both hedgehog scaraboids, which belong to the same type, are Egyptian imports, dating to the late New Kingdom, and are consequently not much older than the context of A48195. The hedgehog became a symbol of rebirth and regeneration due to the fact that it disappears during its hibernation and reappears in the spring.³²² A hedgehog scaraboid attested in Palestine at Tell Abu Hawam³²³ belongs to the exact same type as both pieces from Chatal Höyük and was found in a context dated to 1100–950 BC.

In the same way, both scarabs A17472 and A12722 are without a doubt Egyptian products. The first carries the name of the king Thutmose IV *Mn-hprw-R^c*, but the remaining hieroglyphs, probably due to the poor state of preservation, do not provide me with a linguistic meaning; the signs themselves show features typical for the Twenty-second Dynasty.³²⁴

The external appearance and the representation on the bottom of the scarab A12722 date this Egyptian piece to the late New Kingdom. Two slightly kneeling prisoners with bent arms at their backs flanking a *wadj*-column are engraved on a scarab in Geneva, possibly from Dendera.³²⁵ A scarab of the Matouk collection³²⁶ provides a perfect parallel for the representation of the two prisoners flanking with their backs a papyrus stem with protruding umbel:



The iconography with the pointed beard, as well as the pointy and retroverted hair is the typical way of depicting Asiatics in Egypt. Moreover a representation of one or two prisoners adds to the scarab a general amuletic efficacy against enemies; on such pieces the king often appears as protector or in the act of smiting enemies, or simply in an inscription.³²⁷ In the fully symbolic image on A12722 from Chatal Höyük, with its comparisons, the two bound enemies flank the flourishing papyrus (= Egypt).

The faience scarab A17469 shows a lateral elaboration with triangular grooves (instead of the legs). The execution with simple incised or engraved grooves in a triangle (with or without engraved height) appears rarely in Iron Age³²⁸ Egyptian scarabs (when the sides are published), and often it is difficult to prove Egyptian production in individual cases.³²⁹ By contrast there are numerous scarabs with similar side rendering in the publications of steatite scarabs from Cyprus.³³⁰ Therefore it is not strange that several steatite scarabs with the side triangular rendering together with the vertical incised “height” were found among the Near Eastern imports in late Geometric Eretria (Euboea).³³¹

This feature, which is evident in scarabs from the northern-Syrian/Cypriot area, will recur in other pieces (b-1261 and A56684). The side rendering, with triangular grooves which do not come in contact at the corners

³²¹ Keel 1995, p. 70. The hedgehog scaraboid is common also in the Egyptian late period: v. Droste zu Hülshoff 1980, pp. 151–267, passim.

³²² Hornung and Staehelin 1976, p. 117.

³²³ Keel 1997, Tell Abu Hawam, no. 9, with blue-green glaze, dated by Keel to the Nineteenth–Twentieth Dynasty.

³²⁴ As far as the photos at my disposal allow me to recognize, the signs show the rounded style typical of the Twenty-second Dynasty together with a relatively deep incision in the middle of the hieroglyph; cf. Jaeger 1982, p. 354, Anm. 940. The legs separated from the base in open work appear often between the Eighteenth Dynasty and the Late Period (Hall 1913, pp. XXX–XXXI, Group A).

³²⁵ Vodoz 1978, no. 62.

³²⁶ Matouk 1977, p. 170 (collection Matouk BP.VII.9), p. 354 (no. 1522 = my sketch), p. 400 (no. 1528); see also p. 170, BP.VII.10; p. 400, no. 1529.

³²⁷ Schulz 2007, pp. 70f., cat. no. 44.

³²⁸ During the Bronze Age there are several forerunners easy to recognize in a more flat rendering; see e.g., Mlinar 2004, p. 132, fig. 14 no. 3; p. 134, fig. 16, type VIb.

³²⁹ Also in the overview of the Palestinian objects there are no similar examples; cf. Rowe 1936, on pl. XXXV.

³³⁰ Cf. e.g., Gjerstad et al. 1935, pls. CCXLIV, 2122, CCXLIV, 2182; Clerc et al. 1976, Kit. 428, 483, 774, 798, 973, 1030, 1043; Clerc 1991, p. 14 (228/49), p. 7 (244/55), p. 43 (321/128); *ibid.*, p. 42, T. 321/106 seems to be an Egyptian import.

³³¹ Huber 2003, II, p. 58 (O164, O165, O167, all from the Late Geometric level 6a), pls. 48, 126.

(see the description of A17469 in the catalogue), was popular also in faience scarabs in Naukratis.³³² For this reason we cannot exclude an origin in the Egyptian Delta for A17469, all the more as the style of the “gold” sign is met on a scarab in Cairo,³³³ on which we read *Mn-ḥpr* between two similar large “gold” hieroglyphs. The “gold” symbol, which on the Chatal scarab occupies the whole bottom half, likely symbolizes the goddess Hathor, due to its large size.³³⁴ However, the meaning of the bottom decoration as a whole remains unclear.

The signs incised on the scarab b-1367, i.e., the solar disc in front of the scarab, are very frequent on scarabs found in and outside Egypt.³³⁵ It is a representation of the morning solar god as Chepri (“The Nascent”), even if the signs are inserted in an oval or in a cartouche and are combined with a kingly title.³³⁶ This kind of scarab was adapted as an amulet in order to guarantee to the owner solar rejuvenation and renewal in every respect. The rendering of the horn, which protrudes far to the front, as well as of the small pronotum, is interesting on the piece from Chatal Höyük. Therefore, it seems possible that a local species of beetle has been copied following the Egyptian model.³³⁷

The steatite scarab A17352, according to the description provided in the catalog, reproduces the divine name Amun twice on its bottom, whereby in the lower register the beginning of the name is written with a stylized lower Egyptian crown, as it can be found often in similar pieces from Palestine.³³⁸ Most closely related is a scarab from pre-Greek Cumae (Campania),³³⁹ on which “Amun-Re” is written with the same lower Egyptian crown (= j) and a complete male sphinx, lying with beard, occupies the area above the separation line.³⁴⁰ A small solar disc on a crescent (with the edges pointing up) hangs above the back of the sphinx.³⁴¹ Several details were completely misunderstood both in this piece and in the one from Chatal Höyük (in which the head of the sphinx is missing); both scarabs are Asiatic, probably a Palestinian production of the late ninth or early eighth century BC.

Two tripartite papyrus plants, arranged opposite each other, fill both half circles of the bottom of the scarab A17273. On this kind of incised scarab base the plants may contact one another directly, or they may flank a thin middle decoration, which consists of geometric patterns, different hieroglyphic symbols, or, as in this case, the royal name *Mn-ḥpr-R^c*. The tradition of this pattern can be dated back to the Middle Kingdom, thanks to findings from Egypt and Palestine.³⁴² This scarab from Chatal Höyük corresponds essentially to a cowroid from Ashkelon, which was found on the surface but can be dated to the Libyan Period.³⁴³ Here, we find, in a horizontal arrangement in the center, the throne name of Thutmose III, *Mn-ḥpr-R^c*, inside an oval, which is flanked on both sides by tripartite papyrus stems. We should probably also date the piece A17273 to the early Libyan Period (late tenth to first half of the ninth century BC).

Likewise flat is the steatite scarab A17448, and its sides are rendered with two carelessly incised horizontal grooves instead of legs. The pronotum and elytra are, in comparison to A17273, not articulated except for the lateral grooves, which suggest a very thin pronotum. On the base, in the middle it is possible to read *nfr R^c* “Re is perfect”. This formula, surrounded by different patterns, was used already on Palestinian findings of the Second Intermediate Period.³⁴⁴ The four boat-shaped elements, which surround a central symbol, and

³³² Hölbl 1986, I, p. 209 with typology table II, nos. 5–6 (p. 210).

³³³ Newberry 1907, no. 37345, pl. IV.

³³⁴ Also in Keel 1997, Tell el-‘Ağul, no. 334.

³³⁵ Hornung and Staehelin 1976, nos. 448f. (with several parallels); Schulz 2007, p. 81, cat. no. 53; Rowe 1936, no. 157 (Jericho); Keel 1997, Tell el-‘Ağul, no. 337 (Eighteenth–Nineteenth Dynasty), 724 (from the layer of the Middle Bronze Age II Period).

³³⁶ Hornung and Staehelin 1976, pp. 94f.; cf. Keel 1995, p. 189, §516.

³³⁷ For the different kinds of scarab beetles cf. Bishara 1978, pp. 87–101.

³³⁸ Keel 1997, Achsib, no. 1 (in the upper half a sphinx with bird head looking back, labeled partly as “Amun-Ra,” context ninth–eighth century BC); Rowe 1936, no. 844, pl. XXI (from Palestine of unknown provenance; on top there is a second invocation to a god, in which at least the solar disc and the appellative *ntr-nfr* “perfect god” are certain). A scarab from Tell Sukas shows by contrast an horizontal cartouche *Mn-ḥpr-R^c*, i.e., the royal name of Thutmose III: Buhl 1983, p. 86 no. 532, pl. XXVI.

³³⁹ Hölbl 1979, II, cat. no. 860; De Salvia 2006, p. 35 (I.17).

³⁴⁰ Because of its jags the separation line should be taken also as a long *n*-hieroglyph; also in Keel 1997, Achsib, no. 1.

³⁴¹ One is tempted to understand the two symbols as the Phoenician astral double symbol of the sun and the moon, but it remains unclear how to combine it with the rest of the legend.

³⁴² Examples from Egypt and Palestine: Newberry 1907, no. 36673, pl. XI; Steinbüchel von Rheinwall, 1824, pl. III no. 128 (Wien); Keel 1997, Tell el-‘Ağul, nos. 99, 168, 748, 799; Keel 1980, p. 259, fig. 58.

³⁴³ Keel 1997, Ashkelon, no. 7. Instead of the two lines, which frame the king’s name on the scarab from Chatal Höyük, on this cowry an oval surrounds the name.

³⁴⁴ Keel 1997, Tell el-‘Ağul, nos. 347, 581, 1080.

which are correlated with several spirals arranged in the same way,³⁴⁵ occur also on Egyptian scarabs of the New Kingdom.³⁴⁶ Eastern finds of the first millennium BC are connected to this type. Especially the steatite scarab T2874 from Tell Tayinat³⁴⁷ is identical to this piece from Chatal regarding material and external typology; in the centre there is the *nfr*-sign alone as on a steatite scarab from Megiddo, Stratum II.³⁴⁸ A simple spiral occupies the middle of a piece from Kition (Bothros 1: 600–450 BC).³⁴⁹ Variants from Lachish³⁵⁰ and Amathus³⁵¹ show only two “boats” with a possible fish in between. Inside the “boats” one always finds the same small, unclear signs, which likely represent degraded *nfr*-signs. The piece from Megiddo differs from the two Amuq findings because of a richly articulated, beautiful back rendering and good legs. All these pieces (Megiddo, Kition, Amathus, and Amuq) are, as they are published, very flat. These are without doubt Near Eastern products from a period not much earlier than the context in Megiddo (second half of the seventh century BC). Both Amuq pieces are probably the products of an inexperienced worker from the local environment.³⁵²

As mentioned above, the scarab b-1262, with its simple triangle in the side instead of the scarab legs, also points to an eastern origin. The sphinx with the horizontal ankh above its back is a very common pattern on scarabs found both inside and outside Egypt. The sphinx holds its forelegs horizontally, so that only one leg is visible. Above it there is on most examples a *hz*-jar,³⁵³ or sometimes a *hm*-sign.³⁵⁴ On the piece from Chatal Höyük, not only is the sphinx un-Egyptian in style, but the original *hz* or *hm*-sign was misinterpreted as a foreleg held upward.

On the piece A56684 a crudely incised flat triangle replacing the legs is evident. On horizontally decorated scarab bases, one often finds an erect vulture or falcon with open wings and claws held out diagonally underneath the body.³⁵⁵ A scarab identical to the one from Chatal is in the Matouk collection:



The photograph shows, as on the Chatal piece, an inverted *nb*-basket to the left side of the head with two horizontal lines underneath, as well as a second *nb*-basket at the base of the image.³⁵⁶ Another exemplar with identical bottom decoration has been found at Amrit in Syria.³⁵⁷ If the bird wears the Upper Egypt crown, it should be understood that in the “background” is the Nekhbet vulture (which is a form of the royal goddess Nekhbet). All three pieces (from the Matouk collection, from Chatal Höyük, and from Amrit) were surely produced from the same Near Eastern workshop.

On the oval base of the scaraboid b-1480, probably in Egyptian Blue, images are reproduced in two registers above an *nb*-basket as a base. That in the lower part the deities facing each other are Ptah and Sekhmet³⁵⁸ arises from Memphite theology. Both deities can also appear one behind the other; during the New Kingdom, the king in venerating attitude occasionally completes the image.³⁵⁹ Most similar to the piece

³⁴⁵ Keel 1997, Akko, no. 272; Hornung and Staehelin 1976, B 5.

³⁴⁶ Petrie 1925, pl. XVI, 1152 (back on pl. XXX, underneath X.42). A piece from the Merenptah temple: Petrie 1909, pl. XXXIV, no. 66.

³⁴⁷ Chicago, Oriental Institute Museum, Inv. A43086.

³⁴⁸ Lamon and Shipton 1939, pl. 67f., no. 30.

³⁴⁹ Clerc et al. 1976, p. 50, Kit. 484.

³⁵⁰ Tufnell 1953, pl. 43 no. 40.

³⁵¹ Clerc 1991, p. 22, T. 240 no. 73.

³⁵² The two carelessly carved horizontal grooves instead of the legs recur also in the Phoenician steatite group of the sixth–fourth century BC: Hölbl 1986, II, pl. 115, 4b; Nunn 2000, pl. 53, no. 129; pl. 56, no. 159.

³⁵³ Newberry 1907, nos. 36642, 37304, both on pl. VII; Vercoutter 1945, pp. 125f., nos. 126, 128.

³⁵⁴ Kairo, Journal d'Entrée 77741 and 77742; Hölbl 1979, II, cat. no. 374 (Capena, Egyptian Blue). The sign near the forelegs of the sphinx remains unclear in Petrie 1906, pl. XXXIII, 38 (Tell er-Retabeh); without *hz* or *hm* in Petrie, Brunton, and Murray 1923, pl. LXIII, 27 (Libyan Period). With *hm* as well as an additional horizontal feather above the ankh: Hölbl 1979, II, cat. no. 1227 (Amendolara); De Salvia 1993, p. 803, fig. 9 (600–04).

³⁵⁵ Petrie 1906, pl. IX, 156 (Tell el-Yahudiya; Middle Kingdom until the Second Intermediate Period); Keel 1997, Tell el-‘Ağul, no. 440 (Thirteenth–Fifteenth Dynasty). See also the sketches and documents in Matouk 1977, p. 347.

³⁵⁶ Matouk 1977, p. 133, Matouk Collection AE.III.2, bird sketch in 347, no. 671 (= my sketch), photo on p. 392, no. 976.

³⁵⁷ Giveon 1985, p. 142 no. 12.

³⁵⁸ Newberry 1907, no. 37434, pl. XVIII.

³⁵⁹ Keel 1989, p. 302 (fig. 69), p. 306 (figs. 91, 95–96), pp. 313f. (figs. 114, 116, 117). See the triple groups of Ptah with other divinities in Matouk 1977, p. 334 (no. 184), p. 336 (nos. 228–30).

from Chatal is a blue Egyptian scarab found at Carthage:³⁶⁰ a bearded, winged sphinx with the well-known *ḥz*-jar on its forelegs occupies the upper field, while a falcon-headed Horus-figure facing right, between two lion-headed goddesses, occupies the lower part; the *nb*-basket forms the base. It may be worthwhile to note that the bearded, winged sphinx type, although Persian in style, reappears on an Asiatic cone made of Egyptian Blue which was found in Ashkelon.³⁶¹ The scarab from Chatal Höyük is surely older and would fit to the time range of the piece from Carthage already mentioned.

Both small, Egyptian Blue scarabs A17274 (pl. 198c–e) and A54315 (pl. 198f–h) represent a characteristic group of Asiatic scarabs, which are found in contexts dating to the eighth century BC — frequently already in the early eighth century — in Etruria³⁶² (Veio, Cerveteri, Tarquinia) and Campania³⁶³ (mainly at Capua and Suessula).³⁶⁴ Certain patterns on the bases clearly indicate a northern Syrian origin,³⁶⁵ which could be confirmed by the large quantity of such scarabs from Tayinat.³⁶⁶ The dimensions of these scarabs, which also appear in the whole Aegean area during the eighth century,³⁶⁷ vary from extremely small (5 mm long) to 17 mm.

The base of A17274 is rectangular or almost squared with rounded corners. A similar outline of the base is characteristic for many small pieces of this group, and the divided ankh, together with several, often unclear signs, recurs repeatedly in the decoration of these scarabs, as on the Chatal piece A17274. Instead of scarab legs we find usually two horizontal grooves. Similar examples come from Woolley's excavations in the Unqi harbour of Al-Mina,³⁶⁸ further from Eretria,³⁶⁹ but especially from Capua³⁷⁰ (Campania).

The scarabs A17275 and A27020 are examples of a characteristic Phoenician production, as is recognizable on the basis of their external typology,³⁷¹ the decoration of the bottom, and the general impression which I get from the photos at my disposal. The pieces of this Phoenician class were made either of veined steatite³⁷² (A17275) or of faience (A27020); they were produced during the Persian Period, maybe already at the end of the seventh century BC. The glaze of the steatite examples is mostly lacking, but some pieces show that it was there originally.³⁷³ From the geographic area of the Gulf of Iskenderun can be noted the examples from the sanctuary on the Dülük Baba Tepesi/Doliche³⁷⁴ and from Nizip (province Gaziantep),³⁷⁵

³⁶⁰ Vercoutter 1945, p. 185 no. 408 (seventh–sixth century BC).

³⁶¹ Keel 1997, Ashkelon, no. 85.

³⁶² Hölbl 1979, I, pp. 144f., 180, 220f.; II, cat. nos. 35–44, pp. 113f., 227–30, 258.

³⁶³ Hölbl 1979, I, pp. 155f. (with annotations by De Salvia); De Salvia 2006, pp. 46–50 (I.57, 60–76, 80–85). According to W. Johannowsky (in Hölbl 1979, II, cat. no. 687) and De Salvia (personal communication) the first blue scarabs in Capua appear in the local phase Ib (end of ninth to beginning of eighth centuries BC).

³⁶⁴ A piece from the necropolis of Sulcis (Sardinia) is an exception on the site: Hölbl 1986, I, p. 248; II, pl. 145 no. 4.

³⁶⁵ Hölbl 1979, I, p. 180.

³⁶⁶ This group will be discussed in detail in the volume on Tell Tayinat. It seems probable that one workshop of these scarabs or even the main one was located in the capital of the kingdom of Unqi.

³⁶⁷ Especially in Euboea with its North Syrian connections: Huber 2003, II, pp. 59f. (O174–O181), pls. 48, 127. The blue scarab from a Pyra (late first half to middle of the eighth century) in the Agora of Eretria belongs to the big pieces (L.: 16.9 mm) as well as the scarab from Anavysos (L.: 17.3 mm), both recently published by Hölbl 2014, pp. 80, 84–87; cf. the discussion of the group on pp. 66–91, and Hölbl 2006, p. 84 no. 13, color pl. II no. 2. Many of the small pieces were neither listed in old excavations nor later inventoried in the relevant museum. This was the case with three small blue scarabs of the Asiatic type in the Museum of Rhodes, which I could analyze and photograph in 1981; they were stored in a carton from showcase 33 (with materials from Kameiros); one of them shows a squared base, as described hereafter. The group has now been studied in detail by Hölbl 2014.

³⁶⁸ Hölbl 2017, cat. no. 74, pl. 14 no. 4 is the closest comparison to the piece from Chatal; other blue scarabs of the group with horizontal grooves instead of legs are Hölbl 2017, cat. nos. 80–83, color pl. IV nos. 1–4, pls. 15–16.

³⁶⁹ Huber 2003, II, pp. 179f. (O178), pls. 48, 127 (the bottom side is nearly identical with that of Hölbl 2017, cat. nos. 74, 83).

³⁷⁰ These small, almost squared pieces were found in the necropolis Cappuccini, 775–25 BC, excavations Tocco 1981–82, i.e., Archaeological Museum in S. Maria Capua Vetere, Inv. nos. 198546 and 198566 (both from grave 1616), 269418 (grave 1634), all unpublished; in addition Inv. no. 156068 from grave 341 (uncertain provenance). I thank in particular Professor De Salvia, Naples, who let me photograph with him the *Aegyptiaca* from Capua and gave me the information presented here.

³⁷¹ The features which are easily identifiable in A17275 (ribbed, lunate head, separation of the pronotum from the elytra with a simple line, three lines between both elytra, the rendering of the humeral callosities with oblique lines) cf. in Hölbl 1986, I, p. 173 no. 15; II, pls. 107–15.

³⁷² The steatite group is described in Hölbl 1986, I, pp. 181–208; cf. also Keel and Maggetti 1991, pp. 92–99 (with X-ray analysis of the burned steatite, enstatite); Keel 1995, pp. 58f.; Keel 1997, Ashkelon, no. 17; Buhl 1983, p. 87, no. 535; Nunn 2000, pp. 98–102 (“the Egyptianizing group”).

³⁷³ Hornung and Staehelin 1976, p. 324, no. 672; Keel and Maggetti 1991, pp. 94f., no. 109. Not a single piece of this group was identified among the objects from Kameiros (British Museum, Museum in Rhodes) and Lindos (Istanbul, Copenhagen), which I studied and which are chronologically earlier than these; it is also interesting that this group is also absent in Woolley's findings from Al-Mina.

³⁷⁴ Schachner 2011, color pl. 2 nos. 9, 13. A further piece from Dülük/Doliche or its vicinity is kept in the Archaeological Museum at Gaziantep, Inv. no. 35.2.86 (acquisition).

³⁷⁵ Gaziantep, Archaeological Museum, Inv. no. 38.5.73 (acquisition): most related to the piece A17275, although on the Gaziantep piece a winged lion looking back sits behind the feather.

as well as the faience pieces from Deve Hüyük.³⁷⁶ Like on the bases of the two examples from Chatal Höyük, the sitting winged sphinx in a special style recurs often on these scarabs.³⁷⁷ Due to the fact that this scarab class is well defined and well dated, the context in which A17275 was found in Chatal Höyük (CAD Level: I_03) fits very well.

Both glass scaraboids A41927 and A41930 also belong to a well known, strongly Egyptianizing Phoenician–North Syrian group of seals,³⁷⁸ which is widely attested in the broad area of Palestine,³⁷⁹ North Syria, Cyprus, and Rhodes especially, and on other sites in the Aegean area, as well as in Etruria³⁸⁰ and Campania.³⁸¹ The material of the known scaraboids is made of fluorescing colored glass, mainly blue or green, sometimes also bright yellow or yellowish,³⁸² like the two examples from Chatal. Usually these pieces are decorated vertically in two (sometimes three) registers, which are separated from each other by a winged sun; the Phoenician sphinx with an Egyptian crown, in front of it mostly an uraeus, and a scarab with two open wings in the lowest register are frequent patterns, as is the falcon with the double crown (Megiddo, Thera) and the crouching winged gryphon, etc. Horizontal decoration is more seldom.³⁸³ Important is the orientation of the representations on the glass scaraboids towards the left, which is contrary to the usual scarab decoration. This could be due to the fact that they were primarily designed for sealing.

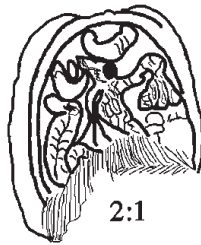


Figure 125. Line drawing of A41927 (scale 2:1)

As for the estimated production area of these glass scaraboids, the examples from the Amuq plain will gain primary importance. Piece A41927 (fig. 125) shows on the bottom the common combination of a falcon with an upright uraeus in front. The falcon with flagellum at the rear occurs on the bright yellow piece A41986 (T2296) from Tell Tayinat. To this can be added yet two particular exemplars with horizontal decoration. One is A41962 (T2054) from Tell Tayinat, which carries on the bottom two birds directed to each other, of whom the right one is again the falcon with the flagellum. The second scaraboid was found at Tell Judaidah (A27204; x-371). This one, likewise made of bright yellowish glass, presents a motif which is unique until now in this group: a lying ibex within a papyrus boat. The lying ibex reveals the idea of the “year”; the papyrus boat is by itself a symbol of fertility and regeneration. Therefore, the glass scaraboid from Tell Judaidah expresses a symbolism similar to the New Year’s flasks or scaraboids in the shape of an ibex well known from Egypt.³⁸⁴

³⁷⁶ Moorey 1980, p. 116 nos. 484, 489.

³⁷⁷ For the sitting winged sphinx on vertically decorated scarabs (as in A27020) cf. Dunand 1936, p. 78, fig. 20 (“paste”); Gjerstad et al. 1935, pp. 769 and 842, no. 2590, pl. CCXXVIII no. 11 (Ajia Irini, white faience; maybe the best parallel to A27020 from Chatal). See in addition the enlarged version (*nfr* behind sphinx, *nb* as base) in Hölbl 1986, II, pl. 113 no. 2 (from “Syria/Phoenicia,” steatite). For the combination with the feather standing in front of the sitting winged sphinx in a horizontally decorated scarab base (as in A17275) cf. Keel 1997, Akko, no. 211 (steatite).

³⁷⁸ In overview: Boardman 1968, pp. 20–22, pl. I, 8, 17–18; Hölbl 1979, I, pp. 223–24; Huber 2003, I, pp. 90f. (“Verre”); Hölbl 2006, p. 99.

³⁷⁹ For this, see also the objects from Megiddo, Stratum III to IIIb: Lamon and Shipton 1939, pl. 67 nos. 47, 49, 54; such a scaraboid made of blue glass from Beth Shemesh, grave 2: Mackenzie 1912–13, p. 69 (to pl. XXXVIII no. 1).

³⁸⁰ From Veio, Quattro Fontanili, Fossagrave JK7, phase Veio IIc: Hölbl 1979, II, cat. no. 65.

³⁸¹ For those, recently De Salvia 2006, pp. 38 (I.28: Cuma), 51 (I.86: Suessula); moreover Pannuti 1995, p. 17, no. 1 with fig. (Naples, Archaeological Museum, Inv. no. 1200/27045, Museo Ercolanese; I thank F. De Salvia for this information).

³⁸² Hölbl 2006, p. 85 no. 14, pl. 13 no. 1; Lythgoe 1905, p. 372 no. 41, pl. CXLIII; five pieces from Kameiros in the Archaeological Museum in Rhodes, 1981 in case 47, at that time without Inv. no.

³⁸³ Cuma: De Salvia 2006, p. 38 (I.28): a lion attacks an animal; Al-Mina, Hölbl 2017, cat. no. 99, pl. 20 no. 1, level VI, striding, winged sphinx; Clerc et al. 1976, p. 113, Kit. 3993 (decoration largely unclear).

³⁸⁴ Keimer 1947, pp. 1–27, pls. I–II.

According to the Late Geometric context in Eretria and of the grave JK7 of phase Veio IIc at Quattro Fontanili (see n. 379), the time of production of the two Phoenician glass scaraboids is in the late first half to the middle of the eighth century BC. This implies that the main period of diffusion is a bit later than the diffusion of the Asiatic scarabs made of Egyptian Blue. The findings from the Amuq plain, as well as the whole diffusion of the group, support the hypothesis³⁸⁵ that the area of production is located in the Neo-Hittite cultural sphere with its strong Phoenician impact.

The classification of the faience scarab b-0676 remains uncertain. The legs of this scarab are modeled as raised lines on the compact beetle body. Usually this is a feature of scarabs made of hard stone, because this material makes a deep carving of the gap between the legs difficult. The structure of the hieroglyphs on the horizontally decorated base of this piece might come from Egyptian scarabs (with two vertically positioned *nb*-baskets at the ends),³⁸⁶ although they are more related to the non-Egyptian scarab production,³⁸⁷ which is the main group among the Aegyptiaca in the whole Aegean and Greek area during the seventh century BC. However, the rendering of the legs mentioned above would be extremely unusual, but it recurs in a specific group of scarabs from Al-Mina³⁸⁸ and Sardinia;³⁸⁹ however the bases of these scarabs are decorated in completely different ways.

This overview of the Aegyptiaca from Tell Chatal Höyük should indicate their mixed nature with regard to their origin. The New Year's flask A17438, most of the figurative amulets (the goddess sitting on the throne A12682, the Bes A17393, the Ptah-Pataikoi A12680 and A12681, the canid A48196, the hare amulet A17387, the fish A17495, the faience cowry A17366, the amulet A12679, several wedjat eyes), as well as the hedgehog scaraboids A48184 and A48195 and the scarabs A17472 and A12722 are certainly Egyptian. The figurine A48200+48201 is a Near Eastern production. Moreover, several steatite scarabs are Asiatic artifacts; pieces A17275 and A27020 especially are both Phoenician. In addition to these there are the probably North Syrian scarabs in Egyptian Blue and the Phoenician Syro-Hittite glass scaraboids. A relationship exists between the materials from Chatal and from Al-Mina, but this does not suggest a complete dependence of the inland area on the harbor. Several Aegyptiaca from Chatal Höyük (such as the pin A12678, the New Year's flask A17438, and several amulets) do not have any comparisons to Al-Mina. For the rest, the objects analyzed here mirror the commercial contacts of North Syria with the rest of the Near East, Cyprus, Euboea (Eretria), Rhodes, and Italy (Etruria, Campania).

³⁸⁵ Boardman 1968, p. 22 (on the basis of a piece from Zincirli, p. 20, no. 1).

³⁸⁶ Cf. Newberry 1907, nos. 37170, 37297, pl. XVI.

³⁸⁷ First recognized for Perachora by James 1962, pp. 478–511; regarding the bottom of b-0676 cf. pp. 483–500, figs. 30–35, and in particular no. 326. Cf. Hölbl 1979, I, pp. 185–87, 202–07, 212–15.

³⁸⁸ Antakya, Hatay Archaeological Museum, Inv. nos. 6860 (MN 407: Level III), 6889 (MN 142: Level IV), 6902 (MN 151: Level VIII); Hölbl 2017, cat. nos. 55, 68, 85.

³⁸⁹ Hölbl 1986, I, pp. 251–53; II, pl. 147.

APPENDIX 4

Materials from the Oriental Institute Museum Archives

<i>Box</i>	<i>File</i>	<i>Type of File</i>	<i>Description</i>
A	1	Architectural Notes	Some notes on a cut in Tell Dahab. 1–12 Aug 1938 Tell Kurdu 22–28 Aug. CH: Stake in W-16
A	2	Measurement	List of measurement of CH, TJ and TT
A	3	General and Pots Notes	“General and Pots Notes ‘35–‘36” 3 Sept.–25 Oct. 1935 Apparently concerning only TT
A	4	General and Pots Notes	“General and Pots Notes ‘36” Front: 2 Jan.–20 June 1936. Pots from TJ Front: 17 March–29 April. Reopening of CH, pots Back: “Continuation from vol. 1 (A3) of Notes in TT20.” Apparently pots from TT
A	5a	Fieldnotes	“Field Notes. To December 1st” CH: 1–10 Dec. Description of field activities with photo number
A	5b	Fieldnotes	“Field Notes 1934” CH: from 2 Jan 1934–35
A	6	Building Numbers	“Different buildings on Tell Tayinat ‘36” Lists of building numbers
B	7	Architectural Notes	“Tainat Fall of 1935” Concerns Hilani I and building III
B	8	Architectural Notes	“Tainat 1936” Measurements and comments on architectural elements from Tayinat
B	9	Fieldnotes	“General Field Notes for Tayinat, Summer–Fall 1937”
B	10	Measurement	“Survey Notes Tay ‘37” Topographic measurements on the TT and neighbours
B	11	Miscellanea	Travel Notes Objects in Museum and Excavations in Syria, Iraq, and Egypt
B	12	Fieldnotes	“Field Notes Season ‘34–‘35 vol. 1” Braidwood 8 Oct.–19 Dec. 1934; 9 Jan.–10 Feb. 1935; 27 Feb. 27–29 March 1935, Chatal Höyük 29 March 29–13 April 13 1935, Tell Tayinat List of Loci and Skeletons in CH and Ju.
B	13	General and Pots Notes	“Notes on Pottery. Tell Tayinat Season 1937” Particular sherd sortings from the various operations
B	14	Architectural Notes	“Chatal Höyük and Tayinat 1935” Architectural drawings of CH, brick bonding and dimensions Description of Tayinat
B	15	Measurement	The book is divided in two parts: a front part concerning brick bonding apparently not in CH (square F 8/9 was not excavated) The back of book lists station points along fortification wall on CH, with a small sketch of the fortifications
C	3-18e	Miscellanea	“Burial Sheets: Chatal Hüyük. November 1933–March 1934” 33-S-1 to 33-S8, a-S-10 to a-S-12 “some sheets labeled 33 for a Season”
C	2-93	Cards	“Tell Tayinat – Vessel Types not present at Tell Tayinat” Amuq pottery type II-2-b Amuq pottery type VIII-2-b

Box	File	Type of File	Description
C	2-90	Cards	"Chatal Hüyük Area VI " Photo glued in overview sheets, behind the photos the level is indicated
C	2-89	Cards	"Chatal Hüyük Area V" Photo glued in overview sheets, behind the photos the level is indicated
C	2-88	Cards	"Chatal Hüyük Area IV" Photo glued in overview sheets, behind the photos the level is indicated
C	2-87	Cards	"Chatal Hüyük Area III" Photo of sherds belonging to this area
C	2-86	Cards	"Chatal Hüyük Area V" Notes on sherds, loci, and field numbers concerning this area
C	2-85	Cards	"Chatal Hüyük Area V, level 6" Photo, drawings, and cards of sherds belonging to this level
C	2-84	Cards	"Chatal Hüyük Area V, level 5" Photo, drawings, and cards of sherds belonging to this level
C	2-83	Cards	"Chatal Hüyük Area V, level 4" Photo, drawings, and cards of sherds belonging to this level
C	2-82	Cards	"Chatal Hüyük Area V, level 3" Photo, drawings, and cards of sherds belonging to this level
C	2-81	Cards	"Chatal Hüyük Area V, level 2" Photo, drawings, and cards of sherds belonging to this level
C	2-80	Cards	"Chatal Hüyük Area V, levels 1-2" Photo, drawings, and cards of sherds belonging to this level
C	2-79	Cards	"Chatal Hüyük Area V, level 1" Photo, drawings, and cards of sherds belonging to this level
C	2-78	Cards	"Chatal Hüyük Area IV, levels uncertain" Photo, drawings, and cards of sherds belonging to this level
C	2-77	Cards	"Chatal Hüyük Area IV, levels 5-6" Photo, drawings, and cards of sherds belonging to this level
C	2-76	Cards	"Chatal Hüyük Area IV, level 5" Photo, drawings, and cards of sherds belonging to this level
C	2-75	Cards	"Chatal Hüyük Area IV, level 4" Photo, drawings, and cards of sherds belonging to this level
C	2-74	Cards	"Chatal Hüyük Area IV, levels 3b-4" Photo, drawings, and cards of sherds belonging to this level
C	2-73bis	Cards	"Chatal Hüyük Area IV, Level 3" Photo of sherds belonging to this area
C	2-73	Cards	"Chatal Hüyük Area IV, levels 2c-3a" Photo of sherds belonging to this area
C	2-72	Cards	"Chatal Hüyük Area IV, Level 2b+3a" Photo of sherds belonging to this area
C	2-71	Cards	"Chatal Hüyük Area IV, Level 2" Photo of sherds belonging to this area
C	2-70	Cards	"Chatal Hüyük Area IV, Levels 1-2" Photo of sherds belonging to this area
C	2-69	Cards	"Chatal Hüyük Area IV, Level 1" Photo of sherds belonging to this area
C	2-68	Cards	"Chatal Hüyük Area IV, Surface" Photo of sherds belonging to this area
C	2-67	Cards	"Chatal Hüyük U-8, V-9" Drawings, photo, and list of sherds belonging to this plot
C	2-66	Cards	"Chatal Hüyük U-9" Drawings, photo, and list of sherds belonging to this plot
C	2-65	Cards	"Chatal Hüyük U-7,8" Drawings, photo, and list of sherds belonging to this plot
C	2-64	Cards	"Chatal Hüyük T-8-9" Drawings, photo, and list of sherds belonging to this plot
C	2-63	Cards	"Chatal Hüyük T-7" Drawings, photo, and list of sherds belonging to this plot

Box	File	Type of File	Description
C	2-62	Cards	"Chatal Hüyük T-6" Drawings, photo, and list of sherds belonging to this plot
C	2-61	Cards	"Chatal Hüyük S-9, 2nd, 3rd" Drawings, photo, and list of sherds belonging to this plot
C	2-60	Cards	"Chatal Hüyük S-9, 2nd" Drawings, photo, and list of sherds belonging to this plot
C	2-59	Cards	"Chatal Hüyük R-9" Drawings, photo, and list of sherds belonging to this plot
C	2-58	Cards	"Chatal Hüyük R-6" Drawings, photo, and list of sherds belonging to this plot
C	2-57	Cards	"Chatal Hüyük Q-8" Drawings, photo, and list of sherds belonging to this plot
C	2-56	Cards	"Chatal Hüyük N-8" Drawings, photo, and list of sherds belonging to this plot
C	2-55	Cards	"Chatal Hüyük M-8" Drawings, photo, and list of sherds belonging to this plot
C	2-53	Cards	"Chatal Hüyük Misc " Drawings of sherds
C	2-51	Miscellanea	"Chatal Hüyük: typed field notes and Haines Correspondence" Original of C/138; it seems a more complete version. More important are Haines's schemata of the excavated areas, with datum of excavation and old areas
C	2-50	Cards	"Chatal Hüyük XXXIX" Drawings, photo, and list of sherds belonging to this type
C	2-49	Cards	"Chatal Hüyük XXXVIII" Drawings, photo, and list of sherds belonging to this type
C	2-48	Cards	"Chatal Hüyük XXXVI-XXXVII" Drawings, photo, and list of sherds belonging to this type
C	2-47	Cards	"Chatal Hüyük XXXIV, XXXV" Drawings, photo, and list of sherds belonging to this type
C	1-46	Miscellanea	"Chatal Hüyük, Pencil drawings from Martin's first operation" Pottery from the excavation of Martin 1932 on the acropolis, the description is in French
C	2-46	Cards	"Chatal Hüyük XXXIII: 8-11" Drawings, photo, and list of sherds belonging to this type
C	2-45	Cards	"Chatal Hüyük XXXIII: 3-7" Drawings, photo, and list of sherds belonging to this type
C	2-44	Cards	"Chatal Hüyük XXXIII: 1-2" Drawings, photo, and list of sherds belonging to this type
C	2-43	Cards	"Chatal Hüyük XXX, XXXI, XXXII" Drawings, photo, and list of sherds belonging to this type
C	2-42	Cards	"Chatal Hüyük XXIX" Drawings, photo, and list of sherds belonging to this type
C	2-41	Cards	"Chatal Hüyük XXVIII" Drawings, photo, and list of sherds belonging to this type
C	2-40	Cards	"Chatal Hüyük XXVII" Drawings, photo, and list of sherds belonging to this type
C	1-39	Miscellanea	"Lehmer Report" June 30, 1947 Report on the pottery from the three sites, based on a typological method. All three sites are concerned. The pottery was analyzed and registered. Here there is also a form typology
C	2-39	Cards	"Chatal Hüyük XXVI: 1-2" Drawings, photo, and list of sherds belonging to this type
C	1-38	Miscellanea	"Chatal Hüyük Area II Notes" Copy of typewritten transcription of pots notes
C	1-36	Miscellanea	"A season Field-notes" Typewritten sorting of information concerning CH in chronological order, seasons A to C: the loci are indicated on the left hand side with handwriting
C	2-38	Cards	"Chatal Hüyük XXV" Drawings, photo, and list of sherds belonging to this type
C	2-37	Cards	"Chatal Hüyük XXIV: 1-2" Drawings, photo, and list of sherds belonging to this type

Box	File	Type of File	Description
C	2-36	Cards	"Chatal Hüyük XXIII: 1" Drawings, photo, and list of sherds belonging to this type
C	4-37	Cards	"Chatal Hüyük XXI: 15-16" Drawings, photo, and list of sherds belonging to this type
C	2-35	Cards	"Chatal Hüyük XXII" Drawings, photo, and list of sherds belonging to this type
C	2-34	Cards	"Chatal Hüyük XXI: 12-14" Drawings, photo, and list of sherds belonging to this type
C	2-33	Cards	"Chatal Hüyük XXI: 8-11" Drawings, photo, and list of sherds belonging to this type
C	2-32	Cards	"Chatal Hüyük XXI: 3-7" Drawings, photo, and list of sherds belonging to this type
C	2-31	Cards	"Chatal Hüyük XXI: 2" Drawings, photo, and list of sherds belonging to this type
C	2-30	Cards	"Chatal Hüyük XXI: 1" Drawings, photo, and list of sherds belonging to this type
C	1-28	Cards	"Chatal Hüyük Pot Index" Typology of sherds
C	2-29	Cards	"Chatal Hüyük XVII, XVIII, XIX, XX" Drawings, photo, and list of sherds belonging to this type
C	2-28	Cards	"Chatal Hüyük XVI: 1-2" Drawings, photo, and list of sherds belonging to this type
C	2-27	Cards	"Chatal Hüyük XV: 1-3" Drawings, photo, and list of sherds belonging to this type
C	2-26	Cards	"Chatal Hüyük XIV: 1-5" Drawings, photo, and list of sherds belonging to this type
C	2-25	Cards	"Chatal Hüyük XIII: 1-3" Drawings, photo, and list of sherds belonging to this type
C	2-24	Cards	"Chatal Hüyük XII: 1-3" Drawings, photo, and list of sherds belonging to this type
C	2-23	Cards	"Chatal Hüyük XI: 1-4" Drawings, photo, and list of sherds belonging to this type
C	2-22	Cards	"Chatal Hüyük X: 1-3" Drawings, photo, and list of sherds belonging to this type
C	2-21	Cards	"Chatal Hüyük IX: 1-3" Drawings, photo, and list of sherds belonging to this type
C	2-20	Cards	"Chatal Hüyük VIII: 7-9" Drawings, photo, and list of sherds belonging to this type
C	2-19	Cards	"Chatal Hüyük VIII: 3-6" Drawings, photo, and list of sherds belonging to this type
C	2-18	Cards	"Chatal Hüyük VIII: 1-2" Drawings, photo, and list of sherds belonging to this type
C	2-17	Cards	"Chatal Hüyük VII" Drawings, photo, and list of sherds belonging to this type
C	3-18f	Miscellanea	"Burial Sheets: Chatal Hüyük. October 1934-April 1935" b-S-1 to b-S-12, b-S-23/-39/-40/-44/-47, b-S-41 to b-S-43, b-S-45, b-S-48 to b-S-56
C	2-16	Cards	"Chatal Hüyük VI: 7-10" Drawings, photo, and list of sherds belonging to this type
C	2-15	Cards	"Chatal Hüyük VI: 4-6" Drawings, photo, and list of sherds belonging to this type
C	2-14	Cards	"Chatal Hüyük VI: 1-3" Drawings, photo, and list of sherds belonging to this type
C	2-13	Cards	"Chatal Hüyük IV: 1-3, V: 1-3" Drawings, photo, and list of sherds belonging to this type
C	1-12	Cards	"Chatal Hüyük M-13, N-14" Drawings, photo, and list of sherds belonging to this plot
C	2-12	Cards	"Chatal Hüyük III: 4-5" Drawings, photo, and list of sherds belonging to this type

Box	File	Type of File	Description
C	1-11	Miscellanea	Swift stratigraphy of Chatal Höyük, handwriting
C	2-11	Cards	"Chatal Hüyük III: 1-3" Drawings, photo, and list of sherds belonging to this type
C	2-10	Cards	"Chatal Hüyük II: 9-14" Drawings, photo, and list of sherds belonging to this type
C	2-09	Cards	"Chatal Hüyük II: 3-8" Drawings, photo, and list of sherds belonging to this type
C	2-08	Cards	"Chatal Hüyük II: 1-2" Drawings, photo, and list of sherds belonging to this type
C	2-07	Cards	"Chatal Hüyük I: 11-16" Drawings, photo, and list of sherds belonging to this type
C	2-06	Cards	"Chatal Hüyük I: 8-10" Drawings, photo, and list of sherds belonging to this type
C	2-05	Cards	"Chatal Hüyük I: 2-7" Drawings, photo, and list of sherds belonging to this type
C	2-04	Cards	"Chatal Hüyük I: 1" Drawings, photo, and list of sherds belonging to this type
C	1-01	Miscellanea	"Chatal Höyük Field Numbers given by location" Lists of sherds by Al Hoerth, 1991 "Being an unsuccessful attempt to see if the pottery showed a meaningful change from one O subphase to the next"
C	2-01	Miscellanea	"Chatal Hüyük, when Swift was followed" Comparison of stratigraphy of Haines, Hoerth, and Swift, with correspondence
C	202	Miscellanea	"Chatal Hüyük Architecture" It does not deal with architecture, rather with pottery. Swift's division of CHIII pottery in Early, Middle, and Late
D	5-70	Cards	"Chatal Höyük Area I, level 6" Cards, drawings, and photos of sherds
D	5-69	Cards	"Chatal Höyük Area I, levels 5-6" Cards, drawings, and photos of sherds
D	5-68	Cards	"Chatal Höyük Area I, specific Loci of Levels 4 -6, mostly V-13" Cards, drawings, and photos of sherds
D	5-67	Cards	"Chatal Höyük Area I, level 5" Cards, drawings, and photos of sherds
D	5-66	Cards	"Chatal Höyük Area I, levels 4-5" Cards, drawings, and photos of sherds
D	5-65	Cards	"Chatal Höyük Area I, level 4" Cards, drawings, and photos of sherds
D	5-64	Cards	"Chatal Höyük Area I, level 4" Cards, drawings, and photos of sherds
D	5-63	Cards	"Chatal Höyük Area I, level 4" Cards, drawings, and photos of sherds
D	5-62	Cards	"Chatal Höyük Area I, levels 3-4" Copies, photos of sherds
D	5-61	Cards	"Chatal Höyük Area I, level 3" Copies, photos of sherds
D	5-60	Cards	"Chatal Höyük Area I, level 3" Copies, photos of sherds
D	1-37	Cards	Misc. loci
D	5-25	Cards	"Chatal Höyük Area I, levels 2-3" Copies, photos of sherds, not all from Area I
D	5-23	Cards	"Chatal Hüyük Duplicate" Copies of sherd drawings
D	6-23	Cards	"Chatal Höyük Area II, level 12" "N13 10th" Cards, drawings, and photos of sherds
D	6-22	Cards	"Chatal Höyük Area II, level 12" "N13 IId = 9th" Cards, drawings, and photos of sherds

Box	File	Type of File	Description
D	6-21	Cards	"Chatal Höüyük Area II, level 11" "N13 IIc = 8th" Cards, drawings, and photos of sherds
D	6-20	Cards	"Chatal Höüyük Area II, level 11" "N13 IIc = well in 8th" Cards, drawings, and photos of sherds
D	6-19	Cards	"Chatal Höüyük Area II, level 10" Cards, drawings, and photos of sherds
D	6-18	Cards	"Chatal Höüyük Area II, level 9" Cards, drawings, and photos of sherds
D	6-17	Cards	"Chatal Höüyük Area II, level 8" Cards, drawings, and photos of sherds
D	6-16	Cards	"Chatal Höüyük Area II, level 7" Cards, drawings, and photos of sherds
D	6-15	Cards	"Chatal Höüyük Area II, level 6" Cards, drawings, and photos of sherds
D	6-14	Cards	"Chatal Höüyük Area II, level 5" Cards, drawings, and photos of sherds
D	6-13	Cards	"Chatal Höüyük Area II, levels 4-5" Cards, drawings, and photos of sherds
D	6-12	Cards	"Chatal Höüyük Area II, level 4" Cards, drawings, and photos of sherds
D	6-11	Cards	"Chatal Höüyük Area II, levels 3-4" Cards, drawings, and photos of sherds
D	6-10	Cards	"Chatal Höüyük Area II, level 3" Cards, drawings, and photos of sherds
D	6-09	Cards	"Chatal Höüyük Area II, level 2" Cards, drawings, and photos of sherds
D	6-08	Cards	"Chatal Höüyük Area II, levels 2-3" Cards, drawings, and photos of sherds
D	6-07	Cards	"Chatal Höüyük Area II, levels 1-2" Cards, drawings, and photos of sherds
D	6-06	Cards	"Chatal Höüyük Area II, level 1" Cards, drawings, and photos of sherds
D	6-05	Cards	"Chatal Hüyük Uncertain Area II" Cards, photos and drawing of sherds
D	6-04	Cards	"Chatal Höüyük Area I, level 9" Cards, copies and photos of sherds
D	6-03	Cards	"Chatal Höüyük Area I, level 9" Cards, drawings, and photos of sherds
D	6-02	Cards	"Chatal Höüyük Area I, level 8" Cards, drawings, and photos of sherds
D	6-01	Cards	"Chatal Höüyük Area I, level 7" Cards, drawings, and photos of sherds
E	3-15e	Drawings	"U.P. 52" Color drawing
E	2-100	Cards	"Tell Tayinat II-3-6" Drawings and photos of sherds, one from CH
E	2-92	Cards	Incised sherds (ostraca) one from CH, the others from TT
E	1-60	Miscellanea	"Odd Drawings" Should be 1-59
E	1-57	Miscellanea	Cypriot pottery Letter from a Swedish scholar about some pieces, 1938
E	1-56	Miscellanea	"Pottery Cyprus" Braidwood's notes on articles about Cypriot pottery
E	5-59	Miscellanea	"?" Copies of pottery drawings
E	5-58	Miscellanea	"U-12" Copy of one pottery drawing

Box	File	Type of File	Description
E	1-53	Miscellanea	"O Groups" Two Photos of pottery groups assigned to phase 2
E	5-57	Miscellanea	"T-2" Copy of one pottery drawing
E	5-56	Miscellanea	"S-9" Copy of one pottery drawing
E	5-55	Miscellanea	"R-9" Copy of one pottery drawing
E	5-54	Miscellanea	"R-6" Copy of one pottery drawing
E	5-53	Miscellanea	"P-4" Copy of one pottery drawing
E	5-52	Miscellanea	"M-14" Copy of one pottery drawing
E	1-48	Miscellanea	"Museum Notes" Handwritten sheets on comparisons
E	5-51	Miscellanea	"L-13" Copy of one pottery drawing
E	5-50	Miscellanea	"L-5" Copy of one pottery drawing
E	5-49	Miscellanea	"L-4" Copy of one pottery drawing
E	1-45	Miscellanea	"RJB obsolete Notes on Pots and Sherds" Handwritten sheets, with listings of sherds in buckets (zambil)
E	5-48	Miscellanea	"L-3" Copy of one pottery drawing
E	5-47	Miscellanea	"K-14" Copy of one pottery drawing
E	5-46	Miscellanea	"K-11" Copy of one pottery drawing
E	5-45	Miscellanea	"K-6" Copy of one pottery drawing
E	5-44	Miscellanea	"K-4" Copy of one pottery drawing
E	5-43	Miscellanea	"K-0" Copy of one pottery drawing
E	5-42	Miscellanea	"J-9" Copy of one pottery drawing
E	5-41	Miscellanea	"J-8" Copy of one pottery drawing
E	4-40	Miscellanea	"M-8" Copy of one pottery drawing
E	5-40	Miscellanea	"J-6" Copy of one pottery drawing
E	5-39	Miscellanea	"J-4" Copy of one pottery drawing
E	5-38	Miscellanea	"H-10" Copy of one pottery drawing
E	6-38	Drawings	Original ink drawings with drawing number
E	1-33	Miscellanea	"From Blue Binder with tabs: 9-O, 2-O, 14-O etc. KB" Register with sherd drawings sorted by location(?), number+letter The first page (recently inserted) shows "Tayinat"?
E	5-37	Miscellanea	"H-9" Copy of one pottery drawing
E	6-37	Drawings	"Amuq pottery. Numbers which have 2 different drawings"
E	1-32	Miscellanea	Several copies of loci with list of loci (?) and sherds. Swift's abstract of the dissertation Copies of topographical plans and sherd notes from Chatal Hüyük

Box	File	Type of File	Description
E	5-36	Miscellanea	"H-8" Copy of one pottery drawing
E	1-31	Miscellanea	"From Black Binder with O+N tabs" Original ink drawings of sherds with sherd number
E	6-36	Drawings	"Alternate Version of drawings (Amuq pottery)"
E	5-35	Miscellanea	"H-7" Copy of one pottery drawing
E	6-35	Drawings	"1. Original Line drawings: xeroxed, drawings 2000+ by number 2. Drawings w/ no drawing numbers"
E	5-34	Miscellanea	"H-6" Copy of one pottery drawing
E	6-34	Drawings	"Profiles drawn. To be xeroxed (2 copies of ea.)"
E	5-33	Miscellanea	"H 4-5" Copies of pottery drawings
E	6-33	Drawings	"Original Line drawings: xeroxed, drawings 1751-2000 by number"
E	5-32	Miscellanea	"F-6" Copies of pottery drawings
E	6-32	Drawings	"Original Line drawings: xeroxed, drawings 1-250 by number"
E	5-31	Miscellanea	"F-7" Copies of pottery drawings
E	6-31	Drawings	"Original Line drawings: xeroxed, drawings 251-500 by number" KB: Sew. CH
E	5-30	Miscellanea	"M-8" Copy of one pottery drawing
E	6-30	Drawings	"Original Line drawings: xeroxed, drawings 751-1000 by number" "KB Note: CH N-13 II, Tayinat Bldg. I etc."
E	5-29	Miscellanea	"T-6" Copy of one pottery drawing
E	6-29	Drawings	"Original Line drawings: xeroxed, drawings 501-750 by number"
E	5-28	Miscellanea	"P-3" Copy of one pottery drawing
E	6-28	Drawings	"Original Line drawings: xeroxed, drawings 1251-1500 by number"
E	5-27	Miscellanea	"P-13" Copy of one pottery drawing
E	6-27	Drawings	"Original Line drawings: xeroxed, drawings 1001-1250 by number"
E	6-26	Drawings	"Original Line drawings 1501-1750: xeroxed by number"
E	4-23	Miscellanea	"XV" Copies of pottery drawings
E	3-20	Miscellanea	"Pottery General" Various notes on pottery, also phases O and N
E	5-22	Cards	"to be checked" Drawings and sheets of TT pottery
E	3-19	Miscellanea	"Inked Drawing Lists" List of drawings
E	5-21	Miscellanea	"Original Amuq Pottery List—Updated Jan. '85" Lists of following numbers with sherd numbers
E	5-20	Miscellanea	Copies of pottery drawings
E	3-15b	Drawings	Sherd drawing(?)
E	3-15c	Drawings	Sherd drawing with sherd number
E	3-14	Photo Register	Photos of pottery from Tabat el Hammam and Tell Simiriyan
E	1-02	Cards	"Pottery Phase N" Cards on "Sub-Mycenaean bowls, deep bowls and decoration"

Box	File	Type of File	Description
E	4-04	Miscellanea	Copies of pottery drawings
E	4-01	Miscellanea	Copies of pottery drawings
E	4-0	Cards	"There is no file 4-0. So this is material misfiled by xeroxers" Sheet with pictures of several sherds without any inventory number
F	1-58	Fieldnotes	"Field Reports. = file 1-57 KB" Reports in form of letters between Ewan and Breasted, Braidwood and Breasted, and several articles
F	1-52	Miscellanea	"Technical" Letter from a professor of paleobotany at Yale about the specimen of wood in Tayinat and original from McEwan
F	1-51	Miscellanea	"Krogman's Letter" Letter concerning burial and bones on the three sites
F	1-49	Miscellanea	"Introduction" Handwritten introduction to the volume publishing the phases K-W
F	1-47	Miscellanea	"Book outline. Var. Registry Cards"
F	1-44	Miscellanea	"Braidwood Misc. Papers on Amuq"
F	1-43	Cards	"Special lots and Findspots" Photo, copies of drawings of Sherds
F	1-42	Miscellanea	"A few notes; bone, registered pots by square"
F	1-41	Cards	"Braidwood letter to E.F. Schmidt in re. Map of (Syria). KB" Letter and register of the sites
F	1-40	Miscellanea	"Syrian Expedition" List of objects divided (C or A), or in loan at C, 1938
F	1-30	Miscellanea	"Inscribed Material" Cards of inscribed objects from the three excavations and correspondence with philologists, photos
F	3-18j	Drawings	"Burial Sheets: Old Folders bearing important data" On the folders are drawings of the location of burials on CH and TJ
F	3-18a	Miscellanea	"Burial Notes" List of burials per site, skulls given to Krogmann, etc.
F	3-18i	Cards	"Burial Sheets: Blank-Anatolian Expedition"
F	3-18h	Cards	"Burial Sheets: Kurdu, September 1938" one sheet
F	3-17	Miscellanea	"Comparative Archaeology" Notes, letters, excerpt about comparisons
F	3-16	Miscellanea	"Historical Material" Various contribution from several scholars; also Forrer's letter of 1930, which started it all
F	3-15f	Drawings	"U.P. 52. b428 Designed lead plaque" Hellenistic or Roman
F	3-15g	Drawings	"U.P. 52. T137-incised Cone Disc"
F	3-15d	Drawings	"UP52. Y132 Bronze Girole"
F	3-15a	Miscellanea	Muster for forms and three T sherds
F	3-2/3	Miscellanea	"Gustavus Swift's Antakya Notebooks I-II" List of objects and sherds in the Antakya Museum with descriptions, 1951
F	3-04/5/ 6/7/8	Miscellanea	"Photocopies. Tell Tayinat, Chatal Hüyük, Areas I-VI" Copies of drawings in envelopes
G	A	Drawings	Plans and Drawings Plans of Area IVb levels I-IV Area I Levels I-IV with elevations and caches
H	B	Drawings	Plans and drawings Original drawings, sections, topographic plan
I	1-n	Cards	Cards numbered per locus with all important information gathered from the field notes

Türkçe Özet

Translated by Oya Topçuoğlu

Bu çalışma, Amik Ovası'nda bulunan Çatal Höyük'te gerçekleştirilen üç kazı sezonunun sonuçlarını sunmaktadır. Çalışmanın temelini 1930'lu yıllarda Amik Ovası Amerikan Keşif Heyeti tarafından derlenen ve halen Şikago'daki Oriental Institute'da bulunan kazı malzemesi (küçük buluntular, çanak-çömlek, belgeler ve çizimler) oluşturmaktadır. Başlangıçta, Amik Ovası'ndaki en büyük höyük olan Çatal Höyük'ün Demir Çağı'na ait bir ana merkez olduğu düşünülmüştür. Bu tezi kanıtlamak amacıyla yerleşim Demir Çağı ve Geç Tunç Çağı katmanlarına odaklanılarak kapsamlı şekilde kazılmış, daha eski dönemlere ait seviyelerde de küçük çaplı sondajlar yapılmıştır.

Kazıyla ilgili tüm yazılı belgeler, fotoğraflar ve çizimler Oriental Institute Müzesi'ne getirilmekle birlikte, küçük buluntular ve çanak-çömlek Oriental Institute Müzesi ve Hatay Arkeoloji Müzesi arasında paylaştırılmıştır. Bu kitap, Oriental Institute Müzesi'nde bulunan tüm belgeleri ve kazı malzemesini kapsar. Hatay Arkeoloji Müzesi'ndeki eserlerin ise yalnızca çizim ya da fotoğraflarla belgelenmiş olanları burada yayınlanmıştır. Çalışma iki bölümden oluşmaktadır. İlk bölüm, kazılan alanların stratigrafisini ve her katmana ait çanak-çömlek ve in-situ küçük buluntuları sunar. İkinci bölüm ise çanak-çömlek ve küçük buluntuların işlevsel kategorilerini belirli buluntuları (Ek 1 ve 2) ve buluntu gruplarını (Ek 3) kapsayan ekler eşliğinde incelemektedir.

Çatal Höyük (Levha 190) Afrin Çayı'nın sol kıyısındaki Amik Ovası'nın doğu kısmında (Amik Ovası Yüzeysel Araştırması'nda 167 no.lu yerleşim, Braidwood 1937), doğuda Afrin Vadisi'ne giden bir yolla Amik Ovası'nı Afrinhan, Azaz, Tell Arpad ve Oylum Höyük'e bağlayan ana yolun kesişiminde bulunmaktadır (Bkz. Braidwood 1937, s. 41 ve harita IX; Osborne 2013, şekil 5). Yol, batıda Tell Tayinat/Atçana'ya giden yola ulaşan Afrin Çayı'nın yatağını ve güneyde Suriye'ye uzanan Asi Nehri'ni izler. Yerleşim, büyük kısmı Amerikan ekibi tarafından araştırılmış olan büyük bir akropol ve nehrin karşısındaki doğu yanında, henüz arkeolojik olarak araştırılmamış olan aşağı şehirden oluşur.

Bu çalışma kapsamında yapılan araştırma, Amik Ovası'nda Geç Tunç ve Demir Çağları'na ait maddi kültürü anlamak açısından büyük önem taşıyan çanak-çömlek ve küçük buluntuların yayınlanmasının yanısıra yerleşimin bu çağlardaki tarihini gün yüzüne çıkarmayı da mümkün kılmıştır. Konutsal mimarinin genel özellikleri (esasen Demir Çağı I ve II için) ve yerleşimde ele geçirilen küçük buluntuların çoğunluğunu oluşturan büyük miktardaki iş aletleri ve kişisel süs eşyaları, Çatal Höyük'ün küçük bir köy olduğu anlayışını doğrular. Yerleşimin yönetim bakımından başka bir merkeze bağlı olduğu ve Geç Tunç ve Demir Çağları'nda Amik Ovası'nın siyasi coğrafyası açısından büyük bir önem taşımadığı anlaşılmaktadır. Arkeologları yerleşimi kapsamlı olarak kazmaya teşvik eden tek nedenin yerleşimin boyutu olduğu söylenebilir. Bugün Çatal Höyük kapsamlı olarak kazılmış olan az sayıdaki Demir Çağı köyünden biri olup Tell Tayinat gibi büyük yönetim merkezlerinden oldukça farklı arkeolojik kanıt ve veriler sunmaktadır. Geç Tunç Çağı'nda yerleşimin kazılan iki bölümünden biri işlevsel olarak yeniden düzenlenmiştir. Bununla birlikte, bu düzenlemeden bağımsız olarak, Geç Tunç Çağı boyunca malzeme Hitit İmparatorluğu'nun ve bölgenin başkenti olan Karkamış'ın maddi kültür özelliklerini devam ettirmiştir. Bu dönemde yerleşimin yalnızca bu bölgeyle ve Alalakh ile doğrudan bağlantısı bulunmaktaydı. Yalnızca iki bikonveks mühür üzerindeki birkaç Luvice hiyeroglif simge (bkz. A17403 ve a-0842 hakkında van den Hout'un katalogdaki yorumları), bir dikdörtgen mühür (A12728; bkz. 14. Bölümdeki damga mühürler konusundaki tartışma) ve birkaç küçük buluntu (bkz. A27022 no.lu tunç boğa figürünü, Şekil 115) Hitit İmparatorluğu'yla ya da daha büyük ihtimalle Hitit yönetim sistemiyle bağlantılara işaret etmektedir.

Bununla birlikte, maddi kültürün büyük kısmı bölgede M.Ö. 14. yüzyılın sonundan 12. yüzyıla kadarki sürede meydana gelen siyasi gelişmelerden bağımsız görünmektedir. İthal malzeme oranı ve höyüğün bir kısmında yerleşim yoğunluğu azalmıştır. Hitit egemenliği zayıflayıp ortadan kalktıktan sonra şehir

Erken Demir Çağı'nda büyük ihtimalle yeni bir yönetici hanedanın getirdiği "kültürel akım" olarak tanımlanabilecek yerel siyasi gerçekliğe bağlı kalmıştır. Maddi kültürde 12. yüzyılın ikinci yarısında görülen değişiklikler, yerel üretim üzerindeki kuvvetli Akdeniz (ve Ege) kültürü etkisini yansıtır. Bu etki, bölgeye dışarıdan gelen yabancı insan gruplarına bağlanabilir ve mekan kullanımında görülen kuvvetli devamlılıkla örtüşür. Demir Çağı boyunca yerleşim hem boyut olarak genişlemiş hem de nüfusu artmıştır. Üretimde ortaya çıkan kuvvetli yerel çeşitlilik ve buna karşılık mimari yapılarda görülen homojenlik, hem uzmanlaşmanın olmadığı bir üretim şekline hem de toplumsal hiyerarşinin yokluğuna işaret eder. Bu dönemde diğer malzeme için de merkezi bir üretim şekli tespit edilemez ve bu nedenle üretim sisteminin dağınık ve ev bazlı olduğu söylenebilir. Demir Çağı I'den II'ye (N evresinden O evresine) geçişte iki gelişme yaşanmıştır: üretimde uzmanlaşma (çanak-çömlekte standartlaşma, atelyeler) ortaya çıkmış, daha küçük ve birbirine yakın konutların bulunduğu alanlarla büyük ve planlı olarak inşa edilen "tipik" yapıların bulunduğu alanlar birbirinden ayrılmıştır. Bu iki gelişmenin birbiriyle ilintili olması ve içinde yerel bir yönetici sınıfını da barındıran sosyal tabakalaşmanın kademeli olarak ortaya çıkması ile bağlantılı olması muhtemeldir. Osborne (2013) Çatal Höyük'ün vadinin doğu kısmında yer alan bir grup yerleşmenin merkezi olabileceğine dikkat çeker. Bu süreç, yerleşimin Tell Tayinat/Kinaliya'da bulunan bir hanedan tarafından yönetilen Unqi Geç Hitit devletinin parçası olduğu bir dönemde gerçekleşmiştir (Weeden 2013; Harrison 2014). Bu görece güvenli siyasi konum ekonominin ve idarenin bölge içinde yeniden düzenlenmesine ve bunun sonucunda devletin daha planlı bir toplumsal düzene geçmesine öncülük etmiştir. Bu nedenle, Erken Demir Çağı'nda Çatal Höyük yerleşmesinin bir şehrin kontrolünde olması ama ne bir üretim ağına ne de planlı bir ekonomik ve toplumsal düzene sahip olmaması mümkündür. Ancak, Demir Çağı II'de bölgesel ekonomi ve toplumsal düzen kendi içinde planlı bir yerleşimin ortaya çıkmasına ve yerel bir "elit" sınıfının oluşmasına olanak sağlamıştır. Bölgenin Assurlular tarafından fethinin ve Tayinat'ın bir vali tarafından yönetilen bir taşra başkentine dönüşmesinin bölgenin yeniden yapılanmasında ve iyi bir ticaret ağının oluşmasında ya da görece güvenli ekonomik koşulların sağlanmasında nasıl bir rol oynadığı açıklık kazanmamıştır.

Kazılmış olan alanın genel karakteri çoğunlukla konutlardan oluşan düzenli bir yapıya işaret etse de bazı yerlerde dini faaliyetler için kullanılan küçük mabetlerin bulunması da mümkündür (Bkz. S-9; Bölüm 7'de S-9/1 numaralı alanın analizi).

Bununla beraber, yukarı şehirde büyük "tapınakların" bulunmadığı bellidir. En azından yerleşimin O safhasında dini faaliyetler ya küçük mabetlerin de gösterdiği gibi yerleşimin farklı bölgelerine dağılmış ya da yerleşimin dışındaki bir alanda toplanmıştır. Kazılarda ortaya çıkarılan maddi kültür, yerleşimin bölgesel karakterini ve yerel bir yönetimle arasındaki yakın ilişkiyi doğrular niteliktedir. Kıbrıs'la olan temas coğrafi yakınlık nedeniyle O safhası boyunca istikrarlı bir şekilde devam etmiş, Mısır'la ve daha küçük çapta olsa da Doğu Akdeniz'le ticari ilişkiler güçlenmiştir. Bu nedenle, yerleşim Demir Çağı boyunca Kinaliya şehir merkeziyle doğrudan bağlantılıdır. Yerleşimde çok nadir bulunan Assur çanak-çömleği, M.Ö. 738'de Kinaliya Assurlular tarafından fethedildiğinde, önemli siyasi özellikleri nedeniyle Çatal Höyük'ün gözle görünür bir değişime uğramadığını gösterir. Höyükte yerleşim en azından M.Ö. 5. yüzyıla kadar aralıksız devam etmiştir. Görülen yegane değişiklikler, Geç Babil imparatorluğu yerleşimin küçülmesine sebep olduktan sonra ticaret yollarında ve siyasi yapıda meydana gelmiştir (Lemprichs 1995; Lehmann 1998).

Yerleşimde ortaya çıkarılan maddi kültür bu bölgeye özgü çok güçlü yerel özellikler göstermektedir. Bu kültür, ticaret, göç ya da kültürel temas sayesinde bu kavşak noktasına ulaşan ve burada özümsemiş yerel üretimde yeniden ortaya çıkan ve böylece Hatay bölgesinin çokkültürlü yapısını yansıtan dış etkilere açıktır. Ayrıca, bu bölgenin Geç Tunç ve Demir Çağları'ndaki maddi kültürü farklı kültürlerin nasıl birarada var olabileceğini ve bütünleşerek yeni özellikler oluşturabileceğini de göstermektedir. Bu nitelik Hatay bölgesinde bugüne kadar varlığını sürdürmüştür.

Bu malzeme üzerinde çalışmak benim için büyük bir zevkti. Bu çalışmanın tamamlanmasına katkıda bulunan birçok kişiye teşekkür borçluyum. Herşeyden önce kazıları gerçekleştiren arkeolog ekibine, özellikle de kazıları en ince ayrıntısına kadar belgeleyen ve titiz bir kazı tekniğiyle çalışan Robert Braidwood, Richard Haines ve ekiplerine teşekkürü borç bilirim. Oriental Institute'un müdürü, Amik Ovası yayın kurulu üyeleri, 2007-2008 yıllarında Oriental Institute Arşivleri'nde ve 2015-2017 arasında yayın ofisinde görev yapan çalışanlar bu projeye büyük destek verdiler. Ayrıca, burada Hatay ve çevresinde çalışan arkeologlar Tim Harrison, Aslıhan Yener, Murat Akar ve Hatice Pamir'e, Hatay Arkeoloji Müzesi'nin eski müdürü Nilüfer Sezgin'e ve şimdiki müdür yardımcısı Demet Kara'ya da teşekkür etmek isterim. Bu meslektaşlarımla Amik

Ovası'nın arkeolojisine ilişkin farklı projelerde tanışma zevkine eriştim. Bu kişiler aynı zamanda bana Çatal Höyük malzemesinin yeni müzede sergilenmesine katkıda bulunma şansı verdiler ve Hatay'ın zengin ve çokkültürlü geçmişinin araştırılması ve korunması için kararlılıkla çalışıyorlar. Umudum bu kitabın da aynı kararlılığı göstermesidir.

يبدو أن نظام الإنتاج كان مشتتاً ومعتمداً على إنتاج فردي. وبرزت خلال الحقبة الفاصلة بين عصر الحديد الأول والثاني (في المرحلة N إلى المرحلة O) ظاهرتان: تخصص في الإنتاج (تحديد مقاييس الفخاريات، والورشات) واختلاف الهيكلية في المناطق التي تضم وحدات أهلية أصغر وأكثر تقارباً، والمناطق التي تضم مخططات أبنية ضخمة و«نموذجية». ومن الممكن أن تكون هاتين الظاهرتين مرتبطتين ببعضهما البعض وربما على صلة بالتشكل التدريجي لمجتمع طبقيّ تضمن طبقة حاكمة محلية وربما إدارة محلية. حيث أوضح أوزبورن (١٣٢٠) كيف كانت شاتال على الأرجح مركز مجموعة مستوطنات تقع في الجزء الشرقي من السهل. وجرت هذه العملية في فترة كانت خلالها المستوطنة جزءاً من ولاية عمق السور-حيثية التي تحكمها سلالة حاكمة وتقع في تل طينات/ كالنه (ويدن ١٣٢٠؛ هاريسون ١٧٢٠)؛ يؤمن هذا موقعاً سياسياً نسبياً كان قد أفضى إلى تنظيم إقليمي داخلي للاقتصاد والإدارة، وبالتالي إلى تنظيم اجتماعي هيكلية للولاية. وبناء على هذا، من المحتمل أن مستوطنة شاتال في عصر الحديدي المبكر كانت تحت سيطرة بلدة ما لكنها لم تكن تملك شبكة للإنتاج ولا تنظيمياً هيكلياً اقتصادياً أو اجتماعياً للولاية، لكن خلال عصر الحديد الثاني، نما الاقتصاد الإقليمي والتنظيم الاجتماعي ليصبح مستوطنة منظمة داخلياً ويحتمل أنها قدّمت «نخبة» محلية. ويبقى من غير الواضح كيف لعب الغزو الآشوري دوراً في التنظيم الإقليمي وفي تأمين شبكة تجارية متينة أو وضع اقتصادي آمن نسبياً وبسط سلطته في تحويل طينات إلى عاصمة إقليمية مع الاستيلاء على مقر الحاكم (قارن مع النشرة المؤخر عن المنطقة الآشورية المقدسة في طعينات: هاريسون وأوزبورن ٢٠١٢).

ويحتمل أن نفترض على الرغم من كشف الرقعة المحفورة لمساحة مدنية منظمة يسيطر عليها الطابع الأهلي وجود ضرائح مقدسة صغيرة مكرّسة للممارسات الدينية في بعض المناطق (مثل S-9)؛ قارن مع نقاش الفصل السابع عن المخبا S-9/1. لكن من الجلي أن «المعابد» الكبيرة لم تكن تقع في الأكروبول على الأقل في المرحلة O. وكان التدين إما مشتتاً (كما أثبتت الضرائح الصغيرة التي كانت متفرقة في المستوطنة) أو متمركزاً في موقع خارج المستوطنة. كما تؤكد الثقافة المادية للمستوطنة على طابعها الإقليمي الصارم وانتمائها إلى كيان سياسي محلي. وحافظ التواصل مع قبرص على استمرارية ثابتة خلال المرحلة O (نظراً لمحاذاتهما الساحلية)، بينما تكثفت التبادلات التجارية مع مصر، وبلاد الشام على مستوى أصغر. وخلال عصر الحديد كانت البلدة مرتبطة بشكل كامل مع مركز البلدة كالنه. ونظراً إلى دورها السياسي الثانوي، عند غزو الآشوريين لكالنه عام ٧٢٨ ق.م، لم تخضع شاتال لأية تغييرات ملحوظة، كما توضح الندرة الاستثنائية للفخاريات الآشورية.

وبقيت شاتال مسكونة دون انقطاع حتى نهاية القرن الخامس ق.م على الأقل. وكانت التعديلات الوحيدة في مجال التجارة وفي النظام السياسي، والتي طرأت عقب دفع الإمبراطورية البابلية الحديثة للمستوطنة نحو انحسار تدريجي ونهايي. وتظهر الثقافة المادية المثبتة في الموقع ميزة محلية قوية جداً، والتي يمكن اعتبارها نموذجية في هذه المنطقة: انفتاحها على التأثيرات الخارجية التي وصلت إلى ملتقى طرق الثقافات هذا من خلال التجارة أو الهجرة أو التبادلات الثقافية التي أمتصت بدورها وأعيد تشكيلها في إنتاج محلي يعكس بشكل مثالي الطبيعة المتعددة الثقافات لمنطقة لواء اسكندرون ذات الأوجه والألوان المختلفة. كما أظهرت الثقافة المادية من العصر البرونزي الأخير والعصر الحديدي لهذه المنطقة إمكانية الثقافات المختلفة في أن تتعايش وتتعاقد وتبتكر ميزات هجينة، وهي سمة تتمتع بها هذه المنطقة حتى يومنا هذا.

أود أن أعرب عن كمية المتعة التي اعترتني أثناء العمل على هذه المواد وأدين بامتناني للكثير من الأشخاص. أولهم وقيل الجميع، فريق علماء الآثار الذين أخذوا على عاتقهم التنقيبات، وبالأخص روبرت بريدود وريتشارد هاينز وفريقهما، الذين قدّموا توثيقاً مفصلاً وطرقاً دقيقة للتنقيب. كما حقق كل من مدير المعهد الشرقي ولجنة النشر في سهل العمق، وكادر أرشيف المعهد الشرقي في عامي ٠٠٧٢-٠٠٨٢ وكادر مكتب التحرير بين عامي ٠١٥٢-٠١٧٢ دوراً فعالاً في دعم هذا العمل. وعلاوة على ذلك، أود تقديم الشكر لعلماء الآثار العاملين في منطقة لواء اسكندرون، تيم هاريسون وأسليهان ينز ومورات أكار وهاتيس بامير بالإضافة إلى المدير السابق لمتحف الآثار نيلوفر سيجن ونائب المدير الحالي ديميت كارا. حيث كان لي شرف لقاء هؤلاء الزملاء في مشاريع مختلفة تتعلق بآثار سهل العمق، كما أنهم وفروا لي فرصة تقديم معلومات تسلط الضوء على المواد من شاتال هوبوك في المتحف الجديد، بالإضافة إلى إظهارهم للالتزام المستمر في التحقيق والحفاظ على إرث لواء اسكندرون المتعدد الثقافات.

وأمل أن يرتقي هذا الكتاب إلى مستوى الالتزام ذاته.

ملخص

Translated by Ibrahim Ahmad

يقدم هذا العمل النشرة الأخيرة الخاصة بحملات التنقيب الثلاثة في موقع شاتال هويوك في سهل العمق بناءً على تحليل بيانات التنقيبات (مكتشفات صغيرة وفخاريات ووثائق ورسومات) والموجودة حالياً في المعهد الشرقي في شيكاغو والتي صُنفت وجمعت من قبل البعثة الأمريكية التي تم إرسالها إلى وادي العمق في الثلاثينيات من القرن الماضي. ويعد الموقع الهضبة الأكبر في سهل العمق وخلال حقبة العصر الحديدي كان يعتبر مركز العاصمة، وبهدف إثبات هذه الفرضية تم تنقيبه على نطاق واسع، بالتركيز على طبقات العصر الحديدي والعصر البرونزي الأخير مع بعض عمليات السبر في عصور أكثر قدماً.

ورغم نقل جميع الوثائق الخطية والصور والرسومات من التنقيبات الأثرية إلى متحف المعهد الشرقي، تم تقسيم المكتشفات الصغيرة والفخاريات بين متحف المعهد الشرقي ومتحف الآثار في لواء اسكندرون.

ويتضمن هذا الكتاب جميع الوثائق والمواد المحفوظة في متحف المعهد الشرقي، بينما لم تُنشر جميع الوثائق والمواد من متحف الآثار في لواء اسكندرون، باستثناء المواد التي تم توثيقها برسمة أو صورة في توثيق التنقيبات.

وينقسم هذا العمل إلى قسمين: الأول الذي يقدم التسلسل الطبقي (الستراتغرافيا) للمناطق المنقبة مع مجموعة الفخاريات والمكتشفات الصغيرة في الموقع. بينما يبحث القسم الثاني في الفئات الوظيفية للمكتشفات الصغيرة والفخاريات مع ثلاثة ملاحق إزاء أعمال يدوية محددة (الملحق ١ و ٢) أو مجموعة الأعمال اليدوية (الملحق ٣).

تقع هضبة شاتال هويوك (الشكل ١٩٠) في الجزء الشرقي من سهل العمق على الضفة اليسرى لنهر عفرين (الموقع رقم ١٦٧ في تقرير العمق، بريدوود ١٩٣٧) عند مفترق طرق أحدهما يفضي إلى الشرق نحو وادي عفرين والطريق الرئيسية التي تربط سهل العمق مع عفرين وأعزاز وتل أرفاد وأويلوم هويوك (قارن مع بريدوود ١٩٣٧، الصفحة ٤١ والخريطة التاسعة: أوزبورن ١٩٣٢، الشكل ٥)؛ ويحاذي الدرب غرباً حوض نهر عفرين إلى الطريق الذي كان يفضي إلى تل طينات/العطشانة وإلى ما وراءهما جنوباً أعلى نهر العاصي باتجاه سوريا. ويتألف الموقع من حصن كبير تمت دراسته بشكل رئيسي من قبل الفريق الأمريكي وبلدة سهلية تمتد على جانبه الشرقي مقابل النهر، والتي تم إهمالها تماماً من قبل حملات الدراسة الأثرية. لم يسمح التحليل الذي أجري في هذا العمل بنشر مجموعات الفخاريات والمكتشفات الصغيرة الضرورية لفهم الثقافة المادية للعصر البرونزي الأخير والعصر الحديدي في سهل العمق، بل وأيضاً إعادة إحياء تاريخ الموقع في هذين العصرين. وتؤكد السمات المعمارية المحلية العامة (لعصر الحديد الأول والثاني بصورة رئيسية) وكمية كبيرة من أدوات العمل والحلي الشخصية، والتي تشكل غالبية المكتشفات الصغيرة التي جمعت من الموقع، على النظرية القائلة إن شاتال هويوك كانت قرية بسيطة. كما يبدو أن المستوطنة اعتمدت إدارياً على مركز آخر ولم تكن ذات صلة واضحة بالجغرافية السياسية لسهل العمق في عصر الحديد والبرونز الحديث – لكن أبعاده فقط هي ما دفعت علماء الآثار لتنقيبه بشكل موسع. وتعد في الوقت الراهن إحدى قرى عصر الحديد القليلة التي تم تنقيبها على نطاق واسع ولذلك فهي تحوي أدلة وبيانات أثرية مختلفة جداً عن المراكز الشهيرة مثل تل طينات.

وأجريت خلال العصر البرونزي الحديث إعادة تنظيم وظيفية في إحدى منطقتي المستوطنة التي تم تنقيبها. ومع ذلك، وبشكل منفصل عن إعادة التنظيم هذه، تُظهر المواد استمرارية خلال عصر البرونز الحديث، من الصلة السياسية بالإمبراطورية الحثية ومن عاصمة الإقليم كركميش. ومن الواضح أن الموقع كان يملك علاقات مباشرة في الإقليم والآلاخ (تل العطشانة) فقط. مما يدل على وجود عدة رموز هيروغليفية لوفية على ختمين محددتين الوجهين (قارن تعليقات فان دن هوت في الفهرس على A17403 و a-02429) وختم مستطيل الشكل (A12728)، قارن مع مناقشة الفصل الرابع عشر عن أختام الطوابع)، وبضعة مكتشفات صغيرة (كتمثال الثور البرونزي الصغير A27022، الشكل ١١٥) على بعض الروابط وهيمنة الإمبراطورية الحثية وعلى الأرجح النظام الحثي الإداري. ومع ذلك، قد يبدو الجزء الأكبر من الثقافة المادية منفصلاً عن الأحداث السياسية التي وقعت ما بين نهاية القرن الرابع عشر والقرن الثاني عشر قبل الميلاد. كما تناقصت الواردات والكثافة السكانية في بعض أجزاء المستوطنة. وحالما ضعفت هيمنة الحثيين وتلاشت، بقيت البلدة متأثرة بالواقع السياسي المحلي، الذي اتسم بـ «نزعة حضارية» خلال عصر الحديد المبكر والتي لربما جاءت بها طبقة حاكمة جديدة.

وتعكس هذه النزعة التغييرات في الثقافة المادية خلال النصف الثاني من القرن الثاني عشر هيمنة كبيرة للحضارة المتوسطية (الإيجية) على الإنتاج المحلي الذي يرتبط على الأرجح بوصول مجموعات خارجية من الشعوب إلى المنطقة ويتزامن مع استمرارية قوية في استغلال المساحة كما توسعت البلدة خلال عصر الحديد المبكر من ناحية المساحة وعلى الأرجح من ناحية تعداد السكان. كما أبرزت انتقائية محلية قوية في إنتاج الأعمال اليدوية وتمثالاً في البنى العمرانية، مما يدل على إنتاج غير متخصص وغياب لهرمية اجتماعية داخلية. ويستحيل خلال هذه الفترة أيضاً تحديد إنتاج مركزي لأعمال يدوية أخرى، ولهذا

