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New Assessments of the Middle and Late Bronze Age Pottery Recovered in the First Excavation Period at Tilmen Höyük

Aslıhan Yurtsever BEYAZIT*

Abstract

This article presents the Middle and Late Bronze Age pottery of Tilmen Höyük unearthed during the first excavation season. The pottery is classified in 15 different groups based on surface colour and temper of clay, with eight groups belonging to the Middle Bronze Age and the remaining seven to the Late Bronze Age. Focusing on various aspects of pottery at Tilmen Höyük and its neighbouring contemporaneous settlements, the study expands our knowledge of the second millennium BC ceramic assemblages and traditions. The pottery repertoire of Tilmen Höyük finds its closest typological parallels in the adjacent settlements of northern Syria. The existence of prominent structures at Tilmen Höyük, represented by a strongly fortified palace and temple, highlights the settlement as a significant city that may have served as the centre of a kingdom.

Keywords: Tilmen, Middle Bronze Age, Late Bronze Age, Pottery

Öz

Bu çalışmada, Tilmen Höyük 1. Dönem kazıları sırasında Orta Tunç Çağı ve Geç Tunç Çağı tabakalarında ele geçen çanak çömlek tanıtılacaktır. Malzeme, yüzey renklerine ve hamurun içindeki katkı maddelerine göre Orta Tunç Çağı'nda sekiz, Geç Tunç Çağı'nda yedi olmak üzere on beş mal grubundan oluşmaktadır. Tilmen Höyük ve komşu merkezlerden ele geçen malzemenin incelenmesiyle, MÖ 2. binyıl çanak çömlek geleneği hakkındaki bilgiler artmaktadır. Çalışmış olduğumuz malzemenin tipolojik açıdan benzerlerine yakın çevrede ve komşu bölgelerde özellikle Kuzey Suriye'de birçok yerleşmede rastlanmıştır. Yerleşmede, MÖ 2. binyıla tarihlenen etrafı çok güçlü sur sistemi ile çevrili saray, tapınak gibi gösterişli yapıların bulunması, Tilmen'in çok önemli bir kent ve bir krallık merkezi niteliği taşıdığını göstermektedir.

Anahtar Kelimeler: Tilmen, Orta Tunç Çağı, Geç Tunç Çağı, Çanak çömlek

The first excavations at Tilmen Höyük (fig. 1), which is situated 10 km to the east of the Islahiye district of Gaziantep, were conducted under the leadership of Dr. U. Bahadır Alkım between 1959 and 1964 and between 1969 and 1972.¹ Three decades after the excavations ended, in 2002, Prof. Dr. R. Duru carried out a project entitled "The Tilmen Höyük Restoration and Environmental Improvement Project".² The second excavation period of Tilmen Höyük

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¹ Alkım 1960, 7–9; Alkım 1962, 447–66; Alkım 1963, 19–28; Alkım 1964, 5–7.

² Duru 2003, Duru 2013, 11–2.

was conducted under the leadership of Prof. Dr. Nicolò Marchetti of Bologna University between 2003 and 2007.³

This study covers the assessments made in the light of fresh information that has emerged regarding the pottery recovered from the Middle and Late Bronze Age levels during the first-period excavations at Tilmen Höyük.⁴

Ware Groups

The material was split up into 15 ware groups, (eight from the Middle Bronze Age, seven from the Late Bronze Age), according to the tempers, surface colors, and surface processes in the clay.

The Middle Bronze Age I–II

1. Beige Ware Group: This group continued from the Early Bronze Age (fig. 22/1–2). The clay contains a fine mineral additive that produced pinkish beige, cream, and dark beige shades (Munsell 10YR 6/6). While the vessels are generally non-slipped, some specimens indicate they were dipped in slip. Burnish was almost never applied. It is observed that the vessels were well baked, and paint decoration and fluted and grooved ornamentation is seen. All the pottery was crafted entirely by wheel.

2. Grey Ware Group: The color of the clay varies from a greyish-brown to dark grey (10 YR 6/4). The clay contains fine mineral tempers. Slip was rarely used. These wheelmade vessels were fired at a moderate temperature. Although the vessels in this ware group are generally of the non-decorative type, a few specimens with grooved and fluted ornamentation have been encountered (fig. 22/13).

3. Brown Ware Group: Following the orange-colored group, this group is made up of the second largest number of pieces amongst the Middle Bronze Age ware groups. While its colors are dark brown and reddish-brown (10 YR 3/2), the clay contains moderate mineral and fine plant tempers. No burnish or slip was applied to this ware group, which was fired at moderate temperatures. Except for a couple of paint-ornamented specimens, no decoration has been encountered with this ware group. All vessels were made by wheel.

4. Camel color / Light Brown ware group: With colors various ranging from light brown to yellowish-beige, the clay used in this group contains added minerals and pieces of stone (7.5 YR 5/6). From the concentrated additive traces, it is understood that the clay of some of the vessels did not harden well (fig. 22/14–15). The specimens were made from matte-finished, slipped clay on a wheel, and were fired at a moderate temperature. Painted decorations constitute the most commonly seen type of ornamentation in this ware group. While the outer

³ Marchetti 2008, 389–402; Bonomo 2008. The pottery of the Middle and Late Bronze Ages uncovered during the second period excavations (2003–2007) conducted by Prof. Dr. N. Marchetti have been studied for a PhD dissertation: Bonomo 2008.

⁴ Some of the material examined here was previously taken up in a master's thesis done at Istanbul University. The pottery belonging to Tilmen Höyük's Middle and Late Bronze Ages was reassessed and the whole material classified according to the ware groups; their drawings and typological distinctions are made in the light of new information that has emerged over the past two decades. I thank my instructor Prof. Dr. R. Duru, who encouraged me to work on this material, as well as my teacher Prof. Dr. G. Umurtak, who guided me with her valuable opinions on this study. I also would like to thank the illustrator, B. Gülkan, for his drawings, and S. Kline for the English translation of the article.

surface of the specimens is generally decorated with geometric elements in brown and dark red paint, these decorations are sloppily applied and have been erased in places.

5. Red / Orange Ware Group: The clay varies in tone from orange to brick red (2.5 YR 4/8). While the clay of the small vessels contains fine minerals, coarse specimens contain moderate mineral and fine plant tempers. With the exception of the large vessels, all the pottery in this group was made by wheel and fired at high temperatures. The vessels are slipped in the color of the clay. The most common ornamentation type of this ware group is burnish.

6. Pink / Beige Ware Group: While the beige is comprised of orange and dark brick tones, the dough contains fine mineral tempers (7.5 YR 7/6). The vessels are generally matte finished and fired at moderate temperatures. All pottery in this ware group is wheel made. The most common decoration type in this group is paint decoration, the color of which is usually reddish brown. Bands and groove decoration are the most common of all the decorative elements.

7. Orange Ware Group: This group constitutes the largest number of artefacts dated to the 2nd millennium BC recovered at the Tilmen Höyük site (fig. 22/8–10). The clay tones vary from dark pink to dark orange (5 YR 6/6), and contain fine mineral tempers. Some of the coarse specimens have a notable amount of fine stone added to them. The clay of this group is generally quite clean and hardened. The majority of the vessels are primed in clay tones, with burnish rarely applied. The pottery was generally fired at high temperatures and was wheelmade. Grooved decoration is the most common type of ornamentation in this group of ware.

8. Brick-Colored Ware Group: The clay colors of this group are dark red and brick (5 YR 3/4). It is a very clean and homogeneous ware group with fine mineral tempers (fig. 22/6–7). Slip and burnish were not applied. The vessels were made on a wheel and fired at high temperatures. Other than grooved decoration, no decorative specimens have been found within this ware group.

The Late Bronze Age

1. Beige Ware Group: Having emerged during the Early Bronze Age, this group continued, albeit in diminished numbers, into the Late Bronze Age. The clay contains a fine mineral additive (fig. 22/16–18) that produced beige and light orange tones (Munsell 10YR 6/6). The vessels are generally slipped in the clay color and are not burnished. The vessels which were wheelmade were fired at high temperatures. Except for a couple of paint-ornamented specimens, no decoration has been encountered with this ware group.

2. Pink / Beige Ware Group: Determined to be widespread throughout the Middle Bronze Age, this group continued with the same technical characteristics in the Late Bronze Age. The orange and beige clay contains moderate mineral tempers (7.5 YR 7/6). Slip is seen on almost all the vessels. The wheelmade vessels were generally fired at high temperatures. Specimens decorated with dark brown paint are seen in this group.

3. Orange Ware Group: This group constitutes the largest number of artefacts, demonstrating continuity since the Middle Bronze Age (fig. 22/3–5). While the clay tones vary from pinkish beige to various orange tones (5 YR 6/6), it also contains fine mineral and plant tempers. Slip and burnish were rarely applied. The wheelmade vessels were generally fired at high temperatures. Grooved and fluted decoration comprises the most widespread type of decoration in this ware group.

4. Grey Ware Group: This ware group is the rarest of all the Late Bronze Age pottery that has been brought to light (fig. 22/11–12). The clay color varies among grey, beige, and brick-red tones (10 YR 6/4). The clay contains a fine mineral additive and was hardened well. The vessels were slipped in dark grey and greyish beige tones and were not burnished. Grooved ornamentation was the most commonly applied decorative type of this ware group.

5. Camel Color / Light Brown Ware Group: Following the orange-colored group, this group is made up of the second largest number of pieces amongst the Late Bronze Age ware groups. With colors ranging among beige, pinkish-beige, camel, and cream tones, the clay also contains added minerals (7.5 YR 5/6). The specimens were wheelmade and fired at moderate temperatures. The outer and inner surfaces of the vessels are generally decorated with geometric elements in brown and dark red paint.

6. Brown Ware Group: Following the orange-colored ware group, this group is made up of the second largest number of pieces to demonstrate continuation since the Middle Bronze Age. Containing fine plant, moderate mineral, and a bit of mica tempers, the clay was of grey and dark beige tones (10 YR 3/2). No burnishing was applied to this ware group, which was fired at low temperatures. Relief and fluted ornamentation was applied with this ware group.

7. Reddish-Brown Ware Group: Continuing from the Middle Bronze Age, this group is represented in the Late Bronze Age by only a few specimens. The clay, ranging from dark brown to reddish brown, contains coarse added minerals (2.5 YR 4/6). None of the vessels are slipped or burnished. They were fired at moderate temperatures. With the exception of a couple of specimens with relief decorations, no decorations were applied in this ware group.

Forms

The Middle Bronze Age I (building levels IIIb–IIIa)

The Middle Bronze Age I is comprised of five main forms (fig. 23–28), including pottery: plates, bowls, miniature jars, jars, and bottles.

1. Plates: Oval and semi-spherical body made up of two main types.

Semi-spherical Body: There are two main types in this group: one with an outward opening rim and inner thickened lip (fig. 2/1), and one with a rim that rises straight up (fig. 2/2).

Oval-bodied: This group is made up of specimens with rims that open out, thickened lips (fig. 2/4), lips that curl in (fig. 2/5–7), and vertical edges that open out (fig. 2/3).

2. Bowls: These are seen in four main types: oval-bodied, bell-shaped, carinated, and spherical-bodied.

Oval-bodied: This group is made up of bowls that open out with a rim that closes in (fig. 3/1). There are four subtypes of specimens with rims that open out: those with thickened lips (fig. 2/8), lips that slant out (fig. 2/10), straight risers (fig. 2/11, 16–17), and lips that thicken on the inside and outside (fig. 2/19–20). Some of the specimens feature horizontal groove decorations on their bodies (fig. 2/17).

Bell-shaped: This type of bowl with rims that open out is made up of specimens with vertical edges (fig. 2/12–13, 15), and slightly thickened lips (fig. 2/14). The most important feature of bowls of this type is the decorative horizontal groove that starts from the exterior surface rim and runs parallel along the entire body (fig. 2/15). A horizontal band painted on the

outside in brown on the shoulder is featured on one specimen (fig. 2/13). Moreover, the bell-shaped specimens are notably smaller in size than the other types of bowls.

Carinated: There are two types of bowl in this group: those with shoulders, and those with abdomens. Shoulder-section carinated specimens are broken down into three subtypes: those with lips that thicken on the inside and outside (fig. 2/18), those with lips that thicken on the outside (fig. 3/2–4), and those with lips that slant out (fig. 3/5). As for the abdomen-section carinated jars, they are made up of two subtypes: those with lips that thicken on the outside (fig. 3/6), and those with lips that thicken on the inside and outside (fig. 3/7).

Spherical-bodied: Spherical-bodied jars with rims that close slightly in are made up of those with simple rimmed edges (fig. 3/10, 12), those with lips that thicken outward (fig. 3/9, 11, 13), and those with lips that thicken inward (fig. 3/14). Some of these spherical-bodied jars feature a parallel horizontal groove decoration on the outer surface, from the rim to the abdomen (fig. 3/9).

3. Miniature Jars: The miniature jars are made up of spherical-bodied, S-profiled, and carinated specimens.

Spherical-bodied: These feature spherical bodies and lips that thicken on the outside (fig. 3/16). The outer surface of one specimen of this type is decorated with a horizontal channel that starts from the rim edge and runs the length of the body (fig. 3/15).

S-profiled: One specimen with a rim that opens out, an S profile, and a vertical handle has been brought to light (fig. 3/17). Said specimen features a band decoration fashioned with dark brown paint on the outer surface and over the handle.

Carinated: These miniature jars, which are sharply carinated from the body section and feature a bulging abdomen, are made up of specimens with lips that thicken on the outside (fig. 3/18) and lips that slant out (fig. 3/19–20).

4. Jars: The jars are made up of five main types: neckless, short-necked, wide-necked with a rim that opens out, narrow-necked, and those with constricted necks.

Neckless Jars: This group is observed to have the following subtypes: spherical-bodied with outward-angled rims (fig. 4/1); those with lips that thicken out (fig. 4/2–5); and those with thickened lips, a rim that closes in, and a horizontal handle on the rim (fig. 4/6). Some of these vessels have dark brown paint on the bodies and vertical lines positioned between two horizontal bands parallel to each other (fig. 4/1, 4). Some specimens feature embossed horizontal band decoration (fig. 4/2–3, 5).

Short-necked: These specimens feature an outer thickened lip, a grooved lip, and a spherical body, and are adorned with a brown painted horizontal band beneath the lip over the body (fig. 4/7–8).

Wide-necked with Rim that Opens out: This group features types with outward rims, spherical bodies (figs. 4/9, 5/1), and lips that thicken outward (fig. 5/1–3). Almost all specimens of this group feature rows of triangles over the shoulder and a vertical band decoration that runs from the triangle rows towards the bottom (fig. 5/1).

Narrow-necked: The oval-bodied jars with narrow necks are divided into the following subtypes: those with rims that slant out, oval bodies, and vertical handles (fig. 5/6); those with outer thickened, grooved lips (fig. 5/5); and those with an outer thickened lip and a thin horizontal embossed band over the neck (fig. 5/7).

Constricted Neck: Given a concave appearance by constricting the neck, the rims of this type of vessel are inverted outwards. The group is made up of two subtypes: those with narrow constricted necks (fig. 5/8), and those with wide constricted necks (fig. 5/9).

5. Bottles: A bottle providing a profile was uncovered from the Middle Bronze Age I period. It features an outer thickened lip and a narrow neck (fig. 5/4).

Base and Amorphous Pieces: A flat base piece decorated with a vertical band on top (fig. 5/12), as well as two body parts found with horizontal band decorations, were brought to light (fig. 5/10–11).

Middle Bronze Age II (building levels IIb–IIc)

The Middle Bronze Age II specimens are made up of 13 main forms (figs. 23–28), including pottery: plates, bowls, miniature jars, jars, *pitboi*, bottles, pitchers, flasks, teapots, vases, cups, and mugs.

1. Plates: This group is made up of oval- and semi-spherical bodied specimens.

Oval-bodied: Plates with a slightly thickened lip and flat raised rim (fig. 6/9), as well as those with a rim that opens out perpendicularly and has a slightly thickened outer lip (fig. 6/5).

Semi-spherical bodied: These plate specimens feature those with thickened inner lips (fig. 6/6–8); those with inner thickened, curved lips, with a flat base (fig. 6/10); and those with lips that close in, with a ring-shaped base (fig. 7/2).

2. Bowls: Two main types have been ascertained: oval-bodied and carinated.

Oval-bodied: There are a great variety of subtypes in this bowl group, including those with rims that open out and have perpendicular edges (figs. 6/3–4; 10/1–3); those with straight-rising rims (fig. 6/1); those with thickened inner lips (figs. 6/11–12; 7/1, 4); those with inner and outer thickened lips (figs. 6/13–15; 7/3; 9/4); those with lips that turn in and are oval-bodied with ring-based crocks (figs. 7/7; 10/10); those with rims that slant out and lips that thicken outward (fig. 8/9); those dulled over lips that thicken in and out (fig. 9/2); and those with beaded rims and lips that thicken in and out (fig. 9/5). Some of the vertical-edged specimens have horizontal grooved decorations over the shoulder (fig. 6/3–4), while some specimens are quite deep (fig. 10/5, 6).

Carinated: These are made up of two subtypes: shoulder- and abdomen-carinated. This group is the most common type of bowl from Middle Bronze Age II. These are divided into seven groups: those with the shoulder portion carinated and perpendicular edges (figs. 6/2; 8/2); those with lips that thicken outward and rims facing in (fig. 7/5–6); those with lips that thicken in and out (figs. 7/9; 9/1); those with lips that thicken outward (figs. 7/13; 10/9, 11, 15); those with rims that open out and lips that slant out (figs. 7/10; 10/8, 12–14, 16); those with perpendicular edges and beaded rims (fig. 7/14); and those with slightly inverted rims and thick walls (fig. 9/3). The carinate of the abdomen is extremely curved. These are made up of the following specimens: those with lips that thicken outward (fig. 7/12); those with rims that open out and lips that thicken slightly (fig. 8/1); those with flat rising edges (fig. 8/3); those with flat rising edges and lips that thicken (fig. 8/4–8); those with beaded rims (fig. 9/6); those with an inner groove over the lip (fig. 9/7–8); and those with inverted rims (fig. 11/1–2). Bowls of this type are carinated towards the base with a rim that opens out. Grooved decorations are found on the entire surface of the vessel (fig. 10/7).

3. Miniature jars: The miniature jar group is represented by pear-shaped (fig. 11/3), outer-thickened lip and spherical-bodied (fig. 11/5–7), and bulging abdomen (fig. 11/4) jars. The majority of this group is decorated with dark red and brown paint. Of the ornamental elements, inner combed triangles (fig. 11/5, 7) and bands (fig. 11/3–4, 6) constitute the most applied motifs.

4. Jars: The jars are made up of five types: neckless, short-necked, upright-necked, wide-necked with rims that open out, and narrow-necked.

Neckless: Specimens of this group features lips that thicken outward, spherical bodies (fig. 11/8), and beaded lips (fig. 11/9).

Short-necked: Specimens of this type feature lips that slant out, with a bulging abdomen (fig. 11/10). This pottery is decorated with vertical short bands on the outside of the rim, while the bands start from the neck and extend towards the body in the manner of a sun motif.

Upright-necked: Specimens of this type feature a spherical body and a lip that thickens out. Some of these vessels have fluted and button-embossed decoration (fig. 12/1). One specimen has fluted decorations on the neck and body (fig. 12/3).

Narrow-necked: This group is made up of two subtypes: those with an inverted rim, a lip that thickens out, and a short neck (fig. 12/4); and those with rims that open out, lips that thicken outward, and a long neck (fig. 12/6). Both subtypes feature vertical handles. The neck of the long narrow-necked specimen has grooved decorations.

Wide-necked Rim that Opens out: This features a rim that opens slightly out, with a thick embossed band on the lip and a fluted decoration on the body (fig. 12/2).

5. *Pithoi*: The *pithoi* are made up of three types: the first type features lips that slant out, a groove with a lip, a long and steep neck, a spherical body, and a flat base (fig. 12/5); the second type has lips that slant out, a grooved lip, a short neck, a bulging abdomen, and a brown painted band and geometric decoration (fig. 12/7); and the third type has a flattened lip that thickens out, a wide and short neck, and a spherical body (fig. 12/8). Embossed horizontal band decorations are found just below the neck.

6. Bottles: This group is made up of four types. The first bottle type features an open rim, a short neck, and is pear-shaped with a rounded base (fig. 13/1). The second type features a rim that opens out, a thickened lip, an oval body, and a pointed base (fig. 13/2). Bottles of the third type feature a rim that opens out, embossed bands on the neck, a bulging abdomen, and a ringed base (fig. 13/3–6). One specimen of this group features a horizontal band decorated with dark red paint (fig. 13/4). The fourth bottle type features a wide neck, spherical body, vertical handles, and a rounded base (fig. 13/7).

7. Mugs: Two types of mug have been uncovered: those with broad rims, and those with clover rims.

Broad-rimmed: A fully intact specimen of this group that was brought to light features a lip that slants out, a concave neck, a spherical body, a flat base, and a single vertical handle (fig. 13/12). It also features decorations engraved on the handle and body. There are two other types of wide-rimmed mug. The first is S-shaped, with vertical handles (fig. 13/8), while the second type has a straight rim, narrow neck, bulging abdomen, vertical handle, and flat bottom (fig. 13/9).

Trefoil-rimmed: This features a clover-shaped rim, a sharp abdomen, a flat base, and vertical handles (fig. 13/11).

8. Teapot: This features a narrowing rim, bulging abdomen, flat base, vertical handle, and spout (fig. 13/10).

9. Pitchers: These constitute two types: those with rounded rims, and those with trefoil rims.

Rounded Rims: There are two subtypes: spherical bodies and egg-shaped bodies. The spherical bodies feature lips that thicken outward, a bulging spherical body, a ringed base, and a vertical handle on the shoulder (fig. 14/1). The horizontal band on the body is decorated in paint. The other specimen in this group features a squat spherical body, a long neck, a ringed base, and a single vertical handle that connects the shoulder to the rim (fig. 14/2). The second type features a lip that thickens outward, a narrow neck, an egg-shaped body, and a ringed base (fig. 14/3).

Trefoil-rimmed: This group is made up of two subtypes. The first features a trefoil, a short and broad neck, a spherical body, and a flat base (fig. 14/6). The neck-embossed band is decorated with a line over the shoulder. The second type is decorated with a trefoil, a long neck, a vertical handle, and a decoration painted in the shape of a horizontal band (fig. 14/4).

10. Flasks: This group features double handles on the shoulders on either sides of the flask, with a bulging pilgrim body and a short cylindrical neck. The smaller specimen has a thickened lip and flattened body (fig. 14/5). There are intertwining circle motifs crafted with brown paint on the body. The body of the second and larger flasks is decorated with symmetrical and intertwining concentric circle decorations in dark brown paint (fig. 14/7).

11. Cup: One miniature cup was brought to light. It features a rim that opens outward, an oval body, and double vertical handles (fig. 10/4).

12. Vases: This group is made up of those with short necks and bulging abdomens (fig. 15/1), as well as those with long, narrow necks (fig. 15/2–3).

13. Goblets: Three types of goblets have been uncovered. The first type features a rim that opens out, a lip that thickens outward, and a wide belly with a base (fig. 15/4). The second type has a rim that closes inward, a lip that thickens outward, an oval body, and a pedestal (fig. 15/5). The third type has a lip that slants out, is angular towards the base, and a high pedestal (fig. 15/6).

Base and Amorphous Pieces: Specimens that have been uncovered include pedestals (figs. 15/11, 13–14) and flat (fig. 15/8–9) and ring-shaped bases (figs. 15/10, 12; 15/7).

The Late Bronze Age

Bowls constitute the majority of the container repertoire from this period. Other forms encountered include plates, jars, *pitthoi*, pitchers, bottles, vases, and fruit stands. Moreover, lids and stands are also among the artefacts brought to light from this period (figs. 23–28). Compared to the Middle Bronze Age, a more limited variety of vessels are found from the Late Bronze Age.

1. Plates: Three types of plates—rectangular, oval-bodied, and carinated—are seen from the Late Bronze Age.

Rectangular: The specimens of plates with rims that open outward and have vertical edges include those with inner thickened lips (fig. 16/1); outward inverting rims, a ringed base, and grooved decoration (fig. 16/2); lips that thicken outward (fig. 16/3); and beaded rims (fig. 16/4).

Oval-bodied: This group is made up of two subtypes: those with rims that open outward (fig. 16/5–6), and those with rims that close inward (fig. 16/7–9). A portion of those with rims

that open outward feature lips that thicken inward, have a grooved decoration on the lip, and have a ringed base (fig. 16/6).

Carinated: With the exception of one that curves slightly towards the base (fig. 16/10), the majority of these specimens feature a carinated shoulder section (fig. 16/11, 12). These feature rims that open outward and have a thickened lip on the outside. The one fully intact carinated plate recovered features a ringed base (fig. 16/11).

2. Bowls: Five bowl types have been observed: oval-bodied, spherical-bodied, carinated, S-profiled, and steep-edged.

Oval-bodied: The subtypes observed in this group include: those that are flute-lipped, with the lip overflowing outward (fig. 16/13); those with an inner grooved lip (fig. 16/14); those with a thickened lip on the inside and outside (fig. 16/15); those with a thickened lip on the inside (fig. 16/16); those with a rim that opens outward and protrusions over the inner rim (fig. 16/17); and those with a lip thickened in the manner of a thick band forming on the outside and have deep bowls (fig. 17/10).

Spherical-bodied: These have a rim that closes inward and a spherical body (fig. 16/18).

Carinated: The subtypes of this group are divided as follows: those with rims that close inward and those that have a partially carinated abdomen, the latter of which two specimens were recovered (fig. 16/19). The majority of bowls in this group are made up of specimens with sharp carinated and outward-opening rims. These have three subtypes: those with lips that thicken on the outside (fig. 17/1–4, 7, 10); those with lips that slant outside (fig. 17/5–6, 8); and those with lips that thicken on the inside and outside and have grooved decorations on the body (fig. 17/11). Some of the carinated bowls with lips slanting outside have grooves on the lip (fig. 17/8). A horizontal handle is found on the rim edge of a bowl with a lip that thickens on the outside (fig. 17/1).

S-profiled: A specimen of this group of a deep bowl with a lip slanting outward (fig. 17/9) has been brought to light.

Steep-edged: Specimens of this type are seen with beaded rims (fig. 17/12) and with lips that thicken inside (fig. 17/13).

3. Jars: This group is made up of five types: wide-necked with rims that open outward, short-necked, concave-necked, narrow-necked, and cylindrical-necked.

Wide-necked with Outward-opening Rims: The lip of a portion of this type of jar protrudes inward (fig. 18/2, 4). There are some specimens with embossed protrusions on both the inside and outside (fig. 18/3). One specimen in this group that was brought to light is decorated on its rim in a linear manner on the inside, with droplets engraved on the outer neck part (fig. 18/5).

Short-necked: Besides the type with rims that open outward, short-necked (fig. 18/1) specimens have also been brought to light. This type also includes: pottery with lips that thicken outside, spherical bodies, and vertical handles (fig. 20/5); those with lips that slant outward, have lips with inner and upper protrusions, and feature overhanging, embossed bands on the neck portion (fig. 19/6); and those with lips that thicken outside and feature engraved and embossed etching decoration on the neck portion (fig. 19/7).

Narrow-necked: This group features subtypes such as: those with rims that open outward and have lips that thicken outside and long, narrowing necks (fig. 19/2–3); those with upright rims (fig. 19/4); and those with protrusions inside the lips. This type of pottery is mostly

decorated. Among the ornamental elements are grooved (fig. 19/2), painted drops (fig. 19/4), and embossed band decorations (fig. 19/5).

Concave-necked: There are embossed bands (fig. 20/1, 4) on all of the vessels with rims that open outward, concave necks, and spherical bodies. One concave-necked specimen features a rim that opens slightly outward and has a sharp abdomen (fig. 19/1).

Cylindrical-necked: Jars with long, cylindrical necks and spherical bodies are made up of two subtypes: those with lips that thicken outside, with a grooved neck and decorations on the abdomen (fig. 20/2); and those with vertically rising rims (fig. 20/3).

4. *Pithoi*: The *pithoi* are short, narrow-necked, and have lips that thicken on the outside and a spherical body. The shoulder portion of some specimens is decorated with embossed strips (fig. 20/6).

5. Bottles: Three types of bottles have been uncovered. The first type features a rim that opens outwards and an inner thickened lip, a short neck, a bulging abdomen, and a ringed base (fig. 21/1, 4). The second type has a round rim and a narrow long neck (fig. 21/2). The third type is decorated with a rim and an embossed band on the neck (fig. 21/3). One specimen has a wheat stalk motif that is engraved from the edge of the rim and continues along the entire body (fig. 21/2).

6. Pitchers: This group is comprised of two types: those with rounded rims and those with trefoil rims.

Rounded Rims: Two subtypes of this type have been uncovered: long-necked and concave-necked. The long-necked pitcher features a rim that opens slightly outward and a vertical handle (fig. 21/6–7). One specimen has the lip portion slanting outward (fig. 21/8). Some specimens feature embossed band decorations (fig. 21/9).

Trefoil Rims: Only one intact pitcher of this group has been uncovered. This specimen features a wide trefoil rim, a vertical handle, a squat and spherical body, and a ringed base. The body is ornamented with a band painted in brown (fig. 21/11). Others are mostly rim pieces (fig. 21/10).

7. Vases: The specimens uncovered in this group are decorated with rims opening outward, and have lips thickened on the outside, narrow necks, and an embossed band on the neck (fig. 21/5).

8. Fruit stands: These feature a rim that turns slightly inward, a sharp curve at the shoulder, and a high pedestal (fig. 21/15).

Lids: The first of two types of lids brought to light has a simple edge and a lower part that opens outward and a conical shape with a handle (fig. 21/12). The other type features a lip that overflows outward on the lower part, a conical-shaped handle, and a string hole handle (fig. 21/13).

Stand: The upper and base part overflows outward and has a cylindrical body (fig. 21/14).

Evaluation and Conclusion

Tilmen Höyük is one of the important centers where the pottery is well defined due to the architectural stratification in the region. In terms of ware groups, it is possible to say that the pink-beige and orange ware groups constitute the highest number of artefacts from the Middle Bronze Age (MBA). While MBA I constitutes the main forms—including pottery, plates, bowls,

jars, miniature jars, bottles, and pitchers—we also see the continuation of these forms in MBA II, along with the emergence of new forms such as flasks, mugs, cups, teapots, and goblets. Amongst the MBA II pottery forms, we notice the pottery acquiring characteristics such as carination, thickened lips, bowls with grooved decoration, and *pitboi* with inverted rims. The grooved and painted decoration in MBA I and II constitute the two main decoration types. Other types of decoration are notches, fluting, channeling, and embossing. Generally seen on upright-edged bowls, grooved decoration began from the rim and was applied horizontally down to the middle of the body, and was used most heavily in the orange ware group. Painted ornamentation, crafted in the form of band and geometric compositions with indistinct brown paint over a beige or pink slip, was applied mostly on the pink-beige ware group.

Apart from the fact that some new types appeared in the Late Bronze Age (LBA), it is rather difficult to make a clear distinction between MBA and LBA pottery forms. As for ware groups, it is understood that the red/orange and brick-red ware disappeared during the LBA, though all the others continued on from the MBA. It is notable that in this period there is a higher concentration of orange and brown groups. Compared to the MBA, there is also an increased amount of pottery with thickened lips and lips that curve inward. Containers and goblets with upper lip protrusions make up the most characteristic forms of this period. Protrusions over the rim, or two or three rows of grooved decoration over the container rims, are innovations that emerged for the first time during the LBA. The flask form disappeared, while the use of paint as decoration diminished during this period. Sloppily painted specimens featuring simple bands are also seen. Some of the most important features distinguishing the LBA from the MBA are the increased use of a matte finish, along with semi-finished ware. Moreover, the use of handles decreased considerably during the LBA.

I have already discussed the aforementioned post-graduate study on the MBA and LBA pottery uncovered during the Tilmen Höyük second period excavations (see footnote 3). One cannot expect that the materials brought to light and studies conducted by different people at the same site would overlap with each other in every aspect. It is thus inevitable for there to be differences among the groups of ware identified by A. Bonomo and the groups we have categorized. Considering that typological distinctions would provide more concrete results, I have determined the common types based on the aforementioned study and the material examined. Bowls with inner thickening lips,⁵ bowls with inner and outer thickening lips,⁶ bowls with grooves in the inside of the lip and sharp carination,⁷ *pitboi* with inverted rims that open outward,⁸ *pitboi* decorated with outer embossed bands,⁹ vases,¹⁰ bowls with inner thickening lips from the LBA;¹¹ and bowls with lips curved inward,¹² bowls with grooves and carination over the lip,¹³ and concave-necked *pitboi* decorated with embossed bands¹⁴ from MBA I and II constitute the common forms of the two studies.

⁵ Bonomo 2008, Tav. XI/1–2.

⁶ *ibid.*, Tav. XI/3.

⁷ *ibid.*, Tav. XIX/2.

⁸ *ibid.*, Tav. Tav. V/7.

⁹ *ibid.*, Tav. XV/4–5.

¹⁰ *ibid.*, Tav. XI/6–7.

¹¹ *ibid.*, Tav. XX/3–4.

¹² *ibid.*, Tav. XX/1, 7.

¹³ *ibid.*, Tav. XXIV/35–6.

¹⁴ *ibid.*, Tav. XXXIV/19–20.

Through examination of the material form types, similarities have been identified in the vicinity and neighboring regions, especially in northern Syria. Amongst the plate forms, the nearest similarities to those with rims that open outward and upright edges (figs. 2/3; 16/1) were brought to light at Tell Atchana.¹⁵ The closest specimens of bowls with inward curving lips (figs. 2/5; 6/4) were brought to light at Şaraga Höyük in the Gaziantep region,¹⁶ Qatna¹⁷ (MBA, Phase G8b), Tell Hadidi,¹⁸ Tell Rifa'at,¹⁹ and Tell Bia/Tutul in Syria.²⁰ Bowls with outer thickening lips and sharp carinate (figs. 3/6–7; 7/10–12; 10/12; 17/5–6) are encountered in the vicinity of Gedikli-Karahöyük,²¹ at Yumuktepe in southern Anatolia,²² at Tell Atchana,²³ and at Tell Mardikh/Ebla in Syria (IIIA Layer);²⁴ oval-bodied bowls with inner and outer thickening lips (fig. 2/20) are found at Tell Atchana (IX–VIII Levels),²⁵ Amuk (O Phase),²⁶ and at Tell Mardikh/Ebla²⁷; oval-bodied bowls with lips that slant outwards (fig. 2/10) have emerged at Şaraga,²⁸ Lidar Höyük (Phase 5a),²⁹ Şavi Höyük (Phase 9),³⁰ Tell Atchana (VIII Level),³¹ and at Tell Mardikh/Ebla³² (IIIA and IIIB); bowls with rims slanting outward and thickening on the outside (figs. 8/9; 10/15) have been found at Lidar (Phase 4),³³ Tilbeşar,³⁴ Tell Atchana (VIII Level),³⁵ Tell Mardikh/Ebla (IIIB),³⁶ and Hammam et-Turkman (VIIB)³⁷; the most similar bowls to those with flattened upper lips and inner and outer thickening lips (fig. 9/2) have been found at Şaraga,³⁸ Hammam et-Turkman,³⁹ (VIIB), and Haradum;⁴⁰ and the closest parallels to the shoulder-carinated bowls with outer thickening lips have been found at Tarsus-Gözlükule⁴¹ and Amuk K Phase.⁴²

¹⁵ Heinz 1992, Taf. 33/4.

¹⁶ Ezer 2008, 38, Çan. 1c.

¹⁷ Pfälzner 2007, 39/1.

¹⁸ Domemann 1979, 135, fig. 23:9.

¹⁹ Matthers 1981, fig. 220/20.

²⁰ Einwag 2002, fig. 10:3, 152.

²¹ Alkim 1979, Pan. 93/33.

²² Garstang 1953, fig. 144/23.

²³ Heinz 1992, Taf. 39/61–3.

²⁴ Matthiae 1980, 140, fig. 33.

²⁵ Woolley 1955, fig. CX/14b.

²⁶ Swift 1958, 219/fig. 33.

²⁷ Matthiae 1980, 141, fig. 34.

²⁸ Ezer 2008, 38, Çan. 1b.

²⁹ Kaschau 1999, Taf. 130:10.

³⁰ Bucak and Ditmann 2004, 171, tab. 9:6.

³¹ Heinz 1992, Taf. 25/51.

³² Matthiae 1980, 146, fig. 39; Nigro 2002, 325, fig. 31/10, 12.

³³ Kaschau 1999, Taf. 119/4.

³⁴ Kepinski-Lecomte and Ergeç 1998, 171, fig. VII/9.

³⁵ Heinz 1992, Taf. 25/51.

³⁶ Matthiae 1980, 147, fig. 40.

³⁷ van Loon 1988, fig. 20:7027.

³⁸ Ezer 2008, Pan.11/3.

³⁹ van Loon 1988, 135, fig. 20/7017.

⁴⁰ Kepinski-Lecomte 1992, 287, fig. 110/3.

⁴¹ Goldman 1956, fig. 368/4.

⁴² Swift 1958, 206/fig. 1.

Similar jar forms are found in practically all the aforementioned settlements. It has been ascertained that the closest similarities of material in terms of both form and decoration are found in Tell Atchana and Tell Mardikh/Ebla. In particular, the jar with embossed bands over the outer rim edge (fig. 11/9) and the narrow-necked jars with thickened lips on the outside (fig. 12/2, 4) have had parallels brought to light at Tell Mardikh/Ebla;⁴³ while the neckless jar with thickened lips on the outside (fig. 4/3–4) as well as those with concave necks and bulging abdomens and rims that open outward (fig. 20/1) have had similar specimens found at Tell Atchana (IX–VII levels).⁴⁴ The horizontal embossed band decoration seen on the jar in both settlements, as well as the grooved decoration, constitute other common elements in the jar tradition.

The form type that I have defined as a ‘vase’ is observed in a wide region encompassing southeastern Anatolia and Syria. Spherical-bodied vases with outer thickening lips and embossed band decorations above the lip (fig. 15/1) have been brought to light at Kurban Höyük,⁴⁵ Tell Atchana (X–IV Levels),⁴⁶ Hammam et-Turkman (VIIB),⁴⁷ and Hama (H Periode);⁴⁸ long-necked, carinated vases (fig. 15/3) have also been uncovered at Lidar (Phase 5),⁴⁹ Tilbeşar,⁵⁰ Horum Höyük (EBA/MBA transition),⁵¹ Tell Atchana (IX–IV Levels),⁵² Tell Mardikh/Ebla (IIIb),⁵³ Hammam et-Turkman (VIIB),⁵⁴ and Haradum.⁵⁵

Specimens nearly the same as the pottery with protrusions over the rim seen in the LBA have been uncovered at Tell Hadidi’s MBA IIB and LBA I Levels.⁵⁶ Moreover, bowls with inward curved rims, which continued from MBA II onwards (fig. 16/8–9), have been brought to light at Tell Atchana VI Level,⁵⁷ Tell Hadidi’s LBA IA level,⁵⁸ and Ugarit;⁵⁹ bowls with a semi-spherical body were found at Tell Atchana (VI–V Levels);⁶⁰ bowls similar to those with inner thickening lips (fig. 16/6, 15, 16) as well as bowls with inner and outer thickening lips were also found at Tell Hadidi⁶¹ LBA Ia’. The type of carinated bowls that began to be seen from MBA II (fig. 17/3–7) were also uncovered at Tell Atchana (VI and V Levels).⁶²

⁴³ Matthiae 1980, 142, fig. 35; p. 143/fig. 36.

⁴⁴ Heinz 1992, Taf. 4/17; Taf. 42/79.

⁴⁵ Algaze 1990, fig. 104:F.

⁴⁶ McClellan 1989, 203, fig. 3/21c.

⁴⁷ van Loon 1988, 137, fig. 22/7057.

⁴⁸ Fugmann 1958, 90, fig. 110.

⁴⁹ Kaschau 1999, Taf. 268/1.

⁵⁰ Kepinski-Lecomte and Ergeç 1999, 250, fig. 4/2.

⁵¹ Marro, Tibet and Bulgan 2000, 275, fig. VII/10.

⁵² McClellan 1989, 203, fig. 33/106b.

⁵³ Matthiae 1980, 148, fig. 41.

⁵⁴ van Loon 1988, 137, fig. 22/7058.

⁵⁵ Kepinski-Lecomte 1992, 271, fig. 102/10.

⁵⁶ Dornemann 1981, 29–47.

⁵⁷ Gates 1976, 33.

⁵⁸ Dornemann 1981, fig. 13, 23–32.

⁵⁹ Monchambert 2004, 64, 8–9, 11.

⁶⁰ Gates 1981, 13, fig. 2d.

⁶¹ Dornemann 1981, 43, fig. 13, 30–32; 44, fig. 14, 18–19, 21.

⁶² Gates 1981, 13, fig. 2a.

In the material examined, we see six different types of decoration, including embossed bands and paint, grooves, notches, and channeled and grooved decoration. While embossed bands, grooves, notches, and channeled decoration are seen at all Tilmen 2nd millennium levels, painted decoration was applied very frequently during MBA I and II but waned until it disappeared during the LBA. Amongst the pottery decorated with paint, two different traditions stand out. The first and most common are pinkish-beige, camel brown paint on brown slip, and thin rows of vertical and horizontal bands of decorative elements (figs. 4/1, 4, 7; 5/1, 10–12; 11/3–4, 6; 15/8). In looking at the relationship between decoration and form, it is understood that it was applied mostly on *pitthoi* and amphoras. This type of decoration is encountered in Anatolia, and particularly in Cilicia and the Amik Plain, as well as in northern Syria and the hinterlands. The closest equivalents to this painted pottery are found at Tell Atchana⁶³ between Levels IX and VII. The other type of decoration seen at Tilmen are rows of thick horizontal bands crafted in dark brown paint on a light background (figs. 5/10–11; 13/4; 14/1, 4). The tradition of this type of decoration shows similarities with a group that is known as ‘Habur Ware’⁶⁴ in the archaeology literature and is commonly seen in northern Mesopotamia in association with the first half of the 2nd millennium BC. However, due to the fact the material we have obtained is not of a quality allowing for definition as true ‘Habur Ware’, and as there are very few specimens of Habur-type decorations, it would not be right to refer to the said decorated pottery as ‘Habur Ware.’

Beyond the southeastern Anatolian settlements, the horizontal grooved decoration seen mostly on bowls at Tilmen is also seen used in settlements such as Terqa,⁶⁵ the Cezire region in Tell Chuera, Tell Brak, Tell Mohammed Diyab, Tell Al Rimah, and Tell Leilan.⁶⁶

As a result of the increasing excavations conducted at Tilmen Höyük and neighboring regions in recent years, more detailed information has been gleaned about the pottery traditions of the 2nd millennium BC. As one of the most well-defined centers of pottery due to the architectural stratification in the region, Tilmen has a rich repertoire of pottery in these traditions. In this context, in terms of both form and decorative elements, it is possible to say that Tilmen had a close relationship with Amik Plain and the northern portion near Anatolia, apart from its own region. Surrounded by a very strong fortification system dating from the 2nd millennium BC, monumental structures such as a palace and temple show that Tilmen bore the qualities of a very important city and the center of a kingdom.⁶⁷ The preferences seen in the production and utilization of pottery at the Tilmen settlement in the 2nd millennium BC should not be considered separately from the political structure of the region.

⁶³ Woolley 1955, fig. LXXXIV–LXXXV, XC–XCIII; Heinz 1992, Taf. 72, 75, 82–5; Yener 2006, fig. 7; Yener 2011, Ill. 2a–b.

⁶⁴ This group, which was discovered in the centers of the Habur Valley from the late 3rd millennium BC through the first half of the 13th century BC and was first described by M. Mallowan as ‘Habur Ware’ (Mallowan 1937, 103 ff.), was generally known as walled and large containers.

⁶⁵ Buccellati and Shelby 2007, 127–51.

⁶⁶ For the said settlements, see Al-Maqdissi, Matoian and Nicolle 2007.

⁶⁷ Duru 2013, 46–50.

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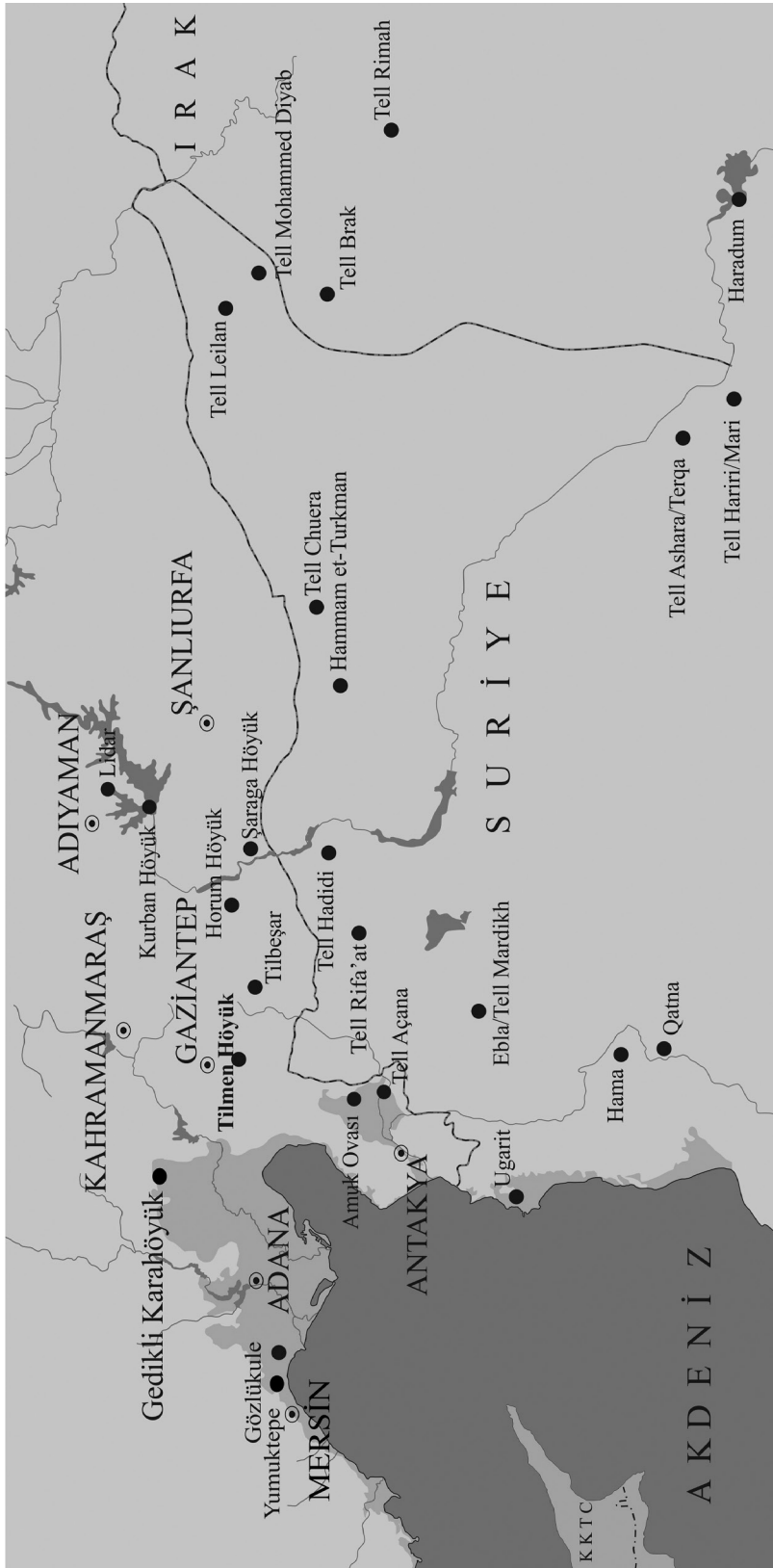


Fig. 1 Tilmen Höyük and Surrounding Settlements.

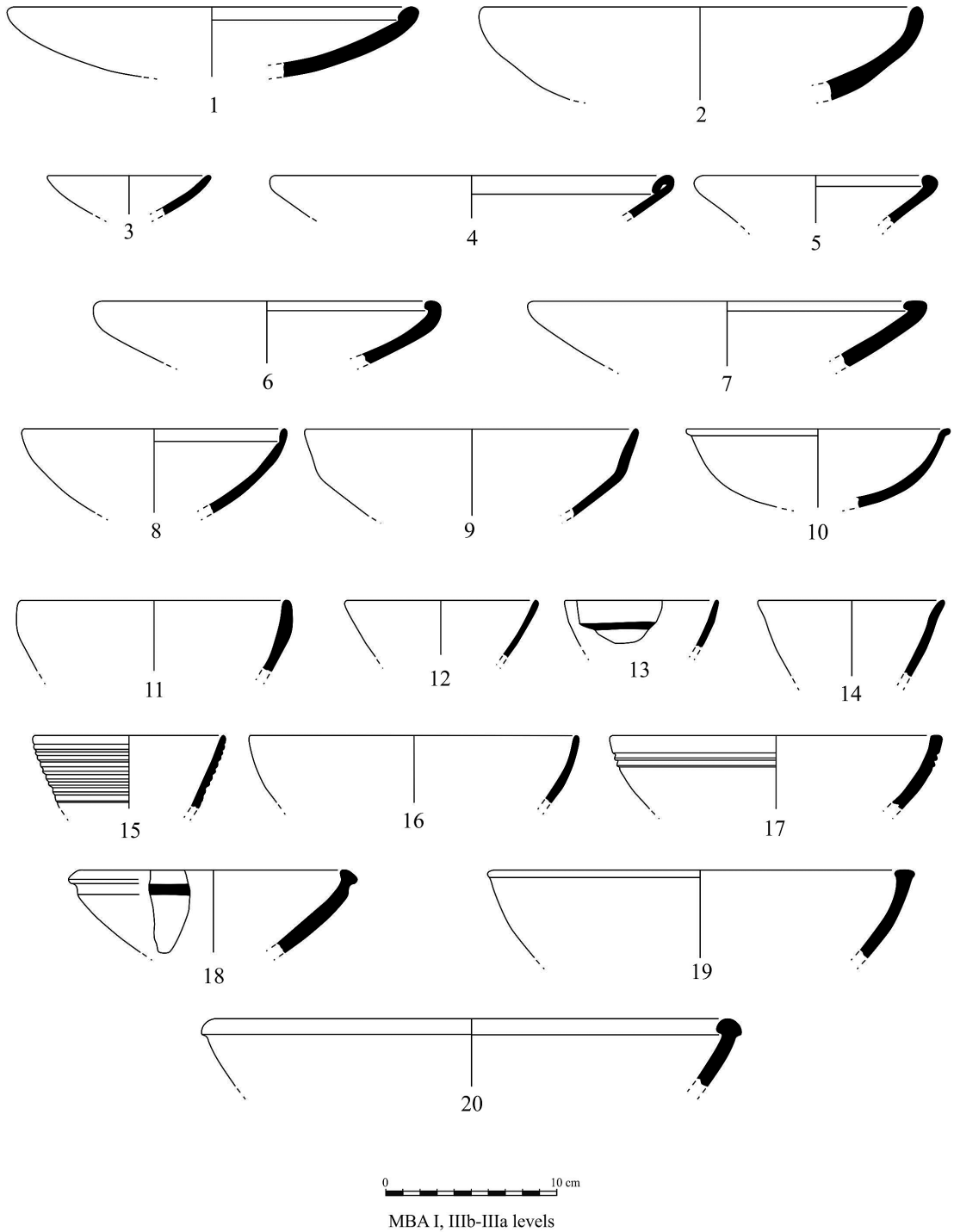


Fig. 2 Middle Bronze Age I, IIIb-IIIa levels, Plates and Bowls.

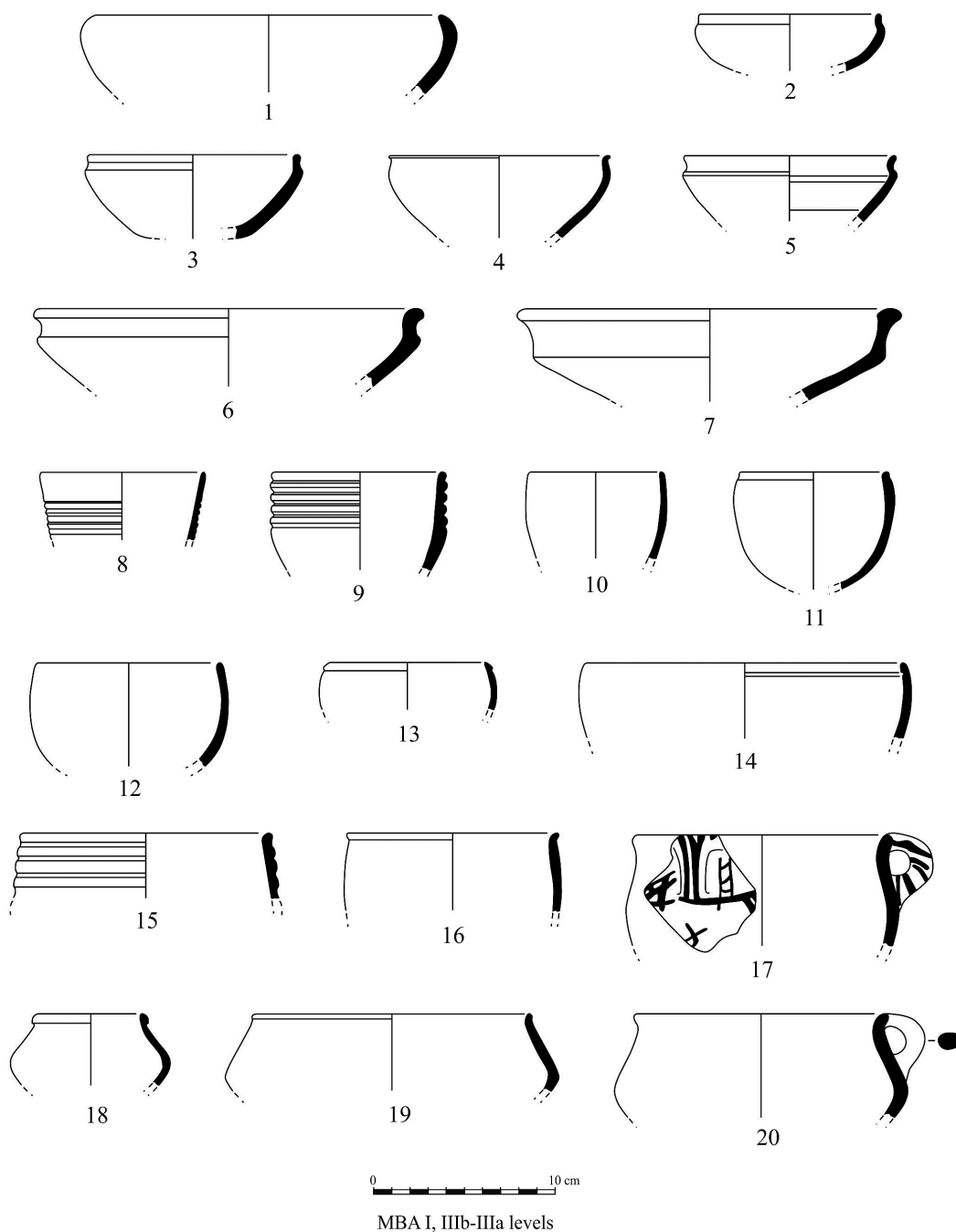


Fig. 3 Middle Bronze Age I, IIIb-IIIa levels, Bowls.

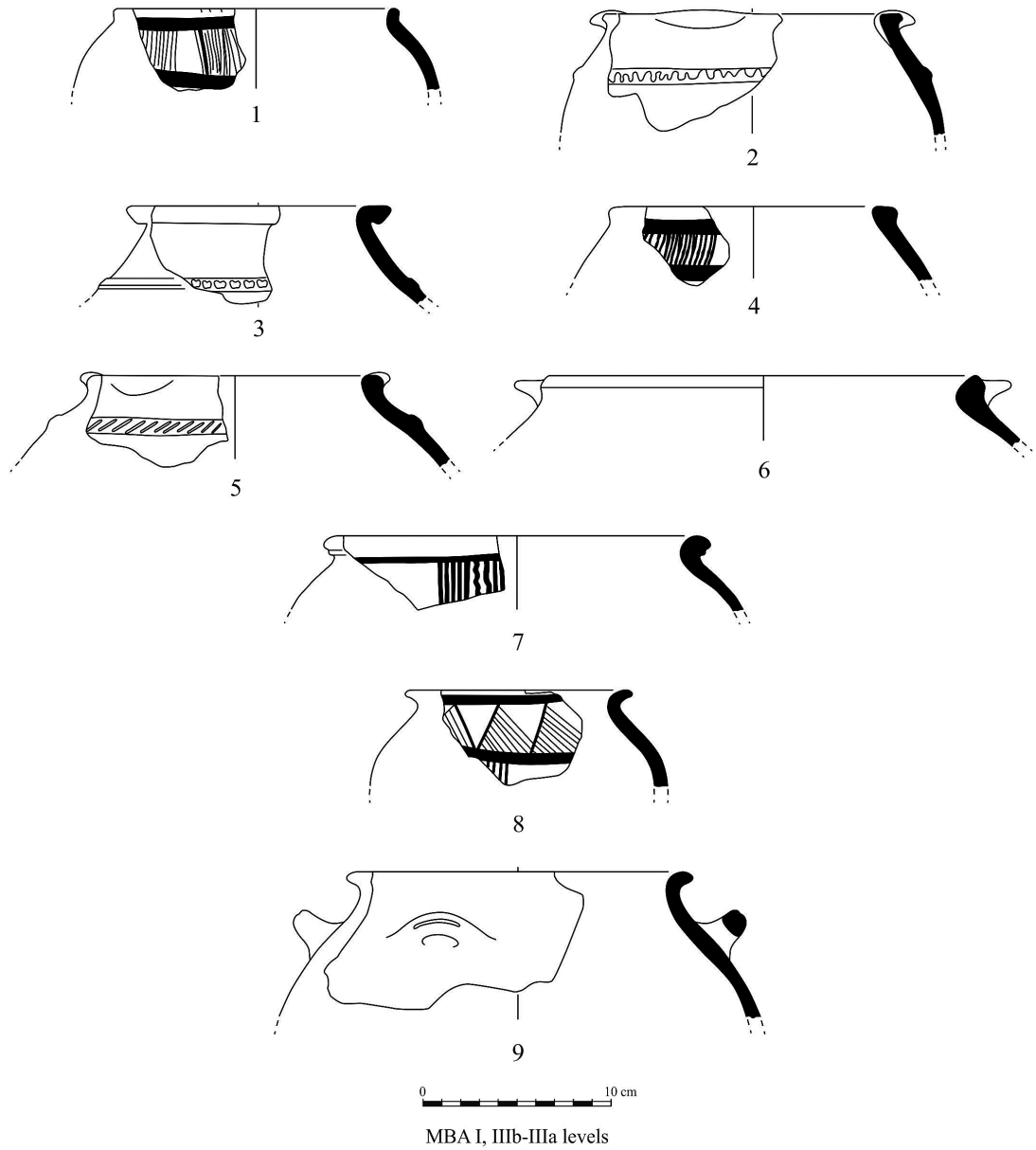


Fig. 4 Middle Bronze Age I, IIIb-IIIa levels, Jars.

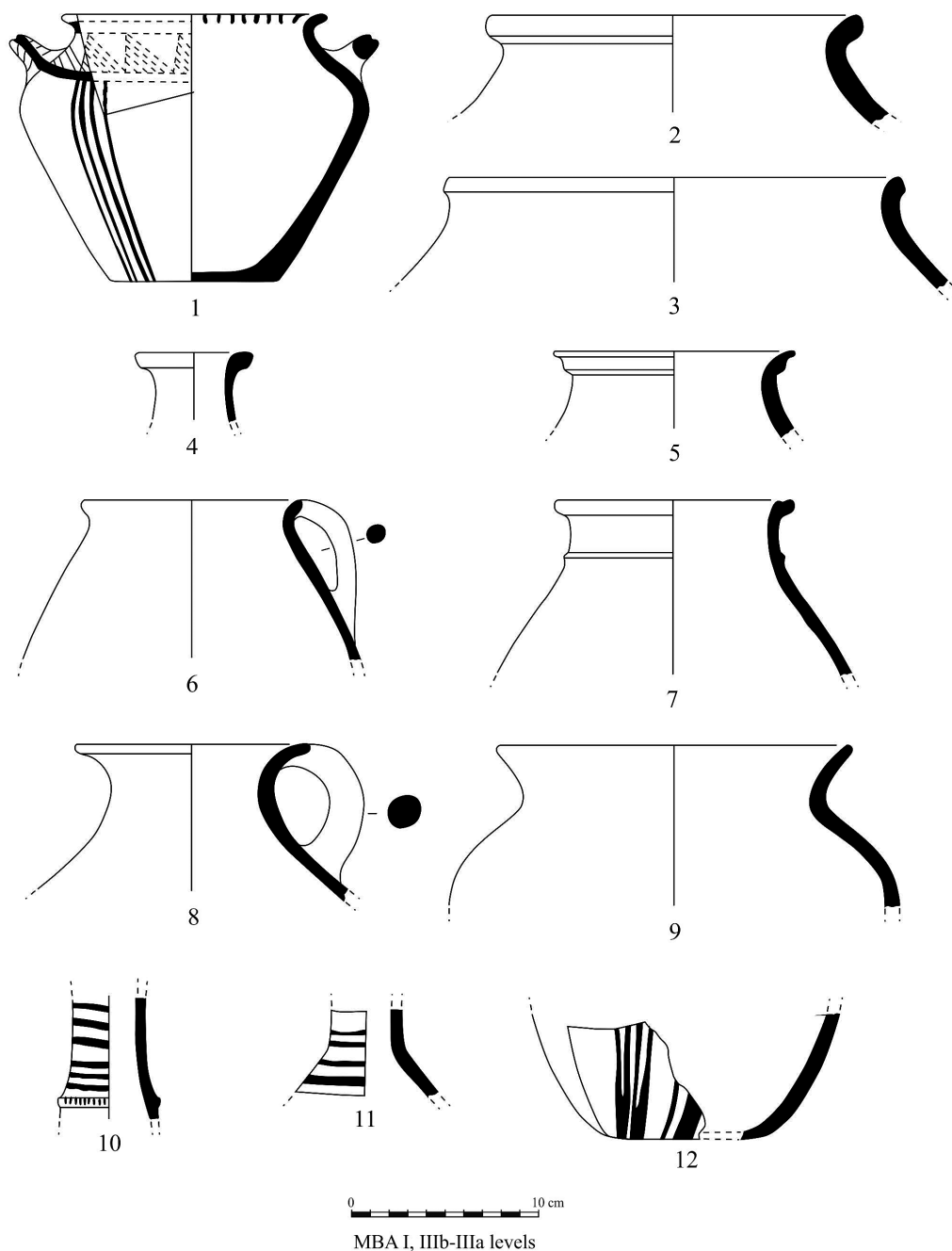


Fig. 5 Middle Bronze Age I, IIIb-IIIa levels, 1-3, 5-9 Jars; 4 Bottle; 10-12 Base and Amorphous Pieces.

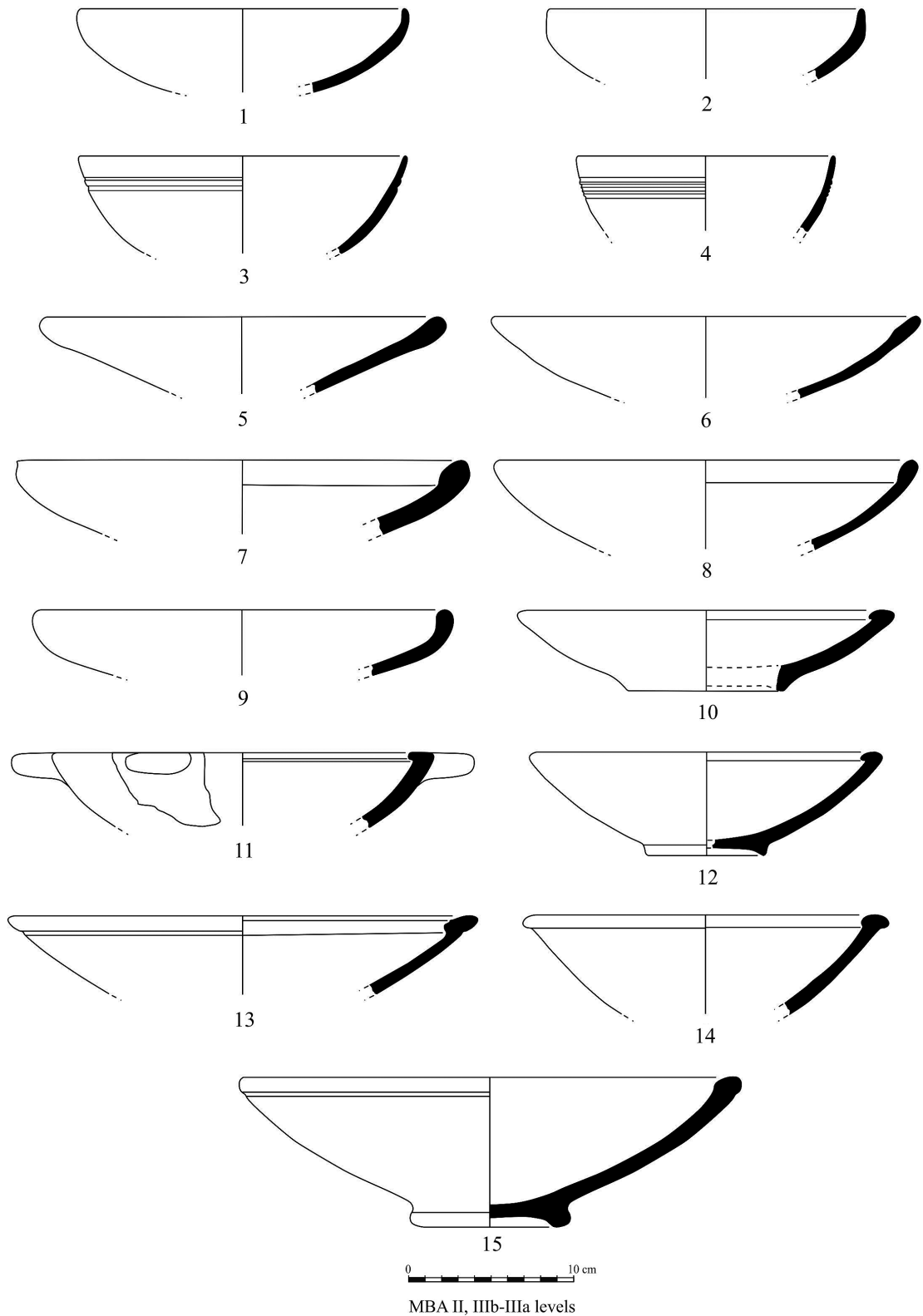


Fig. 6 Middle Bronze Age II, IIc-IIb levels, 1-4, 11-15 Bowls; 5-10 Plates.

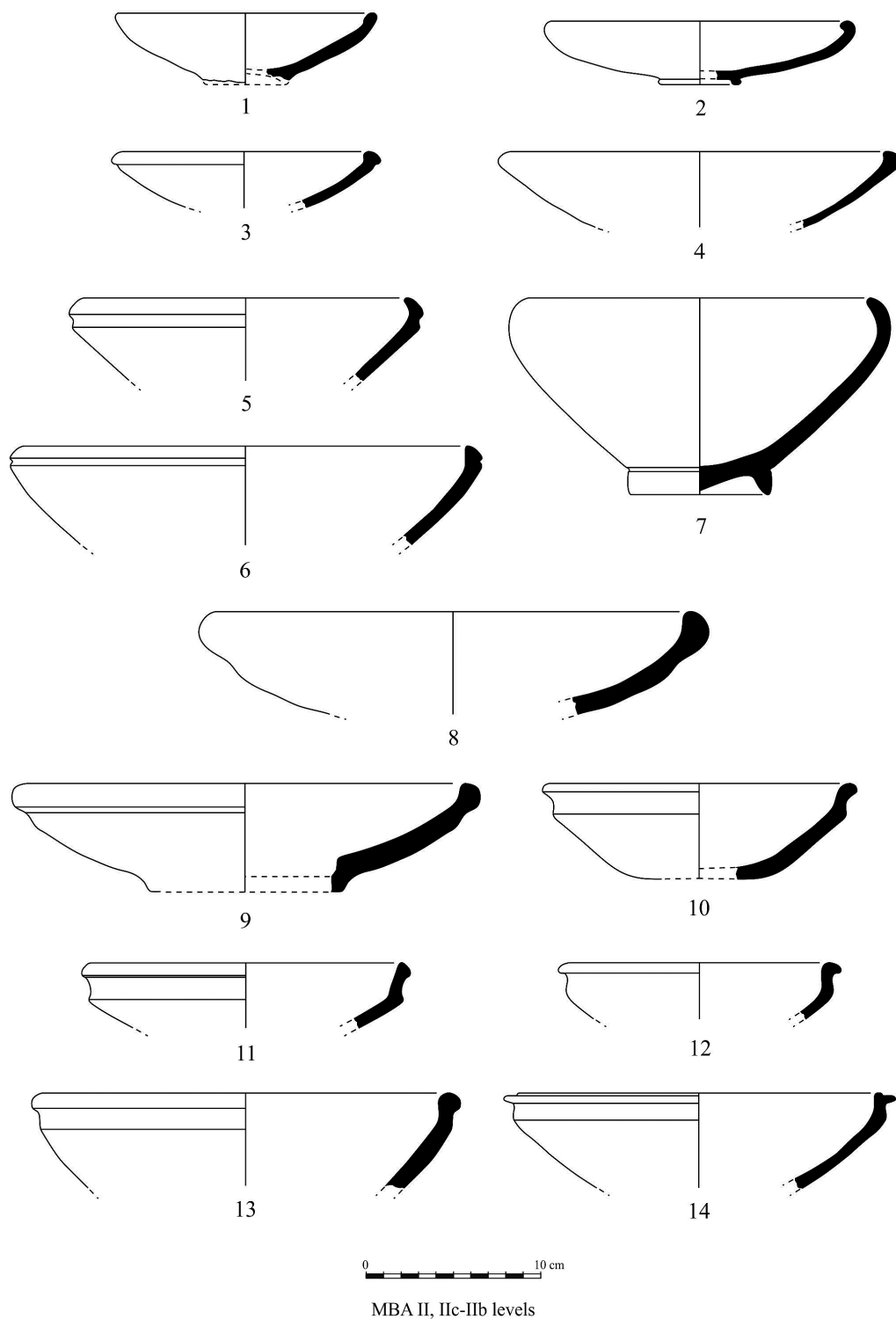


Fig. 7 Middle Bronze Age II, IIc-IIb levels, 1, 3-14 Bowls; 2 Plate.

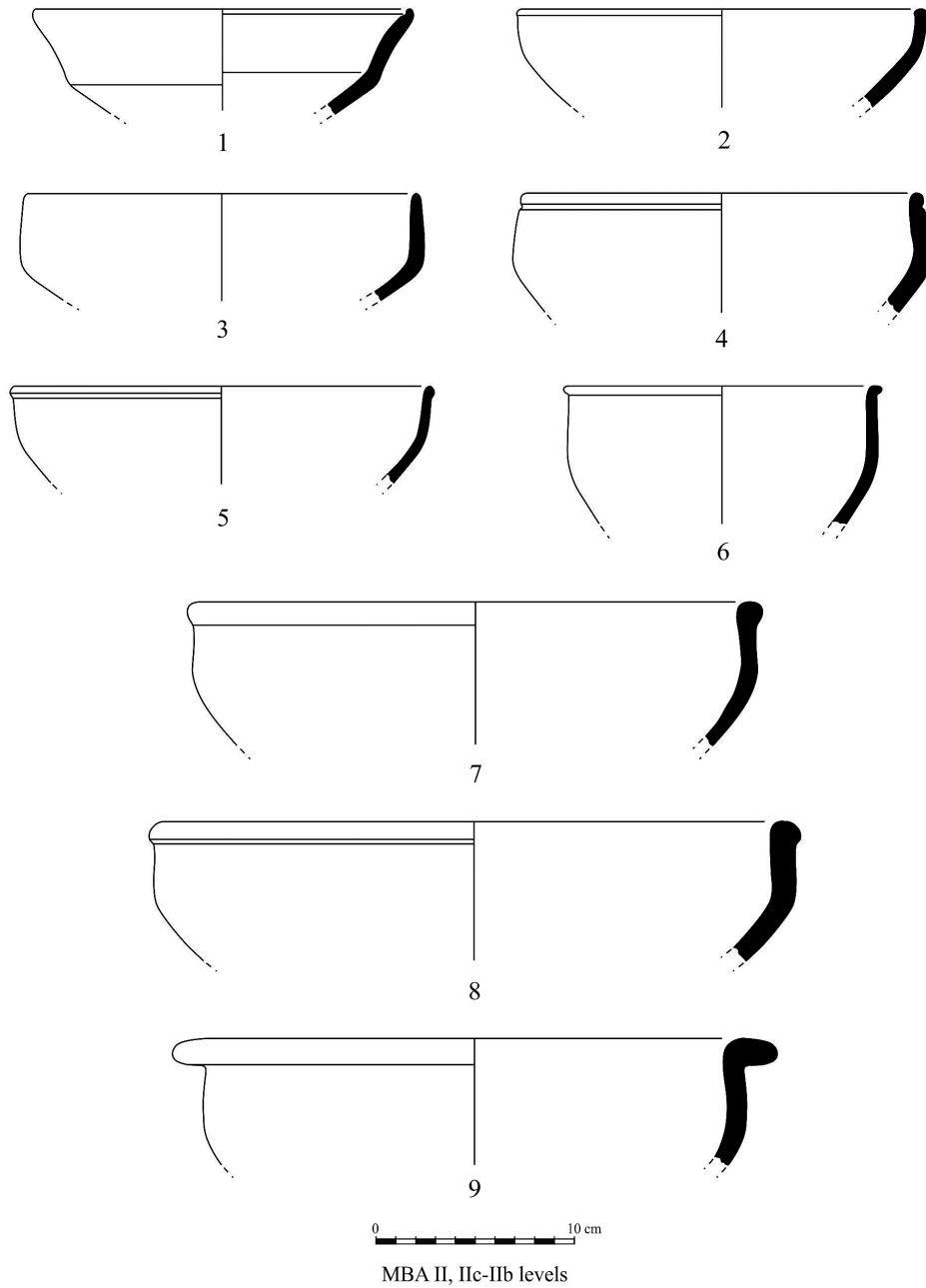


Fig. 8 Middle Bronze Age II, IIC-IIb levels, Bowls.

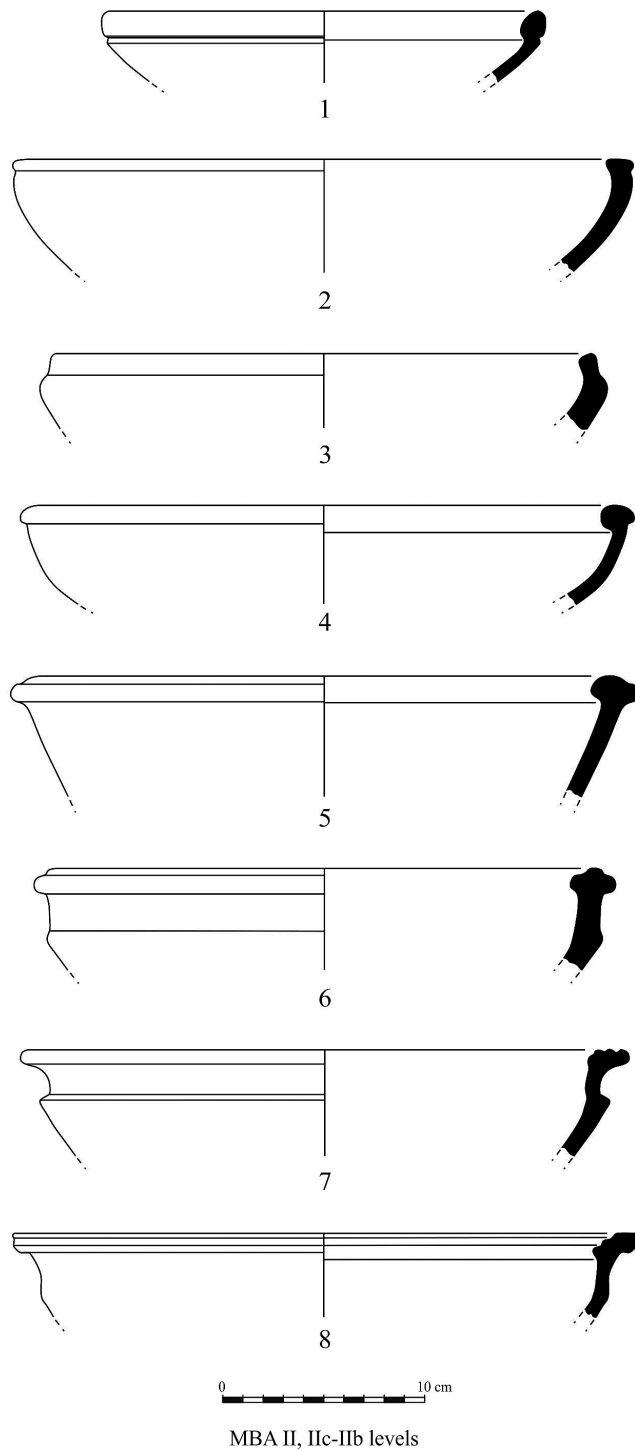


Fig. 9 Middle Bronze Age II, IIc-IIb levels, Bowls.

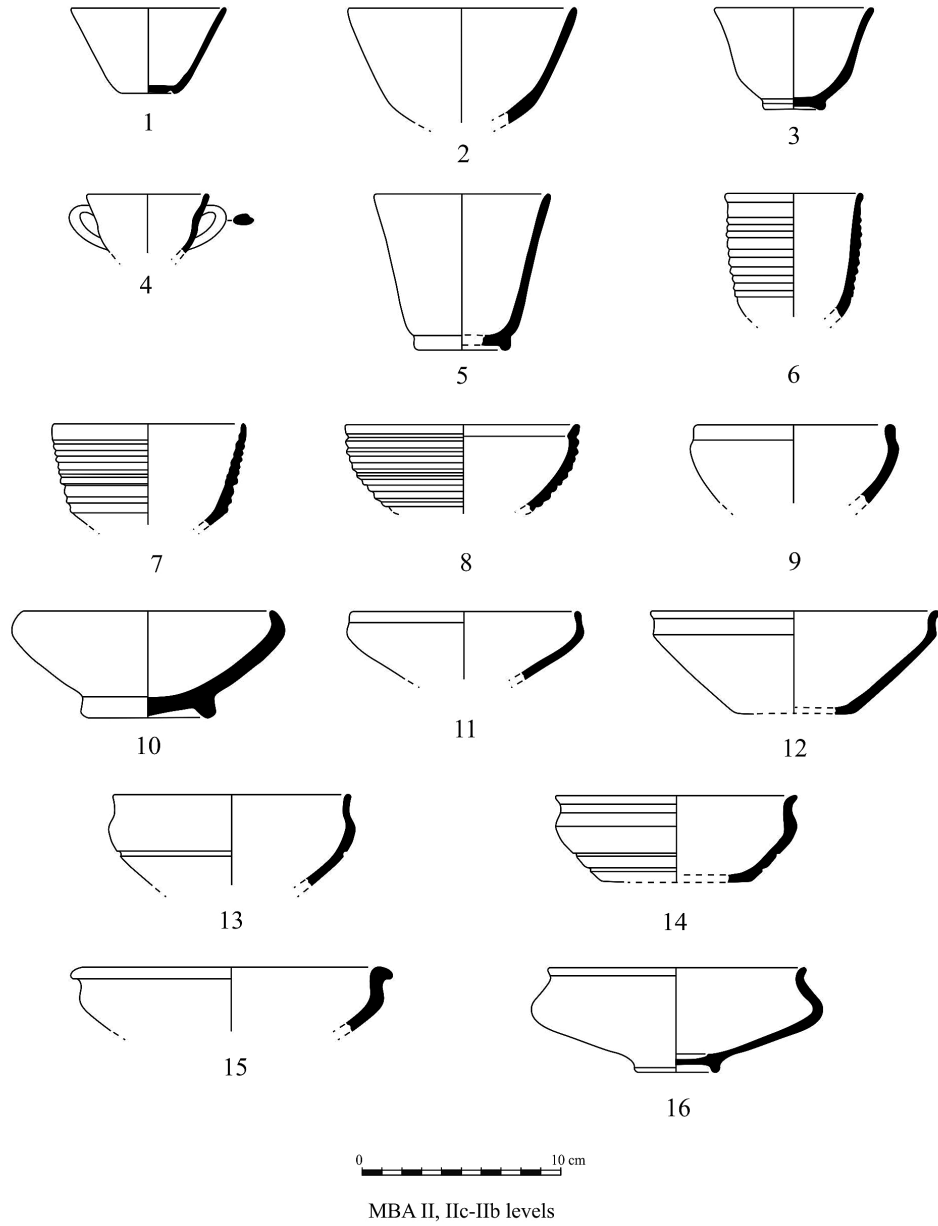


Fig. 10 Middle Bronze Age II, IIc-IIb levels, 1-3; 5-16 Bowls; 4 Cup.

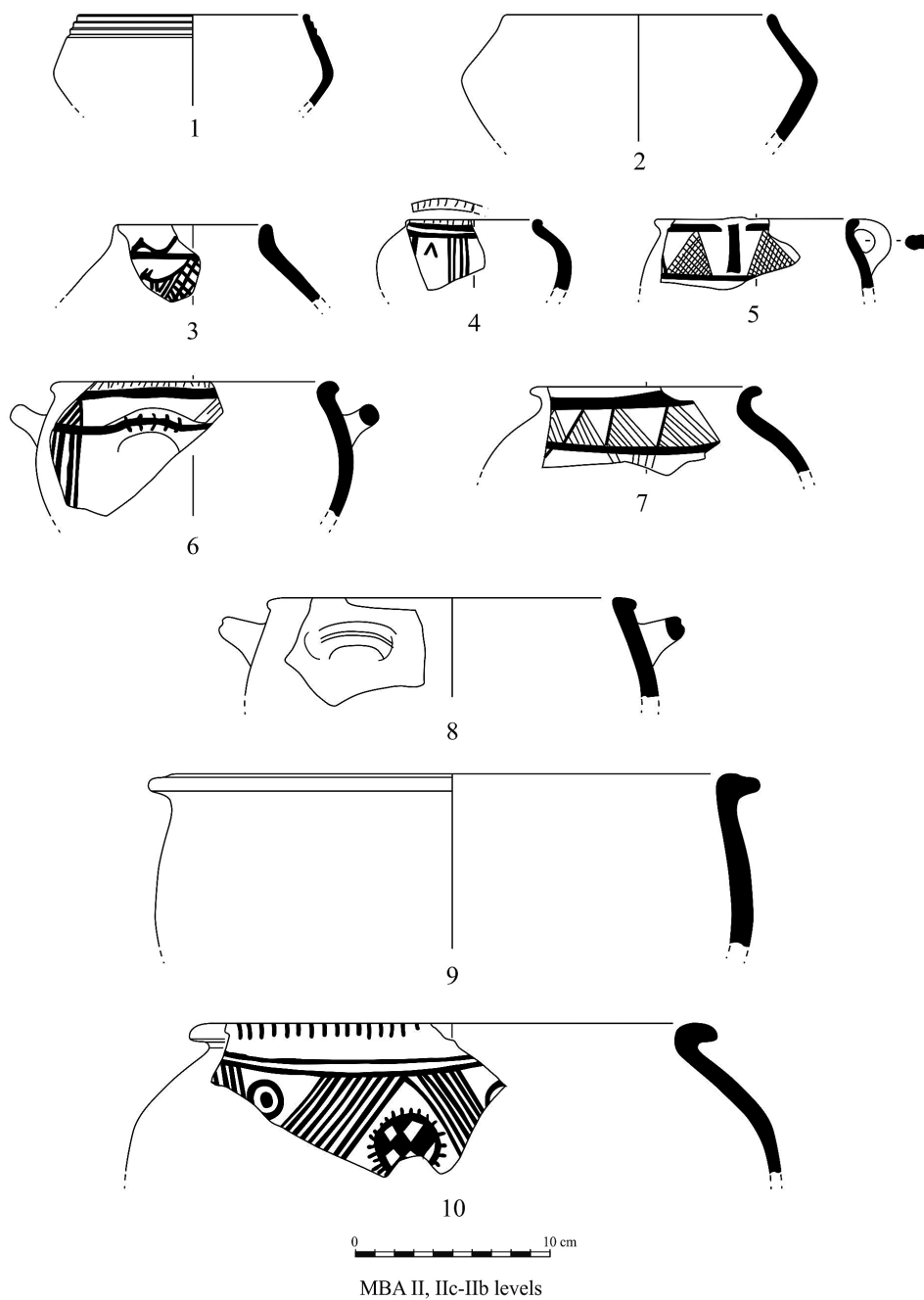


Fig. 11 Middle Bronze Age II, IIc-IIb levels, 1-2 Bowls; 3-7 Miniature jars; 8-10 Jars.

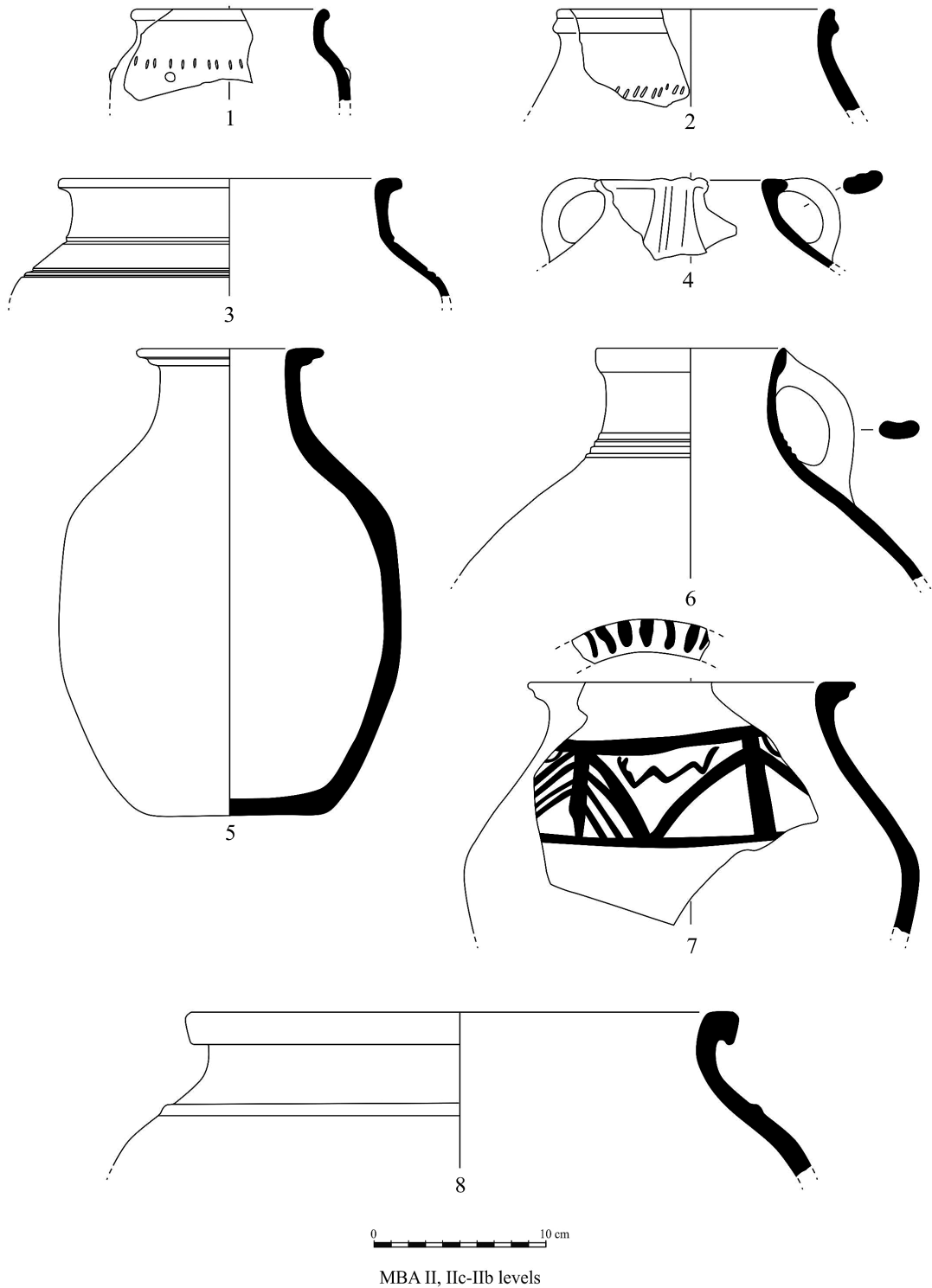
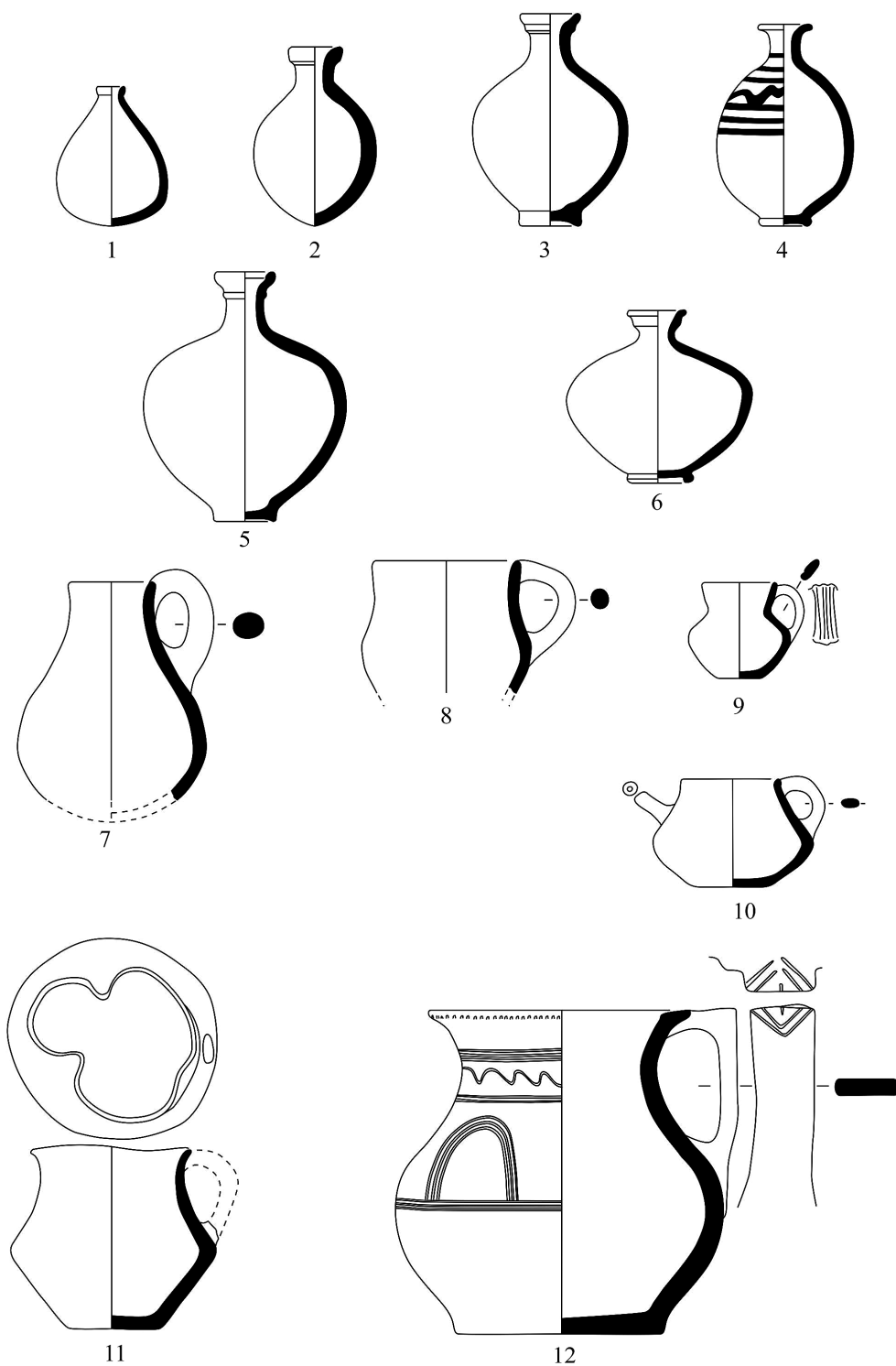


Fig. 12 Middle Bronze Age II, IIc-IIb levels, 1-4, 6 Jars; 5, 7-8 *Pithoi*.



MBA II, IIC-IIb levels

Fig. 13 Middle Bronze Age II, IIC-IIb levels, 1-7 Bottles; 8-9, 11-12 Mugs; 10 Teapot.

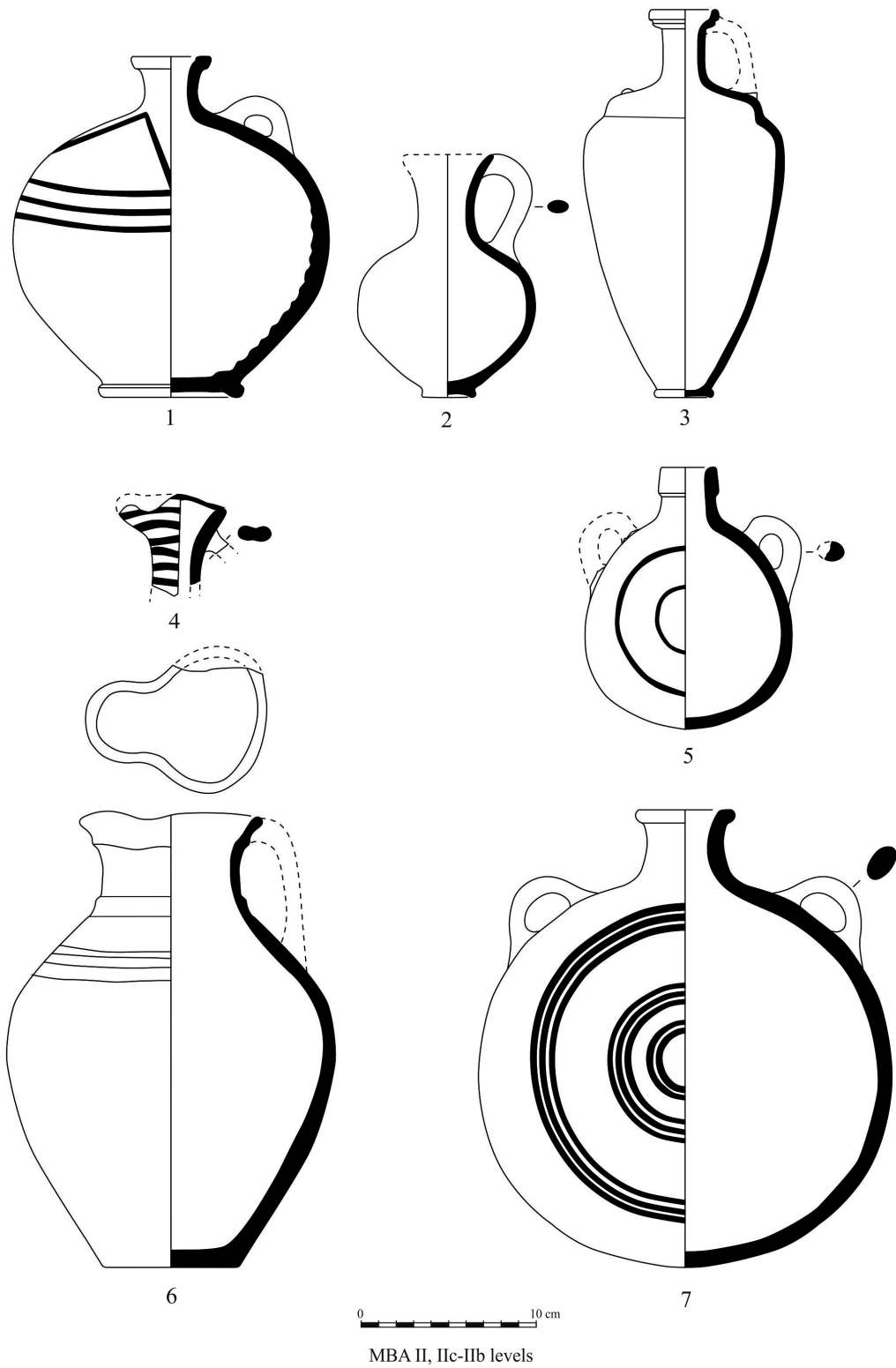


Fig. 14 Middle Bronze Age II, IIC-IIb levels, 1–4, 6 Pitchers; 5, 7 Flasks.

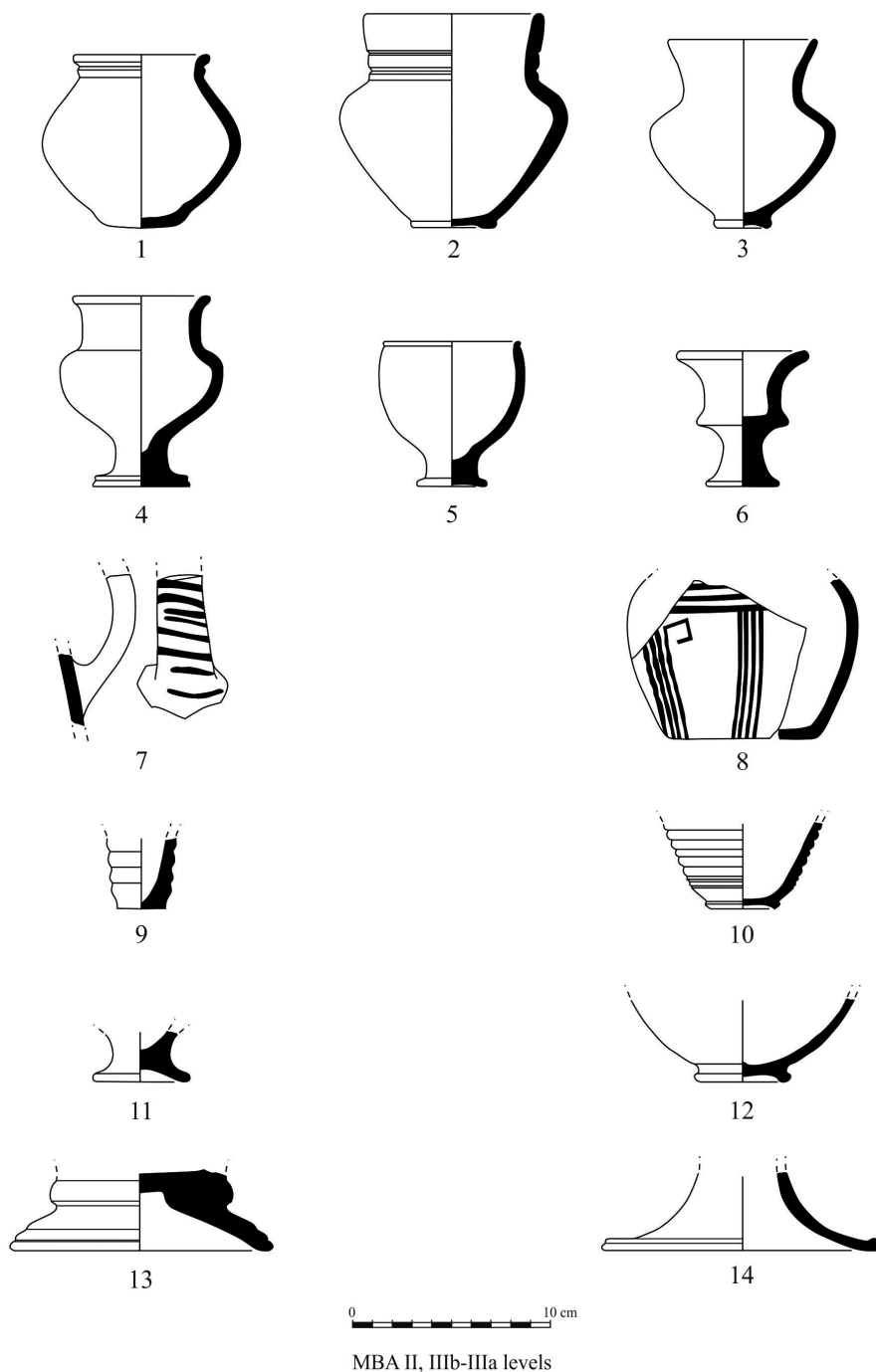


Fig. 15 Middle Bronze Age II, IIc-IIb levels, 1-3 Vases; 4-6 Goblets; 7-14 Base and Amorphous Pieces.

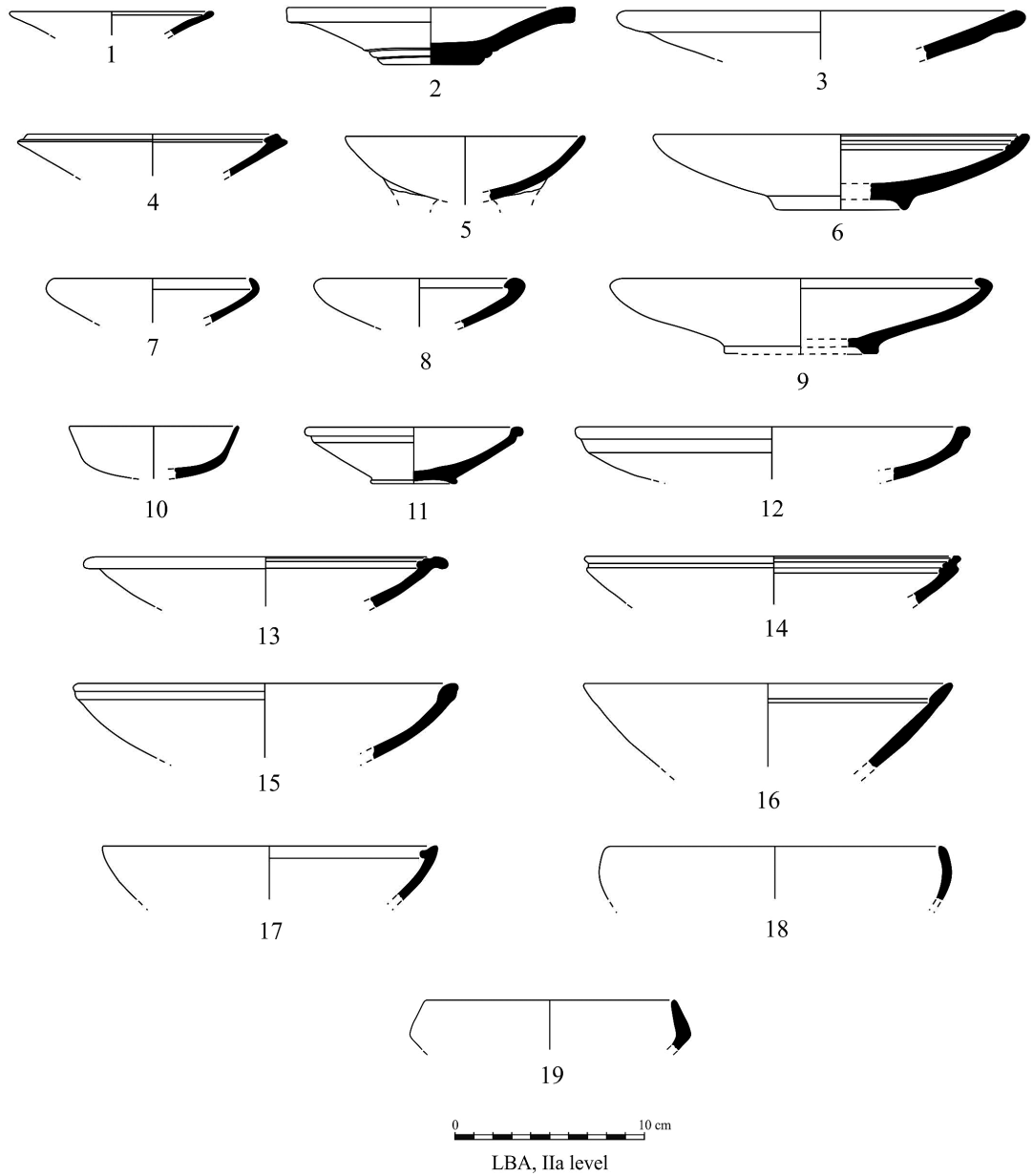


Fig. 16 Late Bronze Age, IIa level, 1–12 Plates; 13–19 Bowls.

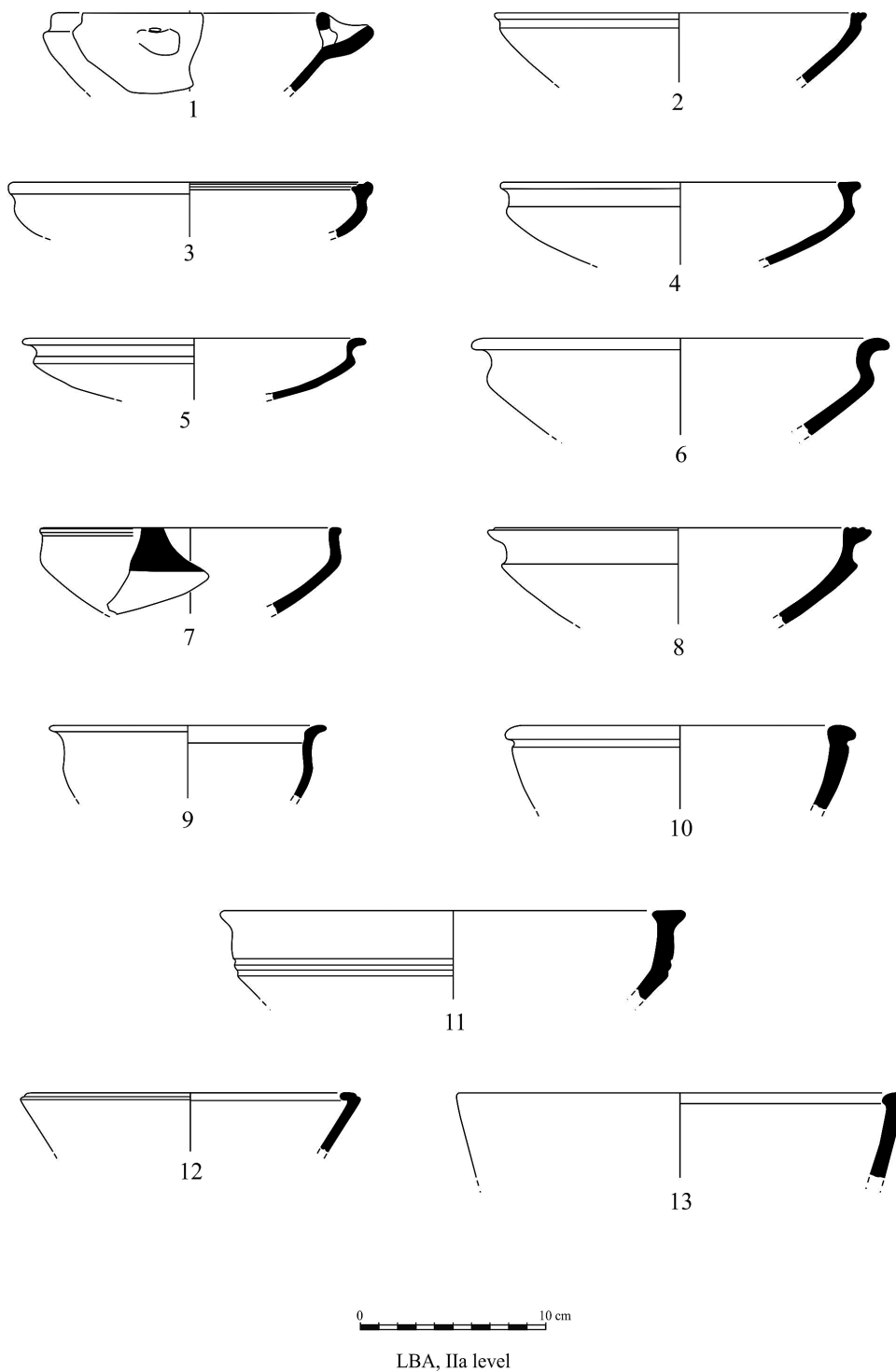


Fig. 17 Late Bronze Age, IIa level, Bowls.

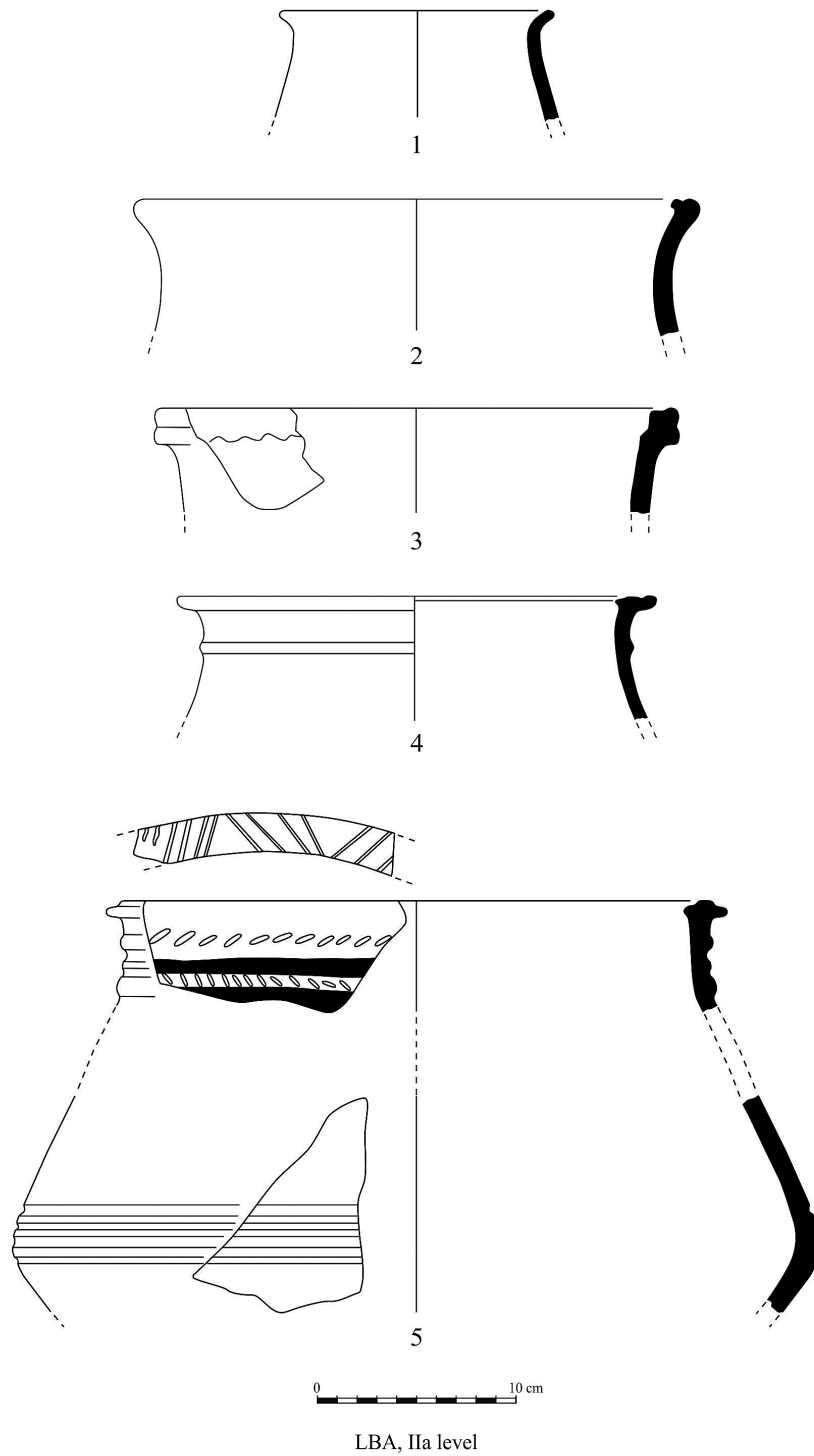


Fig. 18 Late Bronze Age, IIA level, Jars.

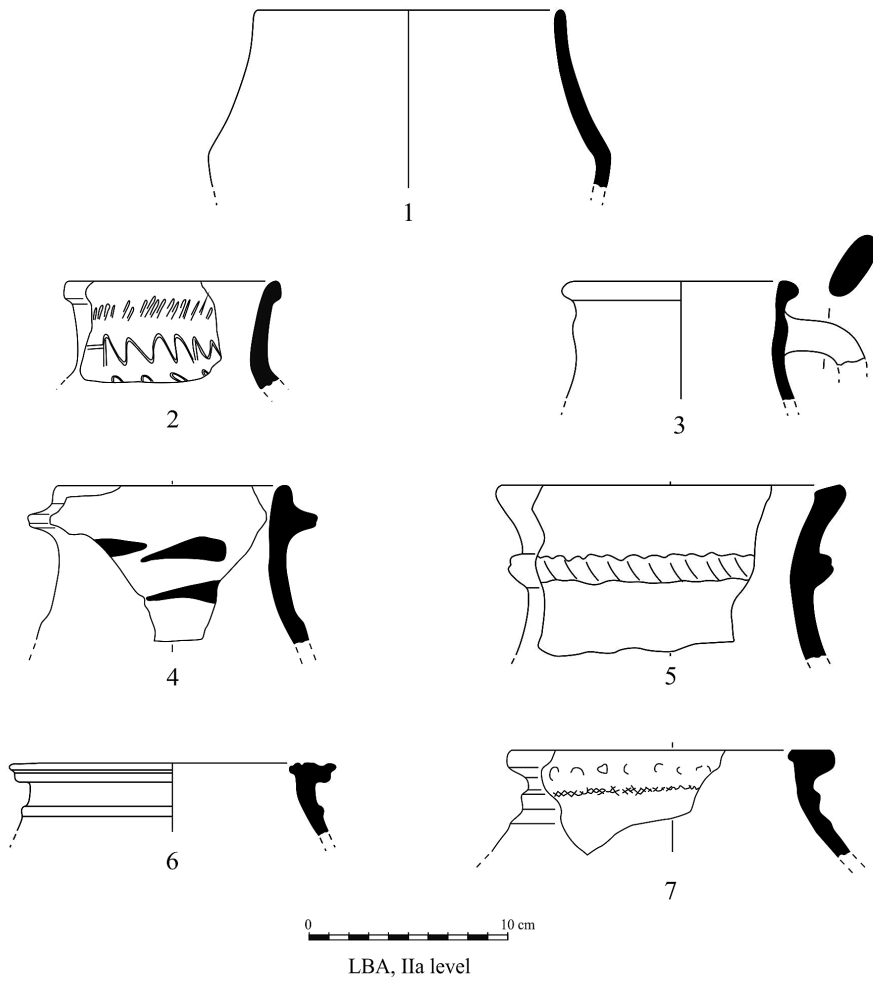


Fig. 19 Late Bronze Age, IIa level, Jars.

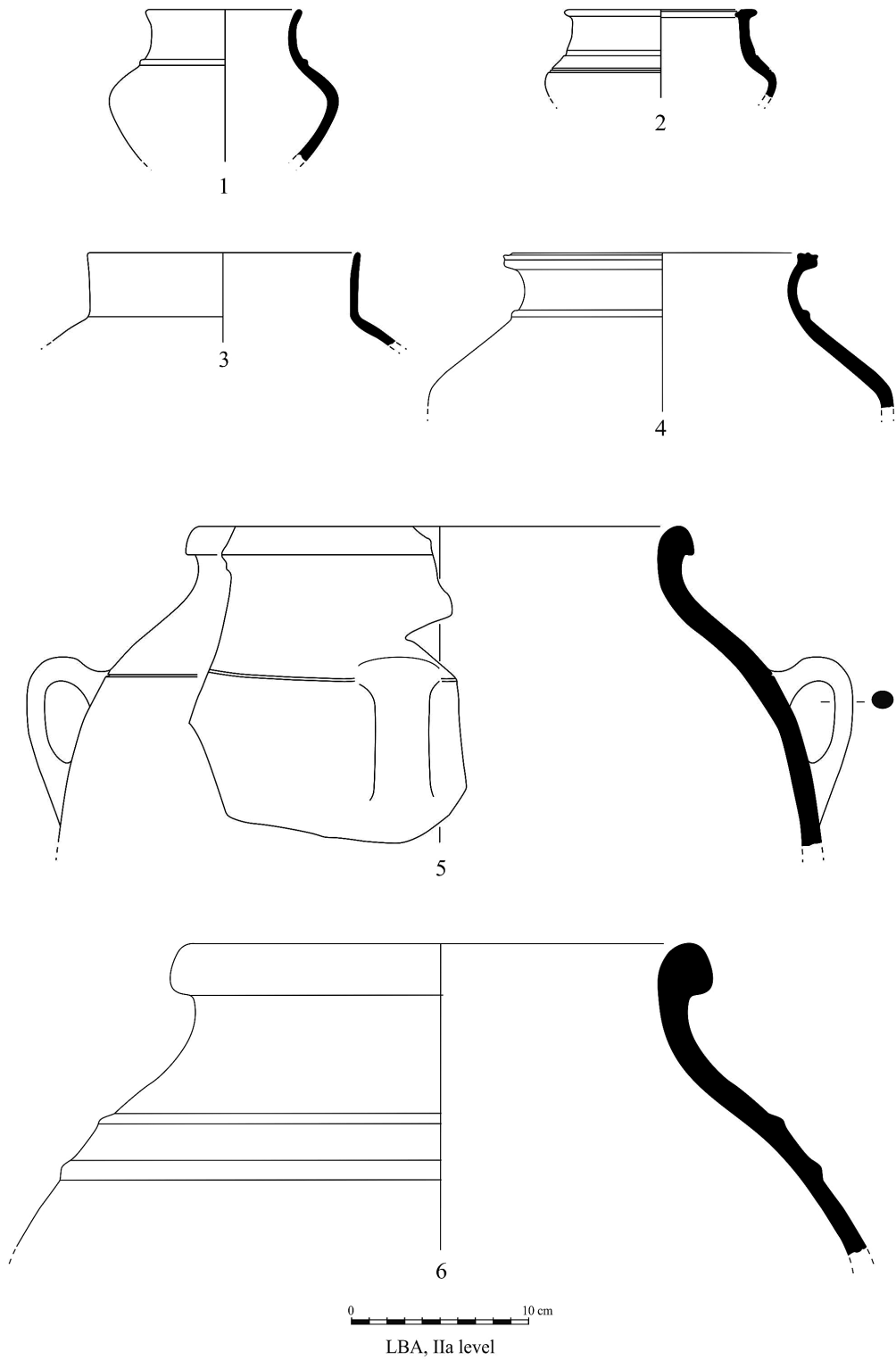


Fig. 20 Late Bronze Age, IIa level, 1–5 Jars; 6 Pithos.

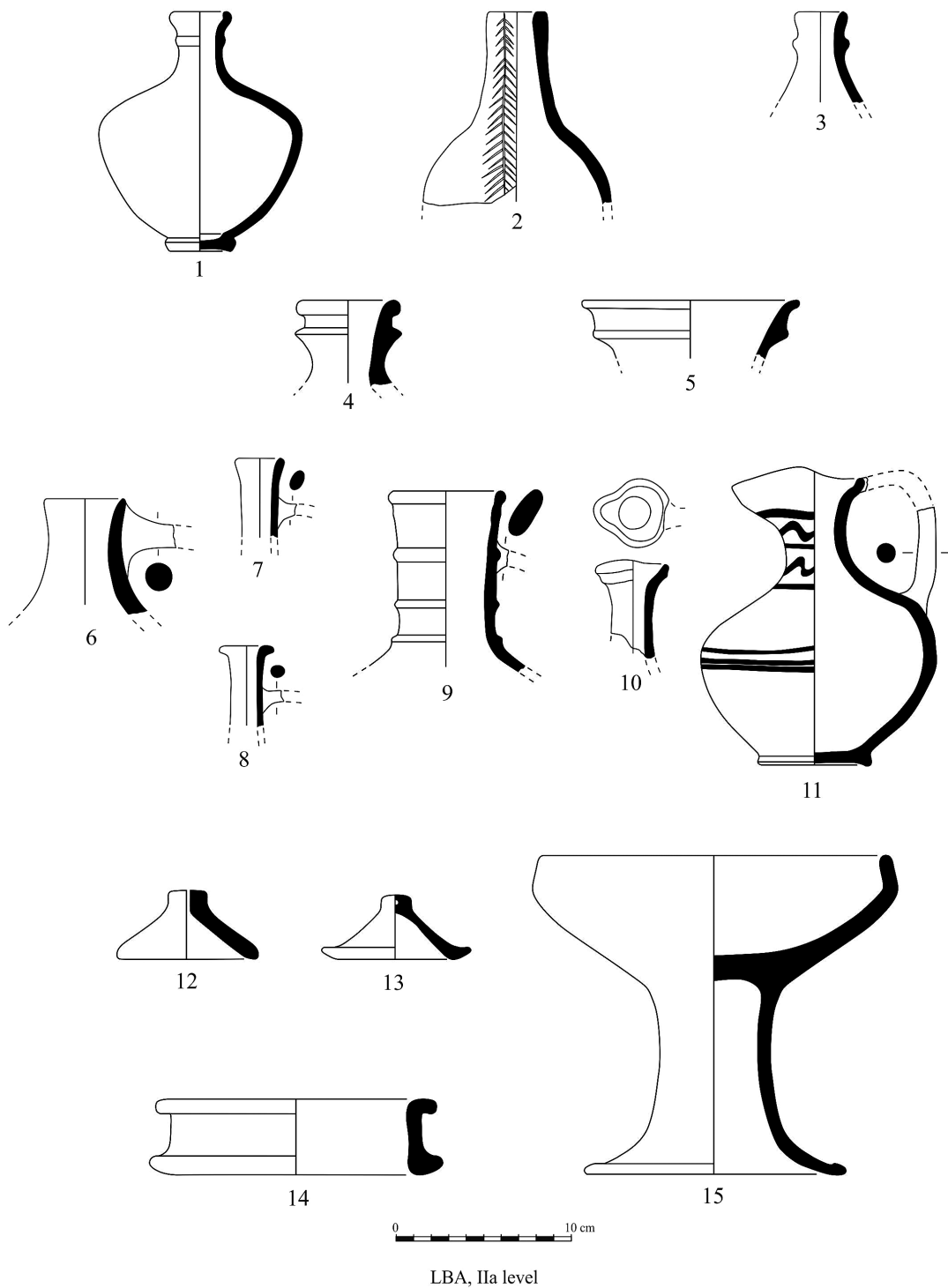


Fig. 21 Late Bronze Age, IIA level, 1–4 Bottles; 5 Vase; 6–11 Pitchers; 12–13 Lids; 14 Stand; 15 Fruit stand.



Fig. 22 Middle and Late Bronze Ages ware groups.







































| FORMS | PERIODS | | |
|-------|---|--------|-----|
| | MBA | | LBA |
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| A1a |  | | ○ |
| A1b |  | | ○ |
| A2a |  | ○ | ○ |
| A2b |  | ○ | ○ |
| A2c |  | | ○ |
| A3a |  | | ○ |
| A3b |  | ○ | ○ |
| A3c |  | | ○ |
| A3d |  | ○ | ○ |
| B2a |  | | ○ |
| B2b |  | | ○ |
| B3 |  | ○ | ○ |
| B4a |  | | ○ |
| B4b |  | | ○ |
| B4c |  | | ○ |
| B4d |  | | ○ |
| B4e |  | | ○ |
| B5 |  | | ○ |
| B6 |  | | ○ |
| B7a |  | | ○ |
| B7b |  | | ○ |
| B7c |  | | ○ |
| B7d |  | ○ | ○ |
| B8a |  | | ○ |
| B8b |  | | ○ |
| B8c |  | | ○ |
| B9a |  | | ○ |
| B9b |  | ○ | ○ |
| B9c |  | | ○ |
| B9d |  | | ○ |
| B9e |  | ○ | |
| B9f |  | | ○ |
| B9g |  | | ○ |
| B9h |  | | ○ |
| B10a |  | | ○ |
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| B10c |  | ○ | |
| B10d |  | | ○ |

Fig. 23 Table of Forms.







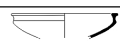



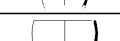





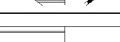












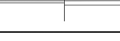



| FORMS | PERIODS | | | |
|-------|---|--------|-----|---|
| | MBA | | LBA | |
| | MBA I | MBA II | | |
| B11a |  | | | ○ |
| B11b |  | ○ | | ○ |
| B11c |  | ○ | | ○ |
| B11d |  | | ○ | |
| B11e |  | | ○ | |
| B12a |  | ○ | | ○ |
| B12b |  | | ○ | ○ |
| B12c |  | | | ○ |
| B12d |  | | | ○ |
| B12e |  | | | ○ |
| B13a |  | | ○ | |
| B13b |  | ○ | | |
| B13c |  | ○ | | |
| B13d |  | ○ | | |
| B13e |  | ○ | | |
| B14a |  | ○ | | |
| B14b |  | | ○ | |
| B14c |  | | ○ | |
| B14d |  | | ○ | |
| B8b |  | | ○ | |
| B15a |  | | ○ | |
| B15b |  | | | ○ |
| B15c |  | | | ○ |
| B15d |  | | | ○ |
| B15e |  | | | ○ |
| B15f |  | | ○ | |
| B15g |  | | ○ | |
| B15h |  | | ○ | |
| B15i |  | | | ○ |
| B15j |  | | ○ | |
| B15k |  | | ○ | |
| B15l |  | | ○ | |
| B15m |  | | ○ | |

Fig. 24 Table of Forms.



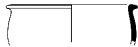





























| FORMS | PERIODS | | |
|---|---------|--------|-----|
| | MBA | | LBA |
| | MBA I | MBA II | |
| C1a  | | ○ | |
| C1b  | | ○ | |
| C2  | | ○ | |
| C3a  | | | ○ |
| C3b  | | ○ | |
| C3c  | | ○ | |
| C4a  | ○ | | |
| C4b  | ○ | | |
| C4c  | | ○ | |
| C4d  | ○ | | |
| C4e  | | ○ | |
| C4f  | | ○ | |
| C4g  | ○ | | |
| C4h  | | ○ | ○ |
| C4i  | ○ | | |
| C4j  | ○ | | |
| C4k  | | ○ | |
| C4l  | ○ | | |
| C4m  | | ○ | |
| C4n  | ○ | ○ | |
| C4o  | ○ | | |
| C4p  | | ○ | |
| C4r  | ○ | | |
| C4s  | | ○ | ○ |
| C5a  | ○ | | |
| C5b  | ○ | | |
| C5c  | | | |
| C5d  | | ○ | |
| C6a  | | | ○ |
| C6b  | | | ○ |
| C6c  | | | ○ |
| C6d  | | ○ | |

Fig. 25 Table of Forms.





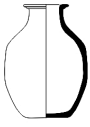










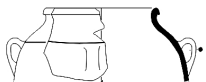

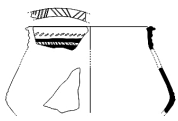
| FORMS | PERIODS | | |
|---|---------|--------|-----|
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| Jar | MBA I | MBA II | |
| C7a  | | ○ | |
| C7b  | | | ○ |
| C7c  | ○ | | |
| C7d  | | | ○ |
| C7e  | | ○ | |
| C7f  | ○ | | |
| C7g  | ○ | | |
| C8a  | ○ | | |
| C8b  | ○ | | |
| C8c  | | ○ | |
| C8d  | | ○ | |
| C8e  | | | ○ |
| C9a  | | | ○ |
| C9b  | | ○ | |
| C9c  | | | ○ |
| C9d  | | ○ | ○ |
| C9e  | | | ○ |
| C9f  | | | ○ |

Fig. 26 Table of Forms.

















| FORMS | | PERIODS | | |
|---------|---|---------|--------|-----|
| | | MBA | | LBA |
| Bottle | | MBA I | MBA II | |
| D1a |  | ○ | | |
| D1b |  | | | ○ |
| D2a |  | | | ○ |
| D3a |  | | | ○ |
| D3b |  | | | ○ |
| D3c |  | ○ | ○ | ○ |
| Pitcher | | | | ○ |
| E1 |  | | ○ | ○ |
| E2a |  | | ○ | |
| E2b |  | | ○ | |
| E3 |  | ○ | | ○ |
| E4 |  | ○ | | ○ |
| E5 |  | ○ | | ○ |
| Mug | | | | |
| F1a |  | | | ○ |
| F1b |  | | ○ | ○ |
| F1c |  | ○ | | ○ |
| Teapot | | | | |
| G |  | | ○ | ○ |

Fig. 27 Table of Forms.







| FORMS | | PERIODS | | |
|-------------|---|---------|--------|-----|
| | | MBA | | LBA |
| Flask | | MBA I | MBA II | |
| G1a |  | | ○ | |
| G1b |  | | ○ | |
| Lid | | | | |
| H1 |  | | | ○ |
| H2 |  | | | ○ |
| Fruit-stand | | | | |
| i |  | | | ○ |
| Stand | | | | |
| j |  | | | ○ |

Fig. 28 Table of Forms.