

Urkish Ceramic Evidence for Function and Emulation Processes

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1. Introduction¹

The focus of this article is twofold 1) to evaluate in both Phases 3 and 4 the ceramic evidence for the function of a significant area south of the outer palace wall in an open space leading to the entrance of the *ābi*, and 2) to examine the ceramics from Phase 4 from the point of view of a fundamental aspect of the ceramic production in this time period, emulation and experimentation. This second part of the research leads to broader conclusions regarding the development of painted pottery first within the later part of Phase 4 and then continuing to emerge as the most important type of ceramic decoration throughout much of the second millennium. In other words I am reconstructing a situation within which the reemergence of painted ceramic decoration began in Phase 4b with an emulation of ceramics produced by ancient potters. This emulation conditioned the sensitivity of local potters and set the stage for them to take up the idea of painted ceramic decoration when it was reintroduced.²

2. Nature of the stratigraphy and ceramics in A14: Phase 3

A14 is an open area bounded on the north by the southwestern portion of the exterior wall of the palace which included the large mud brick platform abutting this wall with a large drain embedded in it (Fig. 1). I have proposed that this installation be identified as a KASKAL.KUR mentioned in Hittite texts and interpreted as a “water road to the Netherworld.”³ To the east of A14 lies the entrance to the monumental underground structure that has been identified as a Hurrian necromantic pit called in Hurrian *ābi*. The architectural bounds to the south and west are unknown. The ceramic analysis has been completed of all shape and body sherds from this area of excavations during Phases 3 (strata 14-10) and 4 (strata 9-4). Phase 3 is dated to the period of Tar'am-Agade and Ishar-kinum, late Naram-Sin period. Phase 4a, immediately following late Phase 3 can be dated to ca 2100-2000B.C. (period of Atal-shen) with Phase 4b from 2000-1900B.C. The aim of this presentation of the analysis is to evaluate the ceramic evidence in

¹ The great friendship with Pami Pecorella was grounded in the many years during which we grew to find so much in common both personally and professionally. Our mutual interest in the ceramics of the Jazirah and the Anatolian highlands was enriched through many visits between our sites during our excavation seasons. It was with shock and disbelief that Giorgio and I rushed from Mozan to Tell Barri that fate-filled morning. What we witnessed there was the profound testimony of love, respect and above all strength shown by first of all Raeffalla Pierobon and by their students in coping with this tragic event. It is to him and also to them that this article is dedicated.

² H. Oguchi, “The Origins of Khabur Ware: A Tentative Note” *al-Rafidan* XXII 2001, pp. 71-87 gives a comprehensive and detailed account of the various theories as to the origin of Khabur painted decoration. For a recent discussion of Khabur ware, its emergence and development, see X. Faivre and C. Nicolle, “La Jézireh au Bronze moyen et la céramique du Khabur,” in M. Al-Maqdissi, V. Matoian, and C. Nicolle, eds 2007 *Céramique de L'Âge du Bronze en Syrie II L'Euphrate et la région de Jézireh*, pp. 179-229. Particularly fine examples of Khabur ware and Mittani painted pottery from Tell Barri can be found in P. Pecorella, “Tell Barri/Kahat Durante il II Millennio,” in P. Matthiae, M. Van Loon, H. Weiss, eds 1990 *Restructuring the Past: A Tribute to Adnan Bounni*, pp. 259-275, see especially pl. 79,81.

³ M. Kelly-Buccellati, “Ein hurritischer Gang in die Unterwelt,” *Mitteilungen der Deutschen Orient-Gesellschaft* 134 2003, pp.131-148, abb. 5-6.

terms of its contribution to the determination of the function of this stratigraphically important area.

As part of the analysis of the Phase 3 material we have studied a floor deposit, A14a20 in stratum 10, containing a number of complete vessels; on the basis of this data set we can compare the other ceramics in the same strata as well as ceramics in other Phase 3 strata in A14. The floor, A14a20, was delimited on its northern edge by the southern wall of the palace; this is the only side where containment is known for it. Given the context of a primary floor deposit, there are a number of observations that can be made on the basis of the ceramics that were found in situ on the floor. It contained at least 14 deep storage bowls with diameters ranging from 16-50 cm., for long term storage (Fig. 2).⁴ Many of them were decorated just under their thickened rims, the decoration included one or two lines of rope decoration (the most popular type with at least five examples). Wavy combed lines between an upper and lower combed border also occurred. In one case the wavy combed border was combined with one line of rope decoration. One deep bowl (Fig. 2 A14q828-p2) had traces of bitumen on the interior and the exterior of the rim, probably for the sealing of a lid in place. Smaller jars, for short term storage, had globular bodies with rim diameters ranging from 10-23 cm (Fig. 3). They included both a narrow rim diameter and necked type and a wider hole mouth type. On the floor there were at least twenty four of these jars pointing to a function of short term storage of dry food in this area. Two of these jars had vertical pierced lug handles (Fig. 3 A14.122 and A14.218). These may have had a ritual function since very few have been found at the site in other Phase 3 contexts.⁵ Small bowls were much less common as only seven of them came from this floor; one had a carinated shape and the others had a rounded profile (Fig. 4). The limited number of serving or eating bowls appears to be part of the same pattern of use as the evidence from the jars. Cups were mainly of the tall conical cup variety (at least six) but there were some of the shorter examples as well as small wide bowls with a string cut base (Fig. 4). A tall cup (Fig. 4 A14.119) had traces of bitumen paint on the interior and dripped irregularly down the exterior. It may have been used as a container for bitumen as it was being applied to other vessels.

In conclusion, the A14 a20 floor assemblage appears to be connected both with long term and short term dry food storage and not with cooking, serving or eating. The conical cups we did find as well as the small bowls could both have been used for scooping. All the forms then fit into a pattern of a set of ceramics used for dry food storage. The storage capacity of the deep bowls used for long term storage vessels was not large, making it appear that the greatest emphasis in the vessel inventory was on a relatively small amount of dry storage. This may indicate that the floor deposit was not immediately connected with the palace (where presumably greater amounts would have been necessary) but with some other context where large quantities would not have been needed. That this context may be connected with ceremonies in the *ābi*, or associated with the platform and drain cannot be proven but it clearly remains a possibility. It is suggested by the fact that this assemblage was in utilized in an open area. Being so well preserved precisely as an assemblage, without being protected by a structure like a room, or an installation like a bin, means that the function was significant enough to guarantee its integrity. Such function could hardly have served any purpose better than the one associated with the contiguous platform and *ābi*.

⁴ The crossbar on the central axis in all Urkesh ceramic drawings represents a 5cm mark.

⁵ Sherds from a third example from A14a20 have been submitted for residue analysis.

The analysis of all the remaining sherd lots in A14 Phase 3 strata provides a complementary picture to that given by A14a20. These sherd lots were looked at from the viewpoint of the function of the area and the internal chronological development of the types taking into consideration that in stratum 10 the amount of pottery was considerably larger than in the other strata (Figs. 5 -7).⁶

Stratum 14 is the earliest stratum that can be dated to Phase 3. There were fewer sherds from this stratum than the other Phase 3 strata in A14. One bowl with an exterior knob on the body near the rim is a form that is also found in Phase 2 but does continue into Phases 3 and 4. Bowls with evidence of being wiped with a plant on the exterior of the lower body at the end of the forming stage, probably to smooth out any deformities, are also found in this stratum. These bowls typically have a flat base with strong concentric circles due to the fact that they were not finished after being cut off the wheel. The evidence from stratum 14 is not sufficient to discuss function or use in this area. However chronologically it appears to be close to Phase 2 because of the presence of the knobbed bowl and the bowl with plant wiped lower body.

Stratum 13 contained at least 5 large jar rims and one medium jar; these types of jars are usually associated with the storage of liquids. This use would be different from the storage arrangements in A14a20 since, as discussed above, that floor contained a concentration of vessels usually associated with dry storage. Dry food storage in deep bowls was present in stratum 13 in the five (at least) deep bowls found. Conical cups are represented by six string-cut cup bases; in five of these more than half of the base was found. The only decoration was seen on a rim sherd with the usual combed wavy and straight line pattern. Two bowl sherds with plant wiped lower bodies were also found. One flaring rim pot (see below stratum 10) and a pointed base are unusual in this stratum. This stratum, the earliest excavated so far with a sufficient quantity of material, contained elements in the ceramic inventory of long term storage of both liquid and dry goods.

In **Stratum 12** the largest number of shapes came from conical cups and bowls with string cut bases. Small and medium jars were present but not in large numbers while there is at least one and possibly two large jars represented among the sherds. Deep bowls were more common than shallow bowls. As in stratum 14, we found here a bowl with an exterior lug on the upper body. Bowls of this type continued in small numbers into Phase 4 (one rim sherd was found in A14 Stratum 5). This stratum contained both short term and long term dry storage as well as now some indications of eating and drinking usage.

Stratum 11 contained a large number of conical cups with string cut base as well as at least three cups with finished bases. Small wide bowls have both string cut and the finer cut bases that have been smoothed. Deep bowls included four decorated vessels – three with template lines on the exterior and one with a thin rope decoration on the upper body. The stratum contained more bowls than jars with deep bowls and wide round sided bowls being the most prominent, both typically associated with long term storage. Straight sided bowls have widely spaced template lines and one deep bowl has a groove inside the rim. Jars include mostly small and medium examples but two jar rims may be from jars that are somewhat larger although not as large as the largest of the store jars we have found on from this period on the site in other contexts. Incorporated in this stratum is an imported Early Transcaucasian bowl rim; there are few Early Transcaucasian vessels found at the site but their presence is significant. One short

⁶ The entire database of the analysis of the body and shape sherds from A14 will be published in the Urkesh Global Record at www.urkesh.org.

spout just below the rim comes from a vessel of unknown shape. This stratum continues the emphasis on long term dry storage in large bowls. It follows the pattern of the earlier strata in focusing on long term storage with some emphasis on drinking vessels that may also have been used for scooping as well as drinking. The smaller jars may have contained liquid for short term storage but the limited number in comparison to the number of conical cups with string cut bases makes this hypothesis somewhat doubtful.

Stratum 10 has the largest number of sherds of all the strata. It also includes the floor A14a20 and many of the sherds come from these same features but could not be associated with any of the vessels connected with this floor even though some were only partially complete. Deep bowls can have one or two lines of rope decoration or rope decoration associated with a line of combed wavy lines both located just under the rim. The third type is a three-part band decoration with a line of horizontal combed decoration, a line of wavy combed decoration and a repeat of the horizontal combed decoration. Deep bowls without shoulders almost always have a decoration on the upper body below the rim but those with a shoulder are rarely decorated. Straight sided bowls can be decorated with parallel template lines both in Phase 3 and 4. These lines are not as closely spaced in Phase 3 as in Phase 4. Cooking vessels are scarcely represented. Those sherds that are found are from the usual globular vessels with outturned rim; they are fire blackened from secondary firing during the cooking process.

There are no carinated small bowls in stratum 10; the bowls in this stratum have straight rims and straight sides or have in-turned rims and rounded sides. The large number of conical cups, either with string cut or finished cut bases may coincide with the small number of bowls in the stratum to indicate that part of the function had to do with the storage of eating and drinking vessels. The medium size round sided but fairly open bowls may have been for serving or eating by more than one person.

As in all other Phase 3 strata, in stratum 10 there are few large jars represented; it contained only one rim sherd of a very large storage jar with a rolled rim. The large number of medium jars points to a short term dry storage function for this area with the addition of serving and eating vessels.

There are few examples of thin walled small pots with flaring rims in any of the strata in A14 (Fig. 8). They first appear in stratum 13 where the single example is larger and thicker walled than in later strata. Stratum 11 contained two examples and stratum 10 also had two examples. There are no examples in Phase 4 strata in A14. The small size and distinctive shape indicate that it had a specialized function which did not necessitate a lid as for instance a container for perfumed oils would require. This pot may have been used for pigments or unguents.

3. Nature of the stratigraphy and ceramics in A14: Phase 4

While we can assess the chronological changes in ceramics from A14 Phase 4 strata, the amount of ceramics in these strata make it difficult to assess the function of the area during this time period. Even though there are fewer sherds in any of the Phase 4 strata in comparison to Phase 3, the sherds connected with this phase are typologically similar to other Phase 4 contexts. **Stratum 9** is a transitional stratum between Phase 3 and Phase 4. Now ribs begin to appear more frequently as decoration below the rim of jars; these jar rims are characteristic for Phase 4 strata in all areas of the site. The remaining sherds are of conical cups, always an important element in the Urkesh sherds from Phase 2-4.

Stratum 8 contains the earliest bowls with rounded carination and the beginning of a proportionately large number of bowls with a sharp carination. Fewer small bowls have the Phase 3 slightly in-turned rim. Pointed bases appear although there was one earlier example in Stratum 13. Medium jars appear now with ribs on the rim and template lines on the body. Fewer conical cup bases were found in this stratum.

In **Stratum 5** sharply carinated bowls continue. After a hiatus deep bowls appear again; they can have a wide or thin line of rope decoration. One example has a knob on the exterior. Conical cups again are frequent but now more examples have cut bases. Small bowls continue to have the same shape as the Phase 3 examples but now the upper body is slightly more inclined. One Simple ware bowl has a sharply incised line (“notch”) on the exterior just below the rim. One bottle was also found in the rim sherds. While bottles also appear in Phase 3, they are not common in any phase.

Stratum 4 did not contain many sherds. Fine bowls with a notched rim continue as well as deep bowls.

4. Conclusions to Thoughts on the Function of Area A14

The main difference in A14 between Phase 3 and 4 is as follows. In Phase 3 the palace walls were still standing to their full height (even though the palace was no longer a royal residence), therefore they afforded greater protection for the accumulations that were building up against them. This explains the fact that a full assemblage (A14a20) could be preserved in its integrity, and that the overall ceramic corpus is rather homogenous, in spite of being in an open area. In Phase 4 the palace walls are only partly standing, as the building is now abandoned and the upper part of the walls had collapsed (there is no evidence of roof collapse within the building). The area is therefore less protected, and more open to external intrusions, but remains on the whole rather integrated in terms of the ceramic corpus, which may be explained considering its presumed continued use in service of the *ābi*.

While no clear patterns of the function of the area in Phase 4 can be seen, what limited evidence we have is not dissimilar to the functional patterns of Phase 3. Within a large urban setting with long term continuity in ethnic, political and economic terms, elements of change in the ceramics are less important than the establishment of patterns of long term usage. In A14 the patterns of long and short term dry storage have been shown to exist. In addition possible patterns of food consumption, both serving and eating appear to be present, but to a more limited extent. On the basis of the ceramic evidence it appears that during Phase 3 the function of the open area just outside the *ābi* entrance and near the platform and large drain (both of which may have had an important ritual function) revolved around long and short term dry storage. In other words supplies of ritual offerings might have been stored near the area where they would have been used. In this case long term and short term are not easily definable since this is an outdoor context. With storage in deep bowls we may consider that long term storage may have been only a matter of a few days, especially during wetter portions of the year

Turning to the function of the area in Phase 4 we can add the evidence from the *ābi* to the small number of ceramics in the open area outside this structure. The *ābi* continued in use in this phase but because of its function it had a number of types not found outside. Among these is a small ritual vessel in the shape of a nude woman carrying a small necked jar on her head. This vessel has been interpreted by me as a possible container of perfumed oil, mentioned in Hurrian

texts preserved in later Hittite archives.⁷ Other unusual vessels include cups in a green type of Simple ware with vertical burnishing on the exterior.⁸ In other Phase 4a contexts small open bowls made in this ware are radially burnished on the interior; these are also rare in all Phase 4a contexts and are not found in Phase 4b. If we compare the Phase 4 ceramics from inside the *ābi* with those of the outside area then we can see that deep bowls are a numerically better represented type outside, but in either case they are not frequent. To a limited extent this pattern may reflect the one envisioned for Phase 3 that is a continuing dry storage function for this space along with the possibility of a restricted amount of food consumption in the same area.

5. Phase 4 Emulation Processes and their Consequences for the Reemergence of Painted Pottery⁹

One of the most striking aspects of Phase 4 ceramics in all areas that we have excavated on the site is the desire on the part of Urkesh potters to imitate ceramics from an earlier stage of the Urkesh community of practice as seen by them through the ancient ceramics distributed throughout the site. They would have observed these earlier ceramics not only on the surface but also when digging on the site within the normal course of their lives, eg. wells, pits for storage, to obtain mud for making mud bricks etc. The ware most imitated is Metallic ware and this is also imitated in Phase 3 although the imitation of this ware increased in Phase 4 (Ill. 1). This is also the case for imitations of Bi-Color ware¹⁰ again starting in Phase 3 but becoming more important statistically in Phase 4 (Ill. 2). Also striking are the instances of an emulation of the decoration techniques and designs of past generations of the same community of practice. While we have a few examples of these imitations in late Phase 3, in Phase 4a these emulations took on the character of incised designs just below the rim of bowls or on the upper body of jars (Ill. 3).¹¹ If we examine the sections of the Phase 4 imitations we can see that the potters were interested in reproducing the designs but not the ware and not the shapes. Often the impulse for these imitations of decoration techniques and designs came from the finer incised patterns produced on early Ninevite V small vessels and were translated onto small vessels also in Phase 4a (Ill. 4). We have as well instances of the larger and heavier incised designs of late Ninevite V being imitated as incised decorations of larger vessels in Phase 4a (Ill. 5)¹². In another case the incisions are placed in groups on top of a wide rim, a rim type of that is characteristic for Phase 4 but not earlier (Ill. 6). In none of these cases did the potter intend to reproduce the ware recipes.

In the later part of Phase 4 we see the beginning of a different interest on the part of potters, which is to imitate painting as a type of decoration. This was more difficult technically as the traditional recipes for the production of paint seems to have been lost in our area. Therefore in

⁷ G. Buccellati and M. Kelly-Buccellati, "Überlegungen zur funktionellen und historischen Bestimmung des Königspalastes AP in Urkesch. Bericht über die 13. Kampagne in Tall Mozan/Urkesh: Ausgrabungen im Gebiet AA, Juni-August 2000," *Mitteilungen der Deutschen Orient-Gesellschaft* 133 2001, pp. 59-96, Abb.17:1

⁸ Ibid. Abb. 18:7,8

⁹ I began to think about this topic when writing an article on apprenticeship ("Apprenticeship and Learning from the Ancestors, The Case of Ancient Urkesh") currently in press in a volume on the subject edited by Willeke Wendrich, *Landscape Learning and Communities of Practice*.

¹⁰ Also called by the awkward name Dark Rim Orange Bowls.

¹¹ For another example of an incised jar found in Phase 3b in the *ābi* see MDOG 133 abb. 16:5.

¹² In the case of the Phase 4 example the imitated pattern is placed on the neck.

Phase 4b potters began to experiment with the application of painted designs with a bitumen based paint (Ill. 7). The use of bitumen for a variety of purposes had not been lost as evidenced by its continuous employment as a waterproofing substance and as a mastic not only on pottery but occasionally on bricks and clay objects. Bitumen based paint never was very popular as a decorative technique for ceramics in Urkesh and was a transitional stage between experimenting with incised decoration and the later painted designs based on different paint recipes and different decorative designs. However, bitumen paint as a technique was widespread geographically as seen through its utilization in Terqa and even as far south as Uruk.¹³ In the case of Terqa we now know from the recently discovered Late Old Babylonian tablets from Tell Taban that the Khana kingdom included part at least of the Khabur region. Because of this interest in the Khabur region, earlier connections between Terqa and the Khabur should not come as a surprise.¹⁴

We need to ask ourselves why this new interest in the traditional practices of potters and what were the consequences of this awareness in making those experiments that would result in the imitation of previous decorative techniques. Clearly the Phase 4 potters were participating in a long standing community of practice that had started in the early Ninevite V period, if not before. A community of practice may be defined as a group of craft producers, with no organizational structure, but held together horizontally across space and vertically across time by shared technical and stylistic expertise. We know that they belonged to such a community because we see only gradual changes through time in the ceramic recipes and firing techniques employed by the Urkesh potters¹⁵ (Ill. 8). Also we can see from the seal iconography of Phase 3 that ceramics are a very important element in the designs that could even contain a scene of a potter's workshop¹⁶ (Fig. 9). The affirmation of the importance of the potter's production (perhaps even reflecting a higher social status of some craft producers) could have been an impulse for later potters to examine and then emulate earlier production techniques. While Phase 4 is a time of transition in the Khabur region, in Urkesh the city continued to be occupied and sustained interest in those ritual practices so important in earlier periods as evidenced, for instance, by an uninterrupted use of the *ābi*.¹⁷ The emulation of earlier practices signifies an interest in and appreciation for the work of ancient members of the same community that still existed in the city in the form of their products easily on view anywhere on the site. It is not a community of practice struggling once more for expression through an apologetic emulation of

¹³ M. Kelly-Buccellati and W.R. Shelby "Terqa Preliminary Report, No. 4: A Typology of Ceramic Vessels of the Third and Second Millennia from the First Two Seasons," SMS 1/6 (1977), pp. 1-56 and "Middle Euphrates Ceramics in the Third and Second Millennia: A View from Terqa," in M. Al-Maqdissi, V. Matoian, and C. Nicolle, eds. 2007 *Céramique de L'Âge du Bronze en Syrie II L'Euphrate et la région de Jézireh*, pp. 120-151.

¹⁴ D. Shibata, D. and S. Yamada, "The Cuneiform Texts from the 2007 Excavations at Tell Taban: A Preliminary Report," in H. Numoto, ed. 2009 *Excavations at Tell Taban, Hassake, Syria Preliminary Report on the 2007 Season of Excavations and the Study of Cuneiform Texts*, pp. 87-109, especially pp. 90-91. I would like to thank Alexander Ahrens for the references to these very important texts from Tell Taban .

¹⁵ The examples in Fig 8 from temple BA date to Phase 1 ca 2400B.C. and from Phase 5 to ca 1800 B.C. We have presently a large study on the changes in potters' recipes for clay and inclusions a short description of which can be found in E. Frahm, N. Nikolaidou and M. Kelly-Buccellati, "Using Image Analysis Software to Correlate Sherd Scans in the Field and X-Ray Element Maps in the Laboratory," *SAS Bulletin* 31/2 2008, pp 8-12.

¹⁶ Kelly-Buccellati, M. 1998. The Workshops of Urkesh. In *Urkesh and the Hurrians*, edited by G. Buccellati and M. Kelly-Buccellati, pp. 35-50. Malibu: Undena Publications.

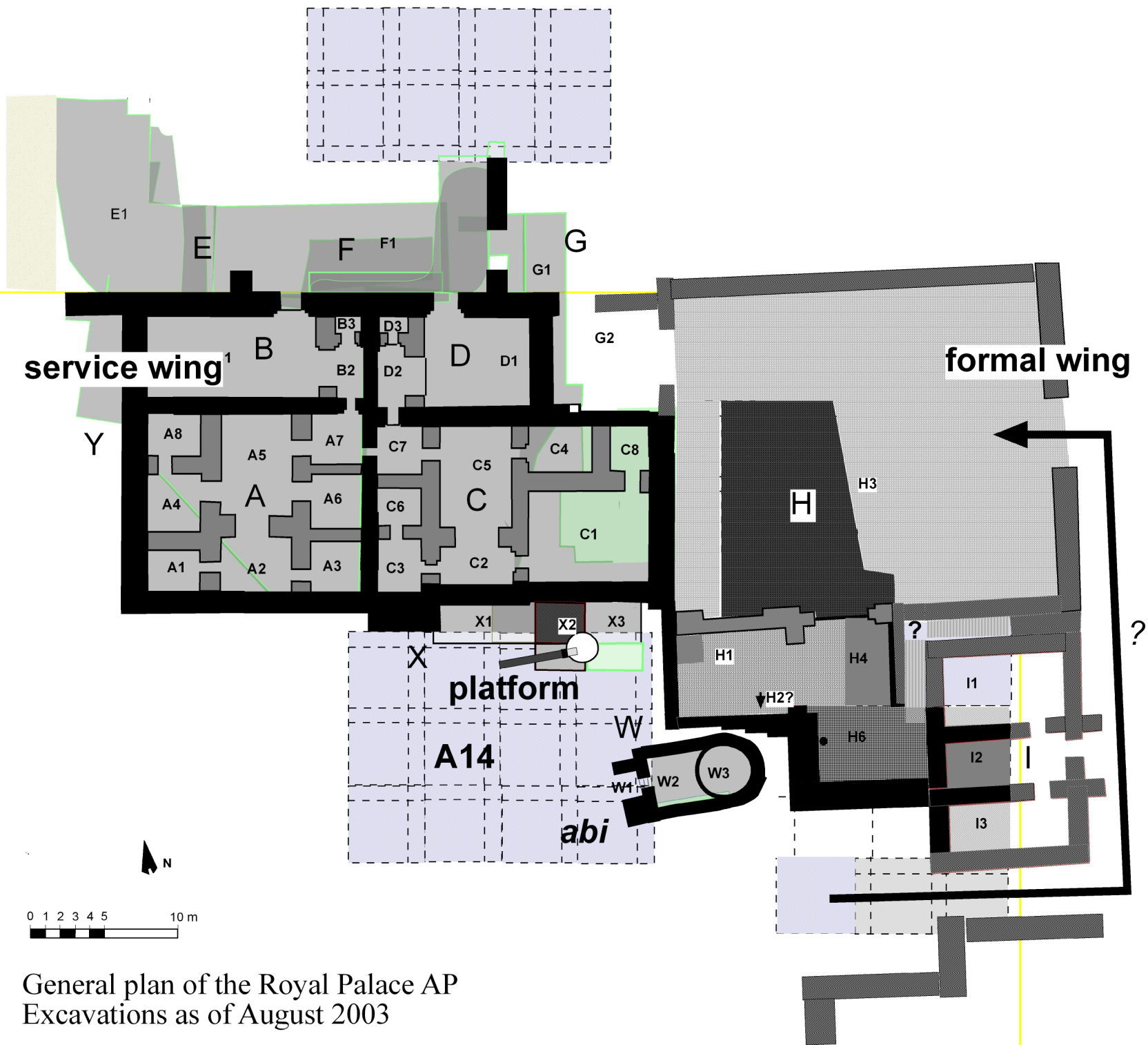
its “betters” from the past. What we see here are potters willing to look at the past and incorporate it into the present.

In my opinion this awareness of ancient customs led to a renewed interest in past painted traditions that resulted in the reemergence of painted designs in the Khabur period. In other words the painting of ceramics was reinvented because of a renewed connection on the part of Phase 4 potters with the past. This revitalization of a craft tradition is the direct result of emulation processes that began with appreciation and was achieved through experimentation. New decorative forms consonant with older traditions emerged from this interest. In a period of transition the reaffirmation of the past had profound long term consequences for the continuity of the craft as painting reintroduced in Phase 4, changed character in Phase 5 and continued over a wide area through the Mittani period.

Emulation processes are not restricted in Urkesh to potters. We see this also in andirons and their decoration. I have published a large decorated andiron found in situ in a Khabur period context¹⁸ (Ill. 9). Since then more have been excavated, but none as well preserved. In addition we have excavated in a Phase 4 context a small, portable andiron with a similar type of decoration (Ill. 10). While portable decorated andirons had been found previously at the site, this example is the only one with a well dated context. One of the possible reasons for the continued production in Urkesh of both permanent and portable andirons with decorations similar to those found in the Early Trans-Caucasian culture to the north could be that emulation strategies are being employed in a period of transition to link the Hurrian population of Urkesh with their past as part of a strengthening and consolidation effort to withstand the social and economic changes sweeping the region. Foregrounding traditions connected with a shared past would generate benefits of social cohesion and clarity of ethnic identification. The production and use of decorated andirons I would see as a strategy through which craft traditions are employed to reinforce social and cultural identity.

¹⁷ The ābi ceramics are published in MDOG 133, abb. 16-18.

¹⁸ “Andirons at Urkesh: New Evidence for the Hurrian Identity of Early Transcaucasian Culture,” in A. Sagona, ed 2004 *A View from the Highlands: Archaeological Studies in Honour of Charles Burney*. Peeters, pp. 67-89.

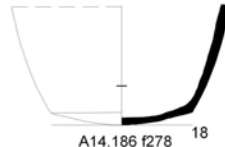


General plan of the Royal Palace AP
Excavations as of August 2003

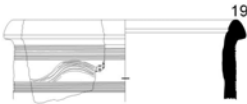
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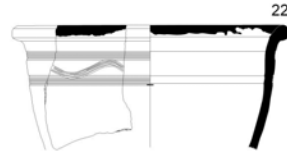
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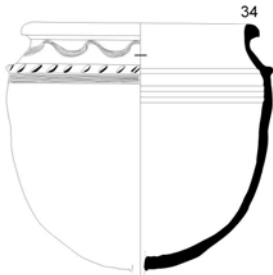
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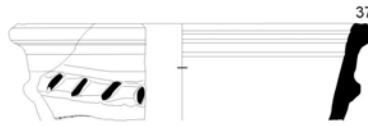
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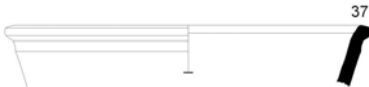
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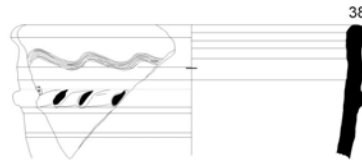
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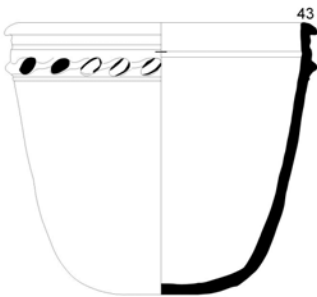
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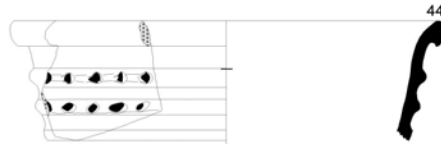
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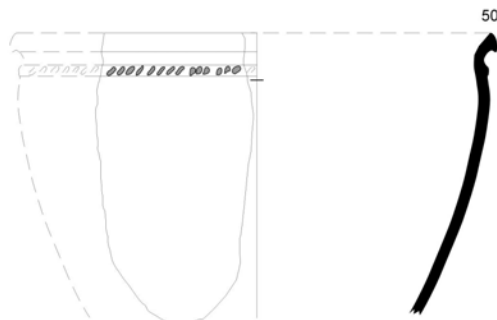
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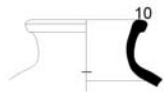


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A14a20 Jars



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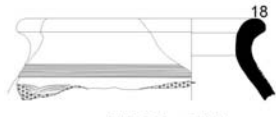
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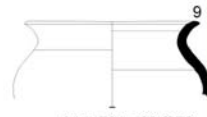
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A14q803-p1 f278



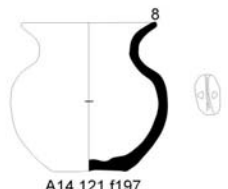
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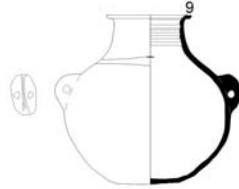
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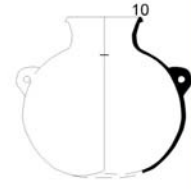
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A14.121 f197



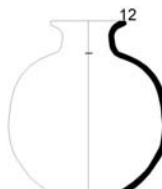
A14.122 f193



A14.218 f278



A14q799.1 f278



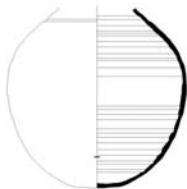
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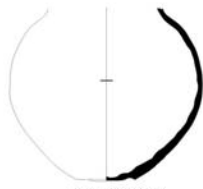
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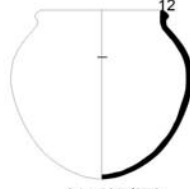
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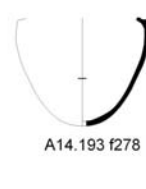
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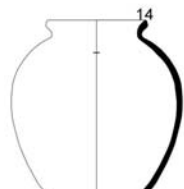
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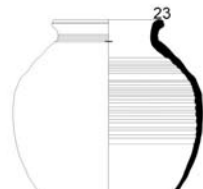
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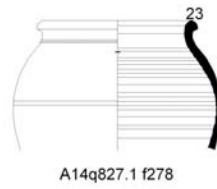
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A14 q824.1 f278



A14.185 f278

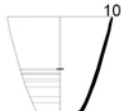


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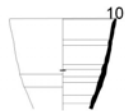
A14a20 CUPS and BOWLS



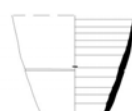
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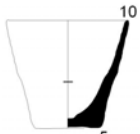
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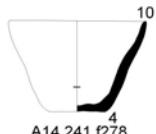
A14.119.1 f278



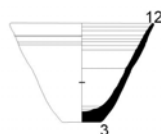
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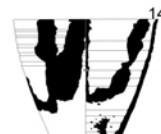
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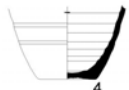
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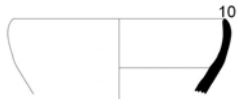
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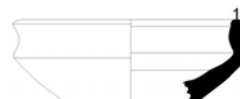
A14.119 f193



A14q225-p1 f278

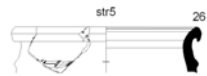


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A14q826-p3 f278

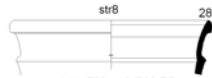
A14 Deep Bowls With Restriction Below Rim Phases 3 and 4



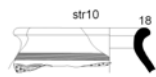
A14q794-p2 f167 CH
bd-2



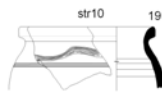
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bd-5



A14q782-p18 f290 FC
bd-5



A14q803-p1 f278 CH
bd-2



A14q618-p1 f244 CH
bd-2



A14q495-p10 f207 RC
bd-7



A14q636-p4 f252 CH
bd-5



A14q636-p1 f252 CH
bd-5

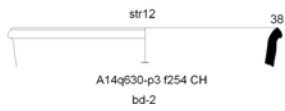
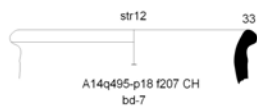
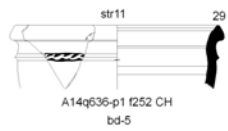
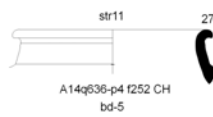
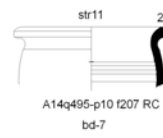
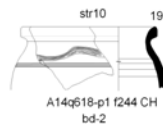
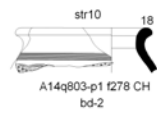
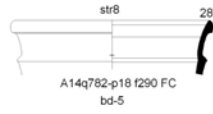
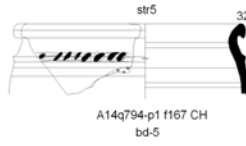
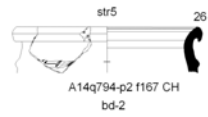


A14q495-p18 f207 CH
bd-7

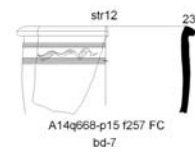
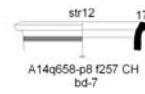
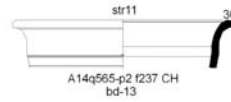
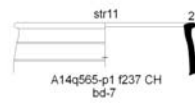
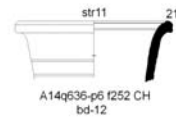
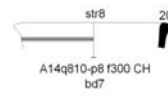
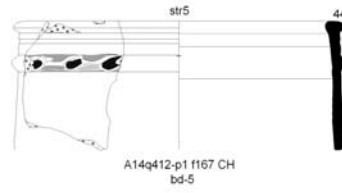
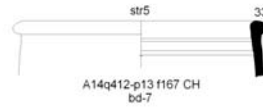


A14q630-p3 f254 CH
bd-2

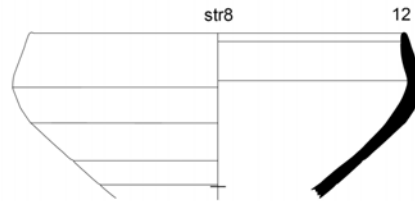
A14 Deep Bowls With Restriction Below Rim Phases 3 and 4



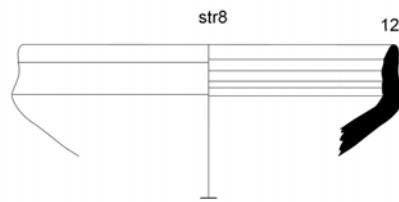
A14 Deep Bowls With Straight Sides Phases 3 and 4



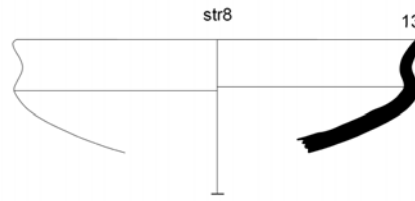
A14 Carinated Medium and Small Bowls by Strata



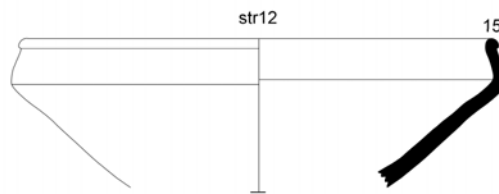
A14q743-p1 f284 FC
bcr3



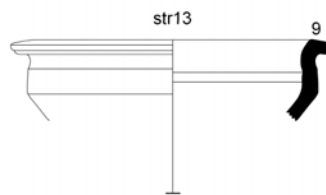
A14q743-p11 f284 FC
bcs2



A14q760-p3 f287 FC
bcs2

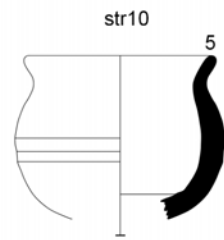


A14q655-p4 f256 WS
bcr5

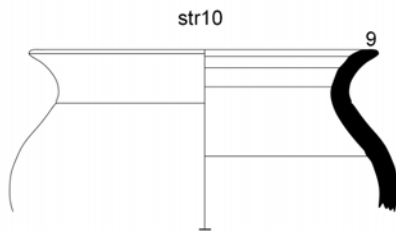


A14q512-p7 f220 FC
bcs1

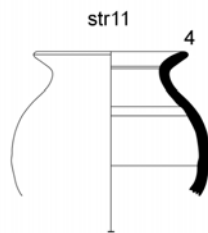
A14 Flaring Rim Pots



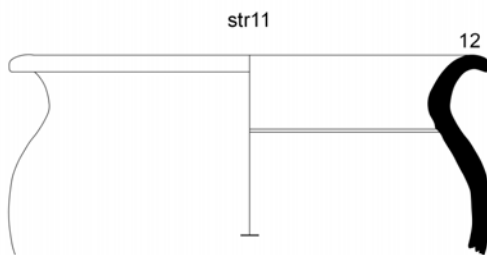
A14q706-p16 f274



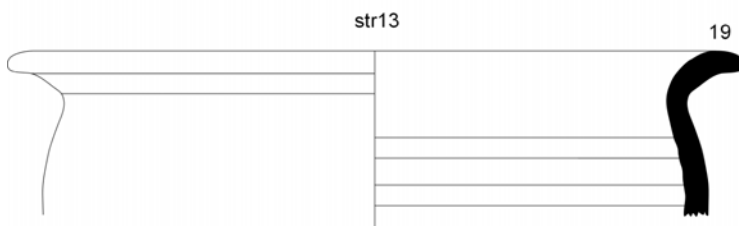
A14q721-p29 f278



A14q565-p4 f237



A14q567-p2 f237





Pecorella Volume Captions

Fig. 1 Plan of AK palace (A-H), the platform and drain (X), the ābi (W) and the area of the A14 excavations

Fig. 2 Deep storage bowls with incised and rope decoration from the floor (A14a20)

Fig. 3 Range of jar types from floor (A14a20)

Fig. 4 Cups and small bowls from floor (A14a20)

Fig. 5 Deep bowls by strata, Phase 3 below line and Phase 4 above

Fig. 6 Deep bowls with straight sides by strata, Phase 3 below, Phase 4 above

Fig. 7 Carinated medium and small bowls by strata, Phase 3 below, Phase 4 above

Fig. 8 Phase 3 flaring rim pots by strata

Fig. 9 Seal impression showing pottery workshop with working potter and storage shelves

III. 1 Comparison between Metallic ware (left) and Imitation Metallic ware (right)

III. 2 Comparison between Bi-color ware (above) and Imitation Bi-color ware (below)

III. 3 Ninevite V vessels with incised triangular decoration (above) and a Phase 4 jar with triangular design (below)

III. 4 Early Ninevite V incised decoration (left) and Phase 4 imitation (right)

III. 5 Late Ninevite V incised decoration (left) and Phase 4 imitation, especially on jar neck (right)

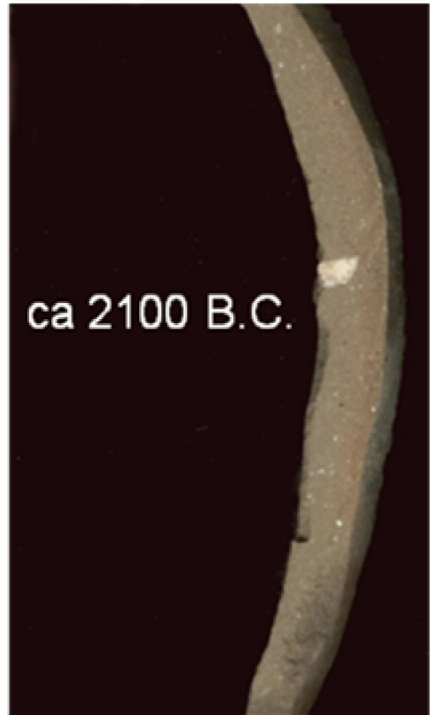
III. 6 Phase 4 vessel rim with incised line groups in imitation of Ninevite V designs

III. 7 Phase 4b bitumen painted and typical unpainted sherds

III. 8 Comparisons of the early (Phase 1) and late examples of the same wares (Phase 5)

III. 9 Permanently installed Khabur period andiron with decorations

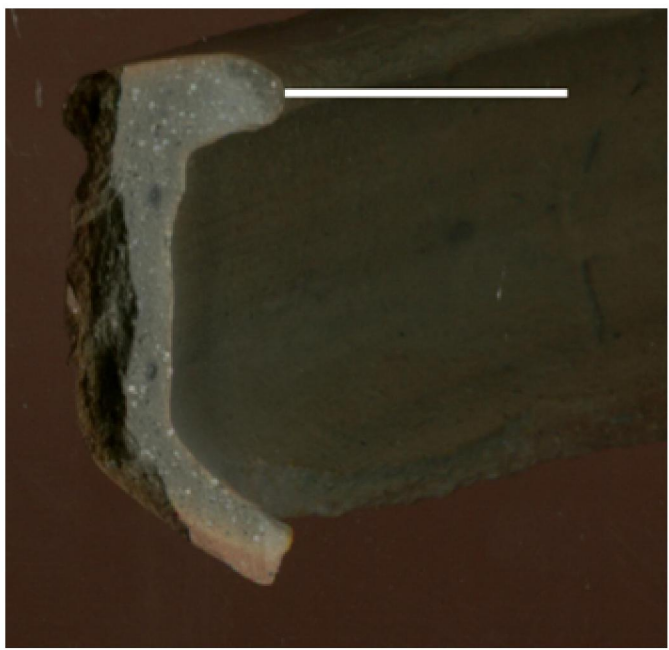
III. 10 Portable decorated andiron from a Phase 4 context













ca 2700 B.C.



ca 2100 B.C.







Fine Chaff Ware

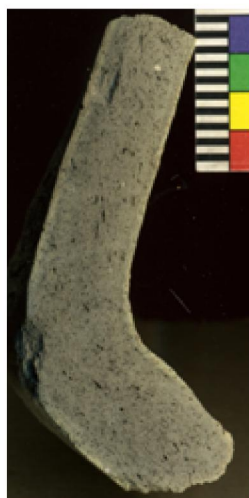


B5q823 feature 55 Phase 1

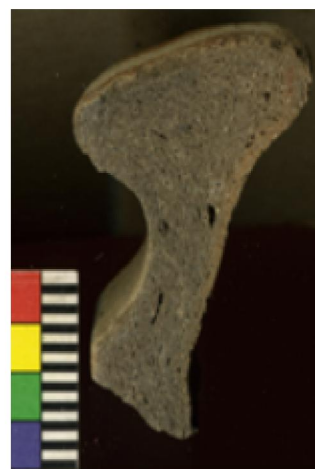


A15q828 feature 415 Phase 5b

Chaff Tempered Ware



B5q626 feature 55 Phase 1

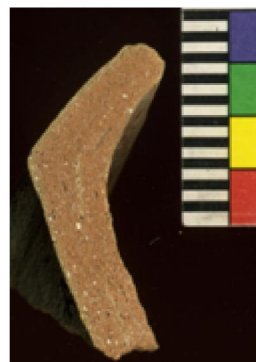


A15q858-p5 feature 399 Phase 5a

Red Calcite Ware



B5q57 feature 23 Phase 1



A15q851-p3 feature 399 Phase 5a

