



The Excavations at Korucutepe, Turkey, 1968-1970: Preliminary Report. Part V: The Early Bronze Age Pottery and Its Affinities

Author(s): Marilyn Kelly-Buccellati

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THE EXCAVATIONS AT KORUCUTEPE, TURKEY,  
1968-70: PRELIMINARY REPORT\*

PART V: THE EARLY BRONZE AGE POTTERY AND ITS  
AFFINITIES

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MARILYN KELLY-BUCCELLATI,  
*California State University, Los Angeles*

WITHIN the fifteen major stratigraphic units dating from the third millennium B.C. excavated during the three seasons at Korucutepe, 17,994 body sherds were analyzed along with a correspondingly smaller number of rim and base sherds. The wares represented within these units fall into four main categories: burnished ware, painted ware, high-fired ware, and cream ware with chaff temper. Sherds of only the burnished ware were found in large quantities; however, even though the other wares were found in numbers statistically less significant, they do have either chronological importance or show contacts with outside areas. The interrelationship of all these wares is shown in figure 21.

Of the two types of painted ware found, the earliest, from EB II levels, was red painted on a cream ground and normally decorated with hatched triangles. The other painted ware was decorated with black paint on a pale cream slip over a cream to orange clay. These sherds were highly fired and handmade. The design normally consisted of solid triangles on and overlapping chevrons below the rim (fig. 25, pl. 11). The figures of 10% in P 15, area 3, level 7 and 3% in O 16, levels 7-4 may point to a greater production of painted vessels in EB III. It is possible that this painted ware is a local counterpart of the central Anatolian "intermediate painted ware."<sup>1</sup>

Two imported high-fired wares were found in the Early Bronze levels. One, imported from northern Mesopotamia and northeast Syria, was thin-walled with little grit temper and fired to shades from gray and buff to brown and orange. The shapes consisted of small jarlets or goblets which would be easily portable. Another high-fired ware was probably imported from the Amuq area because of its strong resemblance to Amuq I-J simple ware. This simple ware may be slightly later in EB II. Cream ware with chaff and grit temper was found in small percentages in EB III levels (2% in O 14, area 3, levels 8-3 and 3% in O 16, levels 7-4); the examples of this ware noted in EB II levels (O 10, levels 10-2 and O 11, levels 5-4) probably belong to unpainted portions of red painted EB II vessels.

A Chi-square test was done to assess the significance of the incidence of these types in EB II and EB III levels in areas which were in or near rooms. The results confirmed the

\* This article comprises parts V-VII and parts IX-X of the report. Part VIII, "Hittite Hieroglyphic Seal Impressions from Korucutepe," was published in the January-April 1973 issue of this journal. Parts I, "Architecture and General Finds," II, "The Fortification Wall," III, "Statistical Description of Significant Groups of Pottery," and IV, "The Chalcolithic Pottery," were published in the October 1973 issue of this journal.

<sup>1</sup> Hans H. von der Osten, *The Alishar Hüyük:*

*Seasons of 1930-32, part 1, OIP 28 (Chicago, 1937), pp. 227-50, especially fig. 236:5, 10.*

The people who settled at the foot of Korucutepe in the early second millennium B.C. used a similar painted ware, partly wheelmade and decorated with diagonal strokes on, and wide bands below, the rim, which were sometimes interrupted by zigzag panels. It is possible that this painted ware is a local counterpart of the "Cappadocian painted ware" (see part VI of this report).

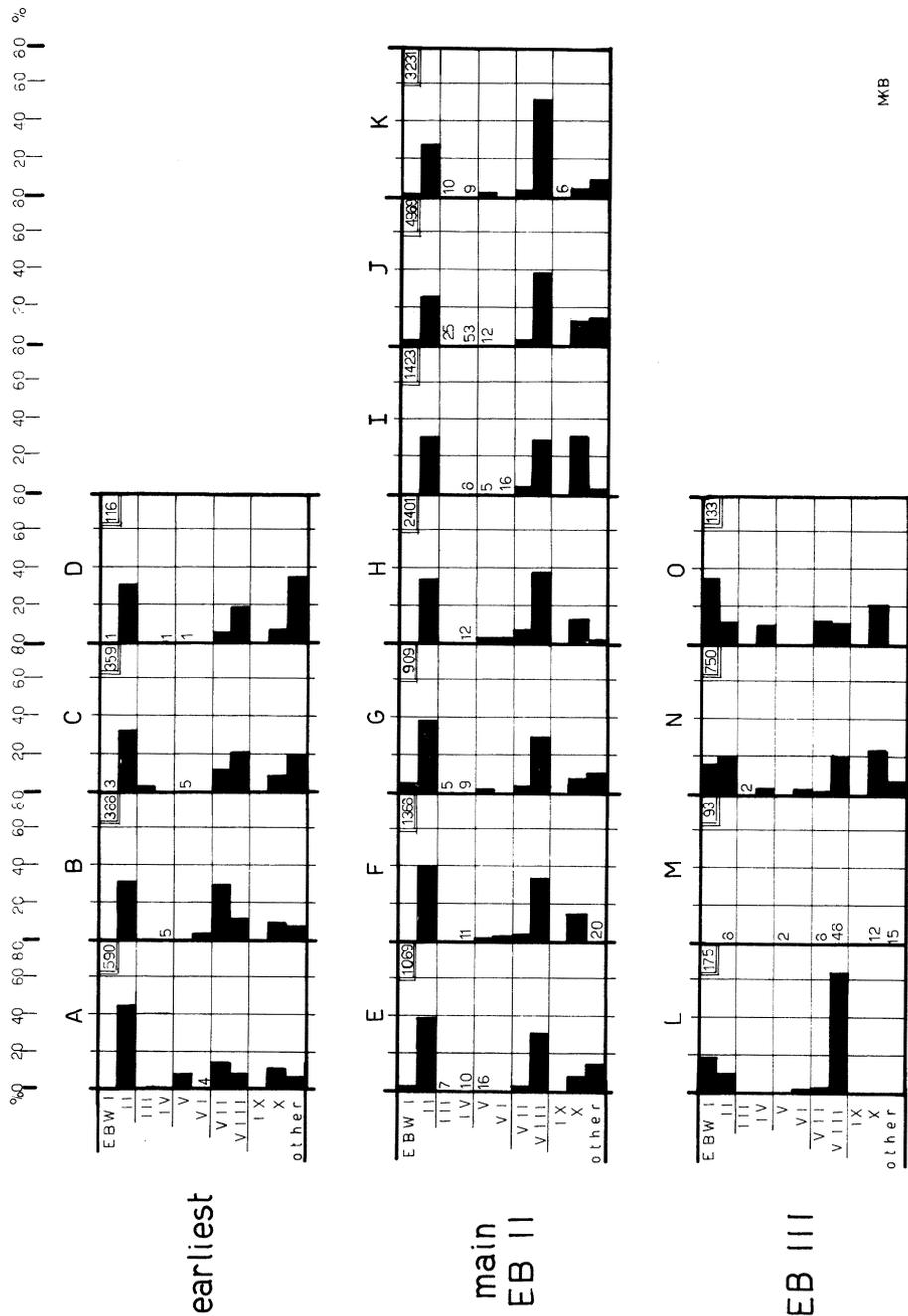


FIG. 21.—Ceramic typology of Early Bronze pottery from seasons 1968-70 at Korucutepe

Key to figure 21. The format of figure 21 is the same as that used in figures 17 and 18; the abbreviations of the Early Bronze wares are the same for figures 17 and 21. The "other" category includes Early Bronze sherds from any of the Early Bronze wares (EBW I-XIII); these sherds were usually too small or too damaged to determine their exact ware.

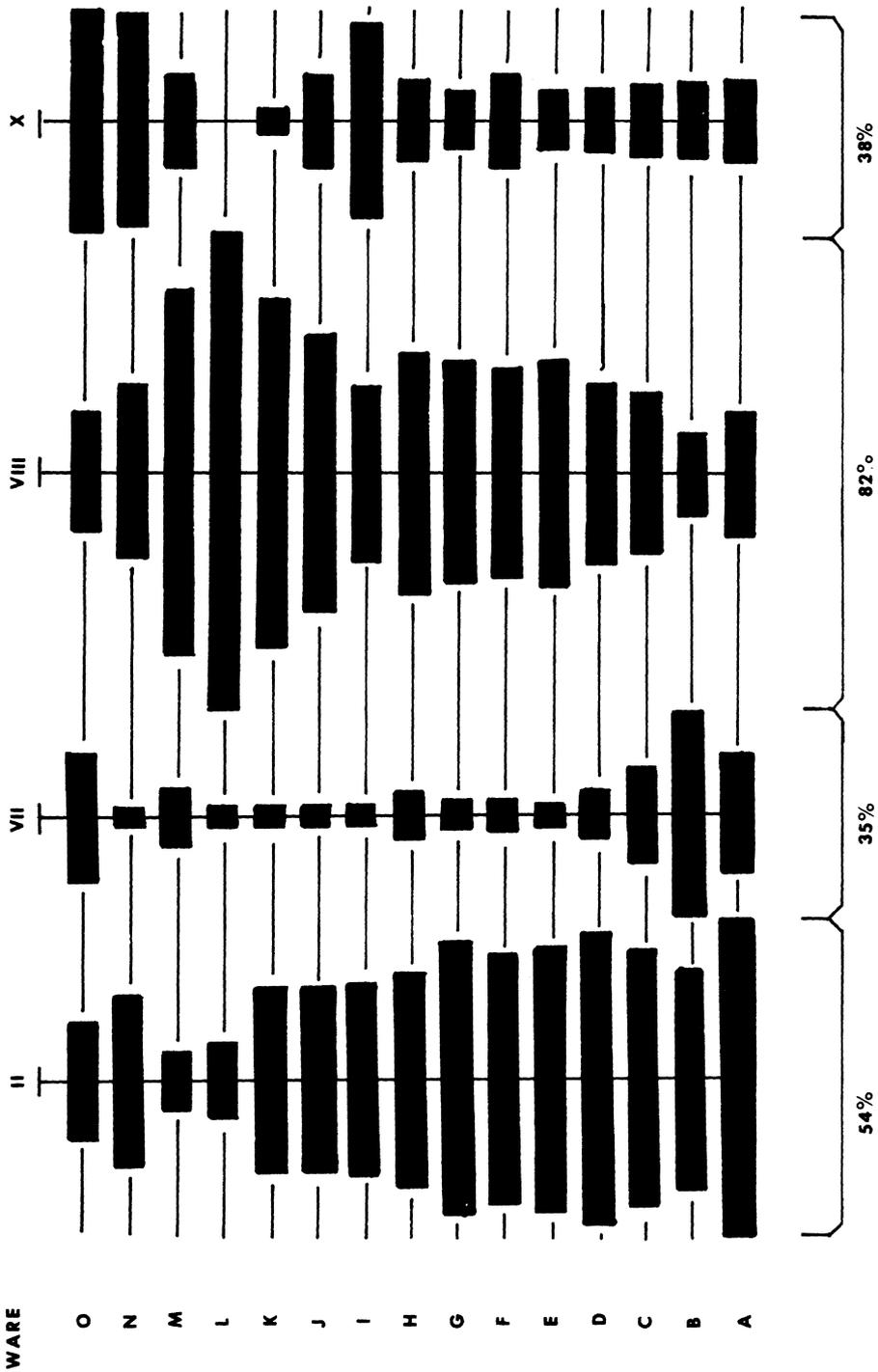


Fig. 22.—Trends in typology of Early Bronze burnished wares

*Key to figure 22.* The scale of letters to the left of the graph represents the various stratigraphic units in their relative chronological positions. The percentages of the burnished wares are computed on the total of all the Early Bronze burnished sherds in each stratigraphic unit; the total number of sherds used is 15,133.

Letter Stratigraphic Unit

A	O 10, levels 16-11	J	O 12, levels 8-3
B	O 10, levels 10-2	K	N 11, area 3, levels 8-5
C	O 17, area 13, levels 6-5		N 11, area 4, levels 8-4
D	P 17, area 13, level 5		N 12, levels 4-3
E	O 12, level 10	L	O 14, area 3, levels 8-3
F	O 11, level 5	M	N 11, area 5, level 3
G	O 12, level 9	N	O 16, levels 7-4
H	O 11, level 4	O	P 15, area 3, level 7
I	O 11, level 3		

information obtained from the percentages in that cream ware is strongly associated in the Chi-square test with the EB III while the imported wares are associated with EB II levels. The continuity requirements for the Chi-square test prevented the testing of the painted wares individually, but when both types were taken together they were associated with EB III—another indication of the greater production of painted vessels in EB III.<sup>2</sup>

*The Burnished Wares.* The greatest amount of the pottery found at Korucutepe for both periods EB II and EB III was of the typical burnished variety spread over large areas of eastern Anatolia: handmade, chaff-tempered with the addition of some grit, and fired at low temperatures. The burnishing varied, with some vessels having a high polish, others with open burnish, while still others were burnished on only part of the vessel. Four main types of this burnished pottery were distinguished by the effects the firing had on the surface color; brown burnished, occasionally mottled in shades from brown to red; red burnished; black burnished; and red-black burnished, i.e., black on the outside and red to brown on the inside.

Since the Early Bronze burnished wares are numerically the most important category of ceramics in the EB levels, they have been separated from the other wares found in the same levels and described as a unit in figure 22. There it can be seen that ware VII (red burnished) is only important in the early levels<sup>3</sup> with an apparent resurgence at the very end of the Early Bronze. It is interesting to note that the red burnished ware is consistently less popular than the other wares except in B (O 10, Levels 10-2) and O (P 15, area 3, level 7). During EB II black burnished pottery (ware VIII), which is not as important in the earliest EB II levels, becomes more popular and reaches its maximum in EB III. Brown burnished pottery (ware II) was very important in both the earliest EB II and main EB II levels but begins to diminish toward the end of EB II and decreases in EB III. Ware X (red-black burnished pottery) is less popular during the

<sup>2</sup> M. Kelly-Buccellati and E. S. Elster, "Statistics in Archaeology and Its Application to Ancient Near Eastern Data," in G. Buccellati, ed., *Approaches to the Study of the Ancient Near East* (Rome, 1973) (= *Orientalia*, n.s. 42 [1973]: 195-211).

<sup>3</sup> In heavily burned areas, like the house exca-

vated in O-P 17 in 1970 (see part 1, pp. 363-64), it could be seen that the burnished vessels had become secondarily oxidized. Only a few of the sherds into which they shattered had retained their black color because they were immediately smothered below falling debris.

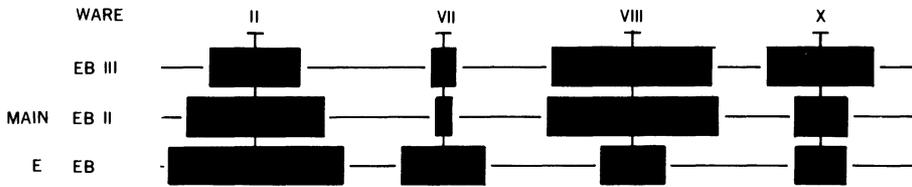


FIG. 23.—Summary graph showing ware sequences in EB II and EB III

earliest EB II levels but increases in the main EB II occupation and is a very important part of the ceramic inventory in EB III. It is difficult to explain why this ware was not found in L (O 14, levels 8–3); however, this area contained the heavy-walled building with three clay “andirons” set on a circular platform. Its different character with respect to the rest of the Early Bronze Age buildings excavated on the site, together with the small amount of ceramics found inside this building, may account for the difference in the sherd material.

By combining the various stratigraphic units into groups corresponding to the major periods of occupation during the Early Bronze Age, we gain an idea of the overall development of the wares—represented graphically in figure 23. The brown burnished and red burnished pottery, very popular in the earliest EB period (47% and 23% respectively) were gradually replaced by black burnished and red-black burnished pottery which by EB III had reached the total of 42% and 28% respectively.<sup>4</sup>

Relief and grooved decoration on burnished pottery was found in the EB II period. These vessels were never numerically important at Korucutepe and probably had a ceremonial or decorative purpose as well as being used for storage (see part I, p. 363). The highest percentage of relief-decorated sherds was found in O 17, area 13, levels 6–5 with a total of 3%. The patterns of relief decoration included a design of a quartered lozenge with pennants and pendent crescents, and stylized birds or quadrupeds (see plate 8). Incised decoration is almost always confined to lids. In EB III levels the black burnished vessels were often fluted along the rim and diagonally down the body by means of some mechanical device.

The predominant shapes in burnished wares of the EB II and EB III levels were bowls and jars with a recessed band around the neck. Other shapes included hole-mouth jars, shallow bowls, jars and bowls with a flat outturned rim which would hold a lid. The lids were normally flat with a round or square handle. Bases were either flat or of the “omphalos” type, but several ring bases were also found (see fig. 24).

#### THE TRANSCAUCASIAN EARLY BRONZE AND ITS AFFINITIES WITH WESTERN IRAN AND EASTERN ANATOLIA

It is now becoming increasingly clearer that the origin of the Early Bronze culture in eastern Anatolia is to be sought in the Armenian highlands, so much so that C. Burney has termed this culture the Early Trans-Caucasian culture.<sup>5</sup> Speculation about the im-

<sup>4</sup> It should be kept in mind that the higher incidence of burned levels in EB II may account for part of this difference (see note 3). The EB III levels were not destroyed by fire, but rebuilt several times and finally abandoned.

<sup>5</sup> Charles Burney and David M. Lang, *The Peoples of the Hills* (New York, 1972).

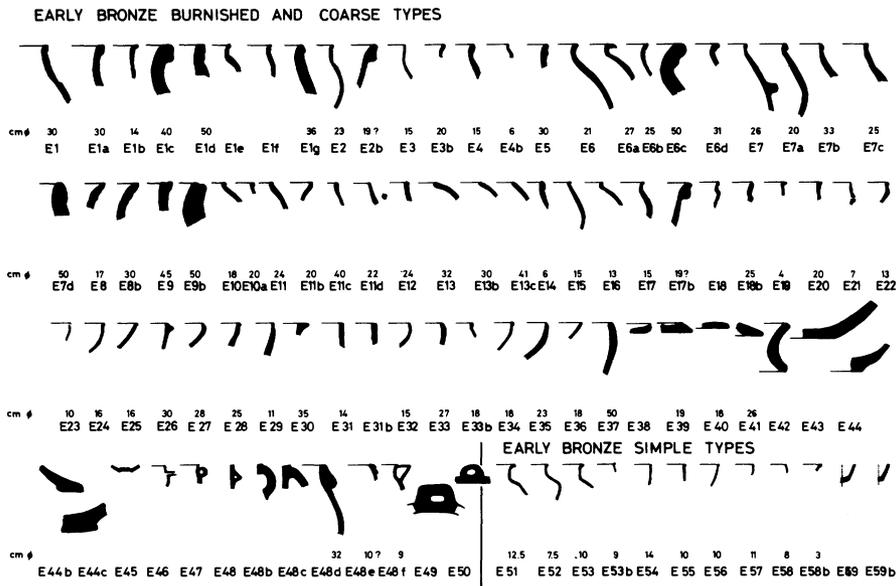


FIG. 24.—Rim, base, spout, handle types in Early Bronze II-III local burnished or coarse pottery and imported "simple" pottery comparable to Brak "Akkadian ware"

portance of this area in the Early Bronze Age arose after the publication by Kuftin in 1943 of the material from the area of Iğdir which he connected with similar material from Kiketi, Armavir Blur, Kyul Tepe (Nakhichevan), Elar, Shresh Blur, Shengavit, and Trialeti.<sup>6</sup> After Burney's publication in 1958 of his survey in eastern Anatolia there was a short-lived attempt to equate the origin of this culture with the Elâzığ region.<sup>7</sup> Braidwood, in 1960, thought that the evidence of it in the Amuq area was connected to the dark-faced burnished tradition in Anatolia.<sup>8</sup> However, with the subsequent publication of material from both Armenia and Georgia and the excavation of sites in north-western Iran and eastern Anatolia, new and convincing evidence has shown not only that earlier stages of this culture can be documented in Armenia but also that important culture traits began there and subsequently spread outward.

*Relative Chronology in Armenia and Georgia.* Several studies by Soviet scholars on the Transcaucasian Early Bronze culture have given us comparative evidence from Armenia, Georgia, and the Northern Caucasus. Khanzadjan, in a study which focused on the remains of this culture in Armenia, emphasized its indigenous character.<sup>9</sup> She pointed out some regional differences between the sites in the south located in the Ararat Plain and those in the north, especially in the region of Kirovakan. The regional differences are seen especially in the middle period of her sequence, which ends about 2400 B.C. The

<sup>6</sup> B. A. Kuftin, "The Urartian Columbarium at the Foot of Ararat and the Eneolithic Stage of the Kura-Araks Basin," *Vestnik Gosudarstvennogo Muzeja Gruzii* 13B (1943): 92-123.

<sup>7</sup> C. A. Burney, "Eastern Anatolia in the Chalcolithic and Early Bronze Age," *AnatSt.* 8 (1958): 164-75.

<sup>8</sup> R. J. Braidwood and L. Braidwood, *Excavations in the Plain of Antioch*, vol. 1 (Chicago, 1960), pp. 518-19.

<sup>9</sup> Emma Khanzadjan, *Kultura Armjanskogo Nagorja v III Tisjacheletii do N.E.* (Erevan, 1967). In Armenian with Russian summary.

chronological sequence she established is based primarily on typological considerations. A broad study of the early prehistoric periods in Armenia was made by Sardarian.<sup>10</sup> His ceramic chronology is based on the stratification of Shengavit. Shengavit I along with Kyul Tepe I and Mokhrablur I is considered in the Neolithic, somewhat before Geoy M. Shengavit II, in the earliest period of the Early Bronze Age, includes pottery decorated with grooves, relief, and dimples. Nakhichevan handles are also present. Contemporary with Shengavit II are Mashtots Blur, Kyul Tepe II, Mokhrablur II, and Karaz. Within Shengavit III the vessel shapes become more angular, and begin to emphasize the bodies of the forms by means of thickening and carination. Incisions are now included in the decorative scheme, especially around the neck of the vessel. Tagavoranist in Kirovakan is the main site Sardarian mentions as being contemporary with this phase in which he also considers the Khirbet Kerak sites of Syria/Palestine. In Shengavit IV the same development continues, as a result of which the various parts of the vessels are differentiated even more sharply. Also in this period large linear patterns are found decorating the bodies. Within all these periods undecorated pottery was found.

In 1961 O. M. Japaridze proposed a chronological sequence for the Early Bronze period in Georgia.<sup>11</sup> In his scheme the more rounded shapes and the relief decorated pottery from Didube and Kiketi are earliest. The development then proceeds toward forms with emphasized shoulders (especially jars) and one-handled jugs with cylindrical necks and bodies with a square profile. Many of these later forms found in Kvatskhelebi<sup>12</sup> have large incised decorations on the bodies; this type of decoration is not connected with the relief decoration found on the bodies of jars in Armenia but rather shows northern influences. Further development of this pottery, according to Japaridze, is seen in the later graves at Sachkhere and Trialeti.

It is clear that this pottery from Georgia forms a homogeneous group with some characteristics found at Didube (e.g., one-handled cylindrical neck jar)<sup>13</sup> being carried through the later phases (e.g., at Kvatskhelebi).<sup>14</sup> In the later phases the Georgian material is interconnected by one-handled S-profile bowls (e.g., from Kulbakebi,<sup>15</sup> Kvatskhelebi C 1,<sup>16</sup> Amiranis Gora,<sup>17</sup> etc.), deep bowls with two handles (Kulbakebi,<sup>18</sup> Kvatskhelebi C 1),<sup>19</sup> and tall-necked jars with slightly flaring rim with one to three handles on the body (Amiranis Gora,<sup>20</sup> Kvatskhelebi B 1,<sup>21</sup> Kulbakebi).<sup>22</sup>

On the other hand, the Didube-Kiketi pottery has affinities with the early phase in Armenia, especially in the similarity of vessel forms and the use of relief decoration. Forms from this Armenian earliest phase with a recessed band around the necks of jars

<sup>10</sup> S. H. Sardarian, *Primitive Society in Armenia* (Erevan, 1967). In Armenian with Russian and English summaries. Sardarian, along with other Soviet scholars, terms this culture "Aeneolithic."

<sup>11</sup> O. M. Japaridze, *On the History of Georgian Tribes in the Aeneolithic and Early Bronze Ages* (Tbilisi, 1961). In Georgian with Russian and English summaries.

<sup>12</sup> A. I. Djavakhishvili and L. I. Glonti, *Urbnisi I, Arkheologicheskie raskopki, proizvedennye v 1954-1961 gg. na selishche Kvatskhelebi (Tvelepiia-kokhi)* (Tbilisi, 1963), pl. 4. In Georgian with Russian summary.

<sup>13</sup> Japaridze, *History*, fig. 11:4.

<sup>14</sup> Djavakhishvili and Glonti, *Urbnisi*, level B 1, pl. 4:142. By this time the handle had become longer, connected to rim and body.

<sup>15</sup> Japaridze, *History*, fig. 3:2, 3.

<sup>16</sup> Djavakhishvili and Glonti, *Urbnisi*, pl. 4:365-75.

<sup>17</sup> Taniel Chubinishvili, *Amiranis Gora, Materials on the Ancient History of Meshket-Javakheti* (Tbilisi, 1963), pl. 7, two vessels on left. In Georgian with Russian summary.

<sup>18</sup> Japaridze, *History*, fig. 1:3.

<sup>19</sup> Djavakhishvili and Glonti, *Urbnisi*, pl. 4:366.

<sup>20</sup> Chubinishvili, *Amiranis Gora*, fig. 5:31-32.

<sup>21</sup> Djavakhishvili and Glonti, *Urbnisi*, pl. 4:404-405, 407.

<sup>22</sup> Japaridze, *History*, fig. 1:1-2.

and bowls have been found at Ozni,<sup>23</sup> in part of Amiranis Gora,<sup>24</sup> in the Beshtasheni hearth area,<sup>25</sup> as well as at Kiketi.<sup>26</sup>

*Transcaucasian Connections with Western Iran and Eastern Anatolia.* The evidence from the Caucasus of the Transcaucasian Early Bronze Age enables us to view the material from western Iran and eastern Anatolia in a broader context. Both these areas were influenced by the initial stages of the Early Bronze Age in the Ararat Plain (Shengavit II and III). In Iran, the incised decoration was most influential along with some vessel forms, whereas in Anatolia the relief decoration was preferred, together with the typical Shengavit shapes. The incised decoration in Shengavit III consisted of small strokes or other small linear patterns placed in bands around the necks of the vessels. Examples of this in Iran are mainly from Yanik Tepe.<sup>27</sup> At this latter site incised bands were also placed on the upper part of the body. Jar shapes with a recessed band ("rail rim"), typical for Shengavit II and III, are seen at Yanik.<sup>28</sup>

Another correlation between northwest Iran and the Caucasus may perhaps be found in the presence, in both areas, of linear incisions on pots which have tentatively been identified as "signs." The evidence for western Iran comes from Yanik Tepe,<sup>29</sup> for the Caucasus from Amiranis Gora.<sup>30</sup> The real function and value of these incisions cannot be determined with certainty at present; at best they might belong to some prototype of script, or they might more simply be potters' marks. In any case, the incisions are distinctive enough to suggest that they were more than a mere decorative device; hence the typological correlation between the two phenomena (and thereby the two respective geographical areas) suggests something more than a simple exchange of decorative patterns.

The Yanik Culture, as it is called by Dyson referring to northwest Iran, extended southward from the Urmia area into the Hamadan plain.<sup>31</sup> At Godin Tepe in the Kangavar valley the incised pottery in level IV is followed by Giyan IV-III material,<sup>32</sup> while it appears to be stratified under Susa D sherds at Malayer.<sup>33</sup> Contacts as far south as Susa are reported.<sup>34</sup> This Yanik "EB I" material, while initially emanating from the north, immediately took on local aspects, in part probably due to a strong woodworking tradition in western Iran.<sup>35</sup> This woodworking tradition may also have been one of the reasons for its distribution over such a wide area in western Iran. Yanik "EB II" reflects a reemergence of the traditional Transcaucasian Early Bronze culture as it is known in the north. There is no evidence that such renewed contact was carried very far south.

The eastern Anatolian sequence was also derived from the earliest types of pottery forms and decoration found in the Transcaucasus. Jars and bowls with a recessed band around the necks are more widely used in eastern Anatolia than in western Iran.

Jars of this type with rounded bodies and flat bases are common in Shengavit II as

<sup>23</sup> Japaridze, *History*, fig. 15:2, 3, 5, 6.

<sup>24</sup> Chubinishvili, *Amiranis Gora*, fig. 5:36-37.

<sup>25</sup> B. A. Kuftin, *Archaeological Excavations in Trialeti*, vol. 1 (Tbilisi, 1941), p. 168, pl. 123, top two vessels. In Russian with English summary.

<sup>26</sup> Kuftin, "Urartian Columbarium," fig. 47.

<sup>27</sup> C. A. Burney, "Excavations at Yanik Tepe, North-west Iran," *Iraq* 23 (1961): 138-53; *Iraq* 24 (1962): 134-52; *Iraq* 25 (1963): 54-61.

<sup>28</sup> Burney, *Iraq* 23 (1961), pl. 71.

<sup>29</sup> Burney, *Iraq* 24 (1962): 141 and pl. 44:15.

<sup>30</sup> Chubinishvili, *Amiranis Gora*, pl. 5.

<sup>31</sup> R. H. Dyson, Jr., "The Archaeological Evidence of the Second Millennium B.C. on the Persian Plateau," *CAH*, vol. 2, Chap. 16 (1968), p. 15; T. C. Young, Jr., "Survey in Western Iran 1961," *JNES* 25 (1966): 235.

<sup>32</sup> T. C. Young, Jr., *Excavations at Godin Tepe* (Toronto, 1969).

<sup>33</sup> Dyson, "Archaeological Evidence," p. 15.

<sup>34</sup> *Ibid.*

<sup>35</sup> Burney, *Iraq* 23 (1961): 147.

TABLE 9  
RELATIVE CHRONOLOGY OF THE EARLY TRANSCAUCASIAN CULTURE

DJAPARIDZE 1961		KHANZADJAN 1967	
Late EB	1800		
	1900		
Middle EB		2000	Aragsts group: Armavir Blur, Kyul Tepe II (Nakh.), Zaglik, Lugovoe, Yanik Tepe
	2200	EB Late	Elar group: Elar, most of Garni, Kultepe II, Baba Dervish (part), Malaklu, Ernis, Geoy K
Early EB			Shengavit group: Beshtasheni (3rd complex), Amiranis Gora (Grave 19), Tsartsis Gora, Trialeti
	2400	2400	
Late Aeneol.		EB Middle	Kirovakhan group: Baba Dervish (part), Alaverdi, Karaz (part), Beshtasheni (part),
	2600		Shengavit group: Shengavit, Garni (part), Dvina
	2800		Shresh Blur group: Shresh Blur, Kyul Tepe, Shengavit (part), Yayci
Middle Aeneol.			Karnut-Kirovakhan group Karaz (lower level)
	3000	3000	

well as Kyul Tepe, Elar, Mashtots Blur, etc. Deep bowls with straight sides and simple rims are also characteristics of both areas. In eastern Anatolia the same types of vessels with recessed bands predominate in both EB II and EB III levels. This points to the conservatism in the cultural tradition of the area, shown here more so than in any of the areas discussed above: the types initially transmitted from the Armenian highlands changed little while new types were slow in developing. Thus while recessed-band jars in Shengavit III–IV emphasized the curve of the lower half of the body and thickened the upper half to a point where the shape took on a squared appearance,<sup>36</sup> in eastern Anatolia the only change to take place was a slight tendency toward more elongated forms. It is interesting to note that when new types did develop, especially in EB III, a period in which new local wares also were introduced, these new types took on a local character indicating that fresh contacts and stimulation from the northeast were not present.

<sup>36</sup> Sardarian, *Primitive Society*, pl. 57.

SARDARIAN 1967		BURNEY 1972	
		1800	
		Early TC III	N. Caucasian sites Amiranis Gora cemetery Sachkhere Shengavit IV Elar Geoy K3 Yanik XIII-VII Karaz II Arslantepe Gelenciktepe
2000			
"Aeneol. III"	Shengavit IV	2200	
			Kvatskhelebi B
2300		Early TC II	Shengavit III Geoy K Yanik XXVI-XIV
2400			Ernis
Aeneol. II	Shengavit III Tagavoranist Khirbet Kerak sites		
2600		2600	Amiranis Gora (site) Kvatskhelebi C3-C1 Didube Kiketi Shengavit II Mokhrablur II Karaz Korucutepe
2700		Early TC I	
Aeneol. I	Shresh Blur Elar Mokhrablur II Kyul Tepe II (Nakh.) Shengavit II Mashtotsblur Keghzyakblur Geoy K Karaz		
3000		3000	

In EB II the percentage of relief or dimpled decorations is small in comparison with the mass of plain-ware vessels used. However, the patterns of the relief decorations are similar in nature to those from the Erevan area. Particularly interesting is the common use of stylized birds and quadrupeds in the relief decoration.<sup>37</sup>

*Summary of Relative Chronology.* That the Early Trans-Caucasian culture flourished in the third millennium B.C. is demonstrated not only from stratigraphical evidence, but also from comparisons with sites and materials from nearby cultural areas. C-14 dates, of which we now have a number pertaining to this culture, provide further evidence. These

<sup>37</sup> Emma Khanzadjan, *Garni*, vol. 4 (Erevan, 1969), figs. 75 and 77. In Armenian with Russian summary. Sardarian, *Primitive Society*, pl. 60.

C-14 dates can be correlated with the general consensus which is now emerging of the relative chronological position of the various sites and levels pertaining to the Early Transcaucasian culture. Table 9 summarizes the positions of various scholars who have dealt with this problem of relative chronology.

*Geographical Spread.* The Transcaucasian Early Bronze culture, originating in a restricted area adjacent to the Anatolian highlands in the northeast, succeeded both directly and indirectly in having a wide influence in every direction open to it. To the north it spread in the Georgian areas of Kartli, Imereti and Ossetia. Ties to the north of the Caucasus range are seen in Lugovoe and Shen Iurt. Especially in Lugovoe the intermixture of the Transcaucasian Early Bronze and the Maikop culture can be seen.<sup>38</sup> At Amiranis Gora and Kvatskhelebi B some northern influences are shown in the incised pottery with large linear patterns. To the east the Transcaucasian Early Bronze culture spread to present-day Soviet Azerbaijan, but this area was a cultural backwater in the third millennium B.C. Another area where it is poorly represented is along the eastern Black Sea coast. To the south, only the incised decorated pottery had a substantial influence in western Iran, extending as far south as the Hamadan Plain. This type of decoration, occurring in the third phase of the Shengavit sequence, developed further over a long period of time in Iran without any apparent subsequent influence from the north. In eastern Anatolia the influence of this culture was widespread, extending from the Van-Erzurum area to Elâziğ and Malatya. In these areas too the initial influence was strong and appeared not only in the wares and shapes of everyday ceramics, but also in the use of relief-decorated vessels and of elaborate movable clay hearths ("andirons"), which seem to reflect a more ceremonial aspect of the culture.<sup>39</sup>

<sup>38</sup> R. M. Munchaev, "The Earliest Culture of the North-East Caucasus," *MIA* 100 (1961). In Russian.

<sup>39</sup> A thorough study on the Early Bronze culture of eastern Anatolia and the Caucasus, now being pre-

pared by the present writer, will deal in detail with the questions raised here and will provide a more complete background for the Korucutepe material.