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Die frühurbane Kultur der Bronzezeit im südlichen Mittelasien

Die vorgeschichtliche Siedlung Džarkutan

Von Temur Širinovič Širinov, Samarkand

Topographie und Forschungsgeschichte

Die vorgeschichtliche Siedlung Džarkutan¹ ist einer der größten archäologischen Fundplätze der Bronzezeit in Mittelasien. Sie wurde im Frühjahr 1973 von Š. A. Pidaev und V. R. Pilipko entdeckt. Die Ausgrabungsarbeiten begannen im Herbst des gleichen Jahres².

Džarkutan ist ein frühurbanes Siedlungszentrum, das sich von anderen Siedlungen im antiken Baktrien durch seine eindrucksvolle Größe unterscheidet. Es liegt 60 km nördlich der Stadt Termez, auf dem linken Ufer des heute ausgetrockneten Flussbettes des Bustansaj, eines ehemaligen Nebenflusses des Amudarja. Beide von Erosionsrinnen zerklüfteten Ufer des Flusses sind steil und erreichen an manchen Stellen eine Höhe von 8–10 m. Die Fundstelle besteht aus zahlreichen einzelnen Hügeln und erstreckt sich entlang des Flussbettes über eine Fläche von ca. 100 ha. Ihr Relief lässt sich deutlich im Gelände erkennen (*Abb. 1*)³. Das Gelände ist im Westen und Norden durch das Flussbett begrenzt und geht im Osten ohne natürliche Grenze allmählich in das Flachland über (*Abb. 1*).

Auf den einzelnen Hügeln und Kuppen liegen unterschiedliche Siedlungsbereiche: die Zitadelle, der Palast, die Nekropolen und andere Einrichtungen. Eine die ganze Siedlung umgebende Befestigungsanlage wurde nicht festgestellt. Nur die Zitadelle ist von einer Festungsmauer umgeben (*Abb. 2*)⁴.

Ausgrabungen in der Zitadelle

Die Zitadelle (*Abb. 2*) liegt auf einem der am weitesten westlich gelegenen Hügel, der eine Fläche von ca. 3 ha einnimmt, und bildet das Herzstück der vorgeschichtlichen Siedlung Džarkutan. Sie umfasst einen Palast in ihrem westlichen Bereich und Wohnviertel in ihrem Zentrum. Die einzelnen Siedlungsbereiche sind durch unbebaute Geländevertiefungen, welche offensichtlich ehemals Plätze und Straßen waren, voneinander getrennt. Am Rande des Hügels ist ein Erdwall erhalten, dessen Höhe ca. 1 m und dessen Breite 3–5 m beträgt. Dies sind die Überreste der Umfassungsmauer. Diese weist einen 8–10 m breiten Eingang im Südbereich auf und ist außen durch Mauervorsprünge, sog. *contres-forts*, verstärkt. Auf dem Territorium der Zitadelle sind ferner drei Hauskomplexe mit je

¹ Der vorliegende Text basiert in wesentlichen Teilen auf der russischen Originalpublikation (Аскарлов/Ширинов 1993). Jüngere Forschungsergebnisse haben nur in wenigen Fällen Eingang in das Manuskript gefunden.

² Аскарлов/Абдуллаев 1983, 4.

³ Ширинов 1989, 43–44.

⁴ Аскарлов/Ширинов 1989.

Van-Urmia painted pottery from Hakkari

By Aynur Özfirat, Van

Until a few years ago the archaeology of the Hakkari region in Eastern Turkey (*Fig. 1,1*) was a complete unknown. The first excavation took place in 1997, following the discovery of some chance finds¹. The initial find was a stone lined chamber grave (M2) (*Fig. 1,2*) of Late Bronze-Early Iron Age date located a few hundred meters north of the city center square of Hakkari. A few days after the completion of the excavation of this grave in 1998, 13 stone *stelae* came to light in the city center, again by chance (*Fig. 1,2,3*). Almost immediately we engaged in a small rescue excavation at the find spot on the northern slope of the Hakkari castle (*Fig. 2,1,2*). From 1999 onwards excavations have continued at this site in the hope of gaining a greater understanding of the original situation of the *stelae* and their purpose. This seemed necessary since before the discovery of these *stelae* nothing comparable had ever surfaced in Eastern Turkey. As a result, another chamber grave (M1) was identified 19 m northeast of the *stelae* (*Fig. 1,3* for find spot)². In this article we will consider only the pottery of Van-Urmia painted ware found in grave M1.

The general specifications of grave M1 are as follows (*Fig. 3; 4*): It lies in a northwest-southeast direction and is obviously intended to be of rectangular shape, though only roughly so. Its length is 3,00 m, its width is 1,20 m at the southern end and 0,70 m at the northern end. The wall height is 2,00 m. It is covered partly by bedrock and partly by flag stones. The south and southeastern walls of the grave make use of the bedrock whilst the eastern wall in part and the whole of the western wall are build of small stone slabs. The short northern wall had been previously destroyed. The grave appears to be a simple chamber grave. No entrance was preserved. If it was not originally located in the destroyed northern wall then access would have been possible through the roof as had been the case in grave M2.

Scattered around in grave M1 were about 50 skulls, together with pottery and other small finds. The broken state of the pottery and the comparative lack of other finds leads to the assumption that the grave has been robbed. Small finds included two bronze daggers, silver, gold and bronze earrings, bronze hair rings, bronze pins, bronze and cornelian beads, obsidian arrows and bone spindle whorls. The main group of finds comprising hundreds of fragments is pottery. These were mainly monochrome vessels, some with incised decoration of a type found in Early Iron Age pottery of Eastern Turkey. However, the majority are decorated with animals such as ibex and snakes, or with crescents which are foreign to Eastern Turkey³. The second largest group was a much smaller amount of

¹ The Hakkari excavation team of which we are a member is directed by Prof. Dr. Veli Sevin and the Van Museum. The excavations are carried out with the permission of the General Directorate for Monuments and Museums of the Turkish Ministry of Culture. It is with pleasure that we thank the governors Nihat Canpolat and Orhan Isin of the city of Hakkari for their interest and warm hospitality. The excavations were realised with contributions of several institutions, especially the Government of Hakkari and the Turkish Historical Society, Çanakkale 18 Mart University, Van Yüzüncü Yıl University and The Association of Collections of Cultural Objects. Also I would like to thank Prof. Dr. Veli Sevin for his interest and help, and Dr. Margareth Payne for her translation of the text into English.

² For the first results from the Hakkari excavations see Sevin 1999; Sevin 2000; Sevin 2001; Sevin/Özfirat 1998; Sevin/Özfirat 2001 a; Sevin/Özfirat 2001 b; Sevin et al. 2001; Özfirat 2002b.

³ This pottery with relief decoration that finds comparisons in several centres in North Caucasia (see Kozenkova 1992) will be dealt with in a separate article.

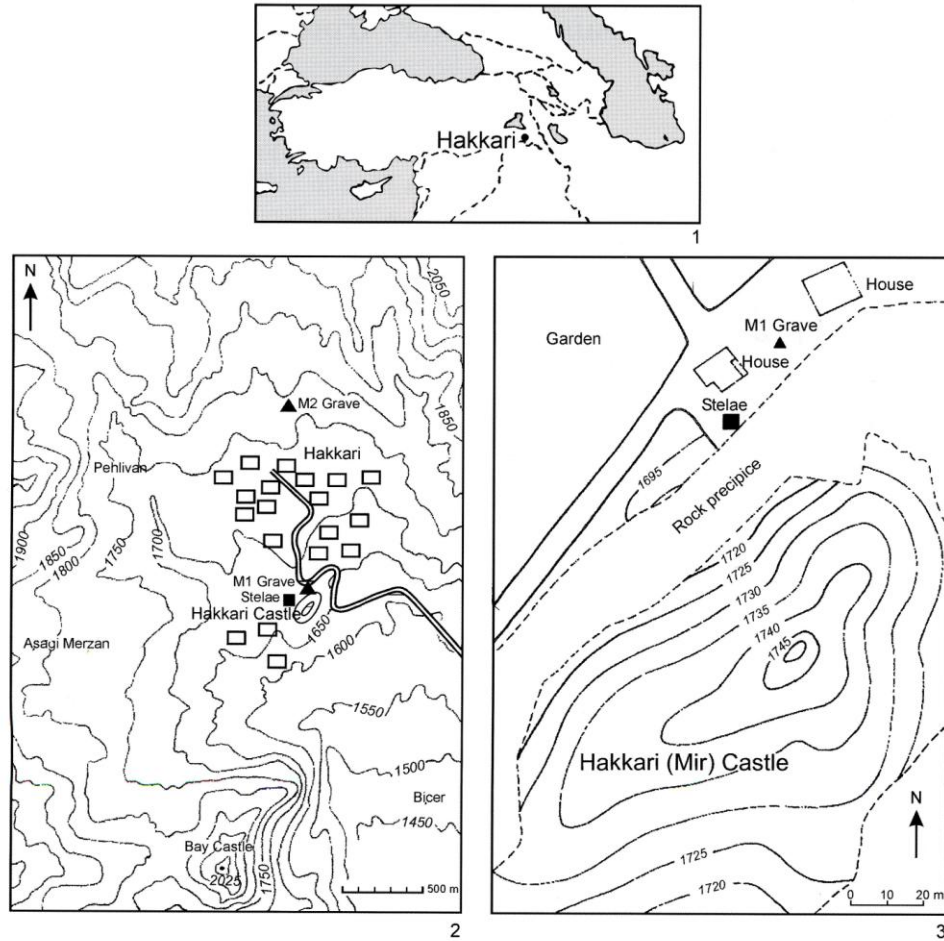
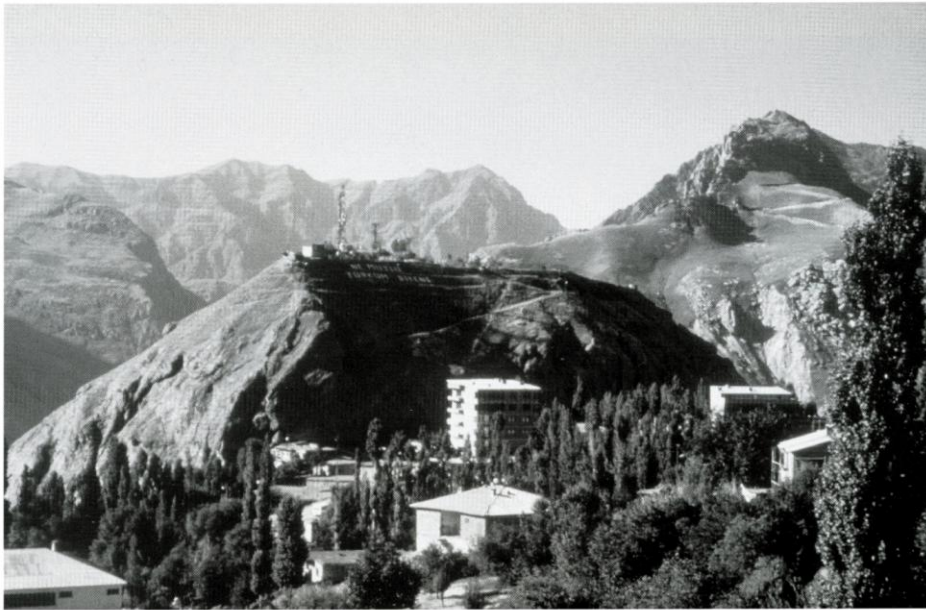


Fig. 1. Hakkari. 1 Map; 2 Hakkari environment topographic map; 3 Location of graves (M1 and M2) stelae and Hakkari castle.

Van-Urmia painted pottery together with North Mesopotamian and Syrian wares, including Khabur ware⁴.

The Van-Urmia pottery from grave M1 (*Fig. 5-12*) is, with the exception of special objects such as rhytons, wheelmade and of a brown, brick red or occasionally pink fabric. All of the vessels have a slip, usually in shades of brick red. The occasional brown or pink slip is always on a clay of the same shade. Except in the case of wide mouthed vessels slip is applied only to the outer surfaces and around the inner mouth area. On a few examples the slip only extended down as far as the carination. Most of the fabric has medium sand inclusions, sometimes fine sand inclusions and is very rarely chaff tempered.

⁴ For Khabur Ware from this grave, see Özfirat 2002a.



1



2

Fig. 2. Hakkari. 1 Hakkari Castle; 2 General view of the town and castle..

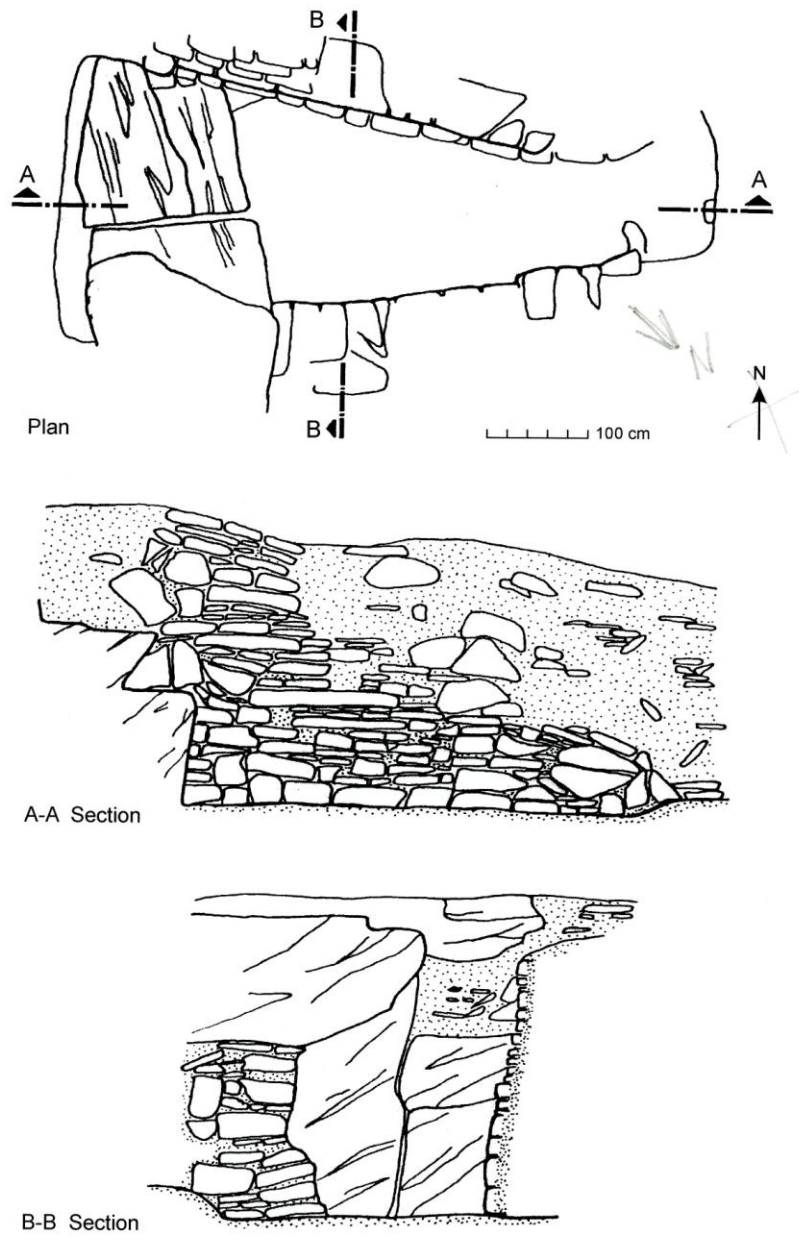


Fig. 3. Hakkari. Grave M1. Plan and sections.



Fig. 4. Hakkari. Grave M1.

Most of the sherds are medium fired. Tonal changes towards grey, brown or black, resulting from the firing, are frequent. All of the sherds have burnished surfaces.

Bowls have rounded or carinated profiles (*Fig. 5; 9,1; 10,2.3*). Most of the jars have a neck (*Fig. 6,1-6; 7,2. 5-8; 10,1.3*), only a few are holemouth and neckless (*Fig. 7,1.3.4; 9,2*). There are also a few small bottles (*Fig. 6,8*), beakers (*Fig. 6,10.11*) and rhytons (*Fig. 11; 12*). Vessel rims are usually simple and outturning, a few are thickened on the exterior. The lips are usually emphasized by a single groove.

There are some pieces without painted decoration (*Fig. 5,4; 6,2.7-11; 7,2.5-7*). The painted pieces can be distinguished into monochrome and polychrome examples. Monochrome decoration is drawn with black paint on brick-red slip (*Fig. 5,1-3.5.6; 6,1-4; 7,3.4.8; 8,1-4; 9,1; 10,1.2; 11,1; 12,2*). Polychrome ware has two types: One consists of a black decoration on a cream background painted over brick-red slip (*Fig. 5,7-14; 6,5.6; 7,1; 8, 8-16; 9,2; 10,3*). The other consists of a two colored black and cream decoration painted directly on the brick-red slip of the vessel (*Fig. 8,5-7; 10,3; 11,2.3; 12,1a-c*). Within the pottery from grave M1, no examples of the common Van-Urmia polychrome painted type with brick-red and black two colored decoration applied onto a cream background were found. The material found in the grave belongs to groups that are rare in the Van-Urmia culture. Usually, in Van-Urmia painted ware, the decorated vessel part is completely covered with cream slip and the decoration is painted onto this. All examples of this polychrome ware from grave M1 display decorations painted black in just one color. In cases where the decoration was painted with two colors, black and cream on a brick-red slip, the design was outlined in black and filled in with cream. Although the decorations are often worn and difficult to see, they appear to be of the following types: On monochrome painted ware occur triangles and semi-circles either cross hatched or

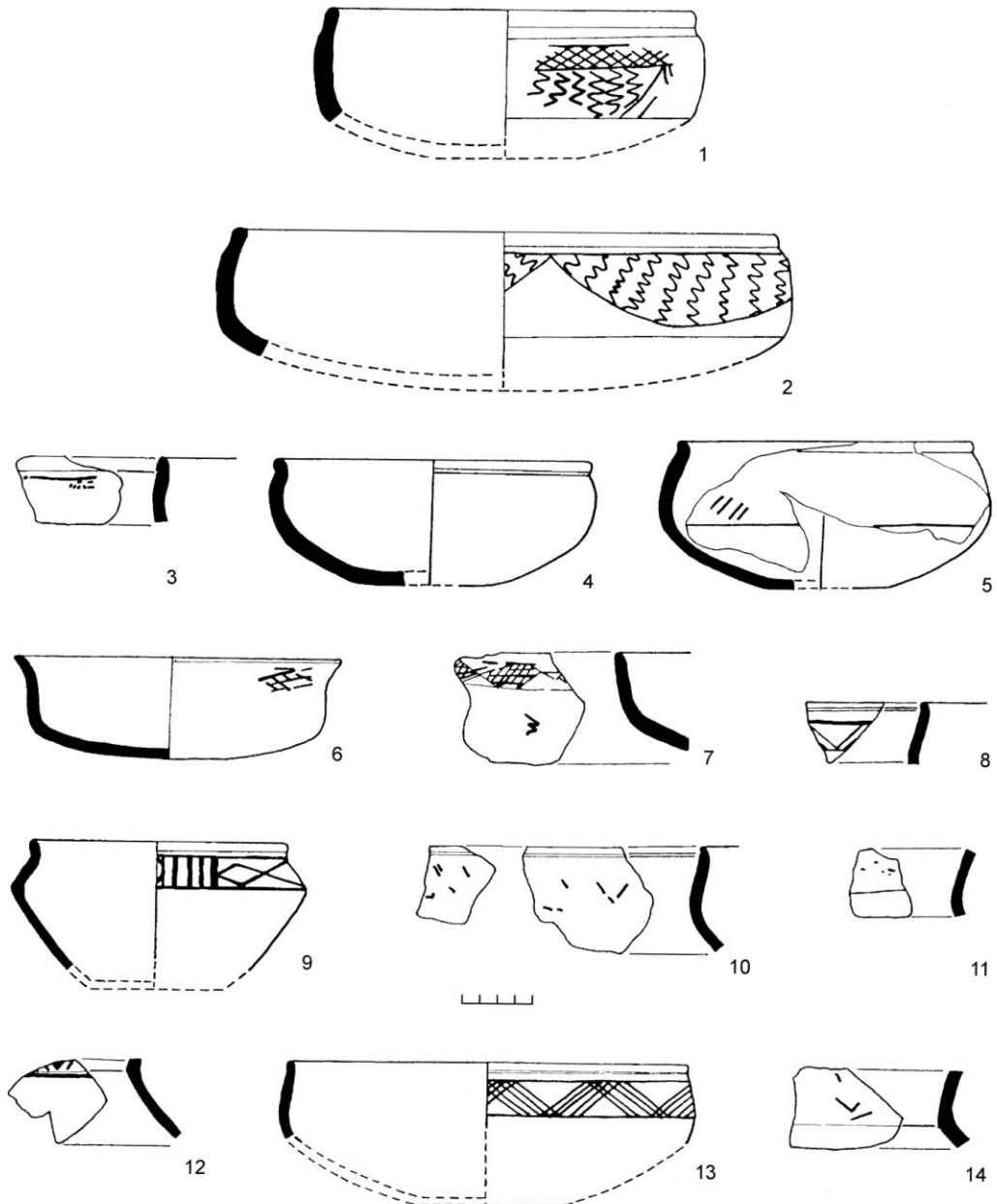


Fig. 5. Hakkari. Monochrome and polychrome painted bowls from grave M1 (see catalogue for description).

filled with wavy lines and narrow bands (Fig. 5,1-3.5.6; 6,1-4; 7,3.4.8; 8,1-4; 9,1; 10,1.2; 11,1; 12,2); on polychrome painted ware appear rows of triangles, rows of lozenges, narrow bands and lines (Fig. 5,7-14; 6,5.6; 7,1; 8,5-16; 9,2; 10,3; 11,2.3; 12,1.3a-c).

The three most interesting fragments of pottery are pieces of three rhytons in animal form (Fig. 11-12). In the whole repertoire of Van-Urmia pottery, animal forms are extremely unusual, so it is quite remarkable that three bird shaped vessels should occur in

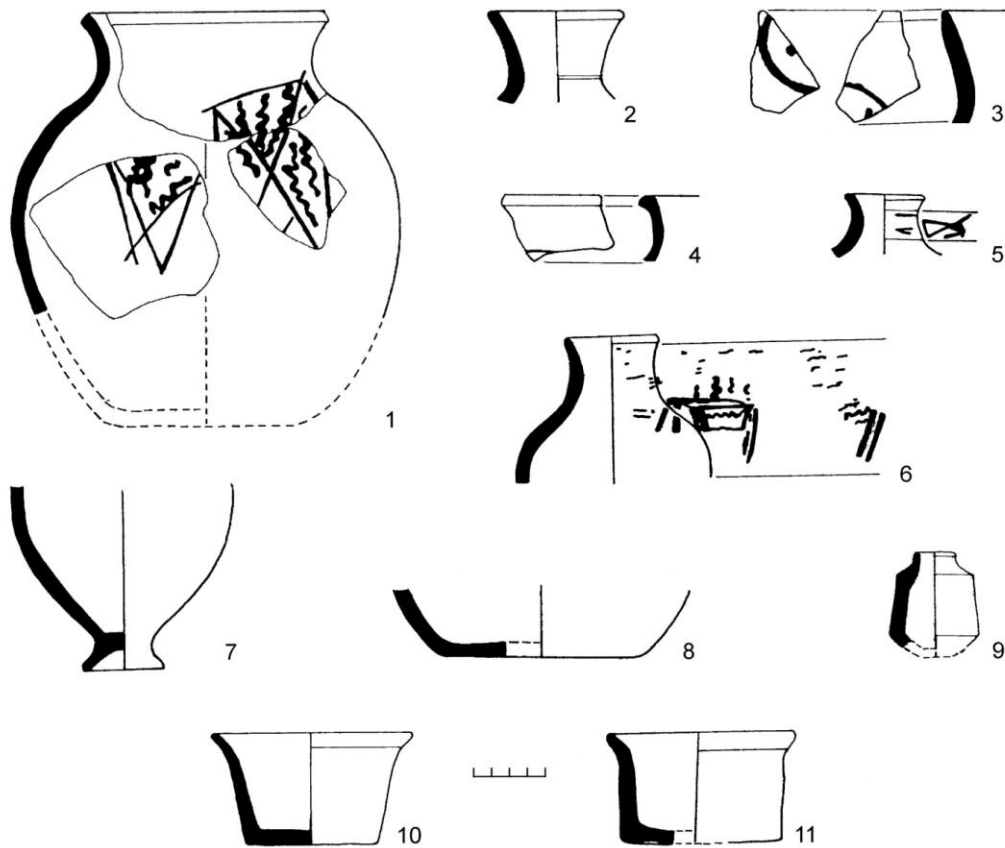


Fig. 6. Hakkari. Monochrome and polychrome painted jars and unpainted vessels from grave M1 (see catalogue for description).

grave M1⁵. One is monochrome painted, two are polychrome. Of the monochrome painted rhyton only the head was preserved (*Fig. 11,1; 12,2*). It is in the shape of a birds' head with a long neck and a short, broad, heavy bill, and has a spout on top of the head. The two polychrome painted examples appear to be of the same species of bird (*Fig. 11,2,3*). From one of them only a body fragment remains (*Fig. 11,2*). The other one, although shattered, seems to be almost complete (*Fig. 11,3; 12,1a-c*). It is in the form of a bird with an oval body and a small tail and unlike the monochrome painted example, its

⁵ For a bird shaped vessel from Haftavan Tepe Early VIB, in black on a cream slip, which is thought to have been used as a lamp, see Edwards 1983, 151 pl. 122,2; for Eastern Turkey see Anlağan 1993: This partridge-shaped vessel that was found in a village near Ağrı-Eleşkirt and is now in the Sadberk Hanım Museum has a close counterpart in the Van Museum (Inventory number 9. 8. 81). However, these vessels are of a black burnished ware with a white encrustation design and should be dated later than the early centuries of the second millenium B.C. This type of ware is characteristic for the Late Bronze Age, beginning around the middle of the 2nd millenium B.C., and occurs in the northern part of the "Araxes Painted Ware" region.

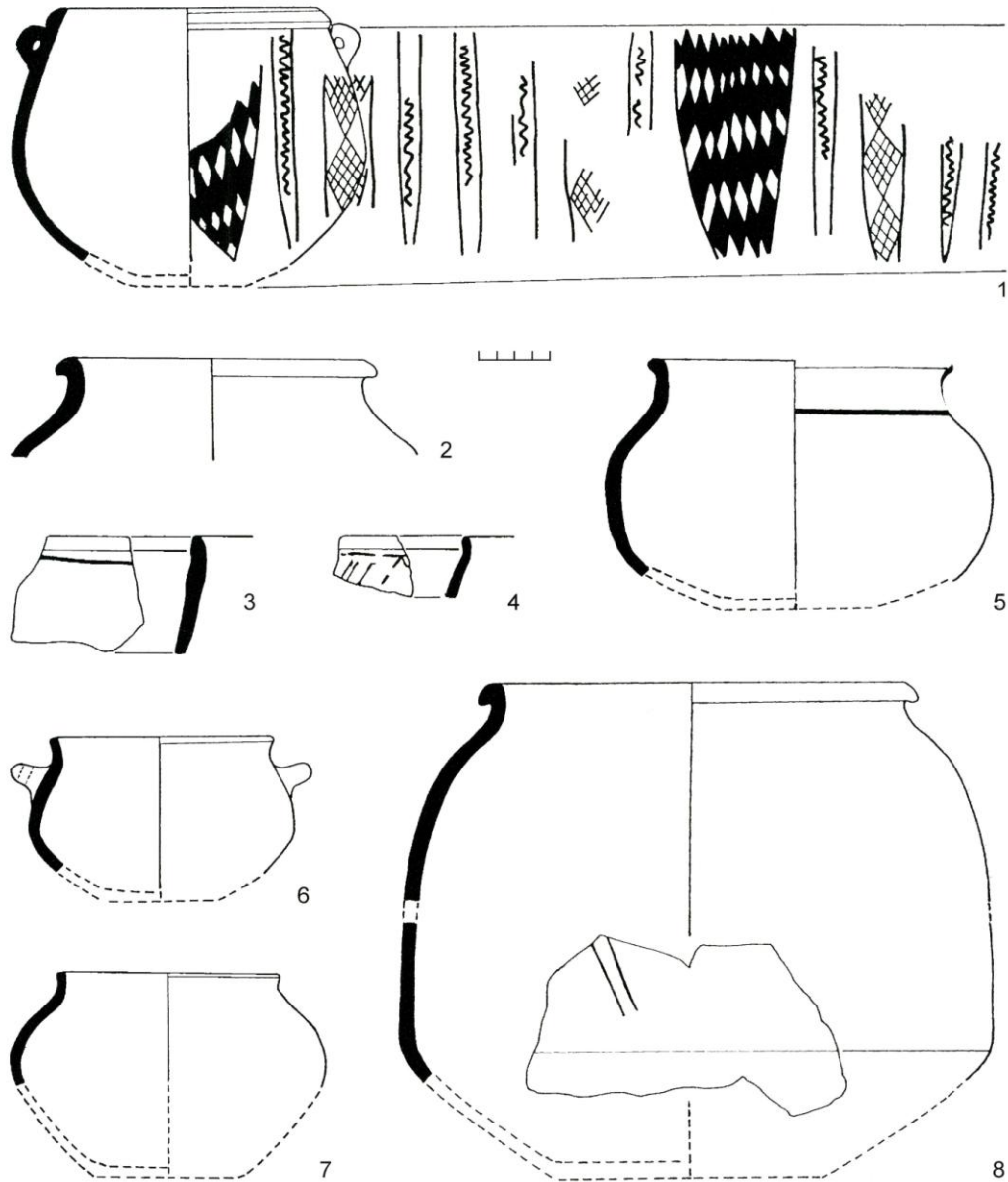


Fig. 7. Hakkari. Monochrome and polychrome painted and unpainted pots from grave M1 (see catalogue for description).

spout passes through the birds beak. Both polychrome painted examples have a cream and black decoration on a brick-red slip.

It is not surprising that the animal rhytons found in this grave were in the shape of a bird, for bird decorations are quite an important decoration feature of the Van-Urmia pottery. On polychrome painted ware in particular, many types of bird are depicted, with a

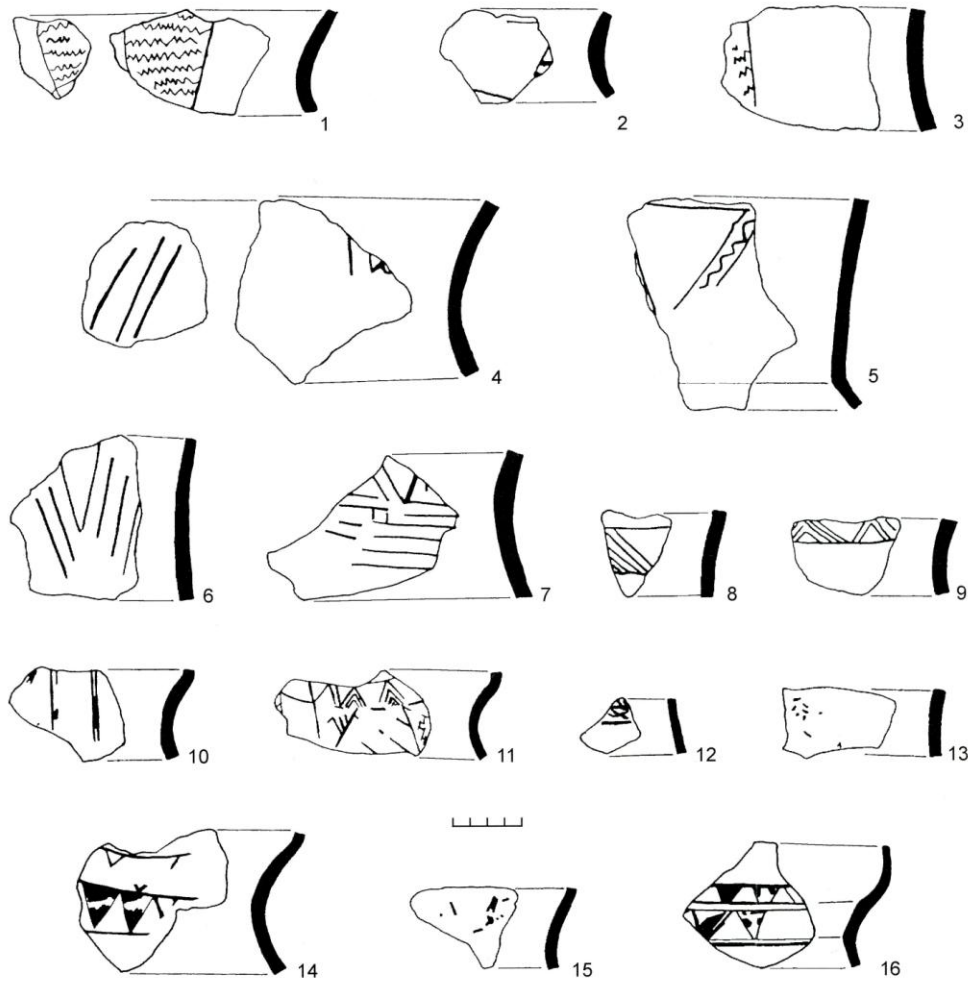


Fig. 8. Hakkari. Monochrome and polychrome painted body sherds from grave M1 (see catalogue for description).

preference for water fowl⁶. The nearest comparable vessels in Anatolia would be found in Kültepe II⁷ and Boğazköy-Büyükkale IVb⁸.

Pottery similar to that from the Hakkari grave M1 is found at Haftavan Tepe (VIC-B)⁹, Geoy Tepe (C-D)¹⁰ and Dinkha Tepe (IVD)¹¹ in Iran and at Kizil Vank, Shahtahtı,

⁶ Özfirat 2001a, 103–104 tab. 1; Edwards 1981, 108–109; Edwards 1983, 144.

⁷ Özgüç 1986, 60–61 pl. 114,5–6; 117,2; 133,1a–b; E,1–2.

⁸ Fischer 1962, 34–35 fig. 25; Fischer 1963, 119 pl. 139,1339.

⁹ Edwards 1983.

¹⁰ Burton-Brown 1951, 75–140.

¹¹ Rubinson 1994.



Fig. 9. Hakkari. Pottery from grave M1. 1 Monochrome painted bowl; 2 Polychrome painted pot.

Kül Tepe I (III), Kül Tepe II (II), Shor Tepe and Ezneburd in Nakhichevan¹². They also known from Sos¹³, Karagündüz¹⁴, Tilkitepe¹⁵ and Van Kalesi¹⁶ mounds in East Turkey, but not in stratigraphic order, and only very few examples have been found the

¹² Алиев 1977, 43–90; Алиев 1991, 93–111; Абибуллаев 1982, 153–174; Баһәлиев 1997, 107–109.

¹³ Sagona et al. 1995, 202–215; Sagona et al. 1996a, 153–154; Sagona et al. 1996b, 32–33.

¹⁴ Sevin et al. 1998, 578; Sevin et al. 2000a, 411; Sevin et al. 2000b, 859–860; Özfırat 2001a, 83–85.

¹⁵ Korfmann 1982, 179–182.

¹⁶ Tarhan/Sevin 1994, 852; Tarhan 1994, 47; Özfırat 2001a, 85–86.

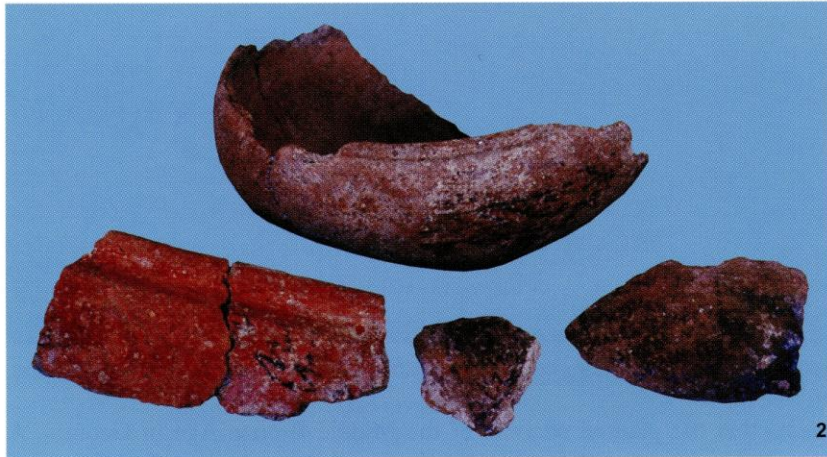


Fig. 10. Hakkari. Pottery from grave M1. 1 Monochrome painted jar; 2 Monochrome painted bowls; 3 Polychrome painted sherds.

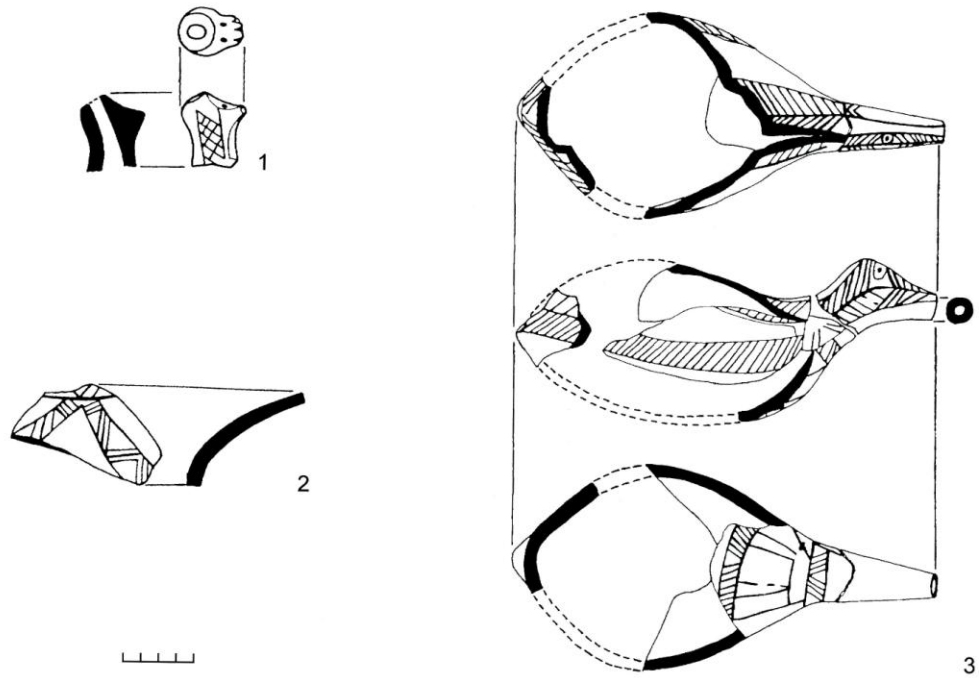


Fig. 11. Hakkari. Rhyton fragments from grave M1.

Far more examples of this type of painted ware than have been retrieved from mound excavations in Eastern Turkey occur in the cemeteries of the high pastures to the west of Lake Van¹⁷.

It seems that the painted ceramic of the Middle Bronze Age in Georgia, Armenia, Azerbaijan, Nakhichevan and Iranian Azerbaijan that we have called “Araxes painted ware” can be subdivided according to the style of decoration¹⁸. The Van-Urmia style would be one of these subdivisions. The Van-Urmia Culture marks the south and south-west boundary of the “Araxes painted wares” and occurs roughly within an area that extends east of an imaginary line stretching from Artvin, Erzurum and Muş in Eastern Turkey to the western shores of Lake Urmia in Northwestern Iran, and that includes Nakhichevan and the Hakkari region. Even though Hakkari is located within the geographical boundaries of the Van-Urmia Culture, is also possible that the finds from grave M1 came there as a gift from another place. The presence of North Mesopotamian and Syrian ware in the grave could support this hypothesis.

¹⁷ For Yuvadami, Eriklik, Elmakaya, Çaygeldi, Sariveli, Nurettin, Suluçem, Yılankalesi, Haydarkalesi and Gümüşpınar see Özfirat 1994; Özfirat 1999; Özfirat 2000, 194–196; Özfirat 2001 a, 71–89; Özfirat 2001 b; Özfirat 2001 c; Özfirat in press. The hundreds of examples of painted ware that fill Turkish museums must have come from these cemeteries, see Çilingiroğlu 1984; Çilingiroğlu 1986; Çilingiroğlu 1987; Çilingiroğlu 1990; Çilingiroğlu 1994; Özfirat 2001 a, 89–104.

¹⁸ Мартиросян 1964, 54–60; Çilingiroğlu 1986 a, 115; Edwards 1986, 57; Areshyan et al. 1990, 74; Kushnareva 1997, 89–149; Khanzadyan 1995, 29–37; Simonyan 1996, 54–57; Özfirat 2001 a, 17–26.

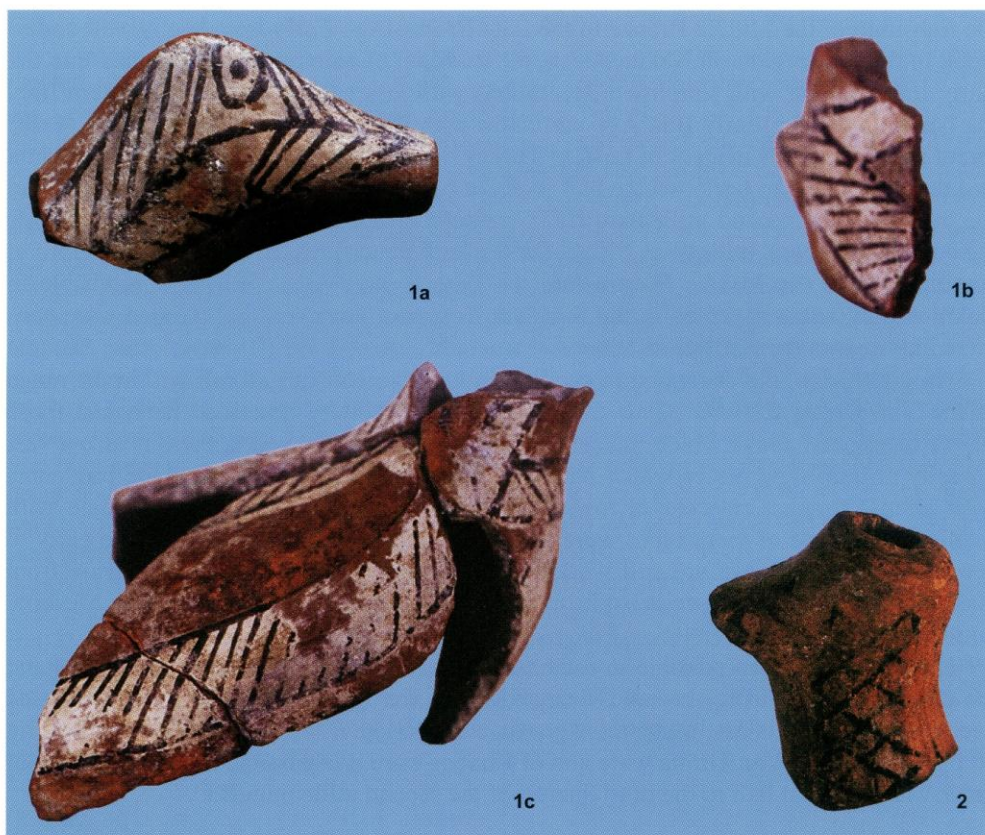


Fig. 12. Hakkari. Pottery from grave M1. 1,a-c Polychrome painted rhyton fragments; 2 Monochrome painted rhyton fragment.

Throughout the region where the painted wares are found, the majority of finds stems from graves. Indeed, very few settlements have been identified altogether. It is therefore difficult to provide a reliable chronology for the dating of the artifacts. Establishing a cultural sequence is further hampered by the geographical exclusiveness of the different cultural subgroups.

Among all cultural groups defined by painted pottery, the Van-Urmia group provides still the best stratigraphical evidence for a firm chronological sequence thanks to the settlement sequences from Haftavan Tepe and Geoy Tepe. But even within this culture regional variations of development are evident. The Van-Urmia Culture together with other subgroups covers the time span between the Early Transcaucasian period and Early Iron Age with its completely different ceramic and burial customs. It is known to have appeared around 2000 B.C. or perhaps a few centuries earlier, and to have continued until the mid second millennium B.C.¹⁹ Its end is not clearly defined yet. At present, not even

¹⁹ Rubinson 1977, 241–241; Абибуллаев 1982, 170–174; Edwards 1986, 70–73; Алиев 1991, 116–124; Kushnareva 1997, 81–149; Badaljan et al. 1994, 10; Çilingiroğlu 1994, 28–29; Başıaliyev/Sejidoğ 1995, 29–35; Edens 1995, 56–64; Simonyan 1996, 54–57.

the transition of the Middle Bronze to the Late Bronze Age-Early Iron Age is well understood in the Van region. In Nakhichevan, the tradition of painted ware continued into the Early Iron Age but with simplified decorations with less variety²⁰. In Northwestern Iran, the beginning of the Early Iron Age correlates with the appearance of grey ware. A different development is evident in Eastern Turkey, so that the two areas of the Lake Urmia and the Erzurum-Van basin, which had shared a common culture during the first half and the middle of the second millennium B.C., are seen to adopt different directions towards the end of the second millennium B.C.²¹. On the high plateau of Eastern Turkey, a cultural continuity from the Middle Bronze into the Late Bronze Age, such as it is visible in Nakhichevan, is not reflected in the finds yet. It seems, however, that painted ware continued in use into the Early Iron Age.

In conclusion, the decorated painted ceramics from Hakkari all fall within the range of the Van-Urmia Culture. Apart from the pieces of pottery described here, and those pieces mentioned above which indicate a relationship with the south, there is also a vast quantity of unpainted pieces whose dating is equally important. These include fragments with animal figures, crescent in rows and small circles in relief, and also some with tubular lugs. None of these types were previously known in the region. It is too early to comment on these as we are still working on the inventory. But the Khabur ware from Hakkari grave M1 is closer in style to the earlier Khabur ware from North Mesopotamia²².

It has not yet been possible to establish a direct relationship between the stelae and the chamber grave. It has become clear, however, that grave M1 must have been used over a long period. Its first usage must pre-date the period of the stelae²³. Finally, drawing on the existence of Van-Urmia ware and of Khabur ware it is possible to date the usage of grave M1 from first half to the third quarter of the second millennium B.C.

Addendum

As this article went to press, four radiocarbon readings were received for Hakkari Grave M1: 1885–1745 BC; 1995–1690 BC; 1950–1835 BC and 2030–1780 BC. – I would like to thank Dr. B. Kromer of the Heidelberg Akademie der Wissenschaften, Radiometrische Altersbestimmung von Wasser und Sedimenten, Germany, for these analyses.

Catalogue of pottery illustrations

Fig. 5.

Hakkari. Monochrome painted bowls from grave M1. – 1 Bowl; no. 369; rim 20 cm; brown (5 YR 6/6) fabric, brick-red (10 R 4/8) slip, medium sand and chaff tempered, badly fired, burnished, wheel made. – 2 Bowl; no. 135; rim 30 cm; light pink (2.5 YR 6/6) fabric, light pink (2.5 YR 6/6) and brick-red (10 R 4/8) slip inside and outside above carination, medium sand tempered, medium

²⁰ Bahşaliyev 1997, 37.

²¹ Çilingiroglu 1987; Sevin 1996; Sevin/Kavaklı 1996.

²² Oguchi 1997; 1998; 2001; Hrouda 2001.

²³ For the dating of the Hakkari Stelae, see Sevin 2000; Sevin 2001; Sevin/Özfirat 1998; Sevin/Özfirat 2001; Sevin/Özfirat in press.

fired, burnished, wheel made, black paint (7.5 YR N2/). – 3 Bowl; no. 193; brown (5 YR 5/6) fabric, brown (5 YR 5/6) slip, grit tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 4 Bowl; no. 118; rim 17 cm; brick-red (2.5 YR 5/6) fabric, brick-red (2.5 YR 5/6) slip, grit tempered, well fired, burnished, wheel made. – 5 Bowl; no. 128; rim 16 cm; brown (5 YR 6/6) fabric, inside brown (5 YR 6/6) slip, outside and inner part of rim brick red (10 R 4/8) slip, colour variations to black-brown, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 6 Bowl; no. 284; rim 17 cm; pink (5 YR 6/8) fabric, pink (5 YR 6/8) slip, colour variations, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 7 Bowl; no. 126; brick-red (2.5 YR 5/6) fabric, surface dark brick-red (2.5 YR 4/8) and partly cream (7.5 YR 7/6) slip, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 8 Bowl; no. 143; brown (5 YR 6/6) fabric, surface brown (5 YR 6/6) and partly cream (10 YR 8/3) slip, fine sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 9 Bowl; no. 106; rim 14 cm; brick-red (2.5 YR 6/8) fabric, surface brick-red (2.5 YR 6/8) and partly cream (7.5 YR 8/4) slip, fine sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 10 Bowl; no. 144; brown (5 YR 6/6) fabric, surface brick-red (10 R 4/8) and partly cream (10 YR 8/4) slip, colour variations, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 11 Bowl; no. 134; brick-red (2.5 YR 4/8) fabric, surface dark brick-red (10 R 4/8) and partly cream (10 YR 8/4) slip, fine sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 12 Bowl; no. 317; brown (5 YR 6/6) fabric, surface brick-red (2.5 YR 5/6) and partly cream (10 YR 8/4) slip, fine sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 13 Bowl; no. 312; rim 22 cm; light brown (7.5 YR 6/6) fabric, surface light brown (7.5 YR 6/6) and partly cream (10 YR 8/4) slip, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 14 Bowl; no. 137; brown (5 YR 6/6) fabric, inside brown (5 YR 6/6), outside brick red (10 R 4/8) and partly cream (10 YR 8/4) slip, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/).

Fig. 6.

Hakkari. Monochrome painted jars and unpainted vessels from grave M1. – 1 Jar; no. 113; brown (5 YR 5/6) fabric, brown (5 YR 5/6) slip, changes in colour from brown to cream from firing, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 2 Jar; no. 202; pinkish brown (5 YR 5/8) fabric, internal pinkish brown (5 YR 5/8), external and internal of the mouth brick-red (10 R 4/6) slip, medium sand tempered, well fired, burnished, wheel made. – 3 Jar; no. 133; brick-red (2.5 YR 5/8) fabric, clay coloured slip, colour variations from firing, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 4 Jar; no. 201; brick-red (2.5 YR 5/8) fabric, inside brick-red (2.5 YR 5/8), outside and inside rim dark brick-red (10 R 4/6) slip, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 5 Jar; no. 146; pinkish brown (5 YR 6/6) fabric, inside pinkish brown (5 YR 6/6), outside and inside rim brick-red (10 R 4/8) and partly cream (10 YR 8/3) slip, fine sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 6 Jar; no. 115; pinkish brown (5 YR 6/6) fabric, inside pinkish brown (5 YR 6/6), outside and inside rim brick-red (2.5 YR 5/6) and partly cream (10 YR 8/4) slip, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 7 Base; no. 212; pinkish brown (5 YR 5/8) fabric, inside pinkish brown (5 YR 5/8), outside brick-red (10 R 4/6) slip, medium sand tempered, well fired, burnished, wheel made. – 8 Base; no. 348; brick-red (2.5 YR 5/6) fabric, brick-red (2.5 YR 5/6) slip, colour variations from firing, grit tempered, medium fired, hand made. – 9 Bottle; no. 196; pinkish brown (5 YR 6/6) fabric, inside pinkish brown (5 YR 6/6), outside brick-red (10 R 4/8) slip, fine sand tempered, well fired, burnished, wheel made. – 10 Beaker; no. 108; red-brick (2.5 YR 5/8) fabric, red-brick (2.5 YR 5/8) slip, colour variations to brown-black, medium sand and chaff tempered, medium fired, burnished, wheel made. – 11 Beaker; no. 109; pinkish brown (5 YR 6/8) fabric, pinkish brown (5 YR 6/8) slip, colour variations from firing, medium sand and chaff tempered, medium fired, wheel made.

Fig. 7.

Hakkari. Polychrome painted and unpainted pots from grave M1. – 1 Jar; no. 91; brick-red (2.5 YR 6/8) fabric, surface with brick-red (2.5 YR 6/8) and partly cream (7.5 YR 8/6) slip, medium sand and chaff tempered, medium fired, burnished, wheel made, black paint (2.5 YR N2/). – 2 Jar; no. 211; pinkish brown (5 YR 6/8) fabric, inside pinkish brown (5 YR 6/8), outside and inside rim brick-red (10 R 4/8) slip, medium sand tempered, well fired, burnished, wheel made. – 3 Jar; no. 141; brick-red (2.5 YR 5/8) fabric, brick-red (2.5 YR 5/8) slip, colour variations to black-brown, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 4 Jar; no. 142; brown (5 YR 6/6) fabric, inside brown (5 YR 6/6), outside brick-red (10 R 4/8) slip, fine sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 5 Jar; no. 315; brick-red (10 R 6/8) fabric, dark brick-red (10 R 4/8) slip, medium grit tempered, medium fired, burnished, wheel made. – 6 Jar p.; no. 221; brown (5 YR 6/6) fabric, inside brown (5 YR 6/6), outside brick-red (10 R 4/8) slip, colour variations to black-brown, medium sand tempered, medium fired, burnished, wheel made. – 7 Jar; no. 162; pinkish brown (5 YR 6/8) fabric, inside pinkish brown (5 YR 6/8), outside and inside rim brick-red (10 R 4/8) slip, medium sand tempered, medium fired, burnished, wheel made. – 8 Jar; no. 210; light brown (7.5 YR 6/6) fabric, inside light brown (7.5 YR 6/6), outside and inside rim brick-red (10 R 4/8) slip, medium sand and chaff tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/).

Fig. 8.

Hakkari. Monochrome and polychrome painted body sherds from grave M1. – 1 Jar; no. 145; brick-red (2.5 YR 5/6) fabric, brick-red (2.5 YR 5/6) slip, black mottled surface, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 2 Jar; no. 274; brown (7.5 YR 5/6) fabric, inside brown (7.5 YR 5/6), outside brick-red (10 R 4/8) slip, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 3 Jar; no. 130; brick-red (2.5 YR 5/6) fabric, brick-red (2.5 YR 5/6) slip, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 4 Jar; no. 136; brick-red (2.5 YR 5/6) fabric, brick-red (2.5 YR 5/6) slip, colour variations to black-grey, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 5 Jar; no. 139; pinkish brown (5 YR 5/8) fabric, inside pinkish brown (5 YR 5/8), outside brick-red (10 R 4/8) slip, colour variations to cream from firing, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/) and cream (10 YR 8/4). – 6 Jar; no. 131; brick-red (2.5 YR 5/6) fabric, inside brick-red (2.5 YR 5/6), outside dark brick-red (10 R 4/6) slip, greyish colour variations, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/) and cream (10 YR 8/4). – 7 Jar; no. 125; brick-red (2.5 YR 5/8) fabric, brick-red (2.5 YR 5/8) slip, medium sand tempered, well fired, burnished, wheel made, black (7.5 YR N2/) and cream (10 YR 8/4) paint. – 8 Jar; no. 132; brick-red (2.5 YR 6/8) fabric, inside brick-red (2.5 YR 6/8), outside dark brick-red (10 R 4/6) and partly cream (10 YR 8/4) slip, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 9 Jar; no. 401; brick-red (2.5 YR 6/8) fabric, inside brick-red (2.5 YR 6/8), outside dark brick-red (10 R 4/6) and partly cream (10 YR 8/4) slip, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 10 Jar; no. 147; pinkish brown (5 YR 6/6) fabric, pinkish brown (5 YR 6/6) and partly cream (10 YR 8/4) slip, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 11 Jar; no. 107; light pink (2.5 YR 6/6) fabric, light pink (2.5 YR 6/6) and partly cream (10 YR 8/3) slip, colour variations to grey, fine sand tempered, badly fired, burnished, wheel made, black paint (7.5 YR N2/). – 12 Jar; no. 124; brick-red (2.5 YR 5/8) fabric, brick-red (2.5 YR 5/8) and partly cream (7.5 YR 7/6) slip, fine sand tempered, medium fired, lightly burnished, wheel made, black paint (7.5 YR N2/). – 13 Jar; no. 116; brick-red (2.5 YR 5/8) fabric, dark brick-red (2.5 YR 4/8) and partly cream (10 YR 8/4) slip, medium sand tempered, medium fired, burnished, wheel made, black paint (7.5 YR N2/). – 14 Jar; no. 105; yellowish brown (5 YR 6/8) fabric, inside yellowish brown (5 YR 6/8), outside brick-red (10 R 4/6) and partly cream (10 YR 8/4) slip, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 15 Jar; no. 138; brick-red (2.5 YR 5/8)

fabric, inside brick-red (2.5 YR 5/8), outside dark brick-red (10 R 4/8) and partly cream (10 YR 8/4) slip, medium sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/). – 16 Jar; no. 114; brick-red (2.5 YR 6/8) fabric, brick-red (2.5 YR 6/8) and partly cream (10 YR 8/4) slip, fine sand tempered, well fired, burnished, wheel made, black paint (7.5 YR N2/).

Fig. 11.

Hakkari. Rhyton fragments from grave M1. – 1 Rhyton; no. M1.32/32.99; brick-red (2.5 YR 5/6) fabric, brick-red (2.5 YR 5/6) slip, medium sand tempered, well fired, burnished, hand made, black paint (7.5 YR N2/). – 2 Rhyton; no. 354; brown (5 YR 5/6) fabric, inside brown (5 YR 5/6), outside brick-red (2.5 YR 4/8) slip, fine sand and chaff tempered, well fired, burnished, hand made, black (7.5 YR N2/) and cream (10 YR 8/4) paint.

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