

ラーフィダーン

第 XXI 卷 2000

- シリア，ハッサケ市近郊タバン遺跡の発掘調査：1998年度調査概報（英文）
大沼克彦・沼本宏俊・眞保昌弘
- カディア遺跡出土のトゥクルティ・ニヌルタⅡ世（890-884 B.C.）文書（英文）
アリ・ヤシン・アフマド
- ニネヴェ，クエンジュク試掘調査第Ⅱ，Ⅲ層の年代（英文） マイケル・ローフ
- ドゥール・クリガルズの型抜き棟瓦（英文） ティム・クレイデン
- オウシーヤA区出土の骨・象牙・石膏・金属製品（英文） 小口和美
- 「後期」ハブール土器問題の再考（英文） 小口裕通

国士舘大学イラク古代文化研究所

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Kokushikan University, Tōkyō

ISSN 0285-4406

Published by the Institute for Cultural Studies of Ancient Iraq
Kokushikan University, 1-1-1 Hirohakama, Machida, Tōkyō, 195-8550 Japan

Printed in Japan
by Letterpress Co. Ltd., Hiroshima

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EXCAVATION AT TELL TABAN, HASSAKE, SYRIA (2) : REPORT OF THE 1998 SEASON OF WORK

Katsuhiko OHNUMA*, Hirotoshi NUMOTO**
and Masahiro SHIMBO***

I. Introduction

The archaeological site of Tell Taban (36°20'N/40°47'E) is located in the *Salvage* area along the Middle Khabur in the suburbs of the city of Hassake, some 500 km north-east of Damascus, the capital city of the Syrian Arab Republic (Figs. 1 and 2). In 1997, the archaeological mission from the Institute for Cultural Studies of Ancient Iraq of Kokushikan University, Tokyo commenced the 1st excavation campaign at this site on October 1st, and continued the work until December 5th. The aim of this excavation lay in widening and deepening our knowledge of Mesopotamian history, accumulated through excavations in Iraq, particularly in Eski-Mosul of North Iraq near the Iraqi-Syrian border, some 50 km north of the city of Mosul.

In the 1997 excavation at this site, we uncovered parts of Middle Assyrian and Mitannian buildings, and unearthed two fragments of cuneiform cylinder inscription of baked clay and two

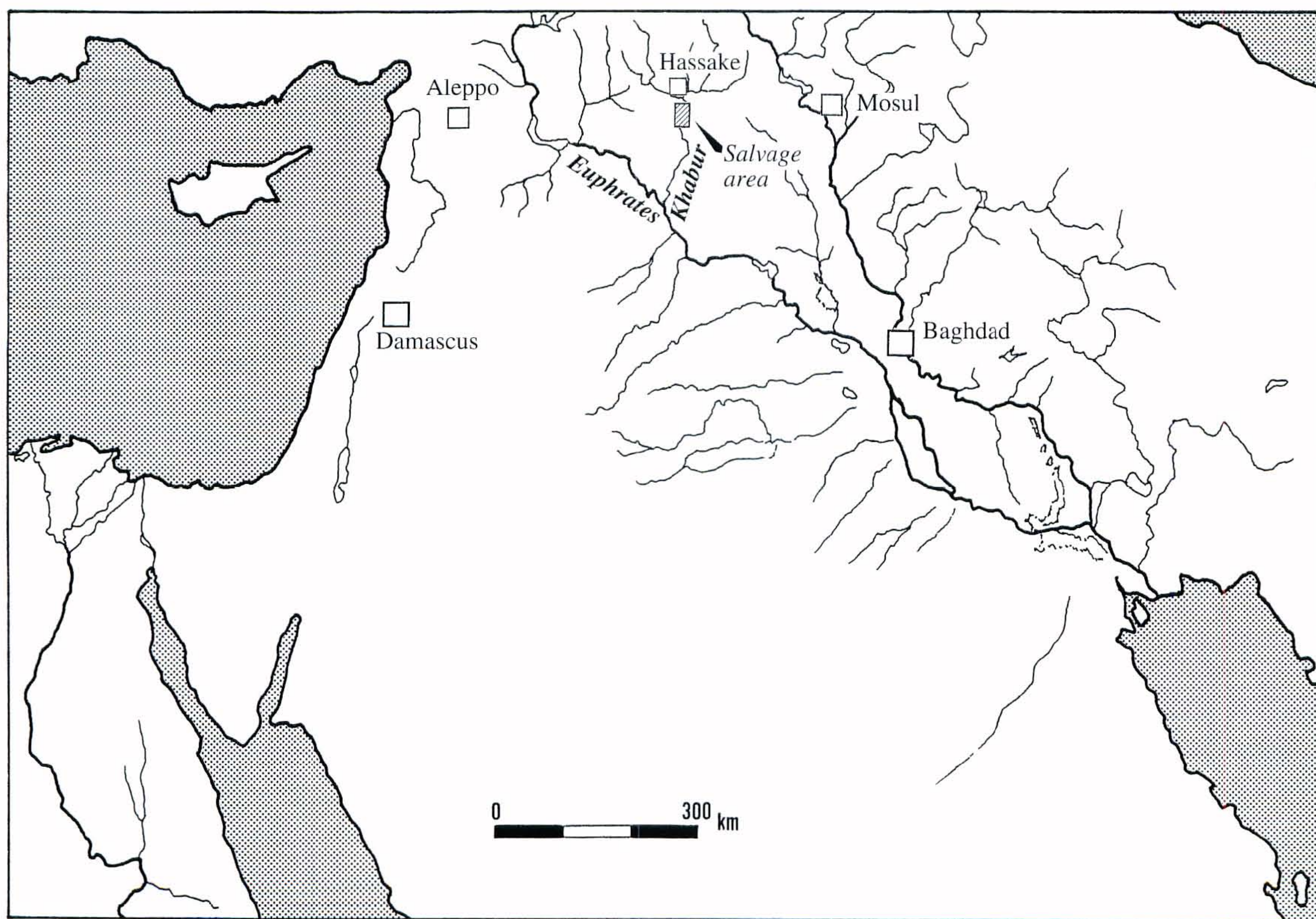


Fig. 1 Map showing the location of the Hassake *Salvage* area

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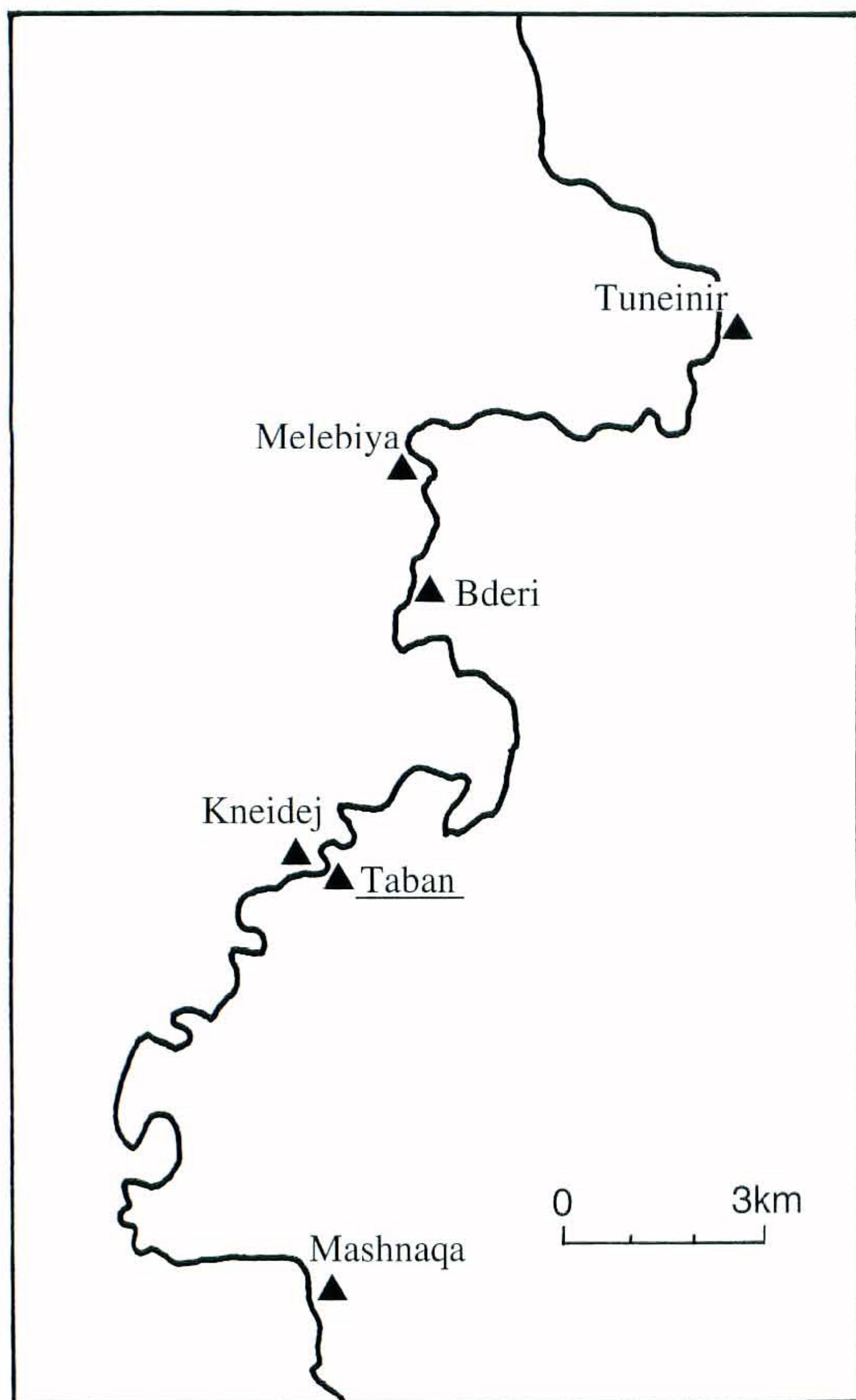


Fig. 2 Map showing the locations of Tell Taban and other sites in the Hassake Salvage area

fragments of baked bricks with cuneiform letters from the deposits associated with the Middle Assyrian buildings [Ohnuma et al. 1999].

Translation and interpretation of these inscription pieces by Professor Dr. Stefan Mario Maul of Ruprecht-Karls-Universität Heidelberg, cooperative scholar at our Institute, clarified that these inscription pieces describe the name of the ancient town, Ṭābētu, as well as the name of a Middle Assyrian local king, Aššur-Kettī-Lēšer, who had proudly called himself “the King of the Land of Mari” under the reign of the Middle Assyrian King Tiglatpilesar I (reign: 1114 ~ 1076 B.C.) and who had built a palace-like building at Ṭābētu [Maul 1999].

Thus, Professor Maul’s linguistic research on these inscription pieces finally proved that Tell Taban was the ancient town Ṭābētu, which had stood in the Middle Khabur region in the Middle Assyrian period, validating the location of Ṭābētu that had been long estimated by German scholars through their accumulated research in the Khabur region and excavations at Tell Bderi, 6 km north of Tell Taban [Forrer 1921: 144; Röllig and Kühne 1977/1978: 127; Pfälzner 1986/1987; Maul 1992].

And in 1998, we resumed the excavation at Tell Taban on September 27th as the 2nd campaign (Pl. 1), and completed the field work on November 12th (Pl. 25). The staff members of the mission consisted of Katsuhiko Ohnuma (director), Hirotohi Numoto, and Masahiro Shimbo. Mr. Oorham Nano joined the mission as the representative archaeologist from the Directorate General of Antiquities and Museums, the Syrian Arab Republic.

Before and during the field season at Tell Taban in 1998, we received kind help and invaluable suggestion from Prof. Dr. Sultan Muhesen, Director General of the Directorate General of Antiquities and Museums of the Syrian Arab Republic, and we express to him our sincerest gratitude. Our thanks are due to Mr. Abdul Masih Bagdoo, Head of the Department of Antiquities in Hassake, who kindly gave us daily help, and to Mr. Edward Youkhanna, our car driver, who was always with us toward the completion of the field works. We also thank Dr. Akishige Hata of Yonezawa-city, Yamagata-prefecture, Japan who kindly analyzed the “virgin soil” specimens and provided us with mineralogical remarks. Our special gratitude is due to Professor Dr. Stefan Mario Maul of the Seminar für Sprachen und Kulturen des Vorderen Orients, Ruprecht-Karls-Universität Heidelberg who kindly cooperated with us in our research activity; he warmly and promptly provided us with preliminary interpretation of the inscription pieces unearthed in this field season. All of the works at Tell Taban in this field season were accomplished under the budget of Kokushikan University with a grant-in-aid for 1998 from the Science Research Promotion Fund of the Japan Private School Promotion Foundation, and we express our thanks to them for their warm cooperation.

This report was completed after discussion by the present authors. In its final form, Ohnuma is responsible for Sections I and IV, Ohnuma and Numoto are responsible for Section II, and Numoto is responsible for Section III. Many of the illustrations were completed by Shimbo.

II. Excavation

The Hassake dam which had been under construction for years some 10 km downstream from Tell Taban was nearly completed at the end of the year 1997, and the trial storage of water was then started. In the early spring of 1998, this water storage raised the water level up to the height of 286 m above sea level at Tell Taban (Pl. 1-b), and the raised water completely filled in Trench I, inside which we had undertaken excavation in 1997 (Pl. 2). Due to the discharge of water in spring to summer of 1998, however, the water level returned back down to the surface of the River Khabur in September of 1998 when we were about to resume the excavation.

This rise and lowering of water had considerably eroded the base of Tell Taban and had washed the area, 20 m north-east of Trench I, enough to expose a series of mud-brick walls running 8 m wide and 2 m high in north-south direction (Fig. 3, Pls. 3 and 4). In terms of the direction of these walls and the nature and size of their bricks, we identified them with the wall of Level 9 of the Middle Assyrian period which we had uncovered in Trench I in 1997. Around the exposed walls, we collected five fragments of baked bricks and three fragments of pottery, all of which are inscribed with cuneiform letters (Pls. 4-b, 31-a and 32-1 ~ 3).

Overall plan of these walls made it easier for us to locate the area for excavation, and we established Trench II, 6 m wide and 10 m long, along the north-east section of Trench I (Fig. 4), focusing our 1998 excavation on the Middle Assyrian and Mitannian levels in order to get more information about Ṭābētu.

As the excavation progressed down inside Trench II, we uncovered walls continuing from the Middle Assyrian and Mittanian walls unearthed in 1997. We also uncovered ten floor levels associated with these walls. The stratigraphy composed of these walls and levels is given below (Figs. 5 and 6). In Trench I, we reached the natural ground or "virgin soil", and confirmed that the huge wall of a Mittanian building had been constructed directly on it.

- 1) Middle Assyrian strata: Walls 2 and 3; Levels 4 to 9
- 2) Mittanian strata: Walls 4 and 5; Levels 10 to 13
- 3) Natural ground

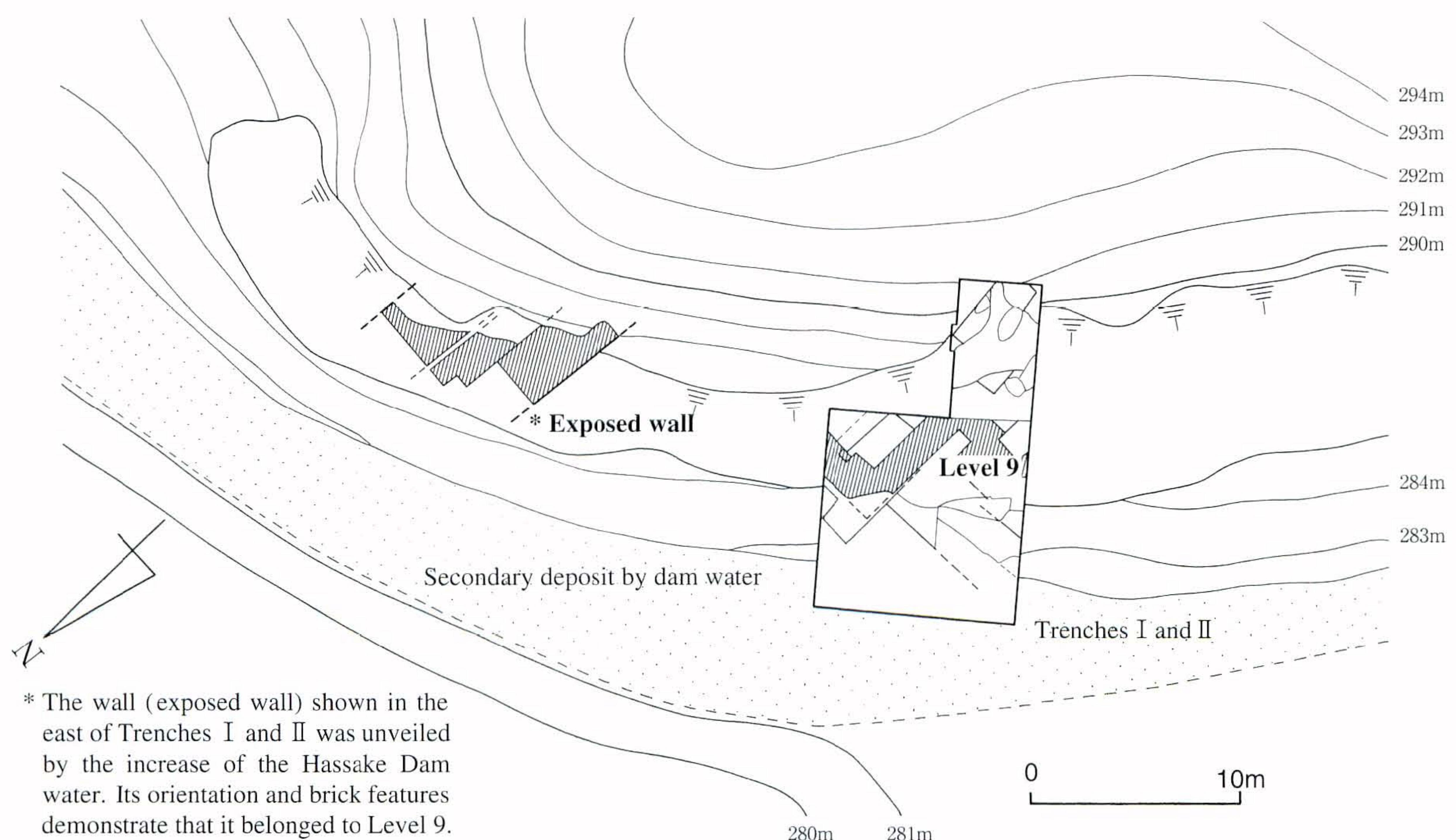


Fig. 3 Overall plan of excavated area at Tell Taban



Fig. 4 Contour map of Tell Taban

1) Middle Assyrian strata:

Level 4: Unearthed in Level 4 at the south-east section of the trench was a basal part of bread oven, circular in shape (Pl. 5). Pot-sherds from Level 4 bear characteristic features seen in the New Assyrian period, suggesting that this level is datable to the Middle to New Assyrian transitional period.

Level 5: Level 5 was unearthed associated with a part of mud-brick wall, of which plan could not be traced because it was too fragmentary and not preserved well (Pl. 6). Daily-use objects such as whetstones and grinding stones were unearthed from Level 5, suggesting that this level had been occupation floor of ordinary people.

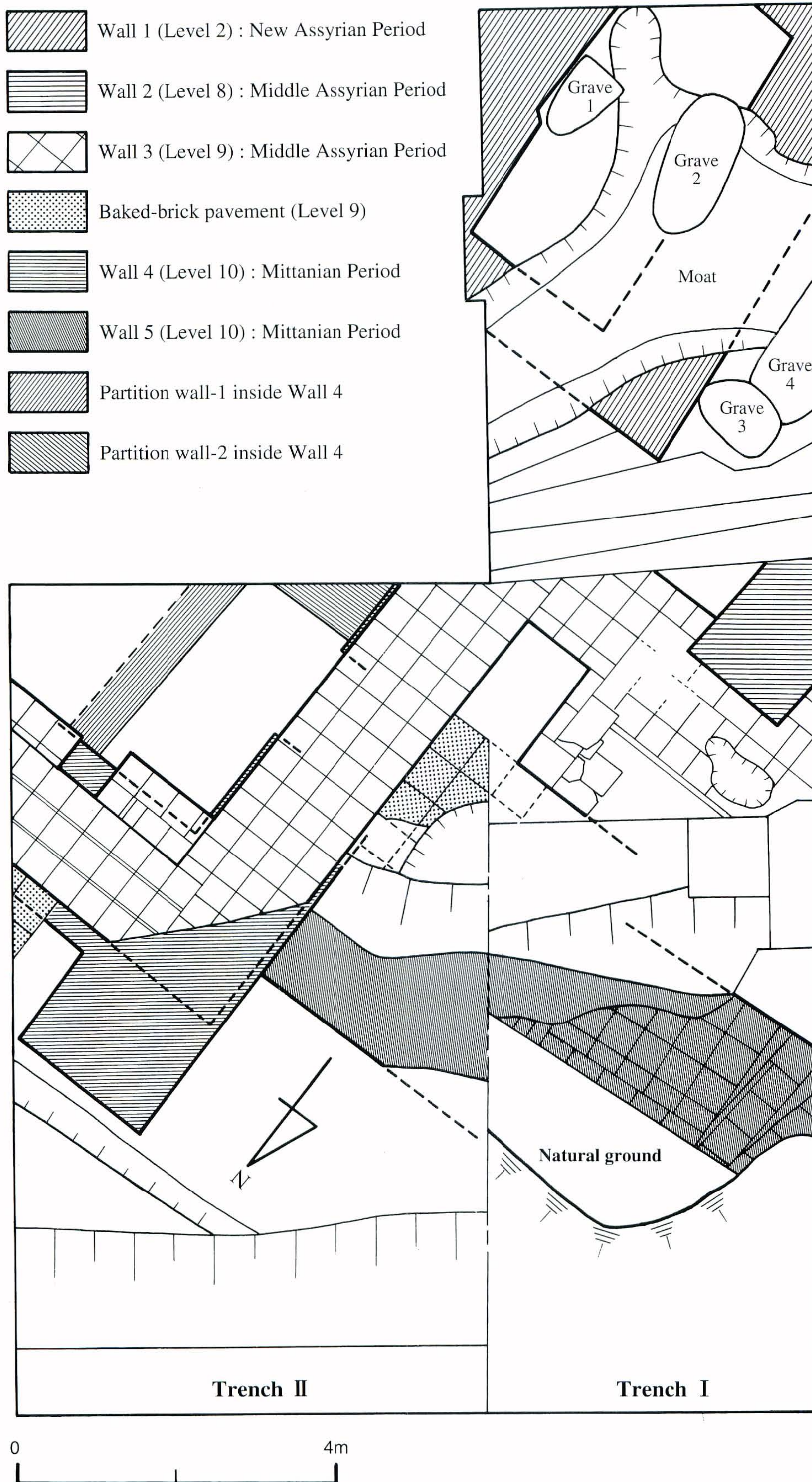


Fig. 5 Plan of Trenches I (1997) and II (1998) at Tell Taban

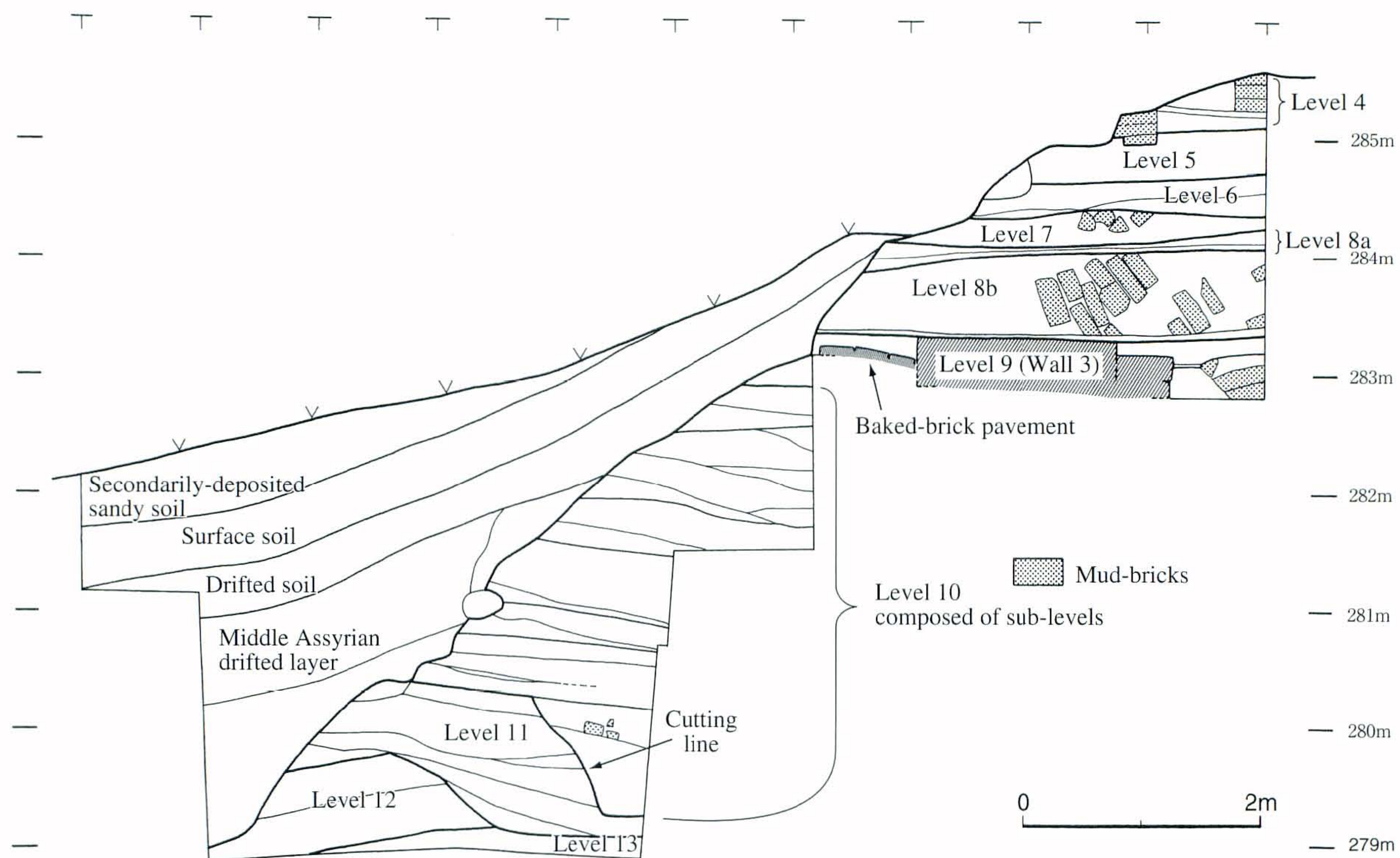


Fig. 6 North-East section of Trench II

Level 6: No clear traces of structure were found in Level 6. One fragment of cuneiform cylinder inscription of baked clay was unearthed at the east corner of the trench (Pls. 7-a and 27), and one fragment of a special type of pottery with cuneiform letters, possibly for non-ordinary use, were unearthed at the spot 2 m west from it (Pl. 32-5). Three cylinder-shaped, inside-hollowed pot-sherds, thought to have been parts of the cuneiform-letter bearing pottery, were also unearthed from Level 6, suggesting that a public building existed in association with this level.

Level 7: Level 7 is the sandy soil deposited thick and compact in stripes eastwards from Trench I. No structures were found associated with this level. It appears most probable, therefore, that there was a considerable time gap between Levels 6 and 8.

Level 8a: This is a thick layer of black ash (Pl. 7-b). The situation in which pot-sherds, fragments of baked bricks, bronze fragments, fragmentary melting-pots and animal bones were unearthed in a large number strongly suggests that this area was a dumping ground. Three fragments of baked bricks with cuneiform letters were also unearthed (Pl. 31-b-1~3). Specimens similar to these cuneiform-letter bearing bricks had been also unearthed in 1997 in Trench I, from the level continuing to Level 8a. Level 8a becomes thinner towards east in the trench, and two fragments of cuneiform cylinder inscription of baked clay were unearthed from this thinner spot (Pls. 8, 9 and 28 to 30).

Level 8b: Removing Level 8a, we uncovered a basal part of a brick wall running in east-west direction in 2 m's thickness (Pl. 11). This wall is thought to have formed a series of building together with Wall 2 unearthed in Trench I in 1997. The size of the bricks are 36 cm × 36 cm.

Level 9: We uncovered a wall in Level 9, which forms a series of building together with Wall 3 of mud-bricks unearthed in Trench I in 1997. Wall 3 is some 1.8 m in thickness, and runs in north-south direction. This wall makes a room, the north-west corner of which we uncovered (Pl. 12). An equipment like bench, made of grey mud-bricks (34 ~ 38 cm × 34 ~ 38 cm), was unearthed at the inner side of the northern portion of this wall. This equipment measures 1.3 m long and 0.6 m wide (Pl. 13). Wall 3 with only four layers of mud-bricks preserved is constructed directly on Wall 4 of Level 10 (Pls. 16 and 17). Particularly worthy to note is that there was partially unearthed a pavement of baked

bricks (47 cm × 47 cm) outside Wall 3 (Pls. 14-b and 15). This suggests a high possibility that a courtyard of public building such as palace existed there. It is supposed that four fragments of baked bricks with cuneiform letters from the collapse of Wall 3 had been derived from this baked-brick pavement (Pl. 14-a).

2) Mittanian strata:

As mentioned previously, Wall 4 associated with Level 10 was used as it was for the foundation of Wall 3 of the Middle Assyrian building (Pl. 17). Four levels (Levels 10 to 13) were unearthed outside Wall 4, and mutual relations between these levels and Wall 4 demonstrate that this wall was constructed after Levels 11 and 12 had been intentionally truncated. Wall 4 is 3 m in its remaining height, and its north portion looks like a square buttress, 2 m wide and 1.6 m thick (Pl. 22). Different from Wall 3 of which bricks are piled up alternately, the bricks for Wall 4 are piled up in such a way that vertical lines of the bricks are straight (Pl. 21). Both the inner and outer surfaces of Wall 4 clearly retain red-brownish coating, 10 to 20 cm in thickness (Pl. 20). The vertical intervals between these bricks are large, 5 to 10 cm usually and 20 cm at the largest, and the bricks measure 35 to 36 cm aside (Pls 18 and 21). We could not reach the lowest floor level of the room inside Wall 4, but the situation how partition walls inside this wall cross each other and how Level 10 is accumulated demonstrates that this level can be sub-divided into four at least (Pl. 19). It also became clear that Wall 4 had been used for a long period. Found in the western portion of Wall 4 is a space without bricks, 1.5 m wide (Pls. 17-b and 18-a). This space is considered to have been the entrance at the time of the original construction of Wall 4.

From Level 10, sherds of Nuzi wares and of glazed wares were unearthed, as were unbaked clay seals and beads of frit, ivory and marine spiral shell (Pl. 26-c). All of these finely-made objects are typical of the Mittanian period. Pot-sherds of the Mittanian levels, both from inside and outside of Wall 4, are different from those unearthed in the overlying Middle Assyrian levels (Pl. 27-d, -e, -f). For example, not a single sherd of the beaker-type nipple-base pottery, frequently seen in the Middle Assyrian levels, was unearthed from Levels 10 to 13.

Wall 5 is constructed at right angles with Wall 4, and runs in east-west direction (Pl. 23). Wall 5 continues to the huge wall, 3 to 4 m thick, which we uncovered in 1997 from the lowest level in Trench I. The remaining height of Wall 5 is some 2.5 m. The surface of this wall is very badly damaged, with the original surface preserved only within the distance of 2 m from its crossing point with Wall 4. The bricks for Wall 5 are smaller (25 cm aside and 7 cm thick), harder and far more sticky than those for Wall 4. Most of Wall 5 components is kneaded clay, with few bricks piled up inside, presenting such an appearance as if the bricks had been pushed into the kneaded clay.

3) Natural ground:

The major aim of the 1998 campaign lay in detailed examination of the Middle Assyrian strata and in confirming the natural ground or “virgin soil” inside the trenches for excavation. In the 1st campaign of 1997, we could not confirm the natural ground inside Trench I, but in this season we reached down to a bed of hard material under the Mittanian strata, immediately under Wall 5 (Pl. 24). This hard material was thought to be composed of weathered rock. The analysis of this material back in Japan led us to finally conclude that we had reached the natural ground at Tell Taban¹⁾. It became clear, therefore, that no levels prior to the Mittanian period exist at the area around Trenches I and II at Tell Taban. We think that cultural strata prior to the Mittanian period are buried somewhere towards the center of the tell, and in fact we obtained pot-sherds of the 3rd Millennium B.C. and of the Hassuna period in Trench I in 1997.

1) Dr. Akishige Hata kindly analyzed some of this material, and identified it with weathered igneous rock.

III. Findings

Pottery

A large number of pot-sherds were unearthed from the cultural levels totaling 10, but complete pottery specimens are extremely rare with the exception of two bowls from Mittanian Level 10 (Pl. 26-e and -f). Details of representative specimens are presented in the <Catalogue of pottery specimens> below.

<Catalogue of pottery specimens> (Figs. 7 to 10)

—In Fig. 7—

1. Rim of small bowl (from Level 5): pinkish cream (5YR8/2–4) outer surface; light buff (2.5YR6/6) inner surface; dark buff (5YR6/4–6) core; fine sand, sparse vegetable (1–3 mm long) and a large amount of chalky particles inclusions; supposed rim diam. 10.4 cm; 1/4 extant.
2. Bowl (from Level 6): greenish white (7.5Y9–8/2) and pinkish buff (5YR8–7/4) outer surface; light buff (7.5YR7/4–6) and dark buff (7.5YR5–4/2) inner surface and core; very fine sand and a medium amount of vegetable (1–5 mm long) inclusions; wet-smoothed on the bottom after pallet-cut; two grooved lines incised on the outer surface of the rim; rim diam. 12.6 cm; base diam. 5.0 cm; height 4.9 cm; bottom complete; 2/3 of the lower part of the body extant; 1/7 of the rim extant.
3. Rim of bowl (from Level 5): greenish cream (5Y9/2) outer surface; light buff (5YR7/4–6) inner surface and core; very fine sand and a medium amount of vegetable (1–4 mm long) inclusions; wet-smoothed on the lower part of the outer surface after scraping; rim diam. 14.6 cm; 1/4 extant.
4. Base of jar or bottle (from Level 5): greenish white (10Y9/2) outer surface; reddish buff (2.5YR7–6/6) inner surface; light buff (7.5YR8–7/4) core; fine sand and a medium amount of vegetable (1–4 mm long) inclusions; pallet-cut on the bottom; base diam. 5.2 cm; 4/5 extant.
5. Base of jar or bottle (from Level 5): dark buff (2.5Y8–7/2) outer surface; reddish buff (5YR8–7/4) inner surface; dark brown (7.5YR5/2) core; sparse vegetable (1–3 mm long) and a large amount of fine sand inclusions; soft and fragile; base made by scraping; base diam. 4.6 cm; all of the base extant.
6. Base of jar or bottle (from Level 5): creamy white (2.5Y9/2) outer surface; reddish buff (2.5YR6/4) inner surface; blackish (N4–3/) core; fine sand and a medium amount of vegetable (1–3 mm long) inclusions; base diam. 8.0 cm; 1/3 extant.
7. Base of jar (from Level 6): light buff (5YR7/4–6) outer surface; creamy buff (10YR8/4) inner surface; dark brown (10YR7–6/2) core; fine sand and a medium amount of vegetable (1–4 mm long) inclusions; wet-smoothed on the bottom after pallet-cut; base diam. 7.0 cm; 1/2 extant.
8. Base of jar (from Level 5): creamy buff (10YR9/2) outer surface; greenish cream (7.5Y8/2–4) inner surface; reddish buff (10R7–6/6) core; sparse vegetable (1–3 mm long) and fine sand inclusions; burnished on the outer surface; ring-base made by sticking; base diam. 5.2 cm; 1/2 extant.
9. Ring-base cup (from Level 5): greenish (7.5Y8–7/4) outer and inner surfaces and core; a large amount of vegetable (1–4 mm long), fine sand and chalky particles inclusions; carbide sticking on the rim; six grooved lines incised on the outer surface of the body; ring-base made by sticking; rim diam. 7.8 cm; base diam. 4.4 cm; height 13.1 cm; nearly complete (Pl. 26-a).
10. Rim to body of beaker (from Level 6): greenish cream (slip) (5Y9/2) outer surface; reddish buff (5YR6/6) inner surface and core; very fine sand and chalky particles inclusions; wet-smoothed on the lower part of the body after scraping; rim diam. 5.7 cm; max. diam. 9.0 cm; 1/3 extant.
11. Rim to body of small jar (from Level 5): greenish (5Y8/2–4) outer and inner surfaces and core; very fine sand and sparse vegetable (1–4 mm long) inclusions; slightly soft; rim diam. 3.4 cm; max. diam. 10.8 cm; 1/2 extant.
12. Nipple-base sherd (from Level 4): creamy buff (10YR7/2–4) outer surface; dark buff (7.5YR6/4) inner surface; dark reddish buff (2.5YR6–5/4) core; very fine sand inclusions; fine fabric; hard; wet-smoothed on the outer surface after scraping; extant height 3.1 cm; bottom complete; 1/4 extant.
13. Nipple-base sherd (from Level 5): greenish white (10Y9/2) outer and inner surfaces and core; very fine sand inclusions; fine fabric; extant height 4.0 cm; bottom complete.
14. Nipple-base sherd (from Level 5): greenish white (7.5Y8/2) outer and inner surfaces and core; very fine sand and a medium amount of vegetable (1–4 mm long) inclusions; defaced outer surface; extant height 8.9 cm; bottom complete; 1/2 of the body extant.
15. Nipple-base sherd (from Level 6): greenish white (slip) (10Y9/2) outer surface; creamy buff (7.5YR7/4–6) inner surface; light buff (5YR6/6) core; very fine sand inclusions; fine fabric; extant height 3.8 cm; bottom complete.

16. Nipple-base sherd (from Level 6): greenish white (10Y9/2) outer surface; pinkish buff (7.5YR7-6/4) inner surface and core; fine sand, chalky particles and a large amount of vegetable (1-5 mm long) inclusions; extant height 5.5 cm; bottom complete.
17. Button-base sherd (from Level 5): greenish cream (7.5Y9/2) and reddish buff outer surface; reddish brown (5YR7/4-6) inner surface; pinkish buff (2.5YR6/6) core; fine sand, a medium amount of vegetable (1-5 mm long) and a large amount of chalky particles inclusions; wet-smoothed on the outer surface after scraping; extant height 5.2 cm; bottom complete.

—In Fig. 8—

18. Ring-base cup (from Level 9: floor of the room): greenish white (7.5Y9-8/2) outer and inner surfaces and core; sparse fine sand and vegetable (1-3 mm long) inclusions; fine fabric; burnished on the outer and inner surfaces; rim diam. 8.8 cm; 1/3 extant.
19. Small bowl (from Level 8b): greenish white (7Y9/2) outer and inner surfaces and core; fine sand and a medium amount of vegetable (1-4 mm) inclusions; pallet-cut on the bottom; rim diam. 9.7 cm; base diam. 3.4 cm; height 3.6 cm; 1/2 extant (Pl. 26-b).
20. Rim of bowl (from Level 8b): greenish white (10Y9-8/2) outer and inner surfaces and core; very fine sand and a small amount of vegetable (1-3 mm long) inclusions; supposed rim diam. 14.0 cm; 1/5 extant.
21. Bowl (from Level 8a): greenish cream (slip) (5Y9-8/2) outer and inner surfaces; pinkish buff (7.5YR7-6/4) core; a medium amount of fine sand and vegetable (1-3 mm long) inclusions; pallet-cut on the bottom; rim diam. 14.4 cm; base diam. 4.2 cm; height 3.9 cm; 1/4 extant.
22. Rim to base of bowl (from Level 8a): reddish cream (5YR7/4-6) and cream (10YR9/2) outer and inner surfaces; reddish brown (2.5YR6/6) and light buff (5YR6/6) core; a large amount of very fine sand inclusions; scraped on the lower part of the outer surface; supposed rim diam. 17.0 cm; 1/4 extant.
23. Rim to base of bowl (from Level 8a): reddish buff (5YR7-6/6) outer and inner surfaces; light buff (7.5YR7/6) core; a large amount of very fine sand and a small amount of vegetable (1-5 mm long) inclusions; pallet-cut on the bottom; supposed rim diam. 19.0 cm; 1/16 of the rim extant; 1/4 of the lower part of the body extant.
24. Rim to base of bowl (from Level 9: floor of the room): greenish cream (slip) (5Y9/2) outer surface; reddish buff (5YR7-6/6) inner surface; light buff (7.5YR7/6) core; fine sand, sparse vegetable (1-4 mm long) and coarse chalky particles inclusions; supposed rim diam. 23.0 cm; 1/4 extant.
25. Rim of large bowl (from Level 8a): reddish buff (2.5YR6/4-6) outer and inner surfaces; greenish cream (2.5Y9-8/2) core; fine sand and sparse vegetable (1-4 mm long) inclusions; supposed rim diam. 24.0 cm; 1/5 extant.
26. Nipple-base sherd (from Level 8a): light brown (5YR6-5/6) outer and inner surfaces and core; sparse very fine sand inclusions; fine fabric; extant height 3.5 cm; bottom complete.
27. Nipple-base sherd (from Level 8b): greenish white (10Y9-8/2) outer surface; light buff (7.5YR7/4-6) inner surface and core; no visible inclusions; very fine fabric; extant height 4.2 cm; bottom complete.
28. Nipple-base sherd (from Level 8b): greenish white (10Y9-8/2) outer and inner surfaces and core; sparse very fine sand inclusions; fine fabric; extant height 4.9 cm; bottom complete.
29. Nipple-base sherd (from Level 8b): greenish white (2.5GY9/2) outer and inner surfaces; greenish (10Y8/4) core; sparse very fine sand inclusions; fine fabric; extant height 5.0 cm; bottom complete.
30. Nipple-base sherd (from Level 8b): greenish white (2.5GY9-8/2) outer and inner surfaces; buff (2.5Y8-7/4) core; a medium amount of very fine sand inclusions; wet-smoothed on the outer surface after scraping; extant height 5.6 cm; bottom complete.
31. Nipple-base sherd (from Level 8b): greenish cream (7.5Y9/2) and reddish buff (5YR6/6) outer surface; greenish cream (7.5Y9/2) inner surface; reddish buff (5YR6/6) core; sparse coarse sand and fine sand inclusions; fine fabric; extant height 5.4 cm; bottom complete.
32. Nipple-base sherd (from Level 8a): reddish buff (2.5YR7-6/6) outer and inner surfaces and core; fine sand and a large amount of vegetable (1-4 mm long) inclusions; charred outer surface; wet-smoothed on the outer surface after scraping; nipple part made by scraping; extant height 6.6 cm; bottom complete.

—In Fig. 9—

33. Rim of jar (from Level 8a): light brown (5YR6/6-8) outer surface; dark buff (7.5YR6/4-6) inner surface; blackish (N2/) core; fine sand and a medium amount of vegetable (1-4 mm long) inclusions; slightly soft; supposed rim diam. 11.5 cm; 1/3 extant.
34. Rim of jar (from Level 8a): greenish (10Y9-8/2) outer and inner surfaces and core; fine sand and a large amount of vegetable (1-4 mm long) inclusions; exfoliated outer and inner surfaces; soft; supposed rim diam. 13.5 cm; 1/6 extant.
35. Rim of jar (from Level 8a): greenish cream (5Y9-8/1) outer and inner surfaces; reddish buff (7.5YR7/4-6) core; fine

- sand and a medium amount of vegetable (1–5 mm long) inclusions; supposed rim diam. 12.0 cm; 1/5 extant.
36. Rim of jar (from Level 9): greenish (7.5Y9–8/2) outer and inner surfaces; light buff (5YR8–7/6) core; fine sand and a large amount of vegetable (1–4 mm long) inclusions; slightly soft; supposed rim diam. 16.5 cm; 1/4 extant.
 37. Base of jar or bottle (from Level 8a): greenish white (slip) (5Y9/2) outer surface; light buff (7.5YR8–7/4) inner surface and core; fine sand, chalky particles and a medium amount of vegetable (1–3 mm long) inclusions; wet-smoothed on the bottom after pallet-cut; base diam. 4.2 cm; all of the base extant.
 38. Base of bottle (from Level 8a): greenish outer (7.5Y9/2) and inner surfaces and core (5Y8/2); fine sand and sparse vegetable (1–4 mm long) inclusions; supposed base diam. 4.5 cm; 1/3 extant.
 39. Base of jar or bottle (from Level 8a): greenish white (7.5Y9/2) outer and inner surfaces; dark reddish brown (7.5YR7/4) core; fine sand and a medium amount of vegetable (1–4 mm long) inclusions; ring-base made by sticking; supposed base diam. 7.0 cm; 1/3 extant.
 40. Base of jar (from Level 9: floor of the room): greenish cream (2.5Y9/2–4) outer surface; creamy buff (10YR8/4) inner surface; reddish buff (5YR7/6) core; fine sand, coarse chalky particles, small stones and a large amount of vegetable (1–5 mm long) inclusions; wet-smoothed on the inner surface after scraping; ring-base made by sticking; base diam. 9.8 cm; 1/2 extant.

—In Fig. 10—

41. Base of goblet (from Level 10: upper-first floor of the room): greenish white (10Y9/2) outer surface; creamy buff (2.5Y9/2–3) inner surface; light buff (7.5YR7/4–6) core; sparse fine sand inclusions; foot made by sticking; base diam. 1.9 cm; bottom complete; 2/3 of the body extant.
42. Base of goblet (from Level 10: upper-second floor of the room): creamy (10YR9/2) outer surface; pinkish buff (2.5YR7/4–6) inner surface and core; a large amount of very fine sand and chalky particles inclusions; base diam. 2.1 cm; bottom complete.
43. Base of goblet (from Level 10): greenish (5Y9–8/2) outer and inner surfaces and core; a large amount of very fine sand inclusions; wet-smoothed on the outer surface of the body after scraping; base diam. 2.4 cm; bottom complete.
44. Base of goblet (from Level 10): greenish (10Y8/2) outer and inner surfaces; pinkish buff (7.5YR8–7/4) core; a large amount of very fine sand and chalky particles inclusions; base diam. 2.4 cm; bottom complete.
45. Body to base of small jar (from Level 10: upper-third floor of the room): pinkish buff (10YR8/4) outer and inner surfaces and core; chalky particles and a large amount of very fine sand inclusions; scraped on the bottom and the lower part of the outer surface; max. diam. 7.4 cm; bottom complete.
46. Rim to base of small bowl (from Level 10: upper-third floor of the room): reddish buff (2.5YR7/4–6) outer and inner surfaces; pinkish buff (5YR8–7/4) core; chalky particles, a large amount of very fine sand and a medium amount of vegetable (1–4 mm long) inclusions; trace of reddish brown paint (7.5R3/6) remaining on the inner surface and the rim of the outer surface; burnished on the inner surface; pallet-cut on the bottom; defaced surfaces; rim diam. 12.2 cm; 1/3 of the base and 1/4 of the rim extant.
47. Rim to base of small bowl (from Level 10): greenish white (7.5Y9–8/2) outer and inner surfaces; pinkish buff (5YR7/4) core; chalky particles, a large amount of very fine sand and a medium amount of vegetable (1–4 mm long) inclusions; pallet-cut on the bottom; rim diam. 13.2 cm; 1/3 extant.
48. Bowl (from Level 10: upper-first floor of the room): reddish buff (5YR8–7/4) and greenish cream (5Y9/2) outer and inner surfaces; reddish buff (2.5YR6/6) core; fine and coarse chalky particles, a large amount of fine sand and vegetable (1–5 mm long) inclusions; scraped on the lower part of the outer surface; pallet-cut on the bottom; rim diam. 20.2 cm; base diam. 8.4 cm; complete (Pl. 26-e).
49. Bowl (from Level 10: upper-third floor of the room): greenish cream (5Y9/2) outer and inner surfaces; dark reddish buff (2.5YR7–6/6) core; fine and coarse chalky particles, a large amount of fine sand and vegetable (1–5 mm long) inclusions; roughly scraped on the lower part of the outer surface and the bottom; rim diam. 25.8 cm; base diam. 11.8 cm; height 7.5 cm; complete (Pl. 26-f).
50. Rim of bowl (from Level 10: upper-second floor of the room): reddish buff (2.5YR7–6/6, 5YR7/6) outer and inner surfaces; blackish brown (7.5YR5/2–4) core; a large amount of fine sand and a medium amount of vegetable (1–5 mm long) inclusions; scraped on the lower part of the outer surface; supposed rim diam. 34.0 cm; 1/12 extant.
51. Rim of large bowl (from Level 10): greenish cream (5Y9/2) and reddish buff (2.5YR7–6/6) outer surface; greenish cream (5Y9/2) inner surface; blackish (N4/) core; chalky particles, a large amount of fine sand and a medium amount of vegetable (1–5 mm long) inclusions; scraped on the lower part of the outer surface; supposed rim diam. 36.0 cm; 1/5 extant.
52. Rim of jar (from Level 10: upper-third floor of the room): dark reddish buff (5YR7/4–6) outer and inner surfaces and core; chalky particles, a large amount of fine sand and sparse vegetable (1–3 mm long) inclusions; rim made by sticking; slightly soft; supposed rim diam. 26.0 cm; 1/6 extant.

Cuneiform cylinder inscription of baked clay

An end part fragment of cuneiform cylinder inscription was unearthed from Level 6, which is not baked well (Pl. 27). Its remaining length is 6.5 cm and the maximum diameter is 5.5 cm, with the flattened end face preserved completely. The diameter of this inscription is smaller than those of two similar inscription pieces unearthed from Trench I in the 1997 excavation and of two pieces unearthed in this field season from Level 8a. A hole, 0.9 cm in diameter, is made at its center along the length axis. The surface of this inscription is reddish pink (10R6/6), and its core is blackish grey (N4-3/). The fabric includes a small amount of vegetable (1-5 mm long) and fine sand. A total of eighteen lines of cuneiform letters are inscribed in the length-axis direction, four of which are extended on to the end face. The cuneiform letters on this piece are inscribed shallower than those on two similar pieces unearthed from Level 8a mentioned below.

From Level 8a, two fragments of cuneiform cylinder inscription were found. One of them is a middle to end part fragment, of which the remaining length is 10.6 cm with the maximum diameter of 6.2 cm (Pls. 28 and 29). The flattened end face retains some 2/3 of the original face, and the end to middle part retains about half of the original shape. A hole, 1 cm in diameter, is made at its center along the length axis. This fragment is fragile because it is not baked well. Its fabric includes a small amount of vegetable (1-5 mm long) and fine sand. Its surface is cream (2.5Y9-8/2), and the core is blackish (N3-2/). A total of thirteen lines of cuneiform letters are recognized in the length-axis direction. Ruled lines between them are inscribed somewhat obliquely, not horizontally, and spaces between these ruled lines are not uniform. The other inscription piece is an end part fragment (Pl. 30), and is smaller than the two pieces described above. Its remaining length is 5.8 cm, and the width is 5.8 cm. The flattened end face retains some 2/5 of the original face. It is supposed from its remaining size that this inscription was originally larger than the two specimens described above. A hole at its center along the length axis remains partially. Supposedly, the diameter of this hole was more than 1.3 cm. The clay used for this inscription is of a fine texture. Baked well and very hard, its surface and core is greenish (10Y8-7/2). A total of eleven lines of cuneiform letters are clearly recognized in the length-axis direction, being inscribed deeper and sharper than those on the other two pieces described above. Five of these lines are extended on to the end face.

Baked bricks with cuneiform letters (Pl. 31)

A total of fourteen fragments of baked bricks with cuneiform letters were found in this field season. Six of them were collected on the surface below the exposed walls mentioned previously (Pl. 31-a). Fragments unearthed from cultural levels total seven, which were from Levels 8 and 9 (Pls. 10 and 31-b-1~4 & 6~8). All of the fourteen fragments are tempered with a large amount of vegetable (1-2 cm long). They are 6 to 7 cm in thickness. In the main, the surfaces of these brick fragments are greenish cream (7.5Y9/2) or reddish brown (5YR7-6/6). Their original sizes as bricks are unknown. Cuneiform letters inscribed on them vary in size.

Pottery with cuneiform letters (Pls. 32 and 33)

Seven pot-sherds with cuneiform letters were found in this field season. Three of them were collected on the surface below the exposed walls (Pl. 32-1~3). One of the other four sherds was unearthed from Level 6 (Pl. 32-5). Its outer and inner surfaces and core are greenish cream (5Y9/4). Very fine sand and a medium amount of vegetable (1-4 mm long) are included in it. The remaining three sherds were found from the Middle Assyrian drifted layer (Pls. 32-4 & -6 and 33). It is supposed that six of these seven pot-sherds were fragments of pedestal or rim, and that their original diameters were about 20 cm. With no exception, cuneiform letters are inscribed on their inner surfaces. Pottery similar to these sherd specimens is not in our knowledge of pottery assemblages of the Middle Assyrian period, which leads us to suppose that they represent a special type pottery of the period.

IV. Concluding remarks

In the 1st campaign of excavational works at Tell Taban in 1997, we had unearthed two fragments of cuneiform cylinder inscription of baked clay and two fragments of baked bricks with cuneiform letters. Linguistic research on these findings by Professor Maul [1999] had made it clear that the letters Ṭābētu and Aššur-Kettī-Lēšer are inscribed on them, the former being the name of the ancient town which had existed in the Middle Khabur region in the Middle Assyrian period, and the latter being the name of a local king in the region who had called himself “the King of the Land of Mari” during the reign of the Middle Assyrian King Tiglatpileсар I. Professor Maul’s research also clarified that these inscription pieces describe an event that Aššur-Kettī-Lēšer had built a palace-like building at Ṭābētu, proving that Tell Taban had been the ancient town Ṭābētu in the Middle Assyrian period.

The 2nd excavation campaign in 1998 yielded fragments of cuneiform cylinder inscription of baked clay and of baked bricks with cuneiform letters again, as well as pot-sherds with cuneiform letters, similar specimens to which had not been unearthed in the 1st campaign in 1997.

Most of the inscription pieces from the 2nd campaign were unearthed from the floor levels of the Middle Assyrian buildings in undisturbed archaeological contexts, and as such provided us with information far more reliably used than the 1997 specimens in the research of Middle Assyrian history of the Middle Khabur.

Although these inscription pieces are under research by Professor Maul for the time being, he comments on them, though only preliminarily, that the three cylinder inscription pieces from Levels 6 and 8a, like the pieces from the 1997 campaign, were left by Aššur-Kettī-Lēšer at the time of Mudammeq-Bēl, an eponym during the reign of Tiglatpileсар I. He also comments that these inscription pieces describe an event that Aššur-Kettī-Lēšer restored wall and city gate of Ṭābētu. According to Professor Maul, a pot-sherd with cuneiform letters from Level 6 seems to have belonged to the household of a “King of Mari”, and some of the baked bricks with cuneiform letters bear the name Aššur-Kettī-Lēšer.

Thus, the 2nd excavation campaign in 1998 yielded inscription data from two undisturbed archaeological levels, and provided us with final proof that Tell Taban/Ṭābētu had been owned by Aššur-Kettī-Lēšer at least.

The discovery of the cuneiform data described above is the most remarkable result of our excavational works at Tell Taban in 1997 and 1998. It is believed that these data can contribute to the research of hitherto unknown aspects of Ṭābētu and activity of the local king Aššur-Kettī-Lēšer. The goal of our research hereafter lies in understanding more about the 2nd Millennium B.C. cultures of the Middle Khabur region, and in grasping real pictures of their contacts with contemporary cultures of North Iraq.

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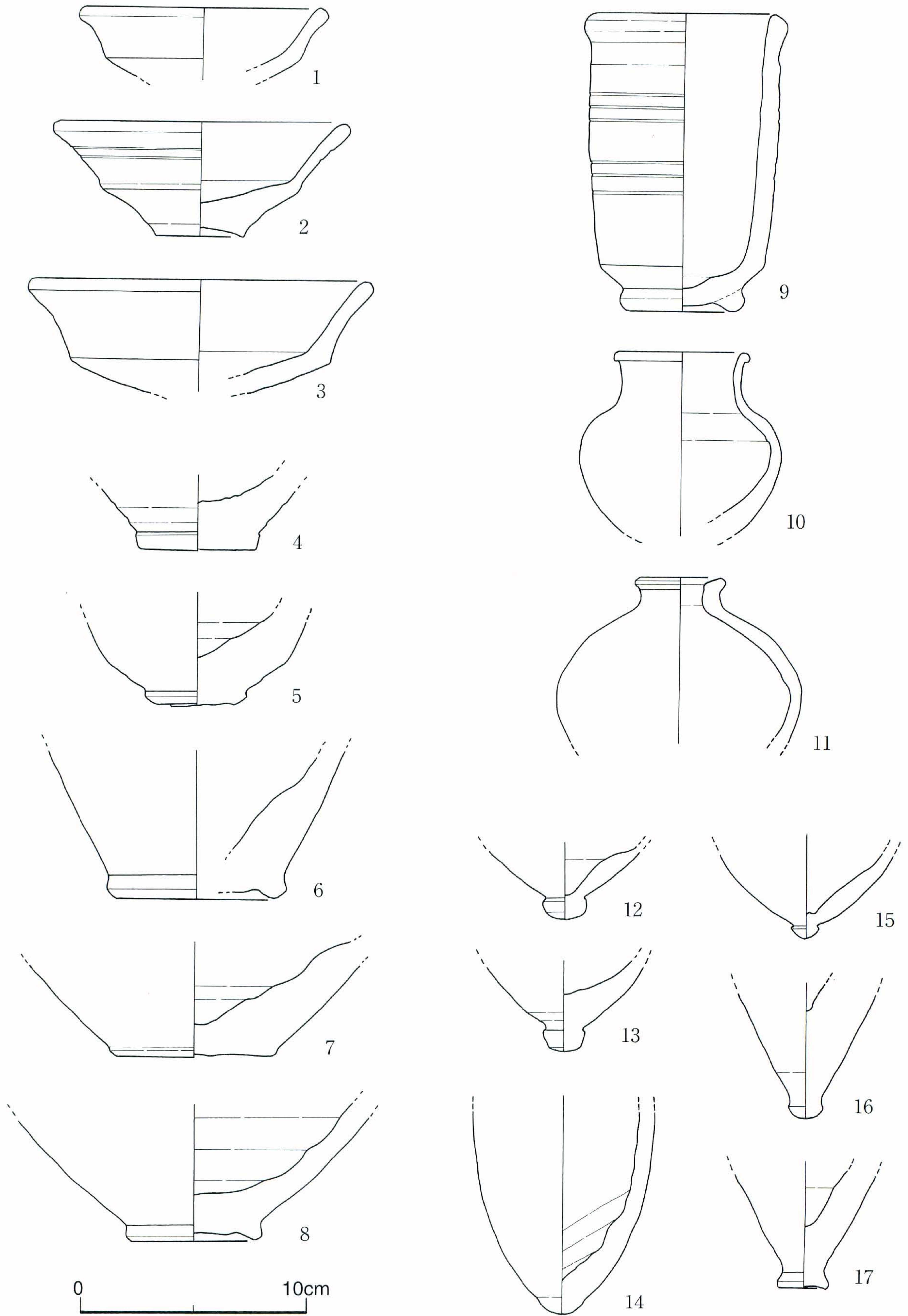


Fig. 7 Pottery from Levels 4 to 6

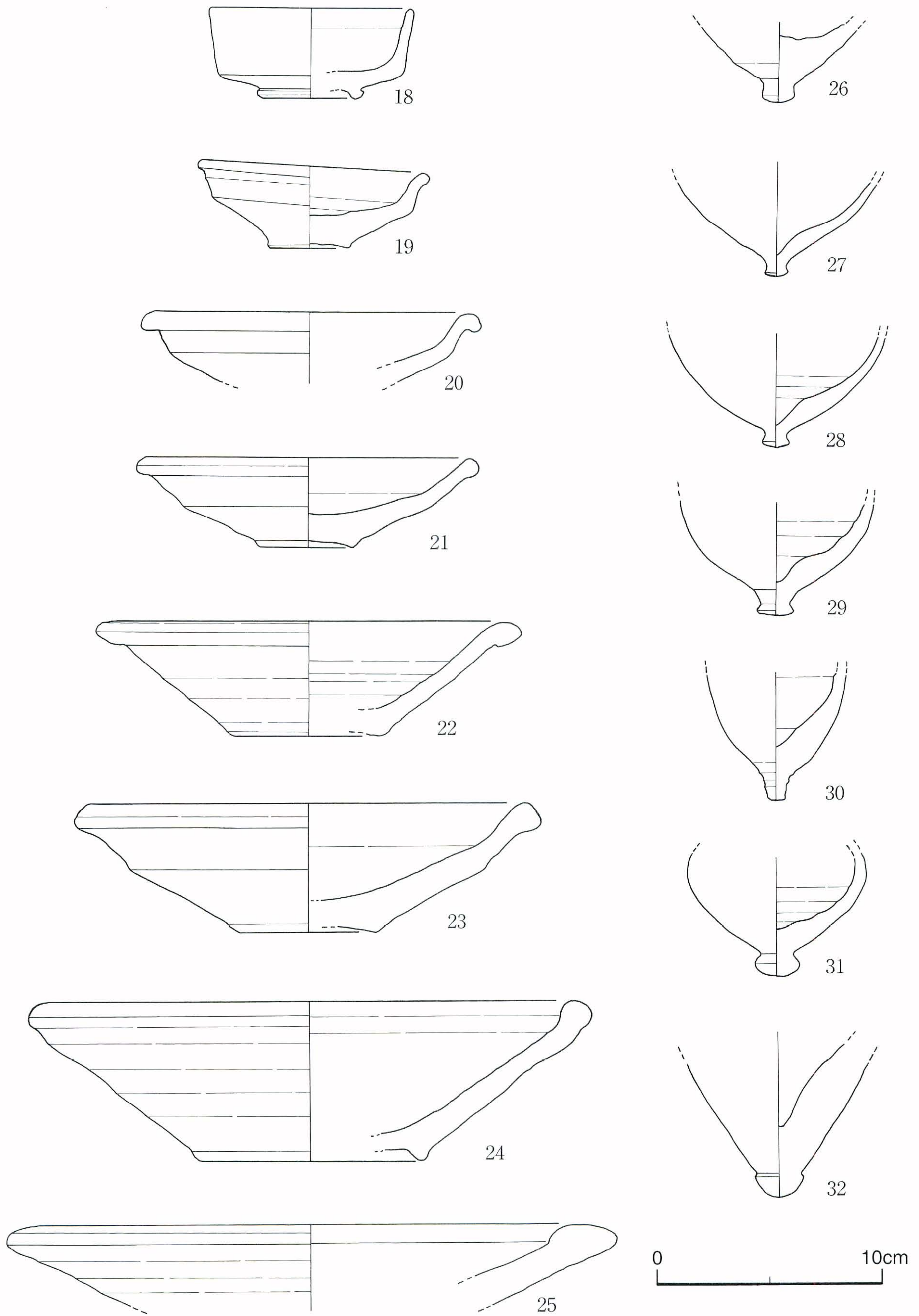


Fig. 8 Pottery from Levels 8a to 9

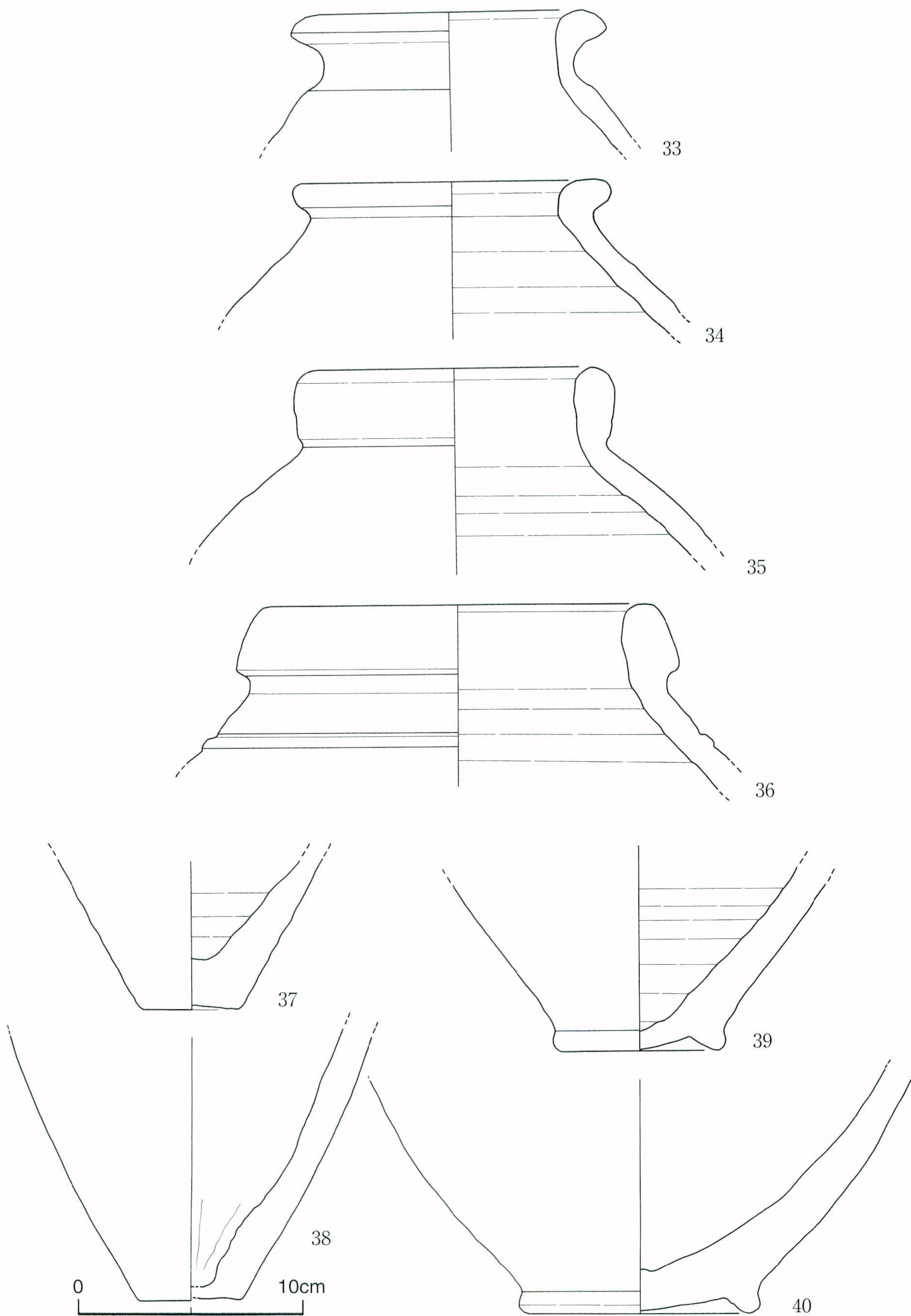


Fig. 9 Pottery from Levels 8a to 9

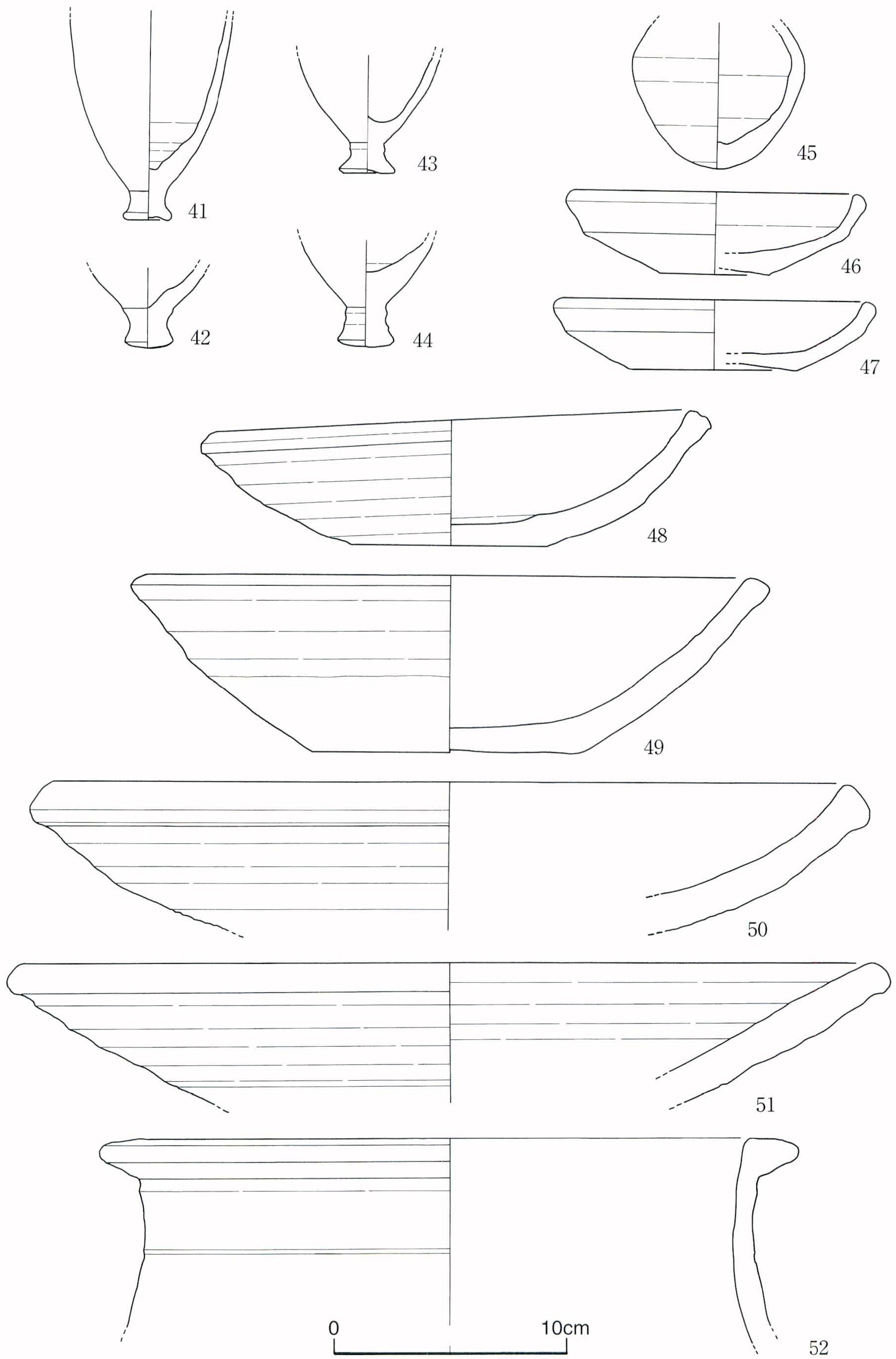
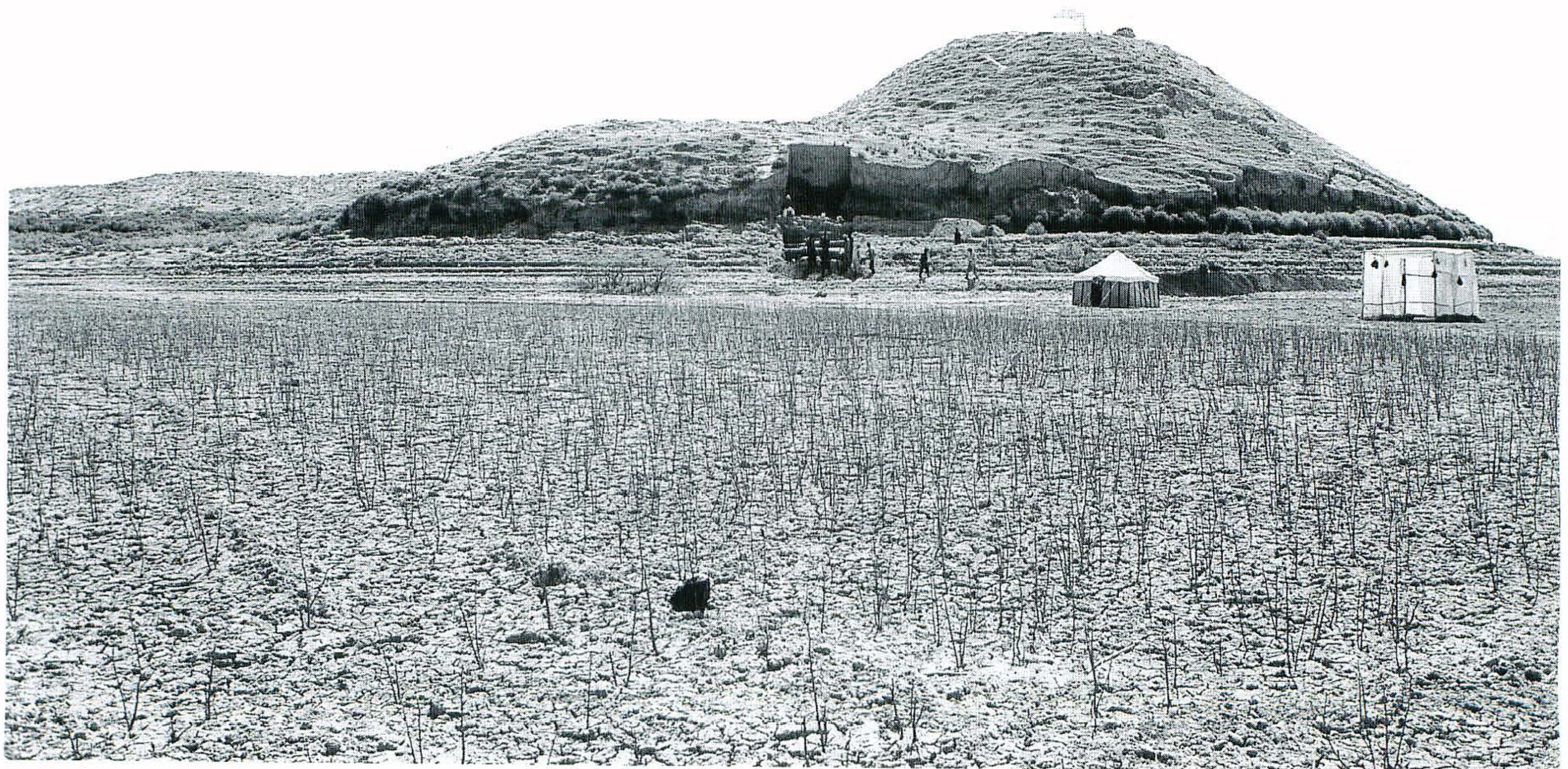


Fig. 10 Pottery from Level 10

Pl. 1



a. Tell Taban seen from the south-west before the 1998 excavation



b. Tell Taban seen from the north-west before the 1998 excavation



a. Trench I buried by the increase of the Hassake Dam water



b. Closer view of Trench I buried by the increase of the Hassake Dam water



a. Walls exposed by the increase of the Hassake Dam water



b. Closer view of walls exposed by the increase of the Hassake Dam water



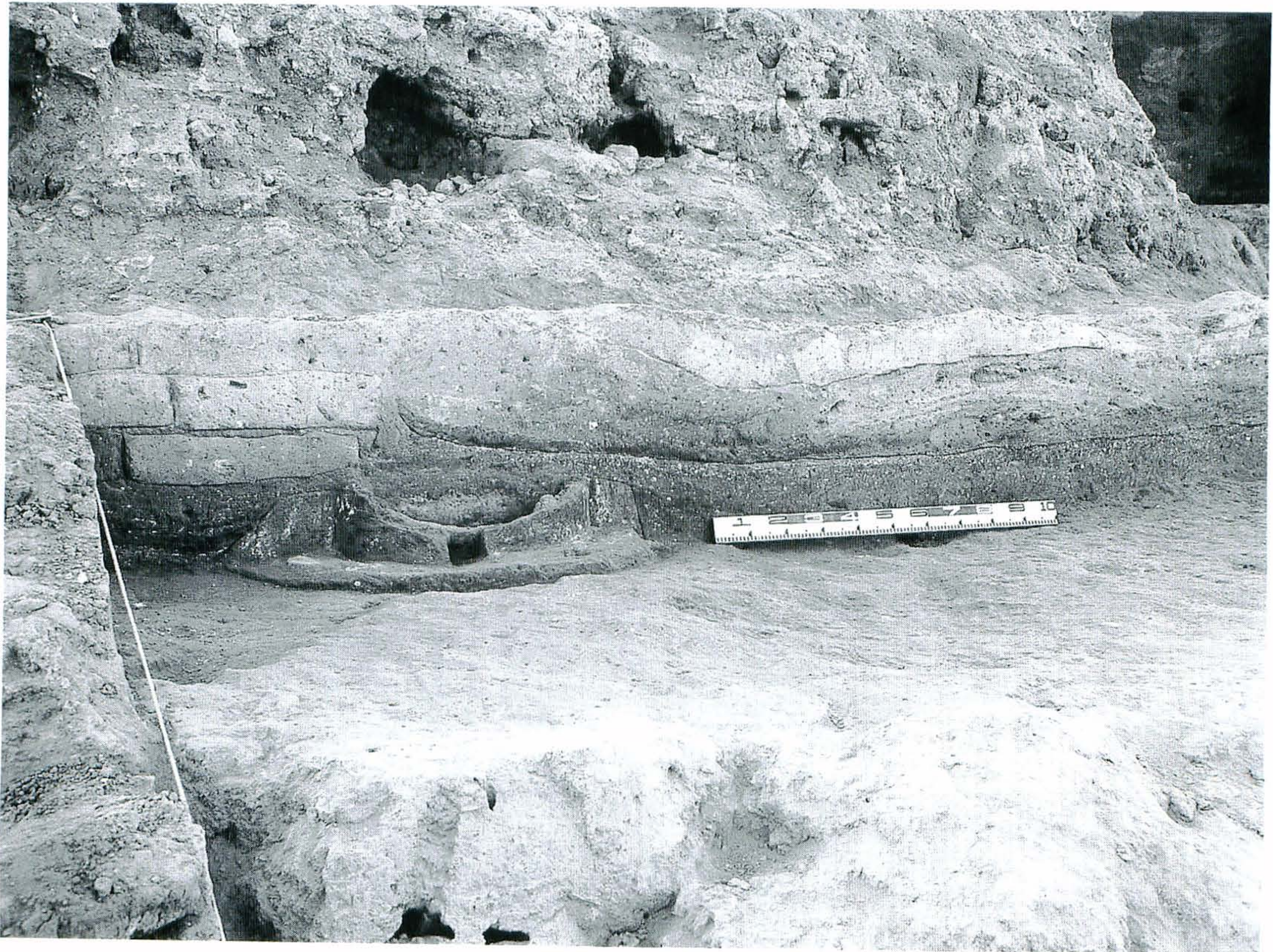
a. Exposed walls seen from above



b. Brick fragment with cuneiform letters unearthed from the collapse of exposed walls



a. Level 4 floor seen from the south-west



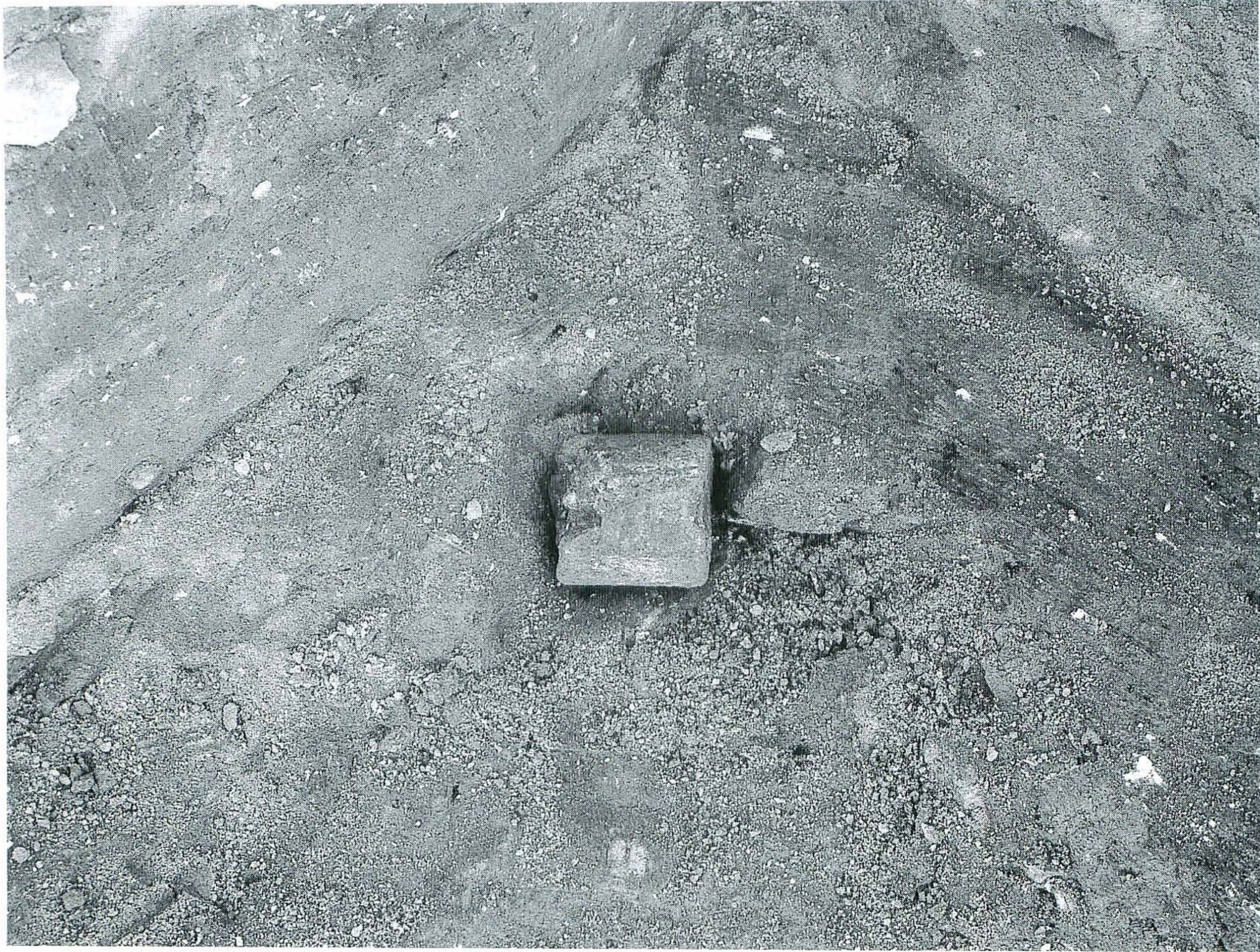
b. Oven unearthed from Level 4 floor



a. Level 5 floor seen from the south-west



b. Level 5 floor seen from the north-east



a. Fragmentary cylinder inscription from Level 6



b. Top surface of Level 8 seen from the south-west



a. Fragmentary cylinder inscription from Level 8a



b. Closer view of fragmentary cylinder inscription from Level 8a



a. Second fragmentary cylinder inscription from Level 8a



b. Closer view of second fragmentary inscription from Level 8a



a. Brick fragment with cuneiform letters from Level 8b



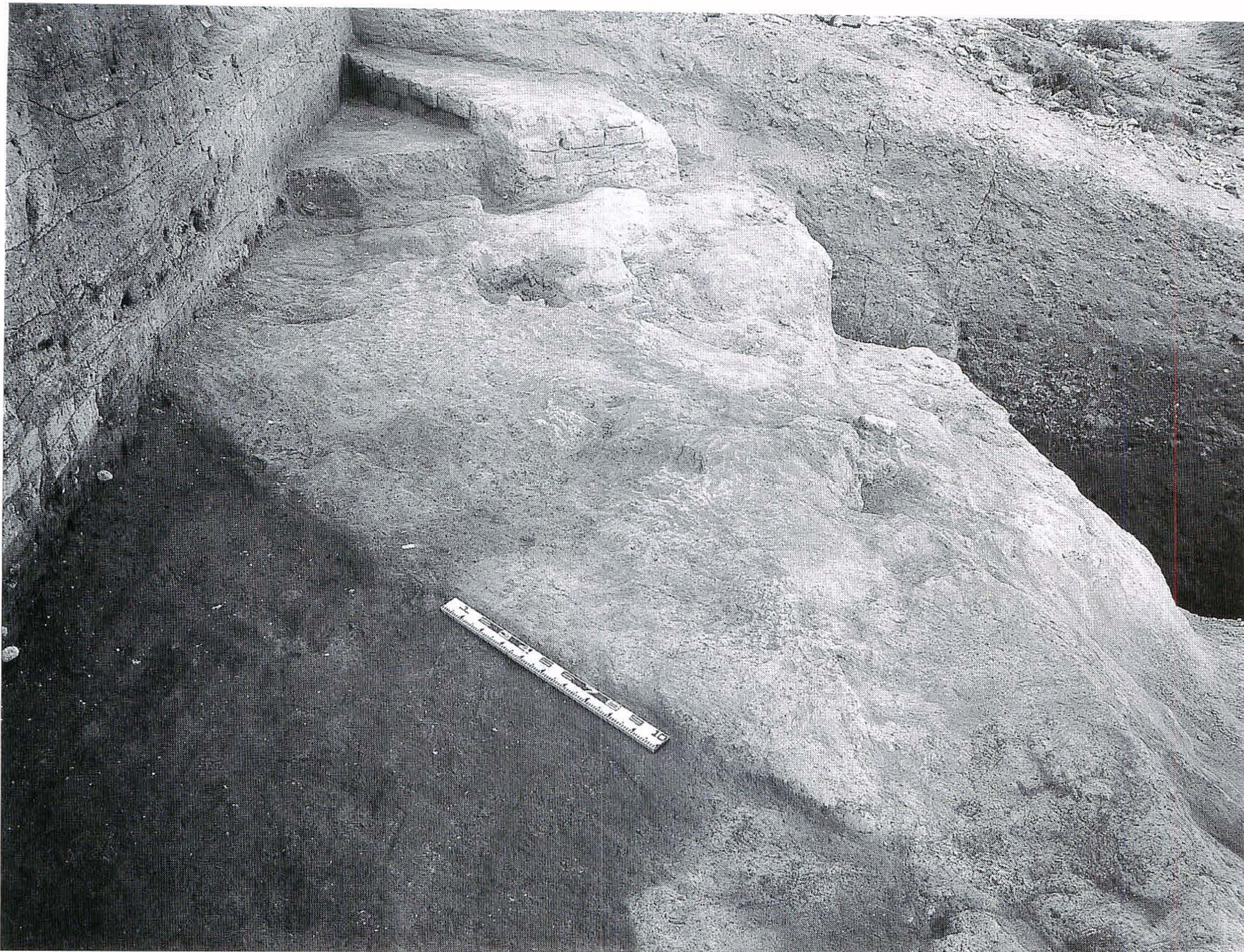
b. Closer view of brick fragment with cuneiform letters from Level 8b



a. Wall associated with Level 8b seen from the south-west



b. Closer view of wall associated with Level 8b



a. Top surface of Wall 3 of Level 9



b. Wall 3 and room floor of Level 9



a. Wall 3 and bench-like equipment of Level 9



b. Pottery placed on bench-like equipment of Level 9



a. Collapse of brick pavement associated with Wall 3 of Level 9



b. General view of Wall 3 of Level 9 from the south



a. Brick pavement associated with Wall 3



b. Brick pavement associated with Wall 3 unearthed at N-E section



a. Wall 3 of Level 9 seen from the north-east, with Wall 4 of Level 10 partially seen below Wall 3



b. Wall 3 (Level 9) and Wall 4 (Level 10) seen from the east



a. Inner surface of Wall 3 (Level 9) and Wall 4 (Level 10), with coating on Wall 4 not uncovered



b. Inner surface of Wall 4 (Level 10) with coating uncovered



a. Entrance space of Wall 4 (Level 10)



b. Northern inner surface of Wall 4 (Level 10)



a. Partition wall-1 inside Wall 4 (Level 10)



b. Partition wall-2 inside Wall 4 (Level 10)



a. Outer surface of Wall 4 (Level 10) with coating not uncovered



b. Corner of Wall 4 (Level 10) with coating not uncovered



a. Outer surface of Wall 4 (Level 10) with coating uncovered



b. Corner of Wall 4 (Level 10) with coating uncovered



a. Wall 4 (Level 10) completely uncovered in Trench II



b. Walls 4 and 5 completely uncovered in Trench II



a. Closer view of Wall 5 (Level 10)



b. Walls 4 and 5 after the 1998 excavation



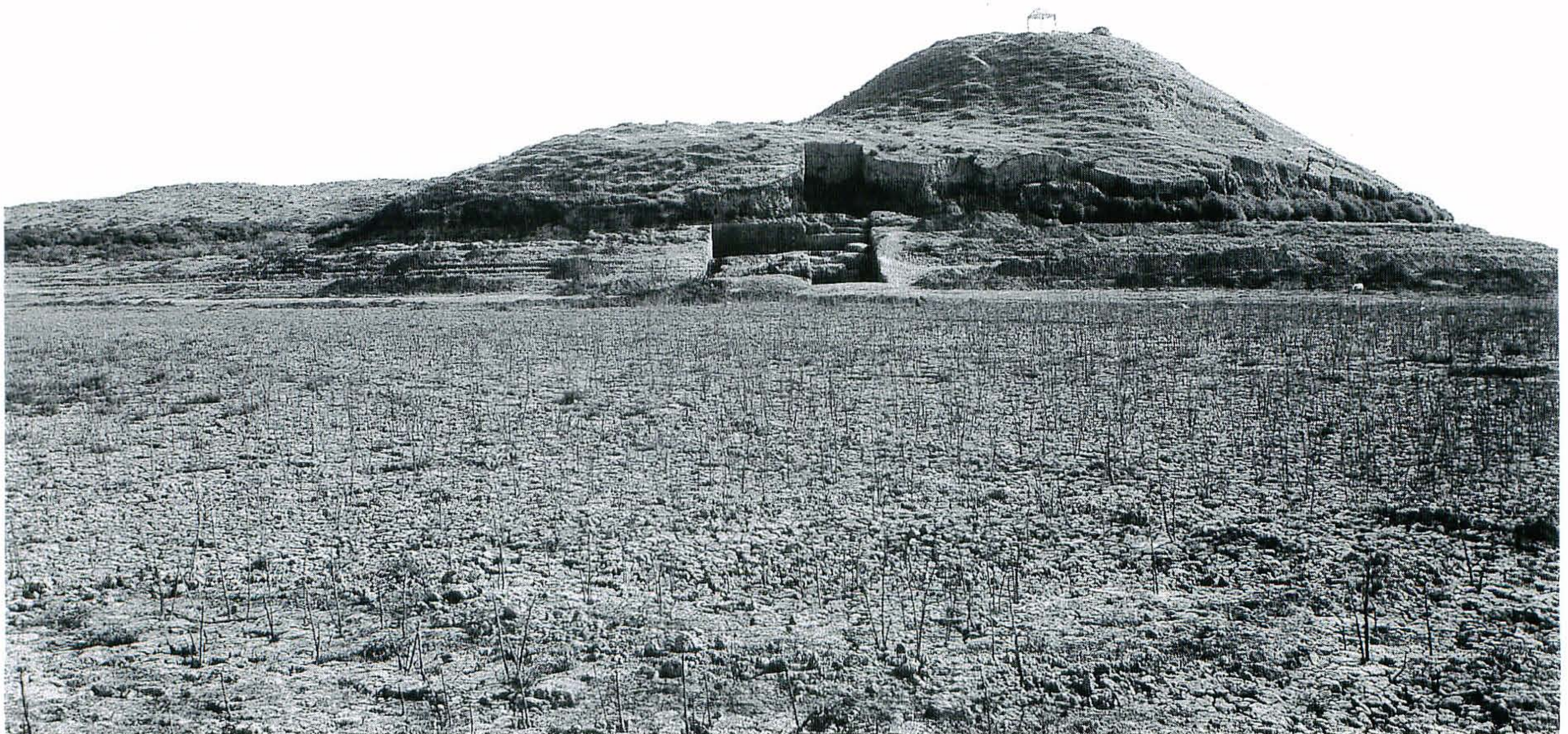
a. Natural ground in Trench I seen from the south-west



b. Natural ground in Trench I seen from the north-west



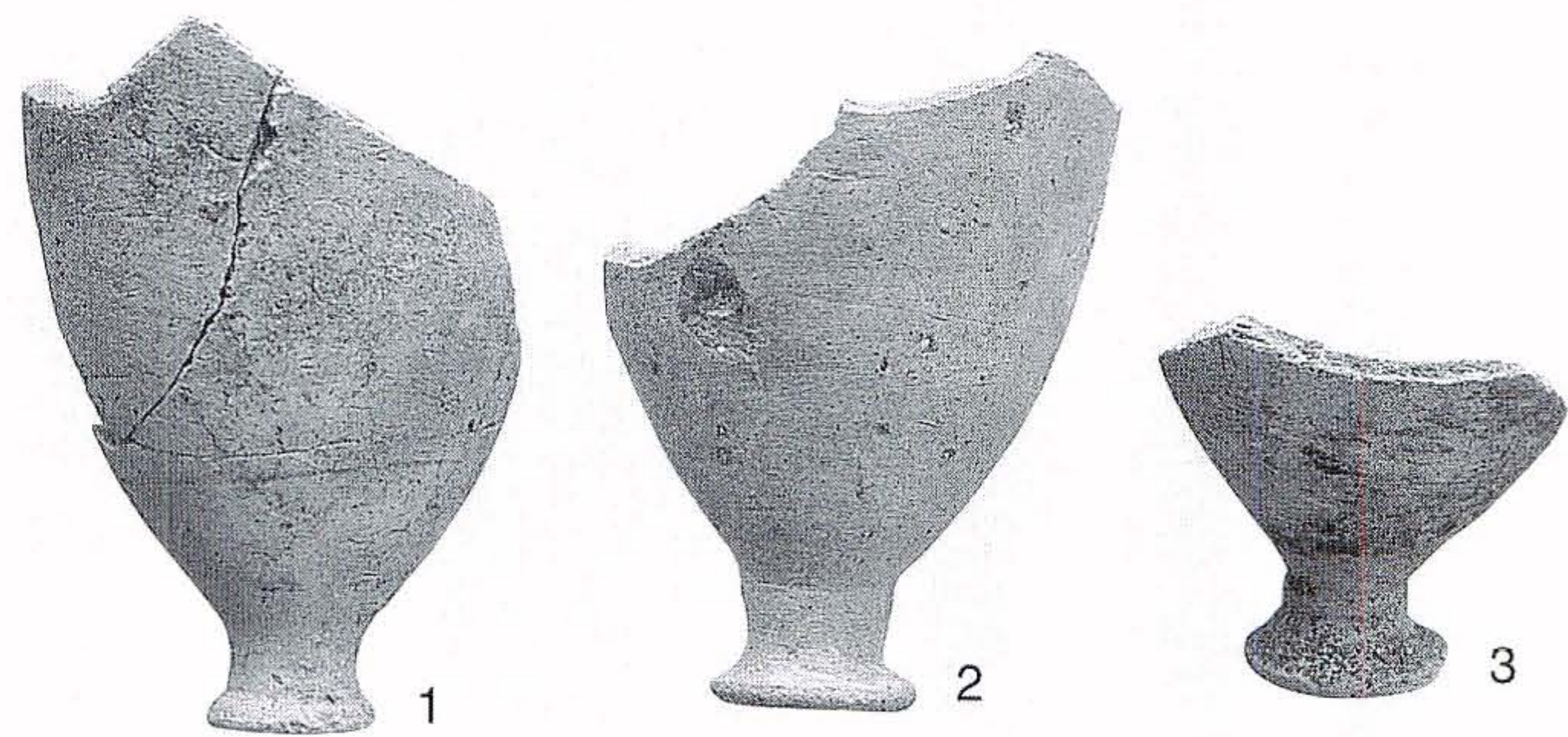
a. Trenches I and II after the 1998 excavation



b. Tell Taban seen from the north-west after the 1998 excavation



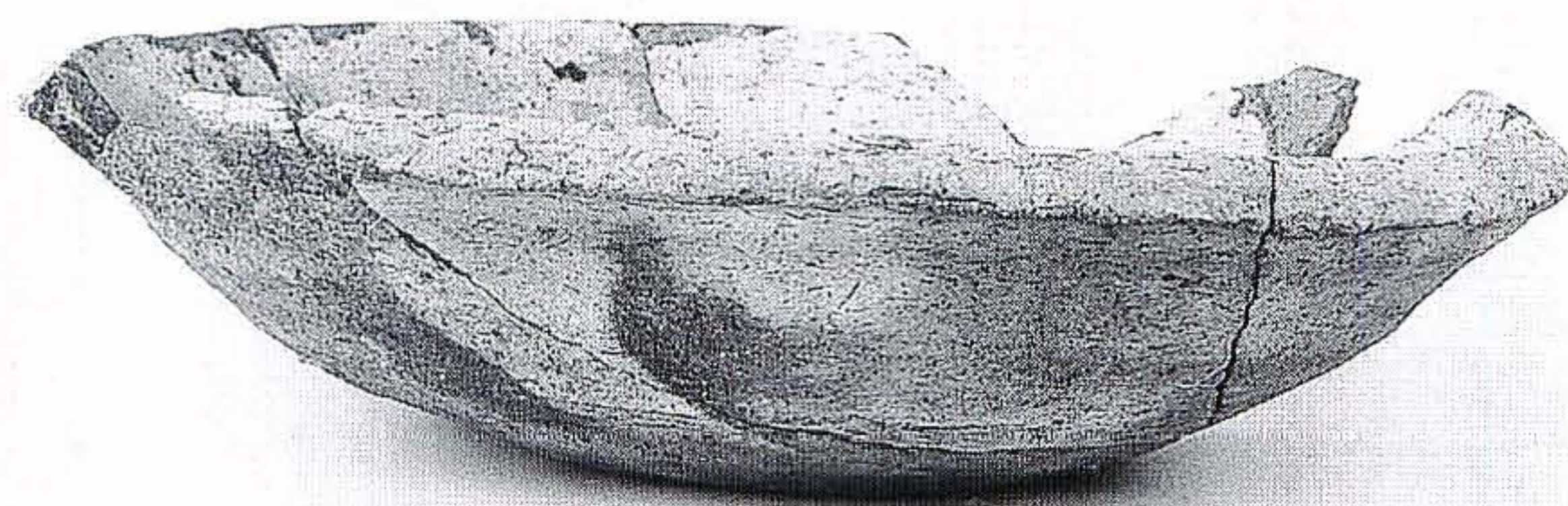
a. Cup from Level 5



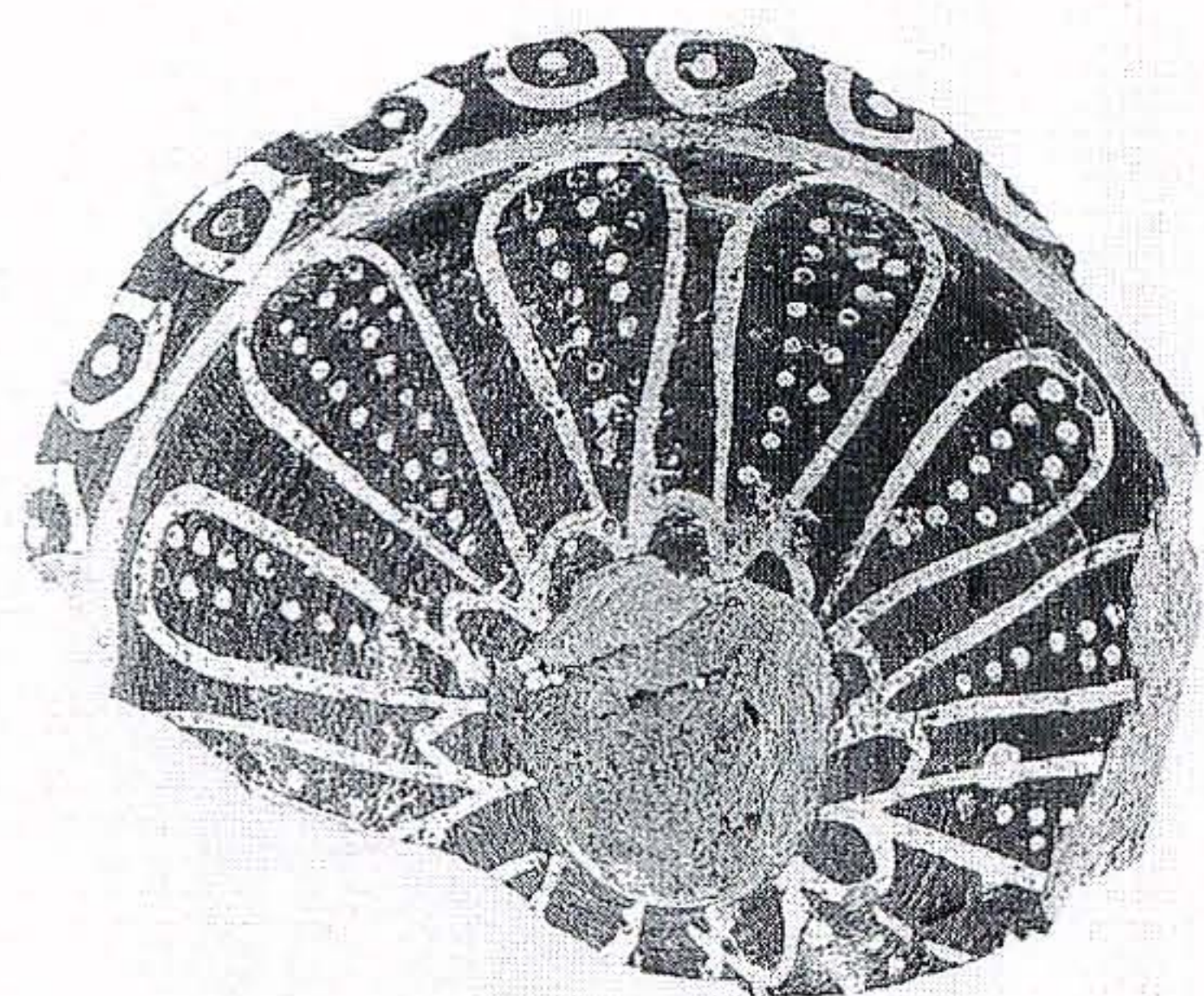
d. Goblets from Level 10



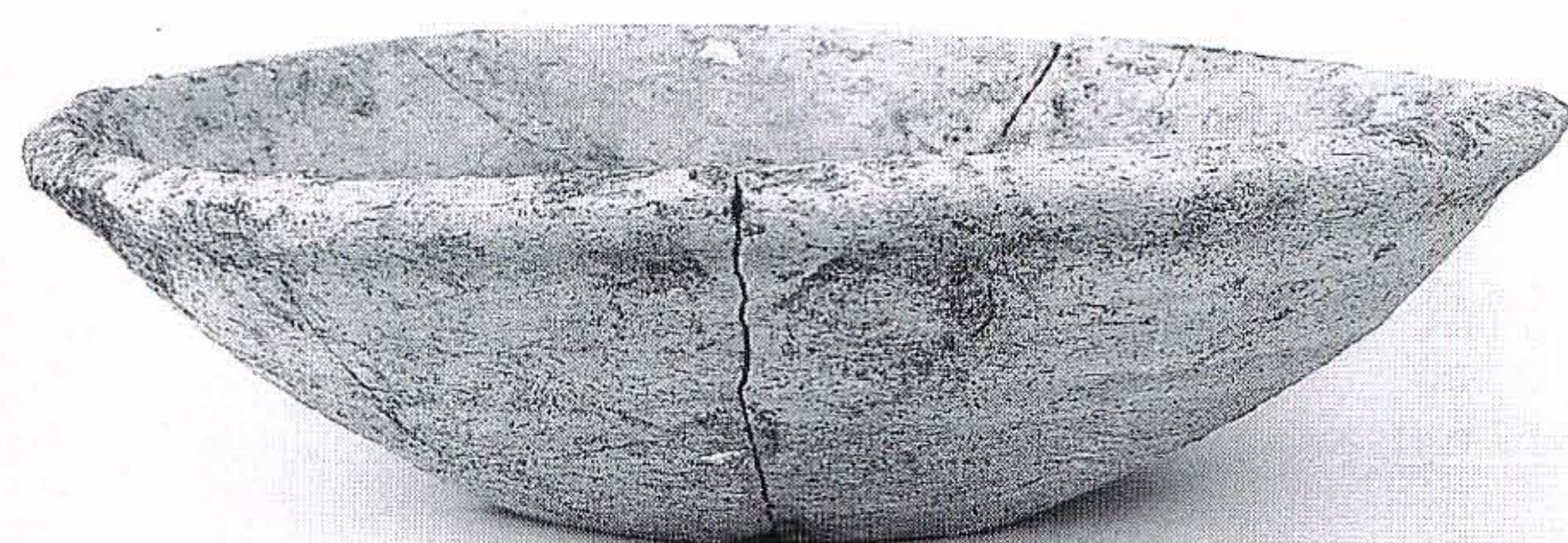
b. Small bowl from Level 8b



e. Bowl from Level 10



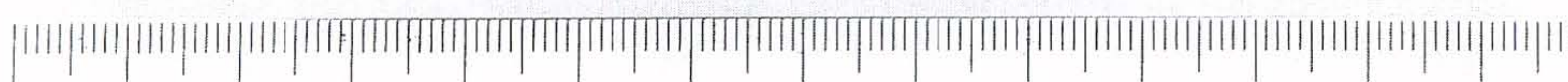
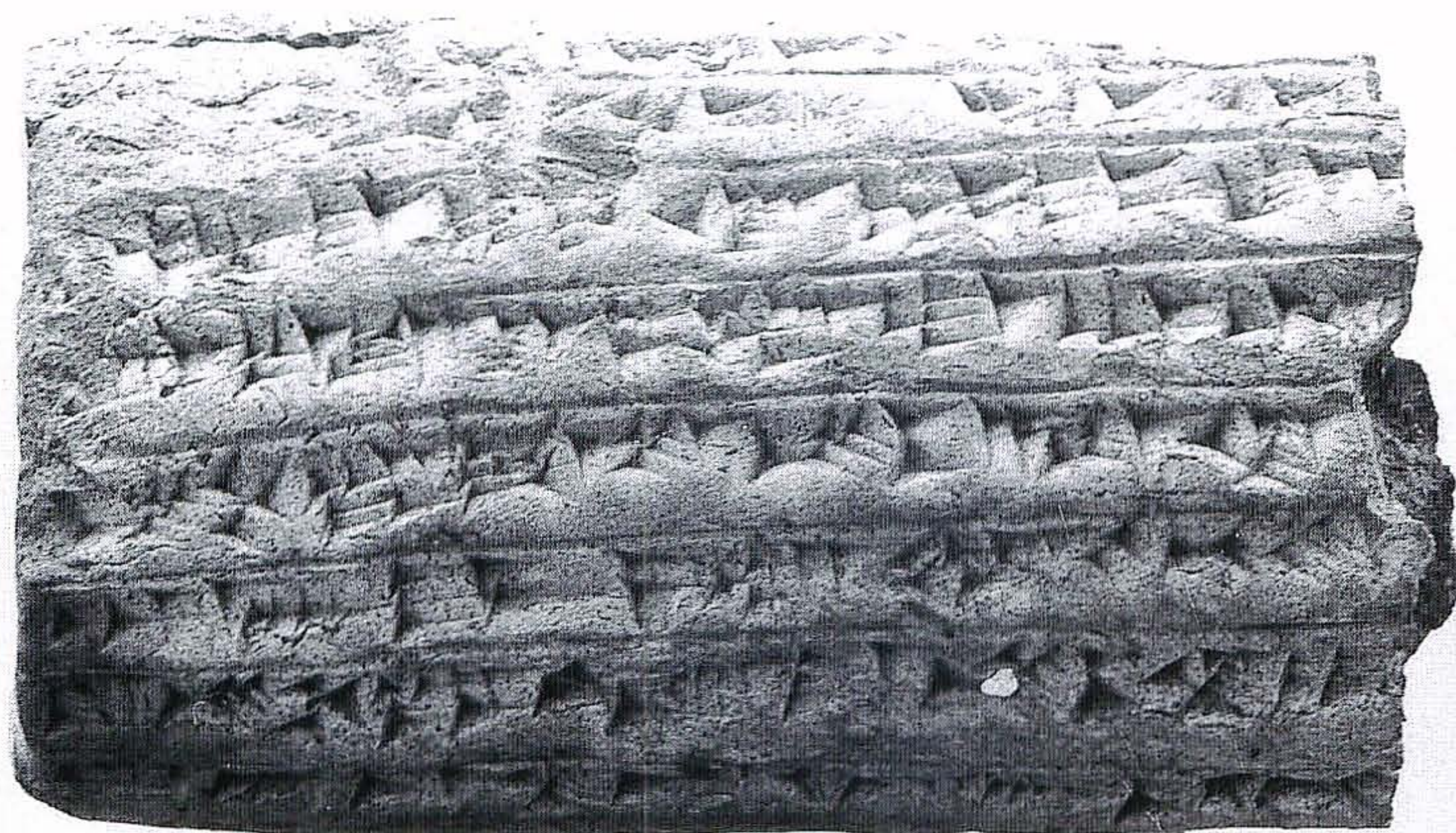
c. Sherd of Nuzi ware from Level 10



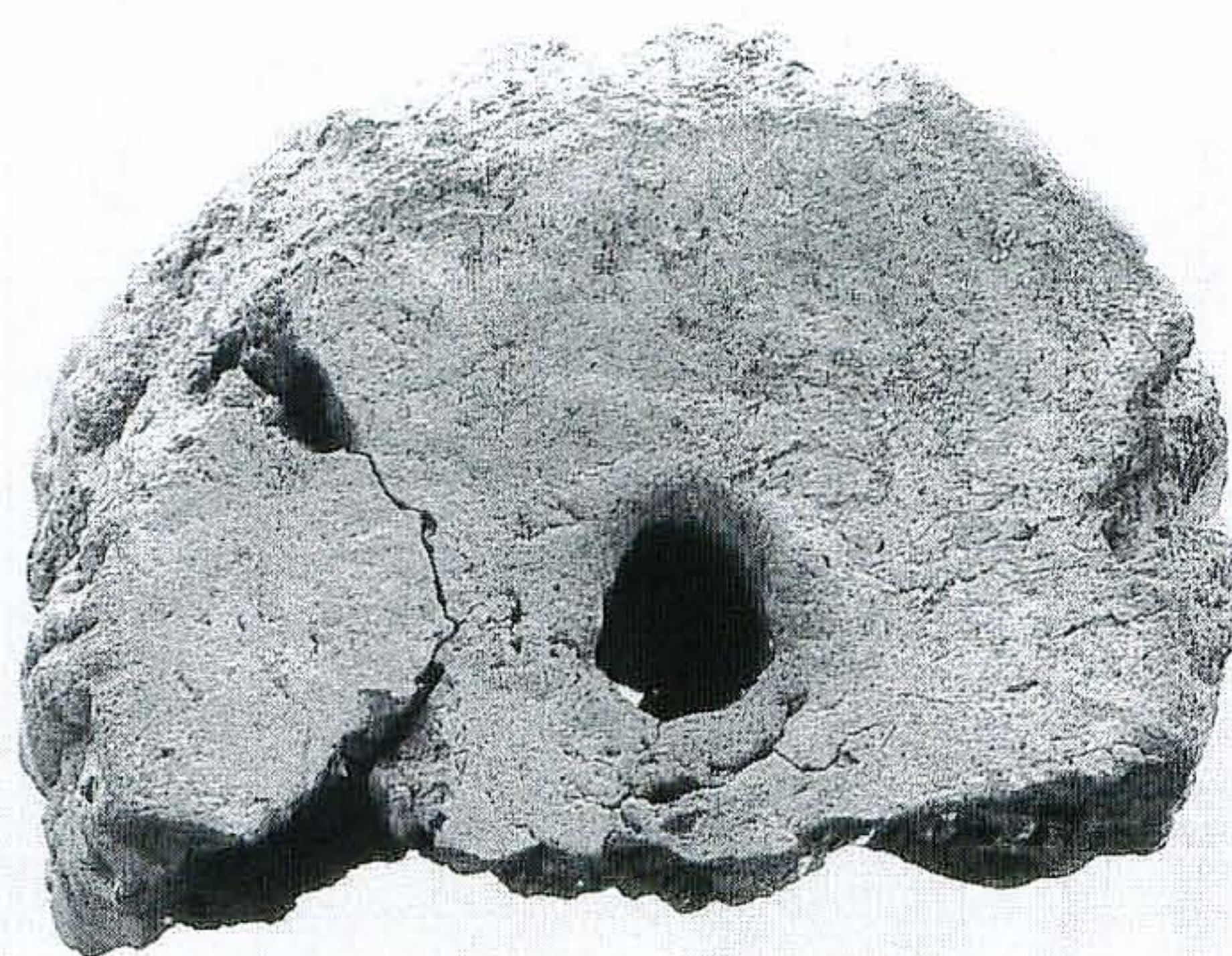
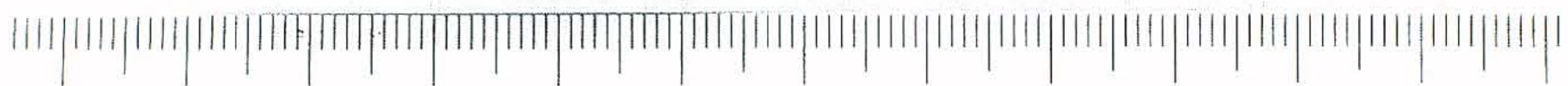
f. Bowl from Level 10



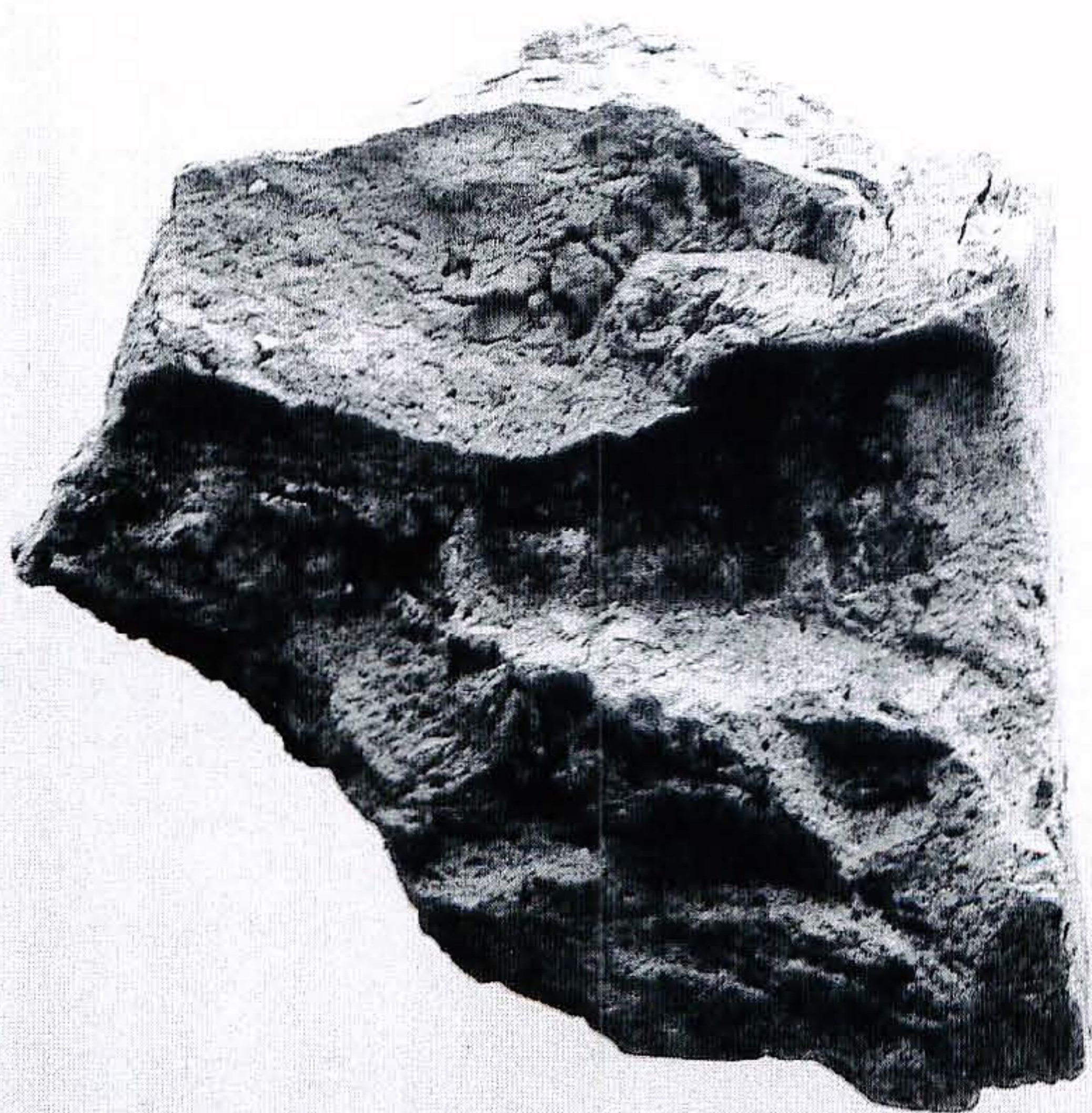
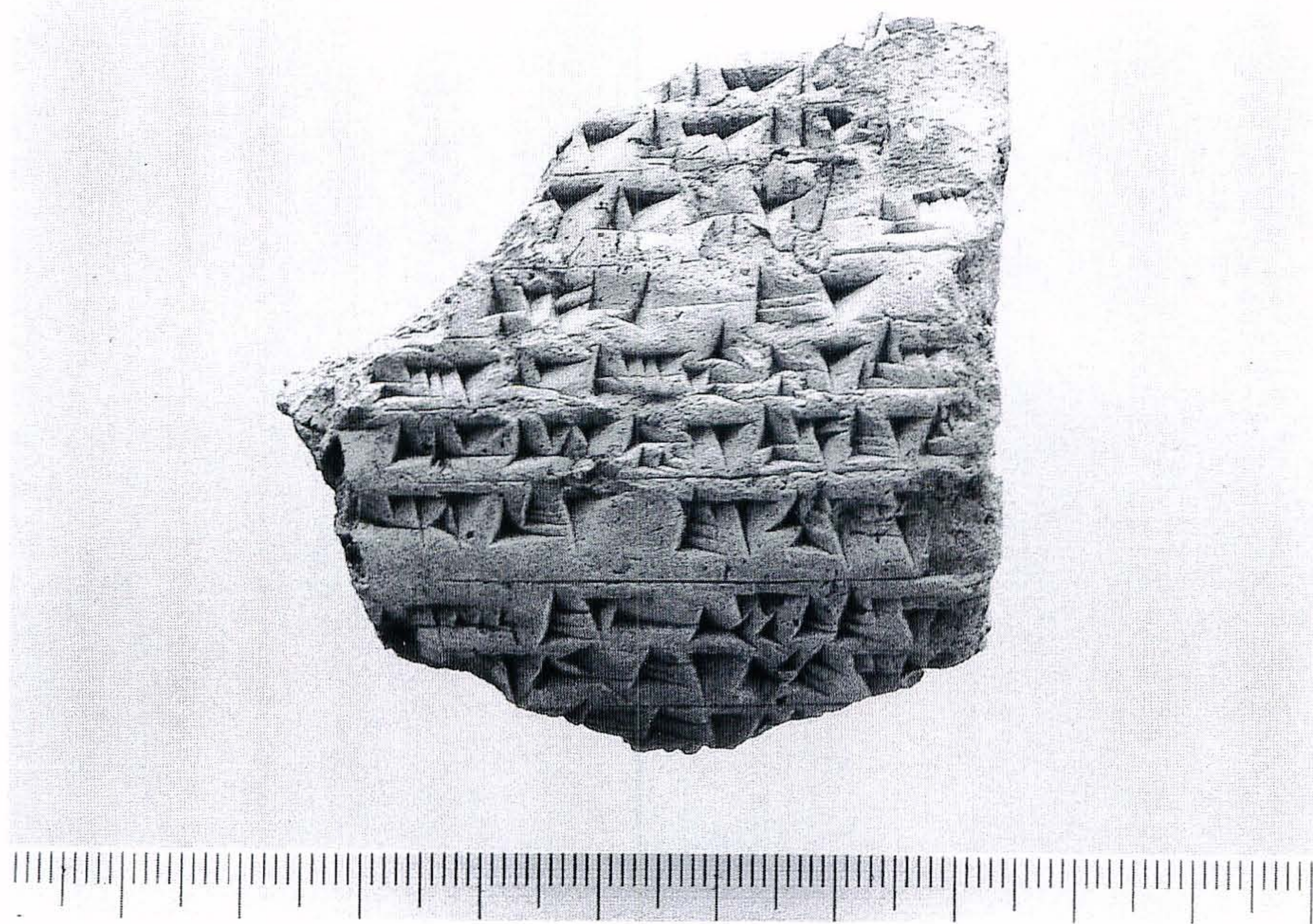
Fragmentary cylinder inscription from Level 6



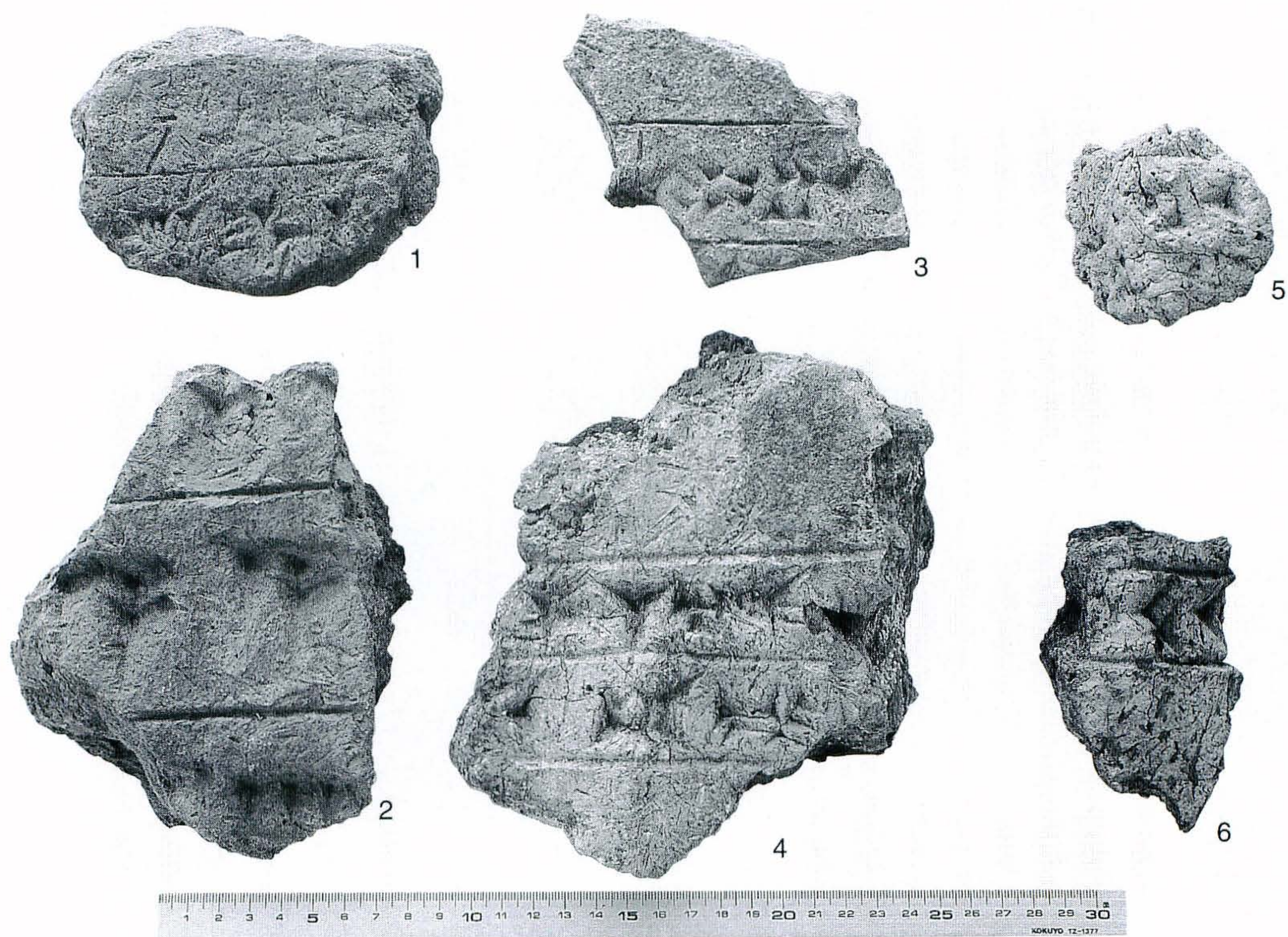
Fragmentary cylinder inscription from Level 8a



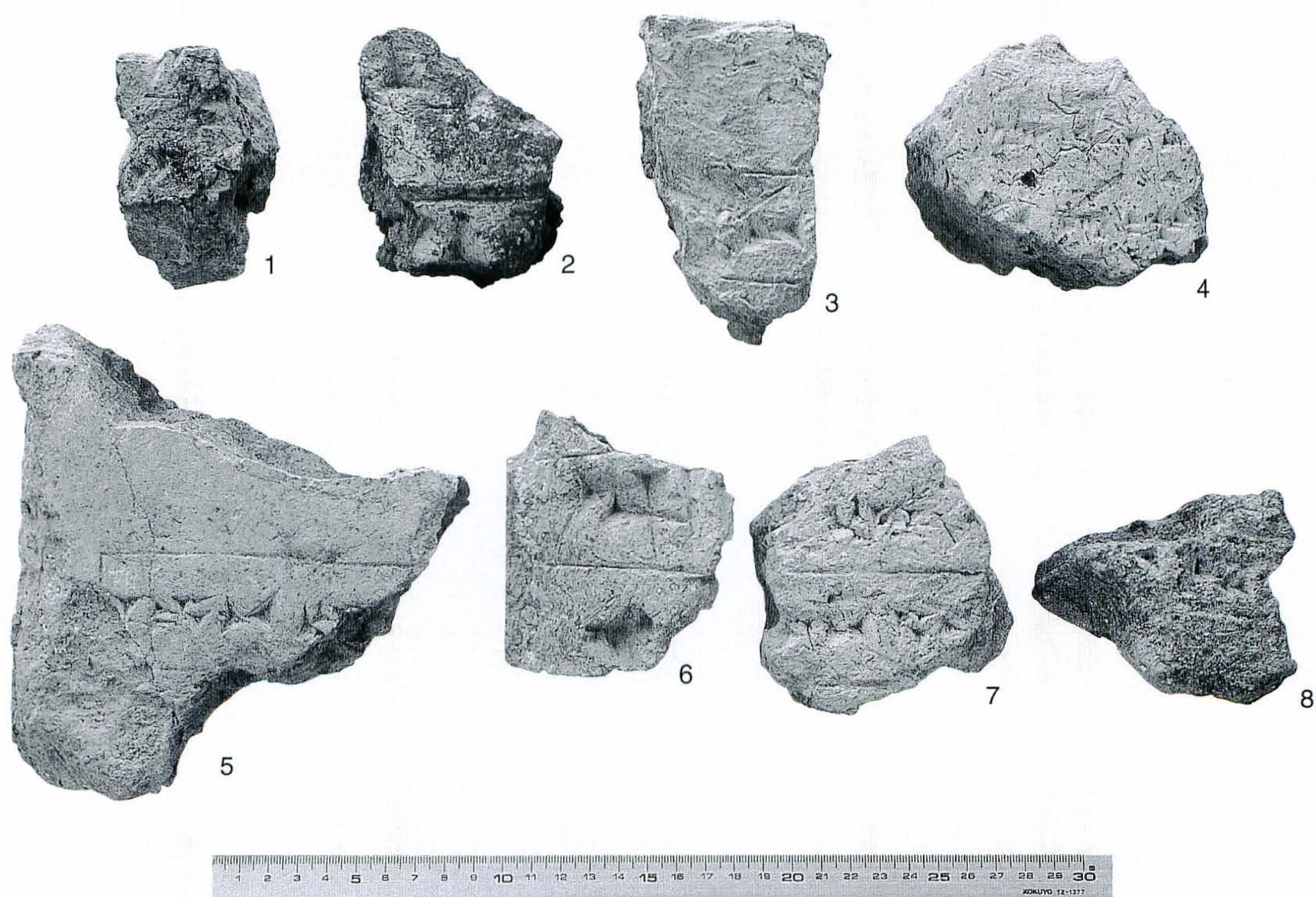
Fragmentary cylinder inscription from Level 8a



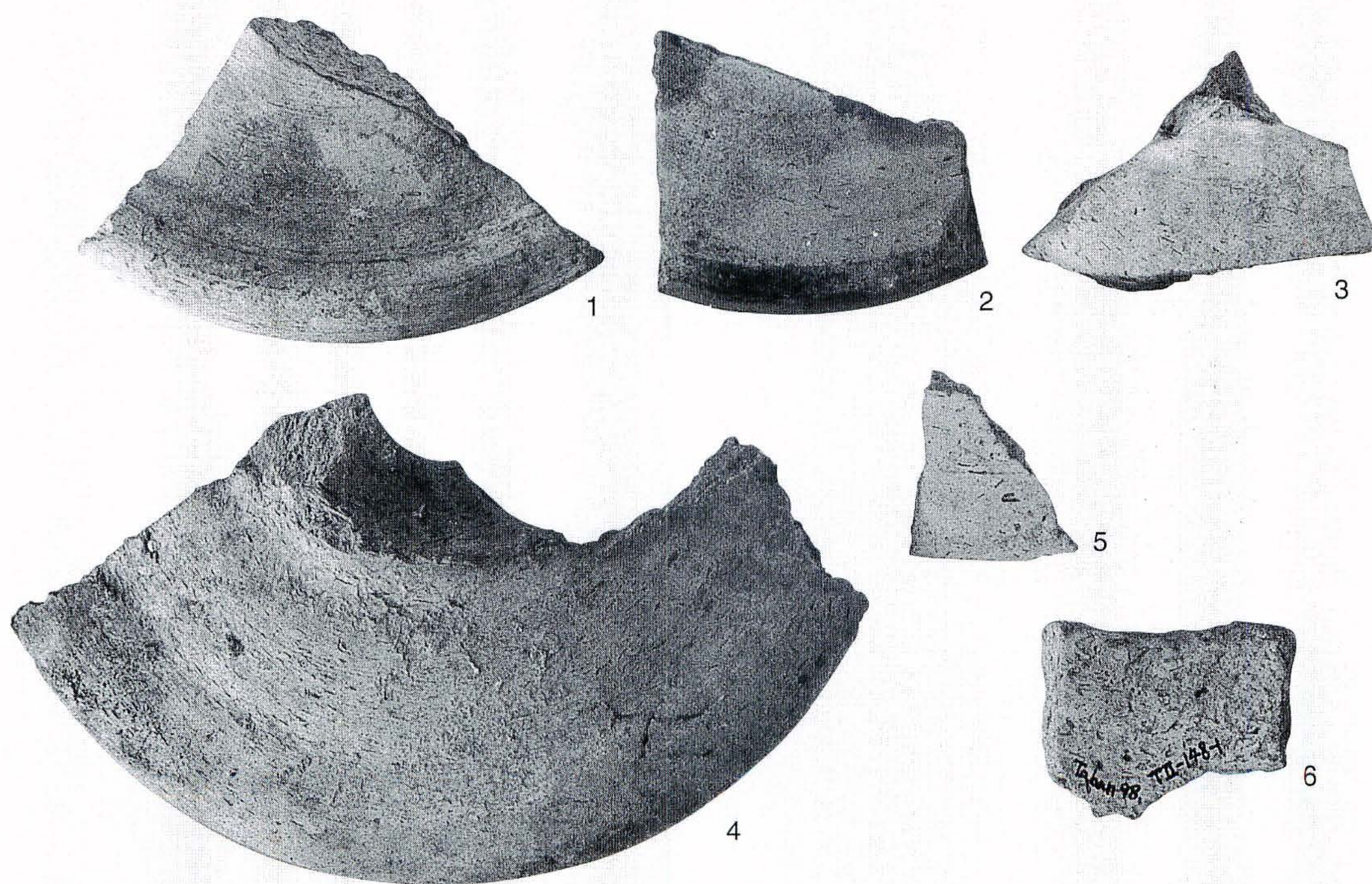
Second fragmentary cylinder inscription from Level 8a



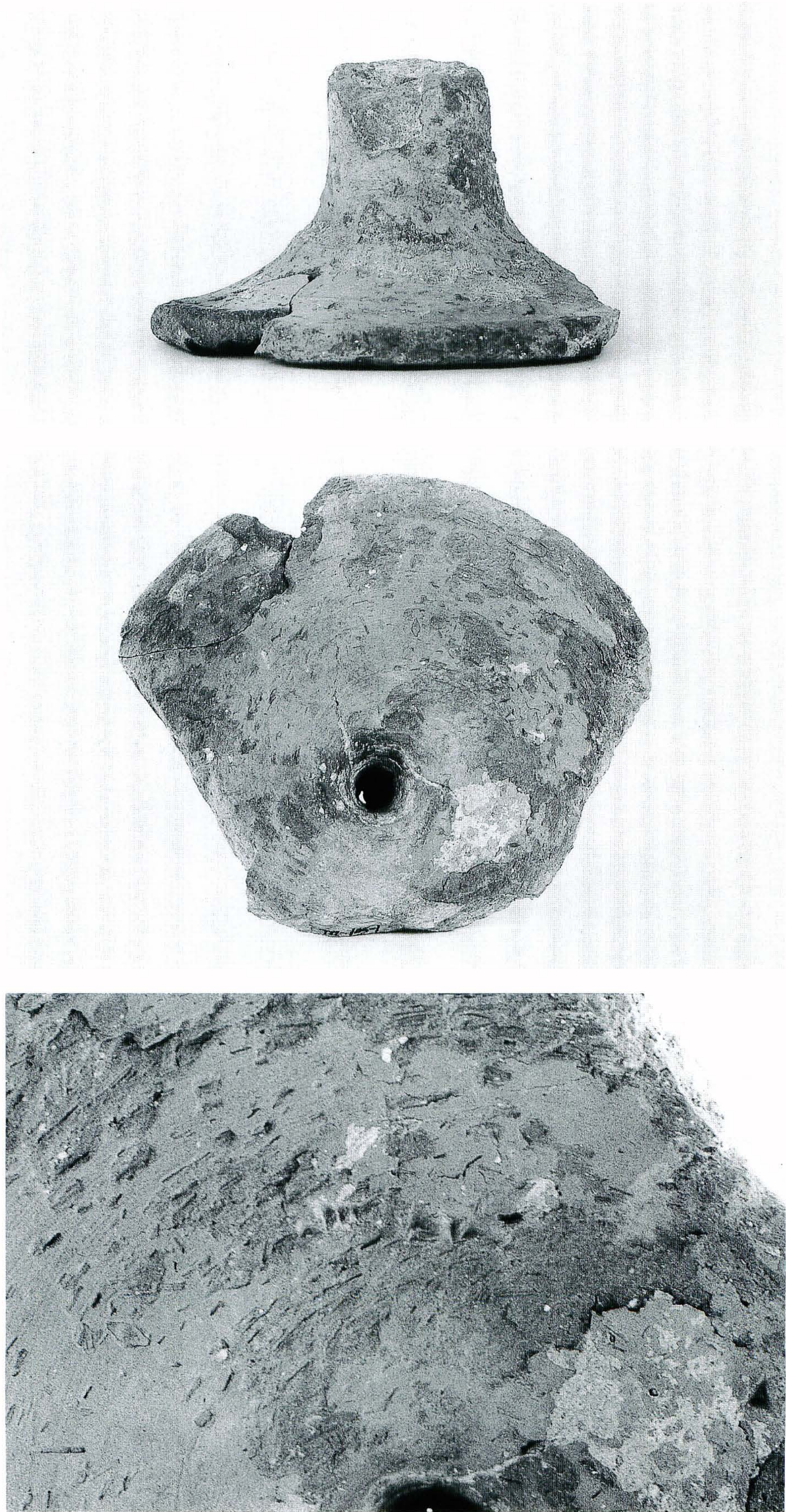
a. Brick fragments with cuneiform letters: surface collection



b. Brick fragments with cuneiform letters: from archaeological contexts



Pot-sherds with cuneiform letters from the 1998 excavation



Pot-shoulder with minute cuneiform letters from the 1998 excavation

EXCAVATION AT QADHIAH : THE TEXTS OF TUKULTI-NINURTA II (890–884 B.C.)

Ali Yaseen AHMAD*

During the 1992–1993 archaeological excavation near Nineveh by the University of Mosul, conducted by Dr. Jabir K. Ibrahim and Dr. Ali Y. Ahmad (the present author), pieces of yellow limestone, reused as part of a bridge or dam across the Kharrazi Valley, were discovered at the village of Qadhiah, 5 km north-west of Nineveh (Pl. 1–1, –2).

From the examination of these pieces, we found that four of them formed a bull with 11 lines of cuneiform writing inscribed from its behind to the front (Fig. 1, Pl. 2–1). And, the another formed a bull with 9 lines of cuneiform writing, inscribed from the front to the back (Fig. 2, Pl. 2–2). The reason for this different direction of the inscription on the bulls is that they were allocated at the gate of then existing palace in such a way that any visitor at that time could read both of the inscription while entering it.

We also discovered three pieces of white limestone which formed part of a bull (Fig. 3, Pl. 2–3). Unfortunately, the cuneiform inscription on these limestone pieces is heavily damaged, but it summarizes the conquests of King Tukulti-Ninurta II, geographically arranged and showing the border of Assyria during his reign. The king also mentioned in this inscription that it was a property of his palace at his city Nemed-Tukulti-Ninurta. In fact, bricks for floor paving of a palace were discovered near by, authorizing this mention.

A. K. Grayson [1976: 109–110/Sections 496–499] stated that on limestone slabs reused in the palace of Aššur-našir-apli II at Nineveh appeared a similar inscription, saying “The city of Nemed-Tukulti-Ninurta from which the inscription originally came is otherwise unknown” (see Grayson [1991: 179–180]).

Thus, the texts reported in the present paper are revealing the location of the palace and the city of Nemed-Tukulti-Ninurta at Qadhiah, a village lying 5 km north-west of Nineveh.

The inscription of the first broken bull read (Fig. 1):

1. É.GAL ¹GIZKIM-^dMAŠ XX ŠÚ XX KUR AŠ A ¹U-ÉRIN.TÁḤ XX ŠÚ XX KUR AŠ
2. A Aš-šur-dan^{an} XX ŠÚ XX KUR AŠ-ma ka-šid KUR.KUR na-i-ri
3. a-na paṭ gim-ri-šá XX šá É (read: TA e)-ber-ta-an ^{id}ḤAL.ḤAL a-di KUR ḥa-te
4. KUR la-qe-e a-na «KUR» si-ḥír-ti-ša KUR na-i-ri a-na paṭ gim-ri-šá
5. KUR su-ḥi a-di KUR ra-pi-qi TA né-re-be šá KUR kír-ru-ri a-di KUR gíl-za-a-ni [e-ber-tan]
6. [U]RU ḥu-[bu]-u[š-k]i-a qé-reb tam-ḥa-ri ŠU-su DAB-[tú] TA né-re-[be] ša URU b[a-bi]-te
7. [a-d]i KUR nu-[ra]t [KUR] za-mu-a a-na si-[ḥír-t]i-šá TA ^{id}[za-ba K]I.TA a-di
8. [KUR] DU₆-ba-ri [ša e]l-la-an KUR za-b[a]n^{an} [KUR] ḥi-ri-mu URU ḥa-ru-tu¹ [KUR[?] bi-r]a-te
9. šá KUR kar-du-n[i-áš] TA URU šu-ši šá U[G]U ^{id}ḤAL.ḤAL a-[di URU BĀD-ku]-ri-gal-zi
10. TA URU BĀD-ku-[ri-ga]l-zi a-di URU si-pur šá ^dšá-maš URU si-pur šá^d [šá-maš] KUR a-ra-mu
11. ŠU-su i[k]-šu-du šá É.GAL-lim šá URU né-med-¹TUKUL-^dMAŠ

1. (Property of) the palace of Tukultī-Ninurta (II), king of the universe, king of Assyria, son of

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- Adad-nārārī (II), king of the universe, king of Assyria,
2. son of Aššur-dān (II), also king of the universe (and) king of Assyria; the one who conquered the lands of Nairi
 3. entirely; the king who seized with his hand in the midst of a battle from the other side of the Tigris to the land Ḫatti
 4. the land Laqû completely, the land of Nairi entirely,
 5. the land Suḫu to the land Rapiqu, from the passes of the land Kurruru to the land Gilzānu [on the other side of]
 6. the city Ḫubuškia; (the king) whose hand captured from the passes of the city B[ābī]tu
 7. [to] the land Nu[ra]t² [the land] Zāmua ent[ire]ly, from the Lower [Zāb] to the
 8. [land of] Til-Barri [which is up]stream of the Land Zabbān, [the land] Ḫirimu, the city Ḫarūtu, [the land of (?) fort]resses
 9. of the land Kār-Duniaš, from the city Šušu which is upon the Tigris t[o the city Dūr/Bad-Ku]rigalzu,
 10. from the city Dūr/Bad-Ku[riga]lzu to the cities Sippar-of-Šamaš (and) Sippar-of-Šamaš of the land Aramu.
 11. (Property) of the palace of the city Nēmed–Tukultī-Ninurta.

The inscription of the second bull read (Fig. 2):

1. É.GAL 'GIZKIM-^dMAŠ XX ŠÚ XX KUR AŠ A 'U-ÉRIN.TÁḪ XX ŠÚ
2. XX KUR AŠ A Aš-šur-dan^{an} XX ŠÚ XX KUR AŠ-ma ka-šid KUR na-i-ri a-na
3. paṭ gim-ri-šá XX ša TA e-ber-ta-an ^{id}ḪAL.ḪAL a-di KUR ḫa-te KUR la-qe-e a-na [si-ḫír-ti-ša]
4. KUR na-e-ri a-na paṭ gim-ri-šá KUR su-ḫi a-di KUR ra-pi-qi TA né-re-be šá KUR [kír-ru-ri a-di]
5. KUR gíl-za-a-ni e-ber-tan KUR ḫu-bi-iš¹⁷-ki-a qé-reb tam-ḫa-ri ŠU-su DAB-bat(u) TA né-re-[be ša URU ba-bi-te]
6. a-di URU nu-rat KUR za-mu-a a-na si-ḫiš²-[t]i²-šá TA ^{id}za-ba KI.TA a-di KUR DU₆-ba-ri [ša el-la-an KUR za-ban^{an}]
7. KUR ḫi-ri-mu URU ḫa-ru-tu KUR bi-ra-te šá KUR kar-du-ni-áš TA URU šu-š[i] šá U[GU² ^{id}ḪAL.ḪAL a-di URU PAD-kír-ri-gal-zi]
8. TA URU PAD-kír-ri-gal-zi a-di URU si-pur šá ^dšá-maš «URU PAD-kír-ri-gal-zi» a-di URU si-pur šá ^dšá-maš
9. KUR a-ra-mu <ŠU-su ik-šu-du šá> É.GAL-lim ša URU né-med-'TUKUL-^dMAŠ

1. (Property of) the palace of Tukultī-Ninurta (II), king of the universe, king of Assyria, son of Adad-nārārī (II), king of the universe,
2. king of Assyria, son of Aššur-dān (II), also king of the universe (and) king of Assyria; the one who conquered the land of Nairi
3. entirely; the king who seized with his hand in the midst of a battle from the other side of the Tigris to the land Ḫatti the land Laqû com[pletely],
4. the land of Nairi entirely, the land Suḫu to the land Rapiqu, from the passes of the land [Kurruru to]
5. the land Gilzānu on the other side of the city Ḫubiškia; <(the king) whose hand captured> from the pass[es of the city Bābītu]
6. [to] the city Nurat² the land Zāmua entirely, from the Lower Zāb to the land of Til-Barri [which is upstream of the Land Zabbān],
7. [the land] Ḫirimu, the city Ḫarūtu, the land of fortresses of the land Kār-Duniaš, from the city

- Šušu which is u[pon the Tigris to the city Dūr/Pad-Kirrigalzu],
8. from the city Dūr/Pad-Kirrigalzu to the cities Sippar-of-Šamaš (and) «the city Dūr/Pad-Kirrigalzu» Sippar-of-Šamaš
 9. of the land Aramu.
 11. (Property) <of> the palace of the city Nēmed–Tukultī-Ninurta.

The third duplicate text found in a white limestone which is also part of a bull read (Fig. 3):

Kol. I:	Kol. II:
1.] šá KUR k̄ir-ru-ri a-di	URU si-pur
2.] a-na KUR ḥu-bu-uš-ke-e	šá ^d šá-maš
3.] IGI šá KUR ba-bi-te	URU si-pur šá ^d šá-maš
4. na]-gi-ti TA KUR ḡil-za-a-[ni]	[U]RU ni te [
5.] šá e-la-an KUR za-ban	AN []-mu ŠU-su [
6. KUR] ra-pi-qe	e [] TA né-re-[be
7. a-di URU Dūr/PAD]-Ku-ri-gal-zi	ik-šu ² -du x AN [
8. TA URU Dūr/PAD-Ku-ri-gal]-zi a-di	šá URU né-med- ¹ [TUKUL- ^d MAŠ

Another indication of the location of the palace of Tukulti-Ninurta II at his city Nemed-Tukulti-Ninurta (Qadhiah) appeared in a pottery jar, on which it is inscribed that it had been a part of the property of the palace of Tukulti-Ninurta found in the same village (i.e. Qadhiah), and it read (Fig. 4):

1. É.GAL ¹TUKUL-MAŠ XX KIŠ XX KUR Aš-šur
2. DUMU ^{1d}IŠKUR-ÉRIN.TÁḤ XX KIŠ XX KUR Aš-šur
3. DUMU ^{1d}A-šur-dan^{an} XX KIŠ XX KUR Aš-šur

1. Palace of Tukultī-Ninurta (II), king of the universe, king of Assyria,
2. son of Adad-nārārī (II), king of the universe, king of Assyria,
3. son of Aššur-dān (II), also king of the universe (and) king of Assyria

Tukulti-Ninurta II, 890–884 B. C., used the city of Aššur as his royal city. From this city, he led his military campaigns towards the Tharthar Valley and the Upper Euphrates against the Aramean tribes. In 885 B. C., he moved towards the northern frontier from Nineveh [Schvamm 1970: 147–160].

The historical texts and the archaeological remains at Nineveh do not speak anything about this king. However, the discovery of the bulls' inscription which the present author has reported in this paper may reveal about such uncertainty. The last lines of these inscription mention that this king had a palace at his city Nemed-Tukulti-Ninurta. In addition, the inscribed pottery jar found there read: "Property of the Palace of Tukulti-Ninurta, king of the universe, king of Assyria --", and the floor paved with bricks seems to be the remain of the courts of his palace.

This palace of Tukulti-Ninurta II was neglected after his death because his son Aššur-našir-apli II went back to Aššur to build his royal city Kalhu (Nimrud), the city which continued as the capital of Assyria until the building of Dur-šarru-uken. And when Nineveh was rebuilt during the reign of Sennacherib, these bulls were probably reused as part of bridge or dam for the royal road connecting the capital Nineveh with the crown-prince city at Tarbišu (Sharif-Khan) north-west of Nineveh. This road run through Nergal-gate to the Kharrazi Valley where the dam was built at that time to Tarbišu.

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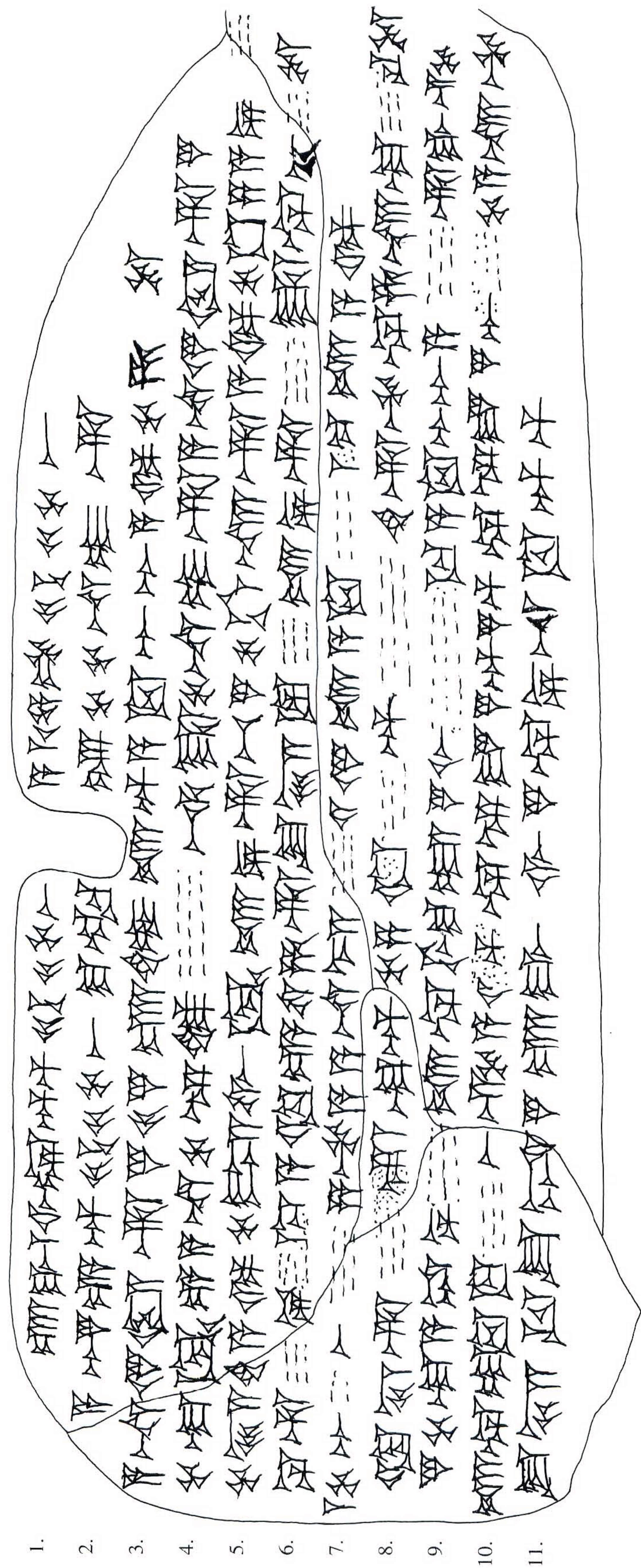


Fig. 1

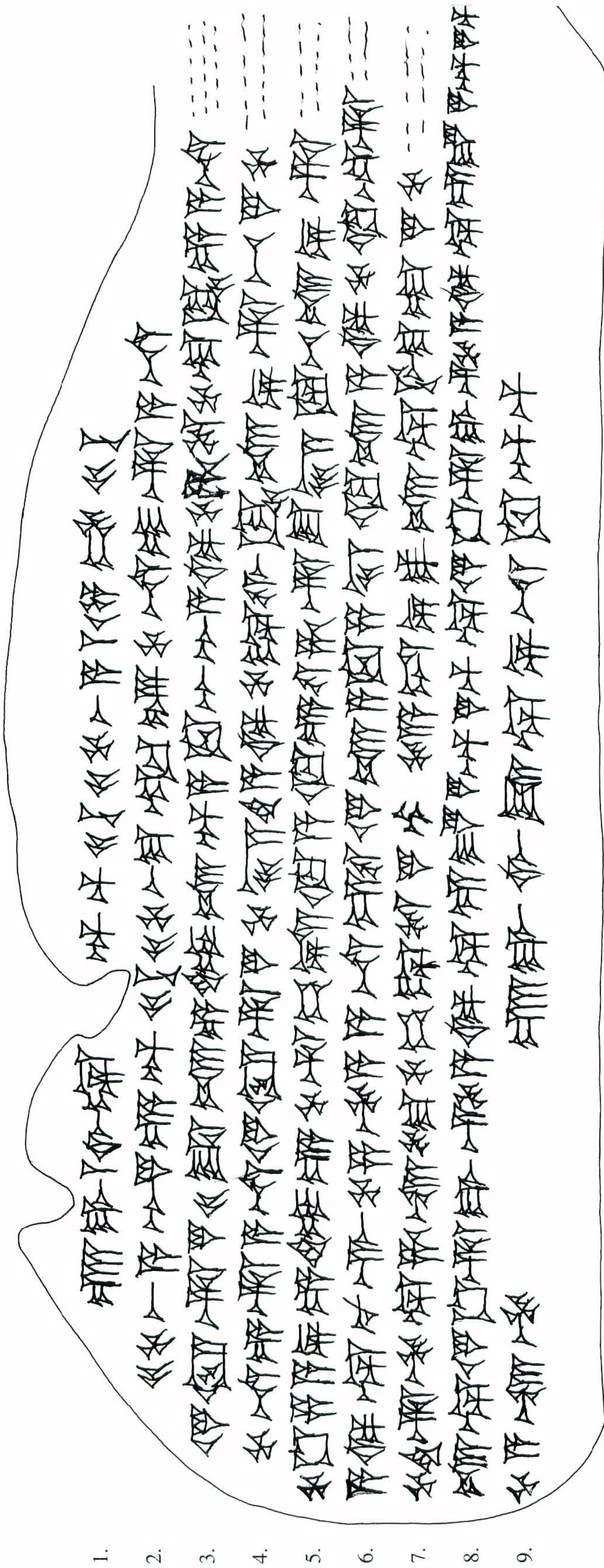


Fig. 2

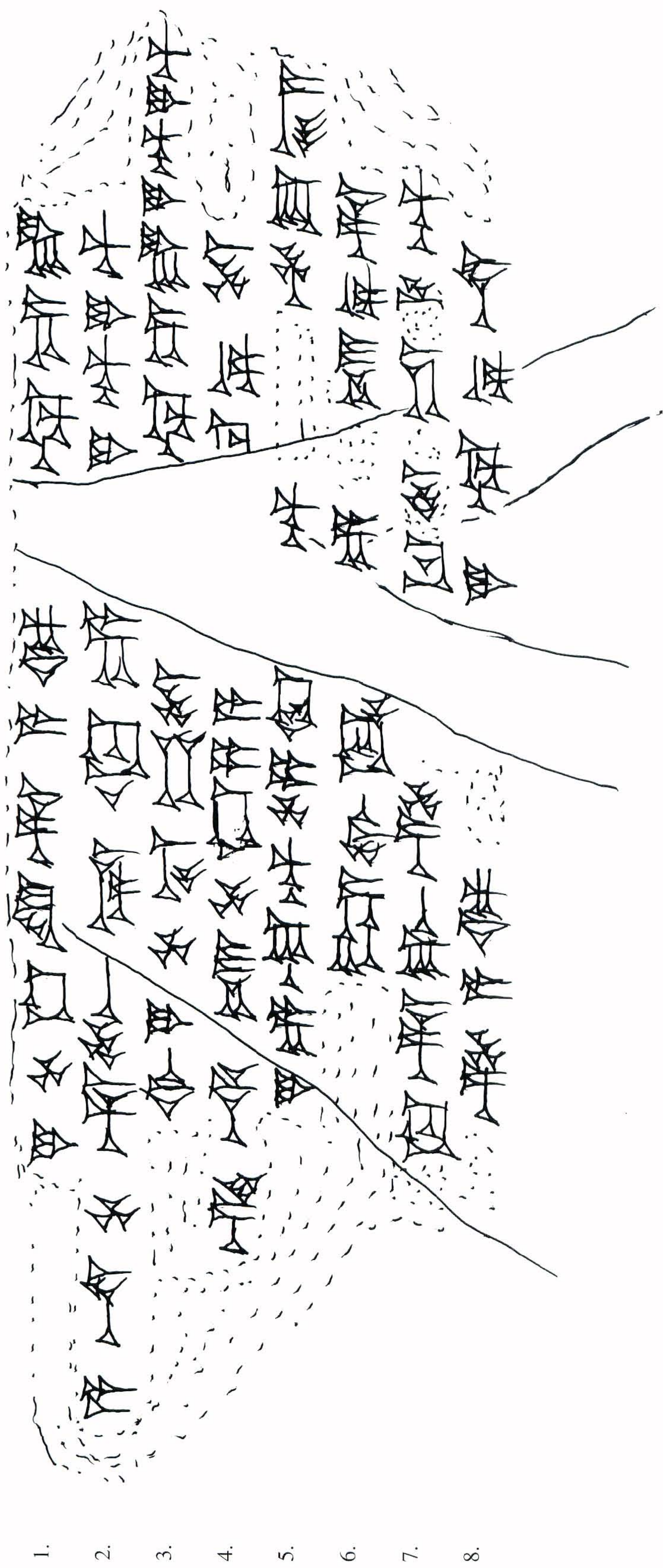


Fig. 3

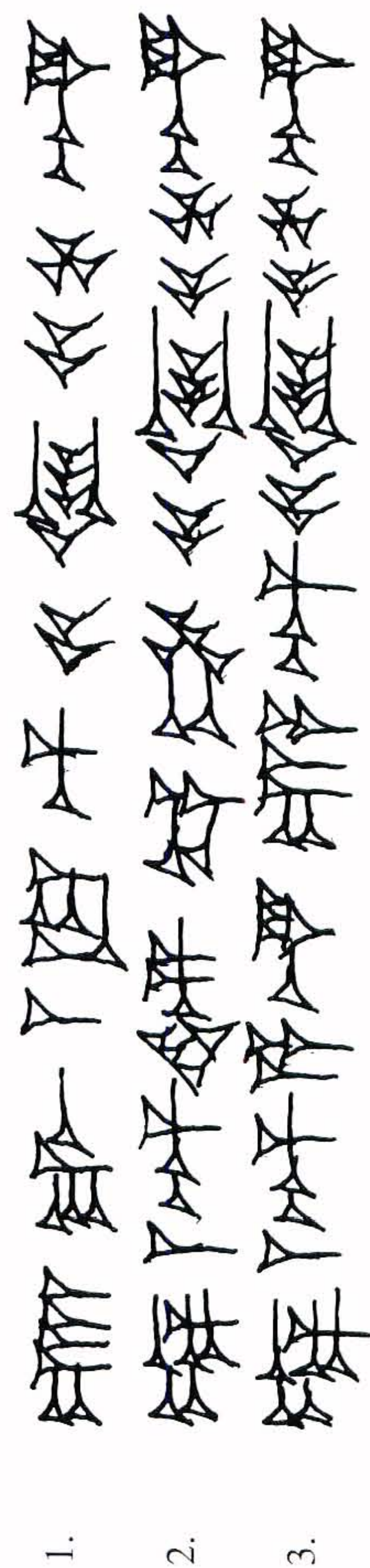


Fig. 4



1



2



1



2



3

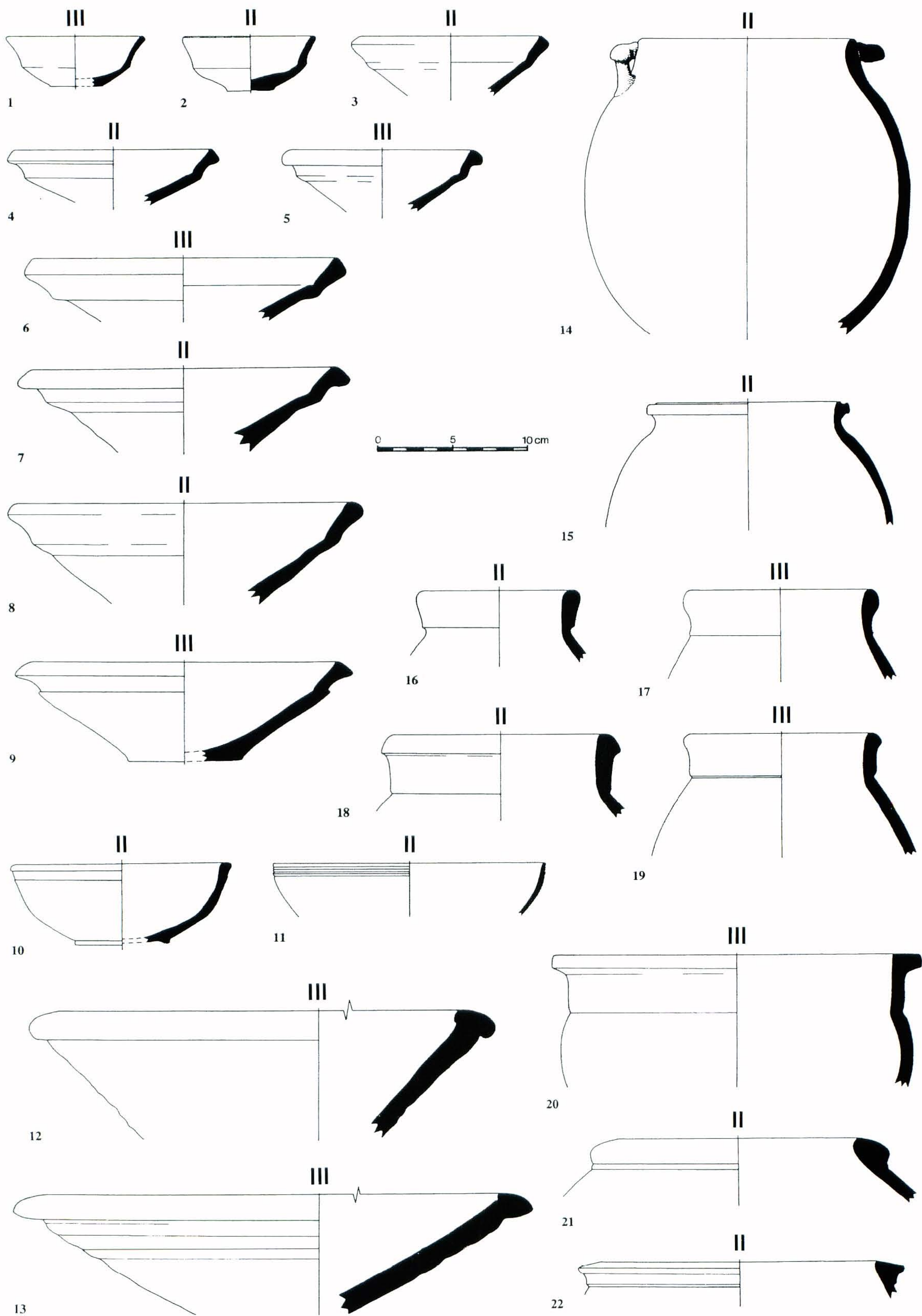


Fig. 1 Illustrated pottery from Kuyunjik Gully Sounding Levels II and III. The number above each sherd indicates whether it came from Level II or III [after McMahon 1998: Fig. 12 and 29].

THE DATING OF LEVELS II AND III IN THE KUYUNJIK GULLY SOUNDING, NINEVEH

Michael ROAF*

In *al-Rāfidān* 19 (1998) Augusta McMahon published a report on the 1989 and 1990 seasons of excavation in the Kuyunjik Gully Sounding (Area KG) in ancient Nineveh. New information from such an important site is always welcome and in this short note I wish to comment on the sherds published from levels II and III (Fig. 1) in the light of recently published reports on ceramics from northern Mesopotamia.¹⁾

Carinated bowls

“The most common type” in these levels consisted of “carinated bowls, in which the carination varied from a gentle bend to an exaggerated ridge” (Fig. 1.1–9, McMahon 1998: 20–21 and Fig. 12.1–9). These bowls have flat bases and rim diameters between 8.5 and 22 cm. The temper of these 9 sherds is described either as organic (6 examples) or as light organic (3).

The report states that Levels I–III “were Parthian in date” and that “the pottery of Levels I–III was Parthian throughout, except for a few earlier sherds redeposited in foundation fill” and in a foot-note the author tells the reader that “most of these [earlier sherds] were from the third millennium BC but there were a few possibly Hellenistic sherds (*i.e.* Fig. 12.11 [here Fig. 1.11]), which testify to the possible occupation of a portion of Kuyunjik at that time, although no contemporary architectural traces were recovered from Area KG” [McMahon 1998: 19 and note 46]. She also stated that “the complete lack of glazed wares and of stamp-impressed wares is unusual” and suggested the reason for this absence was either chronological (being early in the Parthian period) or was functional [McMahon 1998: 20].

In the Catalogue of pottery McMahon [1998: 29] listed in the right hand column illustrations of pottery from various sites corresponding to the illustrated pottery samples. Although not explicitly stated we may reasonably assume that these references were intended to indicate material comparable to the illustrated sherds and should therefore support her dating of these sherds, and hence the levels in which they were found, to the Parthian period. The carinated bowls (here Fig. 1.1–9) are compared with various bowls published from Nimrud, Uruk, Khirbet Qasrij, Tell ed-Der, Tell Sabra, and Seleucia-on-the-Tigris. The dates of these parallels are given as post-Assyrian, Achaemenid, Hellenistic, Seleucid/Parthian and Parthian, that is covering a period from the sixth century BC to the second century AD.

Fig. 2 shows drawings of the bowls from Nineveh and beneath them drawings of the sherds with which they were compared by McMahon. In order to compare them easily they are all drawn to the same scale. Unfortunately the suggested parallels do not have the same shape and stance as the carinated bowls from Nineveh. Furthermore most of them are made from clay with a different temper and

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1) It seems that this report on the Kuyunjik Gully Sounding was written soon after the excavations ended and was only slightly revised before publication. In recent years several studies of second millennium pottery in northern Mesopotamia have been published [Wilkinson and Tucker 1995, Pfälzner 1995, Postgate, Oates, and Oates 1997, Oates, Oates and McDonald 1998]. It is clear that if the author had consulted these works carefully she would not have tried to date the material from the Kuyunjik Gully by comparison with Achaemenid and later pottery from sites in southern Mesopotamia (though see also note 3). Furthermore had the information about the Middle Assyrian pottery from the excavations at Tell Mohammed Arab and other sites in north Mesopotamia been more widely available or published in more detail [Summers n.d., Roaf 1983, Roaf 1984, c.f. Wilkinson and Tucker 1995: 98–100 and Pfälzner 1995: 204–207 Taf. 189–191], the problem with the dating of the levels in the Kuyunjik Gully Sounding might not have arisen.

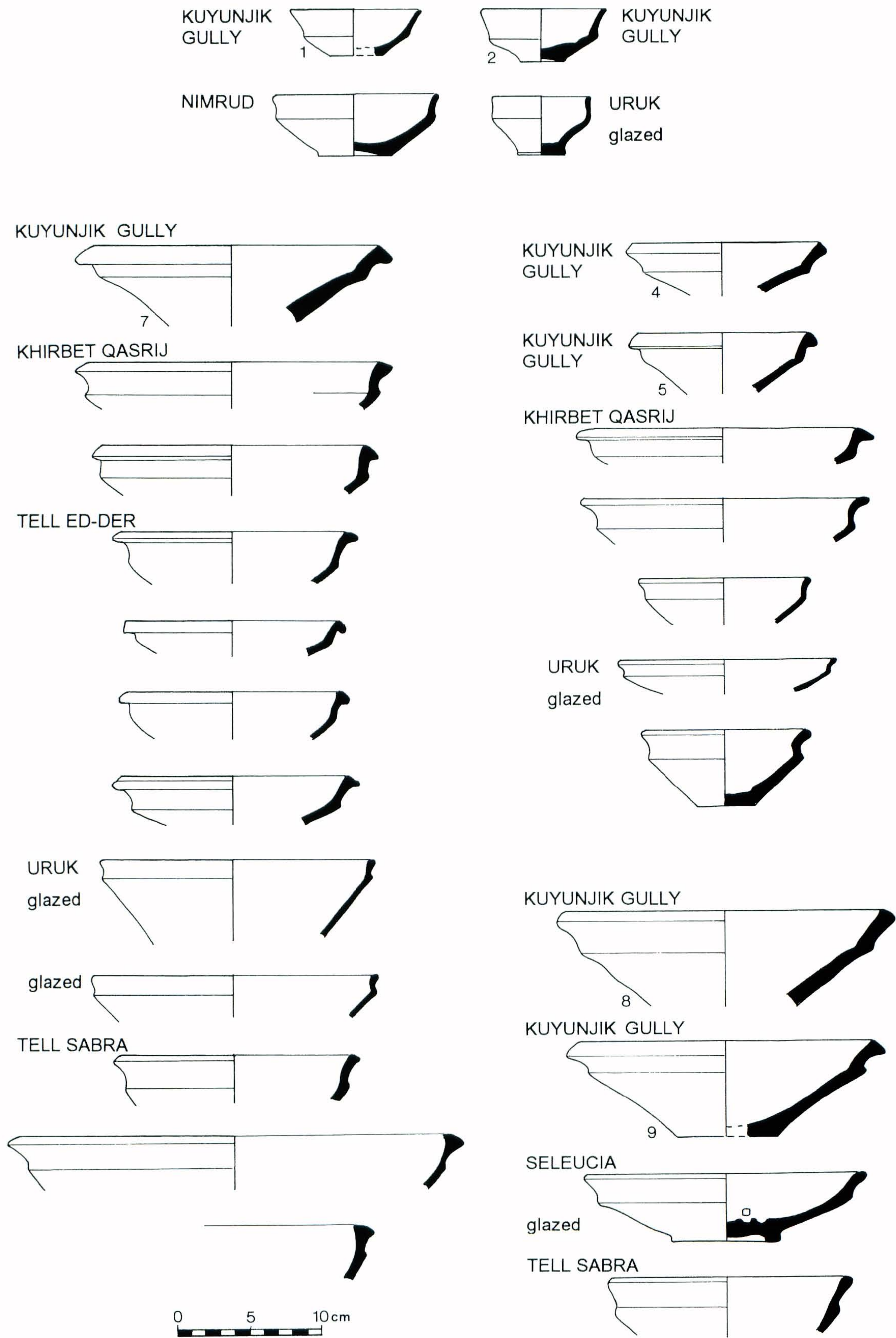


Fig. 2 The carinated bowls illustrated in Fig. 1.1–9 with parallels suggested in *al-Rāfidān* 19 (see McMahon 1998: 29 for references).

some of them have very different surface treatment to the bowls from Nineveh. To take just four examples: Figs. 1.4 and 1.5 with organic temper are compared to a rimsherd from Khirbet Qasrij [Curtis 1989: Fig. 24.22] with fine white micaceous grit temper and a rim diameter 1.5 times greater than those it is compared with; Fig. 1.7 is compared to two thin walled sherds with whitish glaze on the inside and the outside from the Gareus Temple in Uruk [Duda 1978: Taf. 28.8, 9]; and Fig. 1.9 (with a flat base) is compared to a dark green glazed bowl from Seleucia with a ring base [Debevoise 1934: Fig. 189]. Perhaps it is not surprising that these suggested parallels are not close, because most of the cited examples were found in sites in the south of Mesopotamia which had a very different ceramic assemblage to the north in the Parthian period.²⁾

On the other hand these carinated bowls are very similar in shape and ware to a type that is very common (indeed is the commonest pottery type) in northern Iraq, eastern Syria and south-eastern Turkey in the Middle Assyrian period, which is also made out of an organic tempered ware (Figs. 3–5) [Roaf 1984: Fig. 6.15, Postgate, Oates and Oates 1997: 61, Pls. 28–30, Oates, Oates and McDonald 1998: Fig. 181.1–11, Wilkinson and Tucker 1995: 98–100, Pfälzner 1995, Matney 1998: Fig. 6.8–9 on p. 14, Köroğlu 1998: Fig. 5.15–17 and 19–20, Fig. 6.11–12, Fig. 7.1–6 and 9–12 on pp. 43, 45, and 47].³⁾ Pfälzner [1995: 169–215] gives references to examples of these bowls from excavations of Middle Assyrian levels in Tell Amuda, Ashur, Tell Barri, Tell Bderi, Tell Billa, Tell Brak, Tell Fakhariyah, Tell Hamidiyah, Hammam et-Turkman, Kar-Tukulti-Ninurta, Mohammed Arab, Tell Mohammad Diyab, Tell al-Rimah, Tell Sabi Abyad, Tell Sheikh Hamad, and Khirbet esh-Shennef.⁴⁾

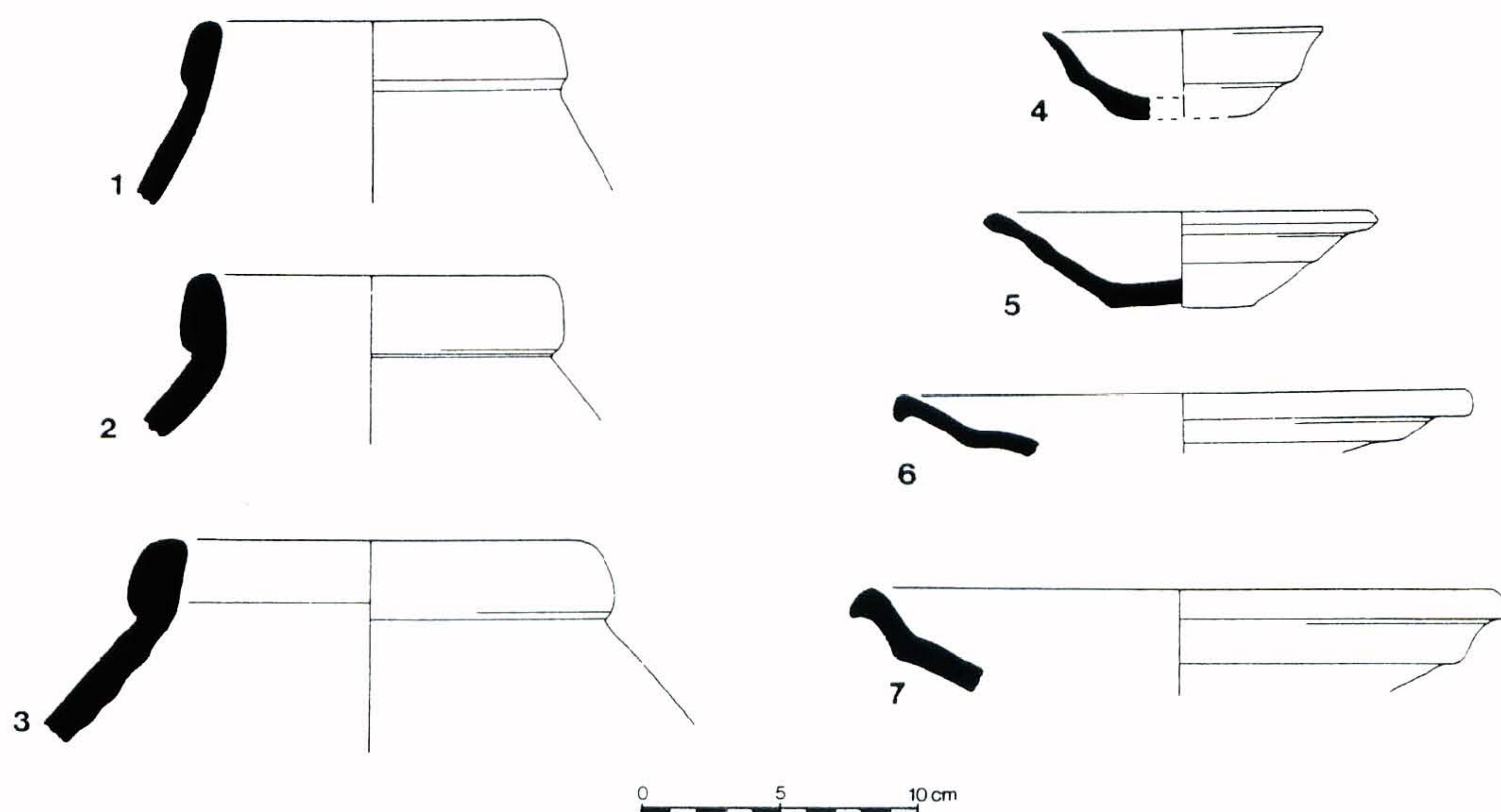


Fig. 3 Some Middle Assyrian pottery diagnostics used in the North Jazirah Project [Wilkinson and Tucker 1995: fig. 72].

- 2) Published Parthian assemblages from northern Iraq include those from Hatra, Ashur, Ain Sinu [Ibrahim 1986, Hauser 1996, Oates and Oates 1959]. These do not include carinated bowls like those found in the Kuyunjik Gully Sounding, but contain other distinctive types such as Brittle Ware which are conspicuous by their absence from the published Kuyunjik Gully pottery.
- 3) The colour of these carinated bowls varies greatly. From Tell Mohammed Arab most were of a buff colour (varying from cream-buff, to reddish-buff), but sherds from similar bowls found in Sheikh Hamad are frequently described by Peter Pfälzner [1995] as pale red, pale green, and green-brown among other colours. Colour descriptions are notoriously inconsistently recorded and in the absence of Munsell Colour Chart designations it seems likely that the description of some of the Nineveh examples as “pink” need not imply that they should be classified differently.
- 4) It may be noted that reports on many of these excavations containing drawings of Middle Assyrian carinated bowls (sometimes attributed to the Mittanian or Neo-Assyrian periods) were published before the Kuyunjik Gully Sounding was excavated and some of these publications are listed in McMahon’s bibliography, but none of these parallels were noted by McMahon, who chose to cite only post-Assyrian and later parallels.

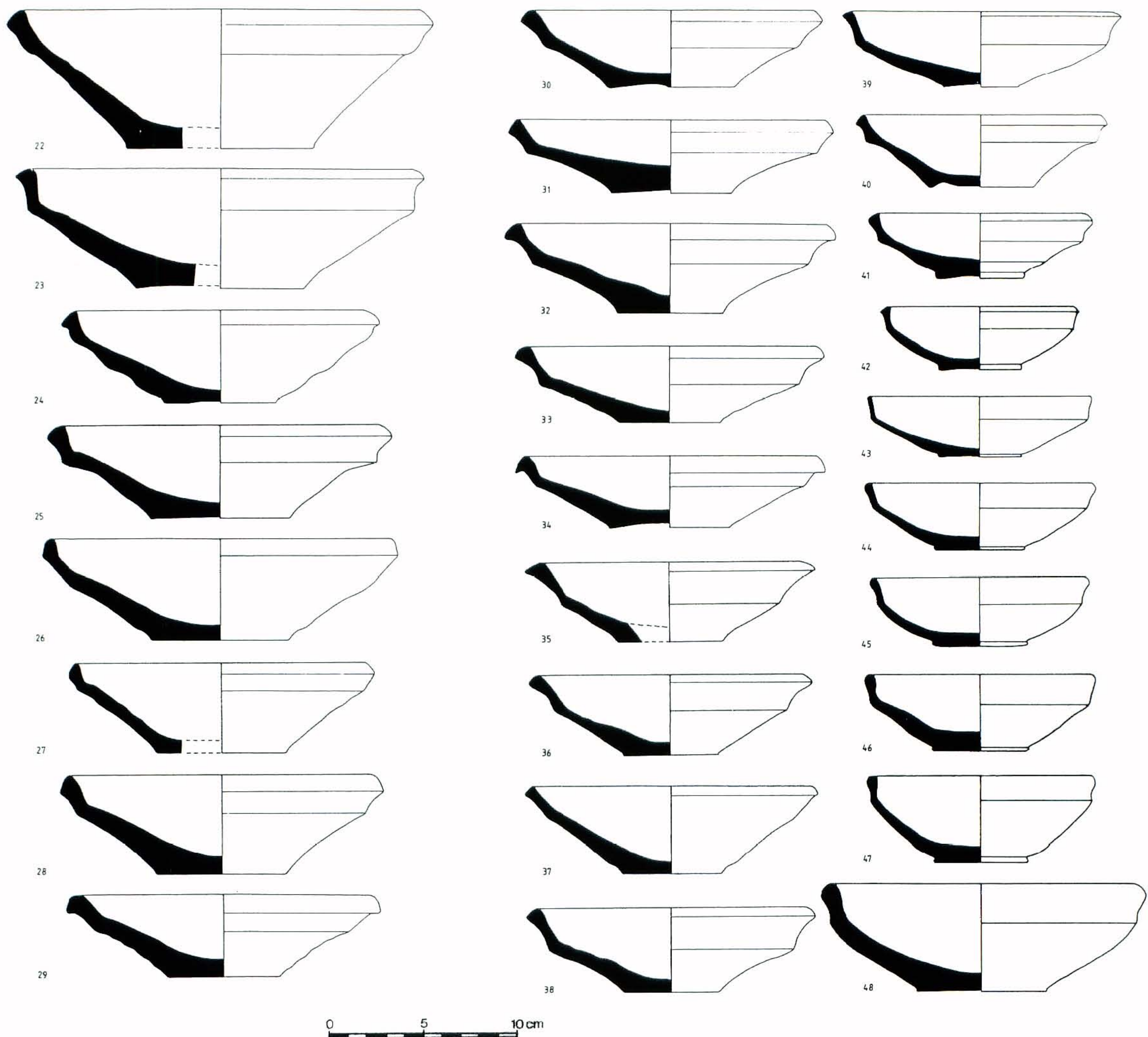


Fig. 4 Carinated bowls from Tell al-Rimah [Postgate, Oates, and Oates 1997: Pls. 29–30].

It is of course unwise to be dogmatic about sherds that one has not seen and it is possible that similar shapes and wares occur in a single region at different periods, but in this case the close parallels with pottery dated to the Middle Assyrian period and the absence of convincing parallels with pottery from northern Mesopotamia of a different date suggest that the carinated bowls illustrated in Fig. 1 date to the Middle Assyrian period.

The pottery from Level III

Four of these bowls were found in Level III and five in Level II. Five other sherds from Level III are illustrated (Fig. 1.12–13, 17, 19–20). Like the carinated bowls these all have organic temper. Apart from the carinated bowl sherds, only two of the sherds illustrated from Level II have organic temper (Fig. 1.16 and 18). All the organic tempered sherds have parallels in Middle Assyrian assemblages. The large basins (Fig. 1.12 and 13) are more similar in shape to Mittanian and Middle Assyrian bowls from Tell al-Rimah [Postgate, Oates, and Oates 1997: Pls. 35.129–130, 38.186–188, and 39.191–193], Tell Bderi [Pfälzner 1995: Taf. 4f, 20a, 24a and 137a] and Tell Sheikh Hamad [Pfälzner 1995: Taf. 72b, 99a–c, 101a, 101c, and 109a] than they are to the bowls from Uruk, Tell Sabra, and Khirbet Qasrij with which they were compared by McMahon [1998: 29]. The jar rims (Fig. 1.16–19) are common in Middle Assyrian sites (e.g. Figs. 4–5) and, although similar rims are also attested in Hellenistic and other peri-

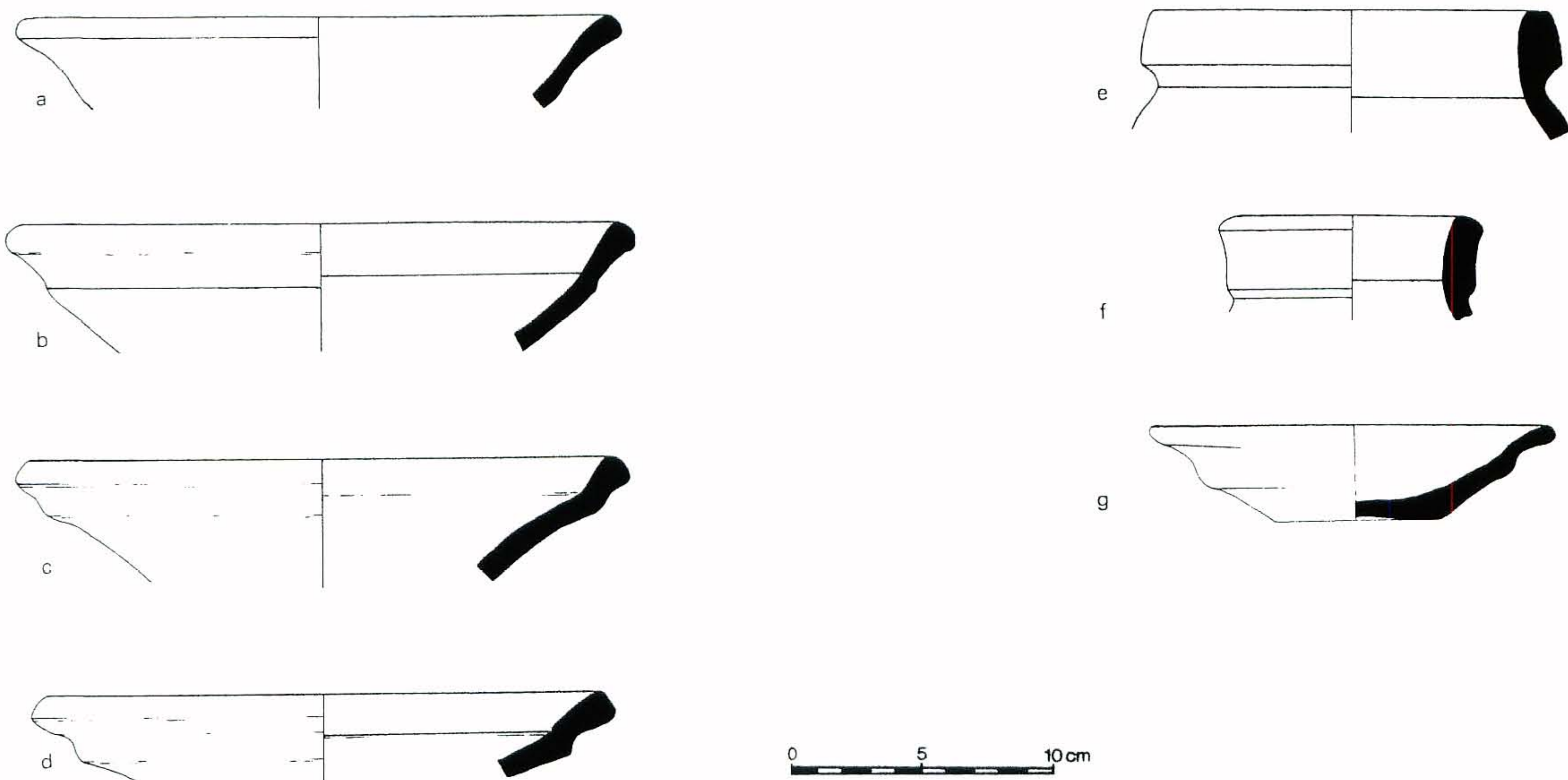


Fig. 5 Some Middle Assyrian pottery from Kar-Tukulti-Ninurta [Pfälzner 1995: Taf. 193].

ods in north Iraq, because of the temper they are more likely to be of Middle Assyrian date (see below).

The deep bowl sherd with organic temper from Level III (Fig. 1.20, Fig. 6a) was compared by McMahon to a sherd (Fig. 6b) from Tell Sabra in the Hamrin which the excavator dated to the Seleucid/Parthian period. Although the shapes are similar but not identical, a parallel from northern Iraq would be more convincing. Deep bowls with square rims are quite often found in Mittani and early Middle Assyrian levels in northern Iraq and north-east Syria [Wilkinson and Tucker 1995: Type 59], but only occasionally has it been possible to reconstruct the lower parts of the vessels (Fig. 6c–d) and in these cases the shape of the vessel is not unlike that of the sherd from Nineveh.⁵⁾ It would, however, be unwise to place too much emphasis on either the parallel from Tell Sabra or those from north Mesopotamia. The only convincing parallels to the illustrated pottery from Level III are of Middle Assyrian date.

The description of Level III as “a layer of ashy grey debris with many large sherds, broken baked bricks and stones” [McMahon 1998: 19] suggests that none of the material was in its original context and that the bricks and stones (and perhaps the pottery) came from an earlier structure which was

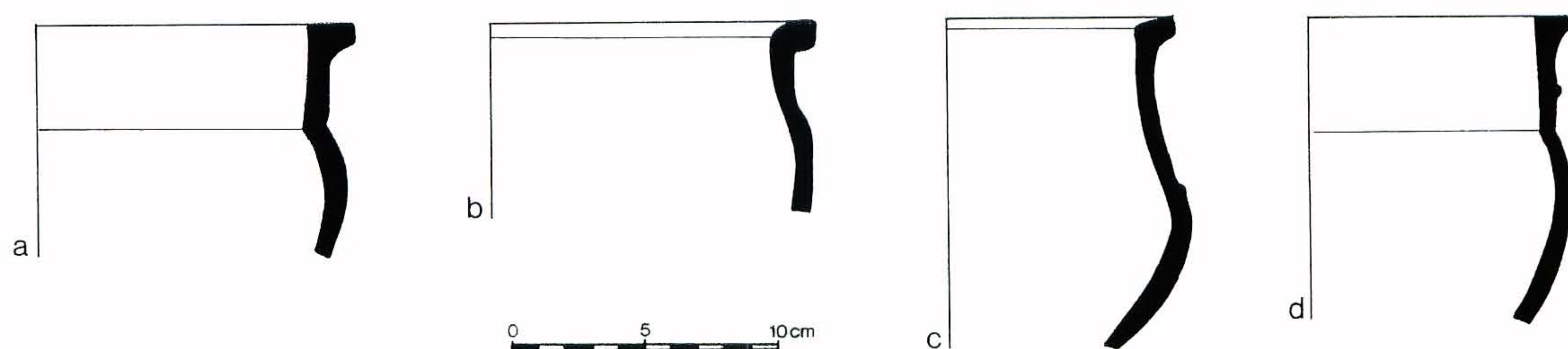


Fig. 6 Deep bowl rimsherds from a) Nineveh, Area KG Level III (Fig. 1.20), b) Tell Sabra [Tunca 1987: Pl. 77.9], c) Tell al-Rimah [Postgate, Oates, and Oates 1997: no. 508], and d) Tell Mohammed Arab [Summers n.d.: no. 131].

5) Bretschneider [1997: Taf. V.6] publishes a comparable profile from a Mittanian level in Tell Beydar in the Habur region, though the rim is rounded rather than square.

destroyed.⁶⁾ Level III should therefore be dated to the Middle Assyrian period or to a later period.⁷⁾

The pottery from Level II

The date of Level II is equally uncertain. While the five carinated bowl sherds and the two organic tempered jar rims are likely to be Middle Assyrian in date, the other sherds from Level II have shapes which are not typical of Middle Assyrian vessels and have tempers which are described as “sand” (Figs. 1.11, 15, 21), “sand and light organic” (Fig. 1.10), “sand & brown grit” (Fig. 1.14), and “white grit” (Fig. 1.22).

In northern Iraq during the Hellenistic, Parthian, and Sassanian periods the pottery is normally sand tempered [e.g. Wilkinson and Tucker 1995: 102–105]. As already pointed out by McMahon Fig. 1.11 looks like a common Hellenistic bowl type (“hemispherical bowl”) found in Nimrud, Balawat, the Saddam Dam Salvage Project and the North Jazira Project [McKenzie 1997: 93; Wilkinson and Tucker: Fig. 75.19 a variant of Type 117) as well as in other Hellenistic sites. Of the other sherds only the handle of Fig. 1.14 is particularly distinctive and for that neither Augusta McMahon nor I can suggest a close parallel. The parallels suggested for the other sand or grit tempered sherds from Level II are unconvincing [McMahon 1998: 29], and in all honesty one should acknowledge that the shapes of these sherds are not distinctive enough to be identified in the present state of our knowledge of the pottery of northern Iraq.

The excavation of Level II revealed a “large wall or area of brick paving, built of a layer of foundation stones with two preserved courses of large mudbrick above (38–40 cm square by 9–12 cm thick)” which covered Level III [McMahon 1998: 19]. This sounds suspiciously like a Neo-Assyrian structure. After this structure had fallen out of use it was cut by a conical storage pit about four metres deep. Conical (bell-shaped) storage pits are particularly characteristic of the Hellenistic period in northern Iraq (e.g. Tell Mohammed Arab [Roaf 1984: 144], Grai Darki [Curtis, Green and Knight 1987–8: 52], Tell Abu Dhahir [Ball 1987: 79], and Tell Fisna [Numoto 1987: 45]).

The published pottery from Level II may include material associated with the brick and stone structure as well as from the pit and can be used to suggest a date for the latest event in Level II which

6) Christoph Gerber [1997–8: 232–234] has recently drawn attention to the problem of residual sherds (Altstücke) being found in later layers and cites examples where more than 50% of the pottery found in a particular level can be shown to belong to an earlier period.

This may be the case with Kuyunjik Gully Sounding Level VIA (a mixed layer of rubble and stones), which McMahon dated to late Akkadian/Ur III [1998: 17 and 19 note 44]. In note 44 she wrote that a few fragments of typical “pie-crust” pot stands were found in Level VIA. This type is normally dated from the early second millennium to the early Middle Assyrian period [Wilkinson and Tucker 1995: 98 and Fig. 70.25, Postgate, Oates and Oates 1997: 73–4 and Pls. 93–4]. Fig. 43 [Postgate, Oates and Oates 1997: 74] shows that these stands are most common in the Mittani period in Tell al-Rimah: the two stands illustrated from 3rd millennium contexts in Tell al-Rimah [Postgate, Oates and Oates 1997: Pls. 93.1119 and 94.1134] do not have the characteristic ledge rims. If the typical “pie-crust” pot stand is restricted to the second millennium, Level VIA in the Kuyunjik Gully Sounding should be dated to the early second millennium or later and the “later third millennium” pottery found in this level was residual like the Ninevite 5 sherds [McMahon 1998: 17].

7) The proposed dating of Levels XII, XI, and X is also problematic. Level XII contained two layers, an earlier one which contained “mainly ash and a great deal of slag” with “a scarcity of sherds” and a later one with lenses of “green and red clay-like soil” [McMahon 1998: 2–3]. According to McMahon [1998: 3] “the pottery of XII is typical of the mid-Ninevite 5 Period, with a combination of painted and incised wares”. She concluded “this level may thus lie chronologically during the occupational gaps which have been postulated between Billa Strata 7 and 6 and Tell Mohammed Arab Periods 2 and 3”, but she added the statement that “a few excised and incised sherds (Fig. 2.16) may indicate that this level continued into late Ninevite 5.” It is more likely that the layer with lenses of green and red clay-like soil was deposited in the late Ninevite 5 period or later and that the earlier Ninevite 5 pottery is residual.

From a study of the pottery in the following level (Level XI), which contained architectural remains, McMahon [1998: 4] concluded “the date is probably approximately the same as that of XII, mid-Ninevite 5,” but since Level XII contained late Ninevite 5 sherds, Level XI must be late Ninevite 5 or later.

Level X had two phases “a building layer (B) followed by a layer in which there was no visible architecture in the excavation area (A)” [McMahon 1998: 5]. McMahon [1998: 6] wrote that Level XB “probably belongs late in the Ninevite 5 Period, to judge from what little pottery was found in good context.” None of the illustrated pottery from Level XB can be dated with certainty to the late Ninevite 5 period and all the distinctive sherds belong to the earlier part of the Ninevite 5 period or earlier and are residual, as McMahon recognised. The dating of Level XB is therefore quite uncertain but it must be later than the late Ninevite 5 sherds found in Level XII.

seems to have been the filling of the pit. The illustrated pottery from Level II includes one sherd which has close Hellenistic parallels. If this sherd came from the conical pit, the brick and stone structure could well be much earlier.⁸⁾

Conclusion

The previous remarks are based on drawings and very brief descriptions of only 22 sherds from these levels and so the conclusions must be very tentative. No statistics or information are given concerning the unpublished ceramic material and evidence may exist which could prove that the dating proposed here is incorrect or which could confirm these suggestions.⁹⁾

The pottery from Level IV, none of which was illustrated, is described by McMahon [1998: 19] as “2nd millennium BC and Parthian”. If this “Parthian” pottery includes carinated bowls like those from Level III, which McMahon thought were of Parthian date, then the pottery from Level IV too is perhaps to be dated to the Middle Assyrian period and Level IV which McMahon suggested might have been “deliberate levelling fill”, would have been deposited in the Middle Assyrian period or later.

The published pottery from Level III is probably Middle Assyrian in date and Level III should therefore date to the Middle Assyrian period or later.

Level II contained pottery from at least two different periods. The excavations identified an earlier phase with a substantial stone and brick wall or pavement and a later phase with a storage pit dug into the ruined remains of the earlier structure. The dating is quite uncertain. The 7 possibly Middle Assyrian sherds might be associated with the earlier structure or they might be earlier and the wall or pavement might have been constructed later, perhaps during the missing Neo-Assyrian period. It is possible that the storage pit should be dated to the Hellenistic period.

Level I consisted of “a baked brick paving” made with bricks “40–41 cm square by only 5 cm thick” [McMahon 1998: 19]. None of the pottery from this level is described or illustrated, so, unless the bricks can be dated, all one can say is that it is later than Level II.

Acknowledgements

I am grateful to John Curtis, Renate Gut, Robert Killick, Joan Oates, St John Simpson, David Stronach

8) Details of the findspots are not given in the catalogue and so it is impossible to tell which sherds came from the pit and which might have been associated with the brick structure.

9) The short report on the brief three-week excavation next to the Kuyunjik Gully in 1987 [Stronach 1987: 107–8] suggested a very different sequence with a structure of large stone slabs dated by pottery to the Neo-Assyrian period followed by four post-Assyrian levels and two Parthian levels.

In this connection, David Stronach has written to me with the following additional information: “the 1987 probes began outside the Gully, on the surface of the mound, at a point above and to the south of Augusta McMahon’s KG sounding. Here Level 1 consisted of a substantial mud-layered platform with a depth of at least 3 meters. The associated pottery suggested a late Parthian date. There was no inclination to dig through the same deposit a second time and for this reason the 1989 Sounding was placed entirely within the Gully’s inner, northern limit. There is also every reason to think that the ‘baked brick pavement laid over the remains of the...disused pit’ (McMahon’s Level I) is contemporary with a number of baked brick pavements which were encountered further to the south in 1987. The latter pavements (labelled as Level 2 in 1987) stood directly beneath the mud-platform and were associated with pottery that suggested a Hellenistic or mid-Parthian date. This information anchors the sequence in the McMahon Sounding to the surface of the mound and to one of the only two adjacent levels of occupation — Level 2 — that was in any real sense excavated (even if only in a very limited way) during the short 1987 season.

“Unfortunately, each of the four ‘post-Assyrian’ floors that I thought I could detect (in section only) below Level 2 were no longer to be seen following the floods and mud-slides that took place in the southern arm of the Gully during the winters of 1987 and 1988. Accordingly, I advise against any continuing faith in that construct. At the same time the fact that some Neo-Assyrian sherds were to be seen at a still deeper point in the Gully — presumably washed down from a level well above the large Akkadian (?) stone slabs (perhaps contemporary with McMahon’s Level VII) on which I originally noted them [cf. Stronach 1987:108] — is of interest in itself.”

It thus seems that, since in 1987 the ‘structure of large stone slabs’ was thought to date to the Neo-Assyrian period instead of to the Akkadian/Ur III period, the ‘post-Assyrian’ floors should in fact be dated to between the beginning of the 3rd millennium BC and the Parthian period. The supposition that these floors, which probably in part correspond to McMahon’s Levels II and III, should be dated to the ‘post-Assyrian’ period may have influenced McMahon to date these levels in the Parthian period.

and students and staff of the Institut für Vorderasiatische Archäologie of Munich University for their constructive criticisms of a draft of this article and to Cornelia Wolff for preparing the illustrations.

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MOULDED MUD-BRICK AT DUR KURIGALZU

Tim CLAYDEN*

Introduction

This paper highlights the use of mud-brick to form a figurative frieze at Dur Kurigalzu; and suggests that it was built in the reign of Kurigalzu I (x-1375 B.C.). In doing so it underscores the original nature of the development of such decoration by the early Kassite kings and that it was probably the genesis of the spectacular glazed brick facades of the neo-Babylonian and Assyrian periods.

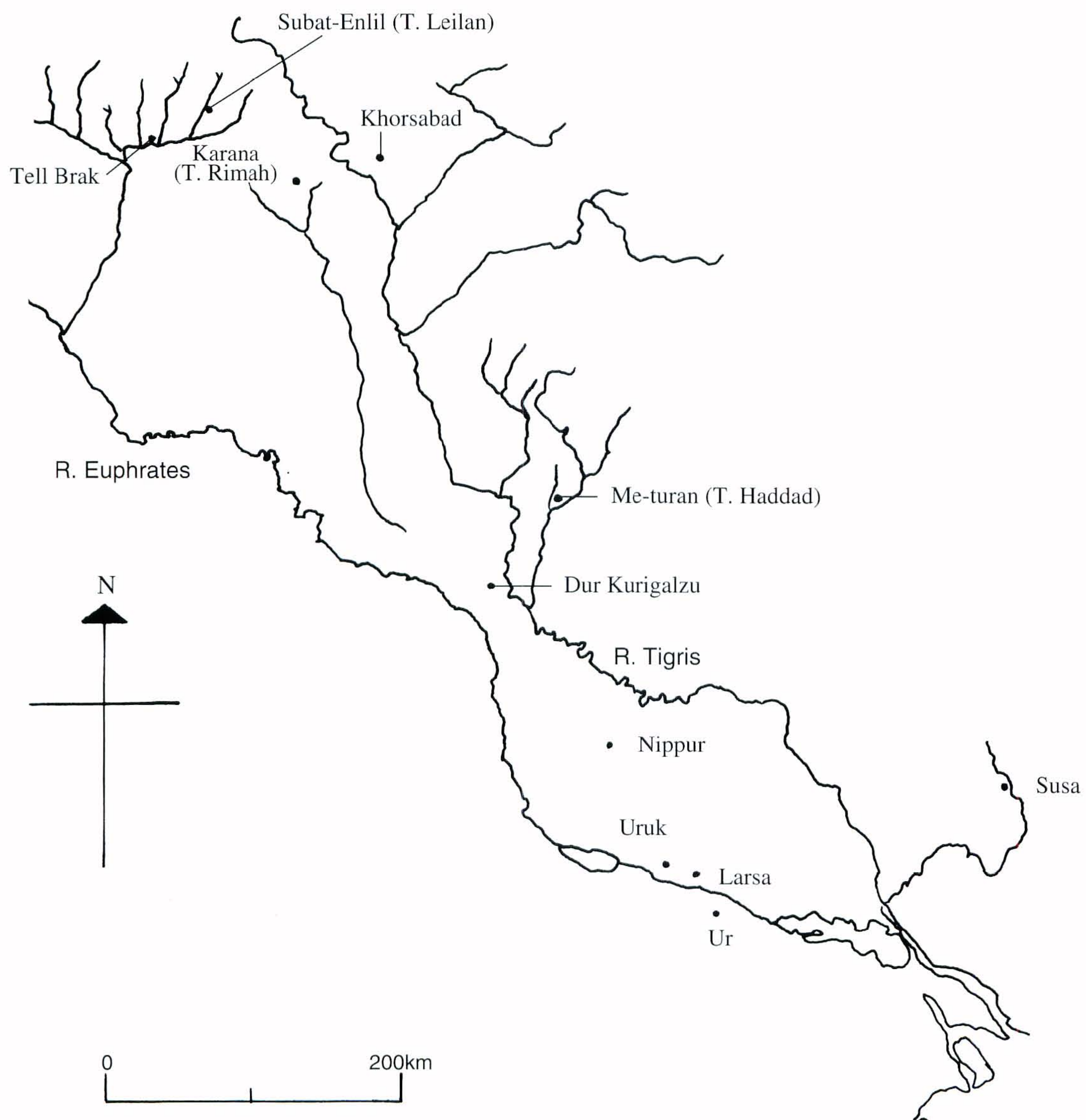


Fig. 1 Map showing the locations of sites mentioned in the text.

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Background

The earliest published example of moulded mud-brick was by Loftus (1857: 236; See Figure 2.a and b). The bricks, which Loftus dated to the Parthian period, were found at Uruk and neighbouring sites. Subsequent extended discussion of moulded mud-brick decoration has appeared in connection with excavated examples—two from Susa (Mecquenem 1922: 128–130; and Amiet 1976); Uruk (Jordan 1930: 28–30; Tafel 15 and 16); Karana (Tell al-Rimah) (Oates 1967: 79–80, 84 and 88–90); Larsa (Huot et al 1976: 16–17 and 24–5: Figures 5–6, 12–13, 28 and 33–34; Plates I.1–4; II and III.3–4) and Šubat-Enlil (Tell Leilan) (Weiss 1985: 10–1). Moorey (1994: 309–12) provides a broader review of the subject.

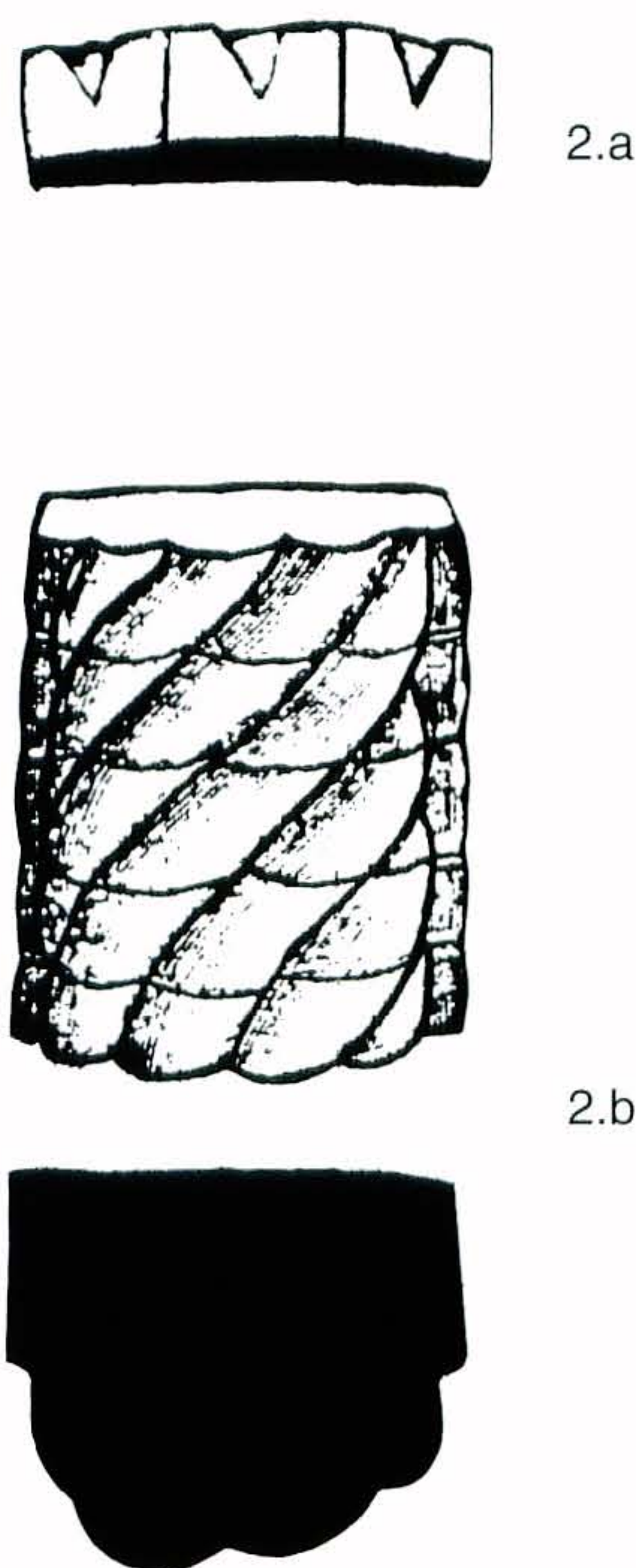


Fig. 2.a and b The moulded mud-bricks found at Uruk and neighbouring sites by Loftus (1857: 236).

Engaged Columns of Carved or Moulded Brick

What may be the first use of carved or moulded mud-brick used as column elements was found at Ur in wall collapse at the ‘Treasury of Sin-iddinam (circa 1849–1843 BC) which Mallowan (1976: 92) described as follows:

‘... the half bricks had half circles in relief on two adjacent vertical faces, the whole bricks only upon one face ...’

The earliest unequivocal representation in carved or moulded mud-brick of a palm trunk as a decorative element of a building was found at Ur. On the N.W. side of the ziggurat complex Warad-Sin (circa 1834–1823 BC) built a structure (the so-called ‘bastion’) which featured columns of carved or moulded bricks which Woolley (1939: 42–3, Pls. 29.a and b; 30.a and 71) described as follows:

‘... segmental in shape and with the outer edge not only rounded to the curve of the column-shaft, but with a further boss in relief so that each set of three bricks ... produced a truncated triangle standing out

from the column in low relief; these triangles ... set in rows one above another, made of the brick shaft a very close imitation of a date palm trunk ...'

In neither instance was an illustration of the bricks published, but in his finds register notebooks (now held in the British Museum), Woolley notes and provides rough drawings of similar bricks found in scatter in front of the (É).DUB.LÁ.MAḤ(U 3136, U 3137, U 3144 and U 3145¹⁾, See Figure 3.a–d).

The most spectacular use of such decoration, however, appeared in sites in northern Mesopotamia in the 19th and 18th centuries BC—Šubat-Enlil (Tell Leilan) (Weiss *ibid*) and Karana (Tell al-Rimah) (Oates *ibid*). In both instances a complex series of geometrically arranged barley-twist spiral and palm trunk engaged columns decorate the exterior of temples (Figures 4 and 5). At Me-turan (Tell Haddad) engaged columns said to be similar to those found at Karana (Tell al-Rimah) were found decorating the

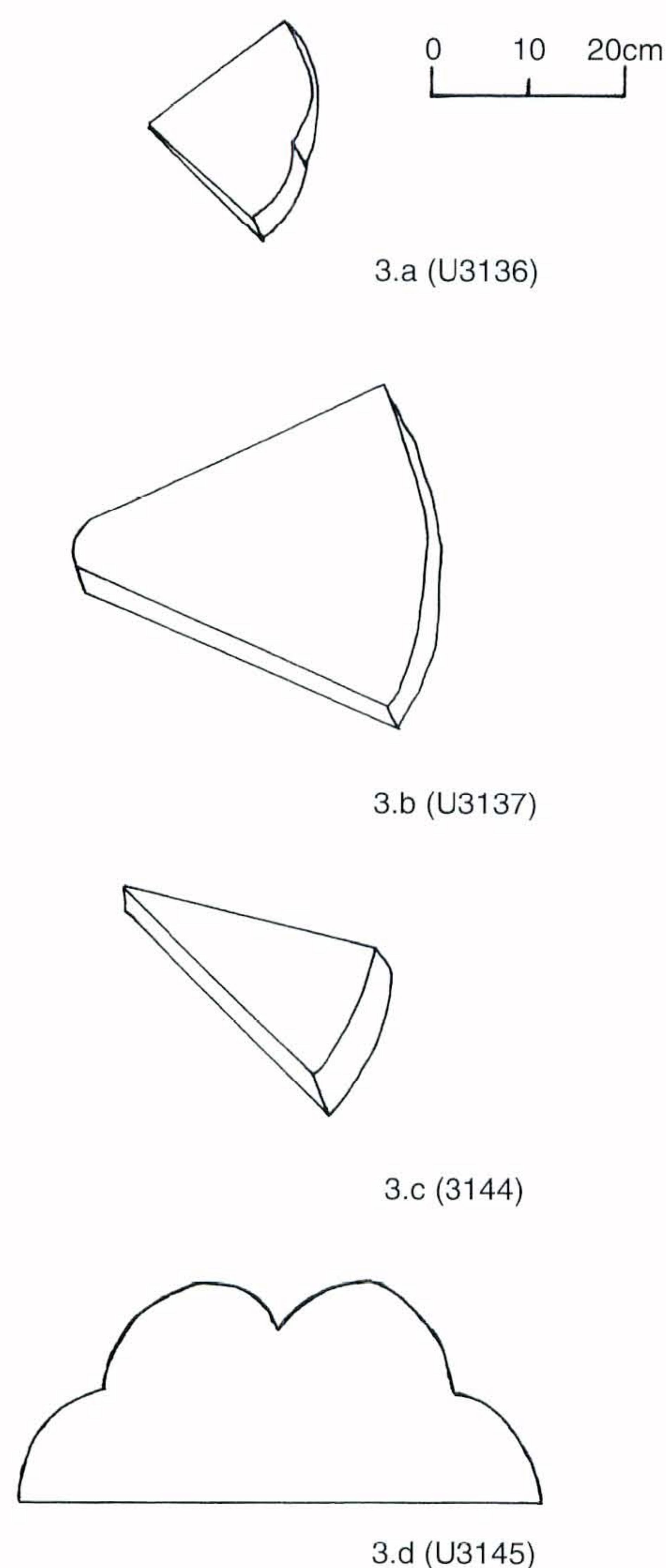


Fig. 3.a–d Moulded bricks found by Woolley loose at the (É). DUB.LÁ.MAḤ at Ur (U 3136–7 and U 3144–5).

1) The register provides the following dimensions for the bricks: U 3136–14.4×14.4×8 cm.; U 3137–32×32×5.5 cm.; U 3144–28×16×7.8 cm.; and U 3145–30.4×12×8 cm.

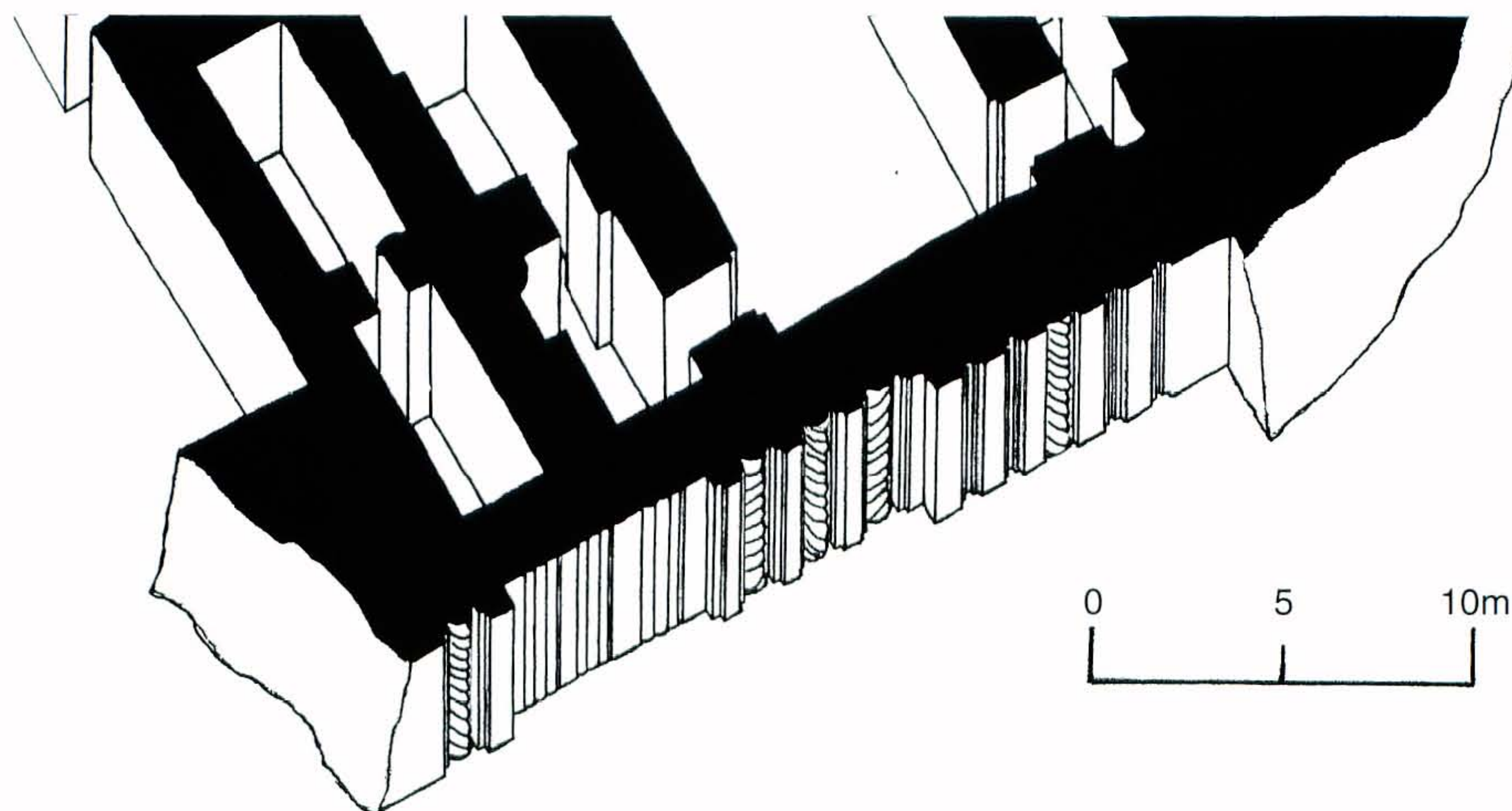


Fig. 4 The exterior of the decorated building at Subat-Enlil/Tell Leilan (After Weiss 1985a: 209, Fig. 44).

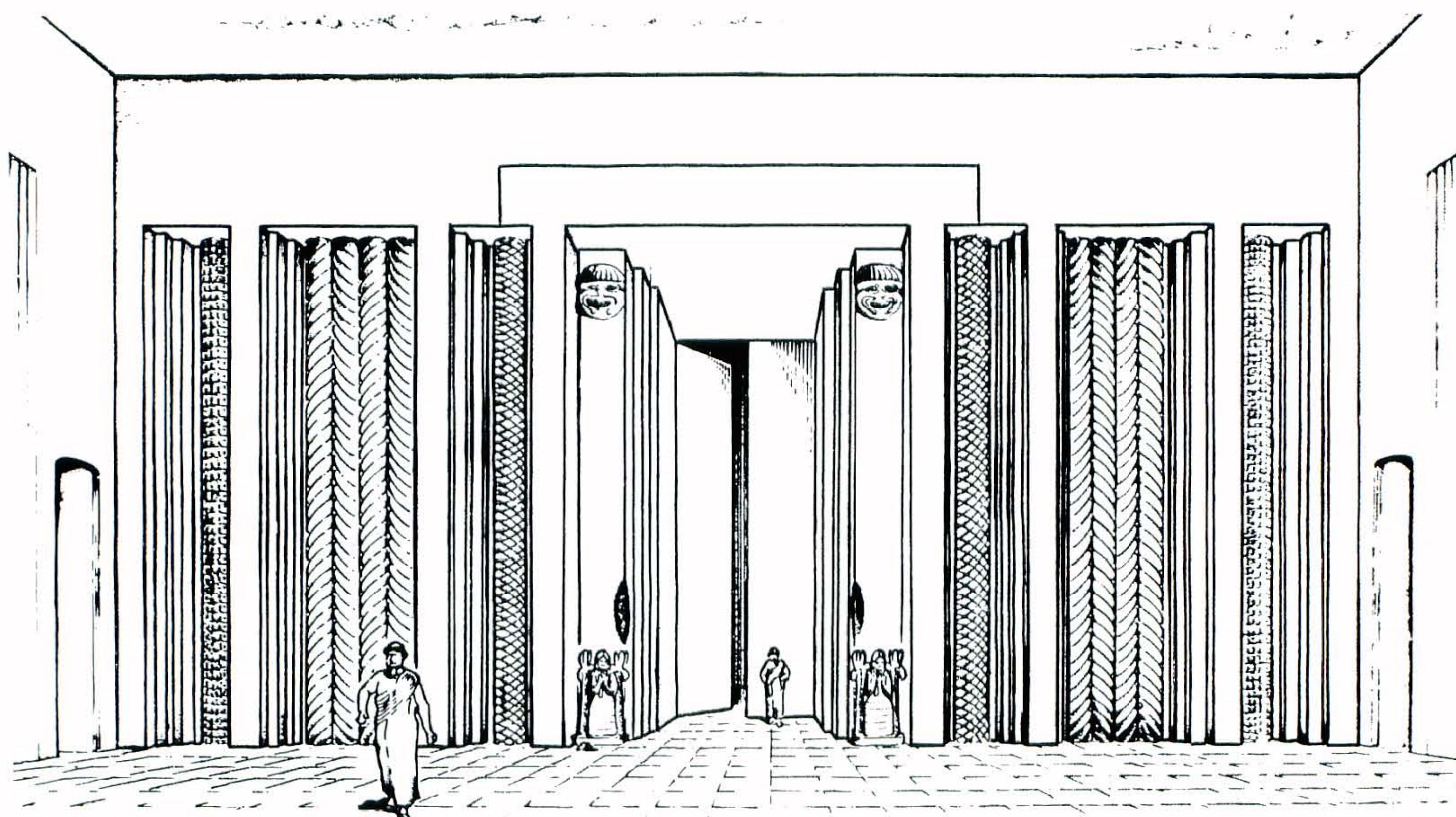


Fig. 5 Restored view of the interior facade of the temple courtyard at Karana/Tell al-Rimah (After Dalley 1984: 115, Fig. 38).

walls of the courtyards of a palace/temple (Muhammed 1992: 24). A carved relief of a palm tree and a female deity (?) were also found (Muhammed *ibid*)². In Babylonia the only extant example, and that of lesser quality, was found decorating the temple at Larsa (Huot et al, *ibid*; See Figure 6). At Tell Brak (Oates et al 1997: 13–18; Plan page 4; photographs page 2) engaged columns decorated the exterior of a Mitannian temple and palace (mid sixteenth century BC). The columns at Larsa were refurbished in the Kassite period by Burna-buriaš II, Nazi-maruttaš and Kadašman-Enlil.

2) See Oates (*ibid*, 76–77; Plate XXXI.a) for a similar scene depicted in stone with an abraded dedication inscription found at Karana/Tell al-Rimah. Oates identifies the female deity as the goddess Lama, an intercessory god.

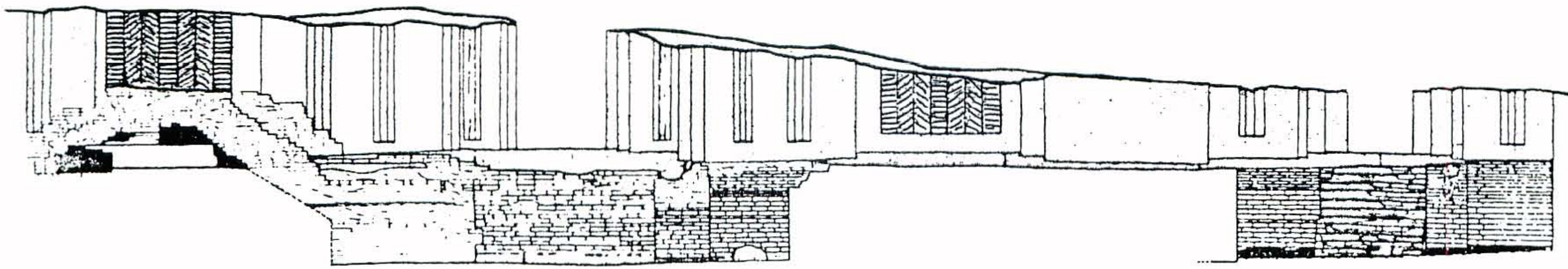


Fig. 6 Section of the moulded/cut mud-brick facade in the courtyard of the Samas temple at Larsa (After Huot et al: 1976: 33, Fig. 5).

Moulded Mud Brick Figurative Decoration

Essentially the construction of engaged columns carved or of specially moulded bricks to represent palm-trunks had ended by the middle of the second millennium BC, though in a number of cases refurbishment of previously constructed columns continued. Thereafter, most especially in the neo-Assyrian period, palm trunks would be represented in metal sheathing covering mud-brick (eg. Khorsabad - Loud 1936: 97–8: Fig. 99³). However, the use of moulded mud-brick to decorate temple exteriors continued in a far more complex fashion. Without any apparent formative development the early Kassite ruler Kara-indaš (late 15th century BC⁴) built a small temple dedicated to Inanna within the ziggurat temenos at Uruk (Jordan *ibid*).

The Kara-indaš facade (Figure 7.a and b) was found wholly collapsed and had to be reconstructed (sections are now on display in the Vorderasiatische Museum, Berlin and the Iraq Museum, Baghdad). As reconstructed it depicts a repeated series of male and female deities holding vases from which streams of running water flow and frame the scene. Each brick is individually moulded and each figure consists of circa 15 bricks. A rough calculation suggests that a total of at least 500 moulded bricks was required to complete the front facade of the temple as restored. This implies a complex design and production task; and considerable expense of time and money.

Fragments of similar facades were reported to have been found at Ur and Dur Kurigalzu. At Ur Woolley (1965: 3) found ‘... loose in the ruins of temples particularly in those of É.NUN.MAḪ and (É).DUB.LÁ.MAḪ, moulded bricks with fragments of design in high relief; these unquestionably belong to human figures of more or less life size, and with them come simpler moulding, plain half circles or zig-zags representing flowing water. The bricks are not stamped, but their texture and their measurements assign them to Kurigalzu ...’ Also at Ur in a post-Kurigalzu and probably post-Kassite level of the ‘Magazine Building’ on the NW temenos wall area Woolley (*ibid*: 64) excavated ‘... a brick moulded with a design in high relief, apparently the top of the head of a human figure ...’ At Dur Kurigalzu Baqir (1944: 12) reported that he excavated fragments of figurative moulded mud brick (see below). In neither case were illustrations of the bricks published.

Kraus (1952; See Figure 8) published two bricks reported to have been excavated at Nippur (probably during one of the 1889–1900 seasons) depicting clasped hands. The bricks suggest a running frieze of repeated figures much like that at Uruk. An unprovenanced stone object (Møller 1995: 76–77, no.62⁵) closely resembling the face of the male deities of the Inanna temple facade. The eyes, nose, mouth, beard and framing hair survive. Its existence raises the intriguing possibility that similar friezes may have been executed in stone.

3) See however, the reference in the year name of year 2 of Gungunum (1932–1906 BC) of Larsa to the erection (presumably at Larsa itself) of two bronze date palms in the Temple of Šamaš (Ungnad 1938: 155, no.95 presumably at Larsa itself).

4) See Clayden (forthcoming) for an outline of the argument suggesting that Kara-indaš ruled Babylonia circa 1435–1414 BC.

5) Museum No. I.N. 2690. H: 12 cm; W: 22.5 cm. Bought in 1923 in Paris on the antiquities market.

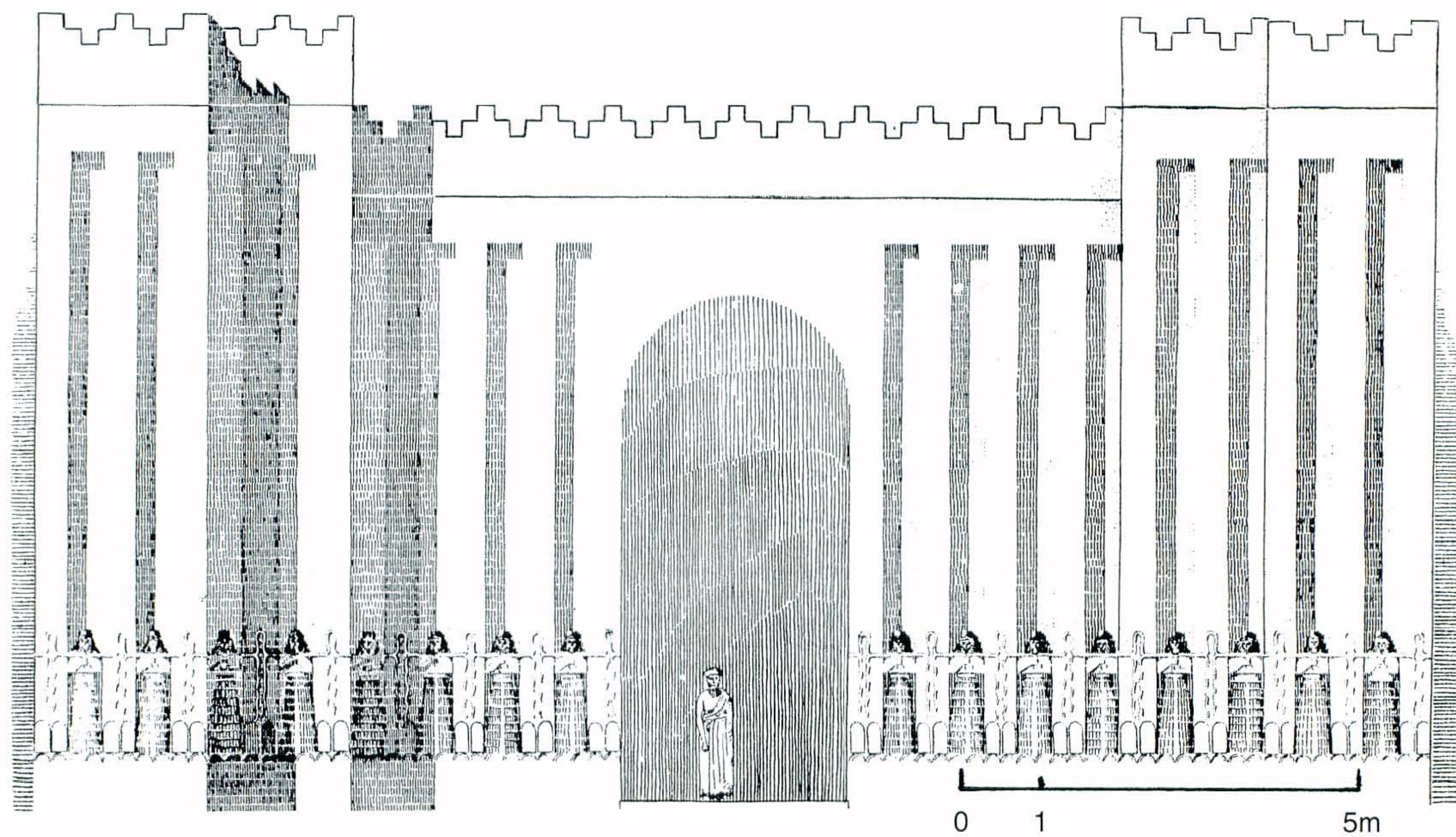


Fig. 7.a Reconstructed view of the western facade of the temple of Innana at Uruk built by Kara-indaš (After Jordan 1930: Tafel 16).

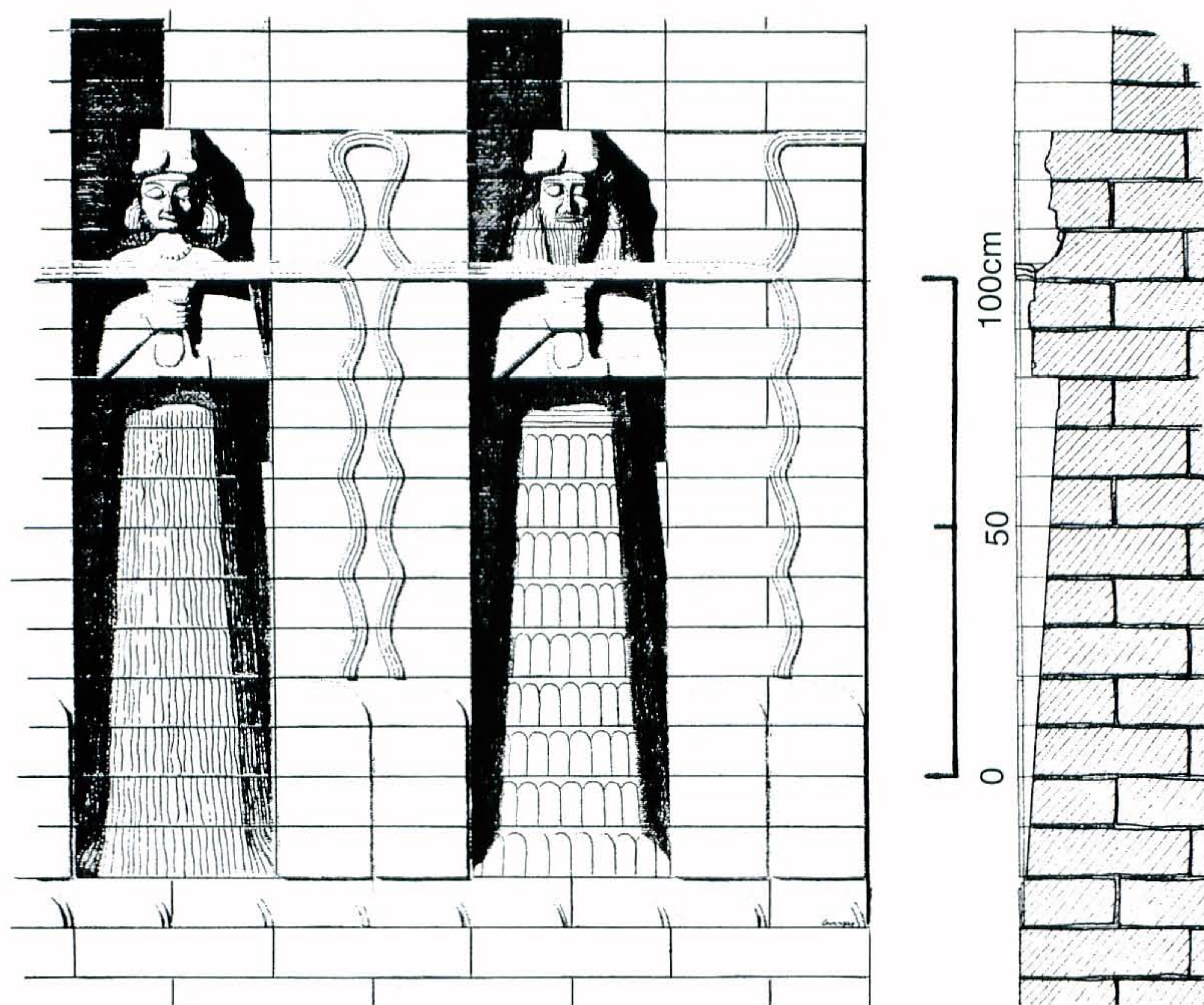


Fig. 7.b Detail and cross section of the reconstructed facade of the temple of Inanna at Uruk built by Kara-indaš (After Jordan 1930: Tafel 15).

Excavations at Susa have recovered the only known extra-Babylonian examples of figurative decoration in moulded mud-brick. The first, recovered during the 1914–22 seasons at Susa, was originally reconstructed by its excavator Mecquenem (1922: 127–130, Pl. VI; Unvala 1928; See Figure 9). More recently fresh examination of the surviving bricks has led to slightly different conclusions as to the reconstruction of the frieze (Harper 1992; Bourgeois 1992). What is clear is that the decoration con-

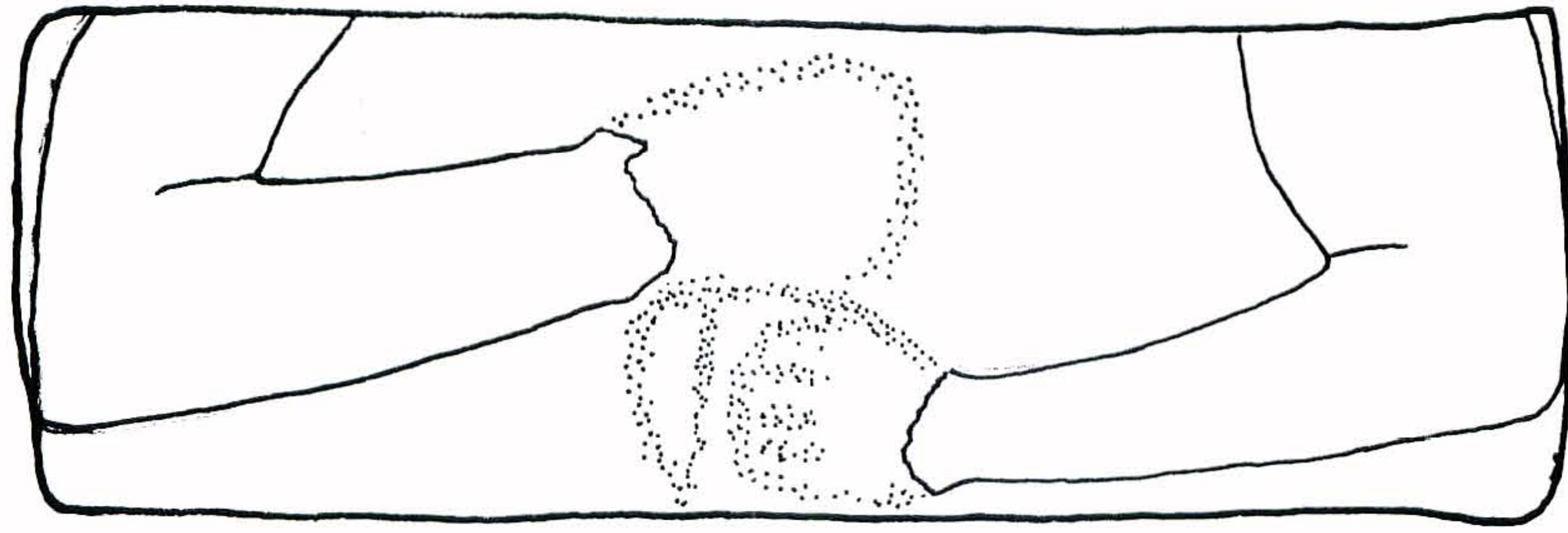


Fig. 8 Rough sketch (scale unavailable) of one of the moulded mud-bricks said to have been found at Nippur (cf. Kraus 1952).

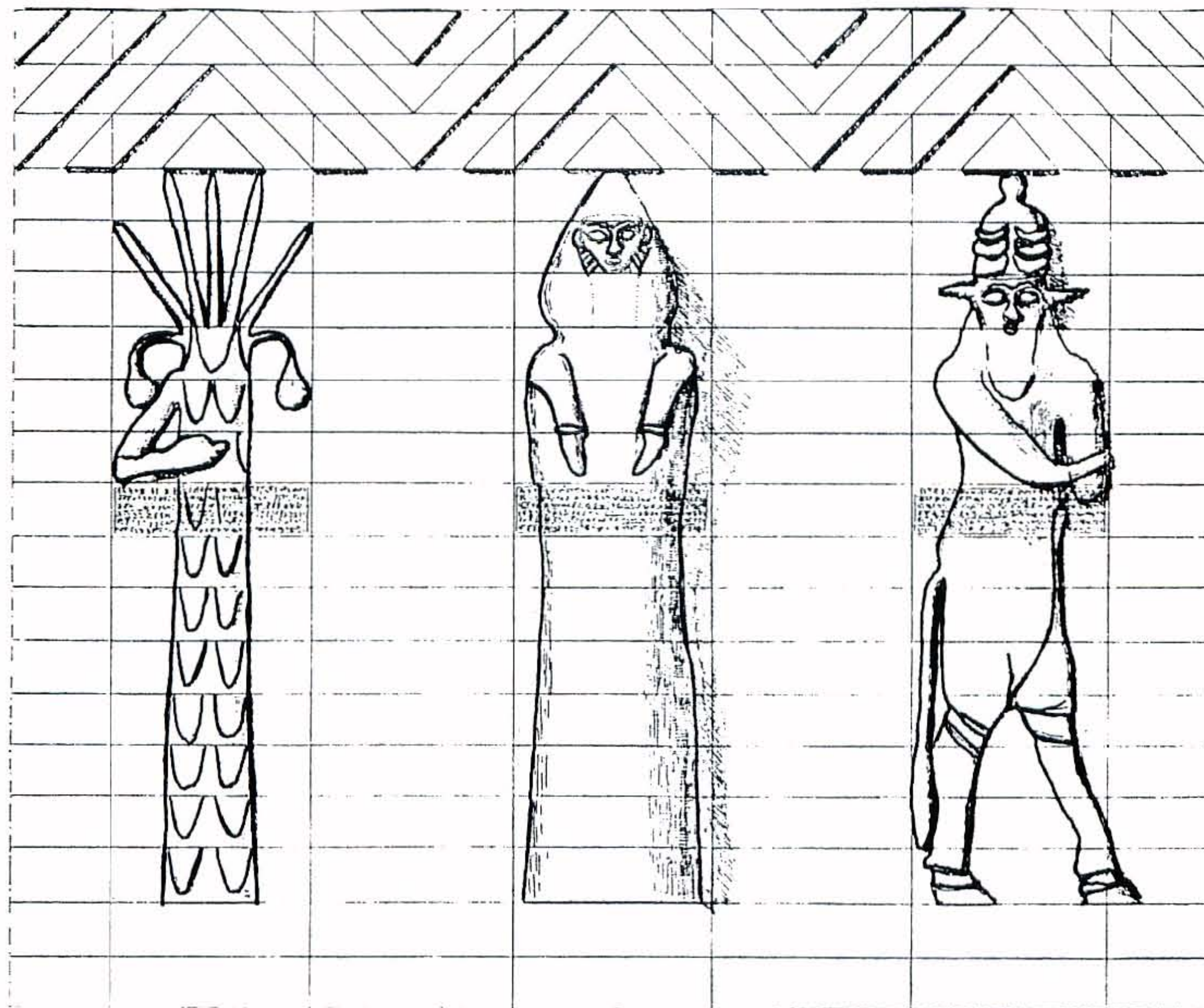


Fig. 9 First reconstruction of the Šilhak-Inšušinak facade at Susa (After Mecquenem 1922: Pl. VI—Note, however, more recent reconstruction in Harper 1992).

sisted of a series of bull-men and deities ('frontal figure') separated by palm-trees complete with foliage. Across the middle bricks ran a dedicatory inscription of Šilhak-Inšušinak (1150–1120 BC; Malbran-Labat 1995: 94–5, no.41). The second frieze, also from the reign of Šilhak-Inšušinak, is poorly preserved (Amiet 1976; Malbran-Labat *ibid*: 103–6, no.46) and a complete reconstruction is not possible (See Figure 10). However, what does survive suggests that the frieze depicted a series of male and female deities.

Moulded Mud-Brick at Dur Kurigalzu

In a series of excavations begun in 1942 supplemented by extensive restoration work that continues today the temple and palace complexes at Dur Kurigalzu have been recovered (Figure 11). In 1943 (Baqir 1944: 12–3) fragments of a moulded mud brick facade were found in Court 18 of the temple complex:

'In the north corner of Court No. 18 we found several fragments of a moulded brick facade including parts of the dresses and horned heads of gods and animals. Unfortunately these were not discovered in situ. The facade was undoubtedly similar to that found in Warka dating from the middle Kassite

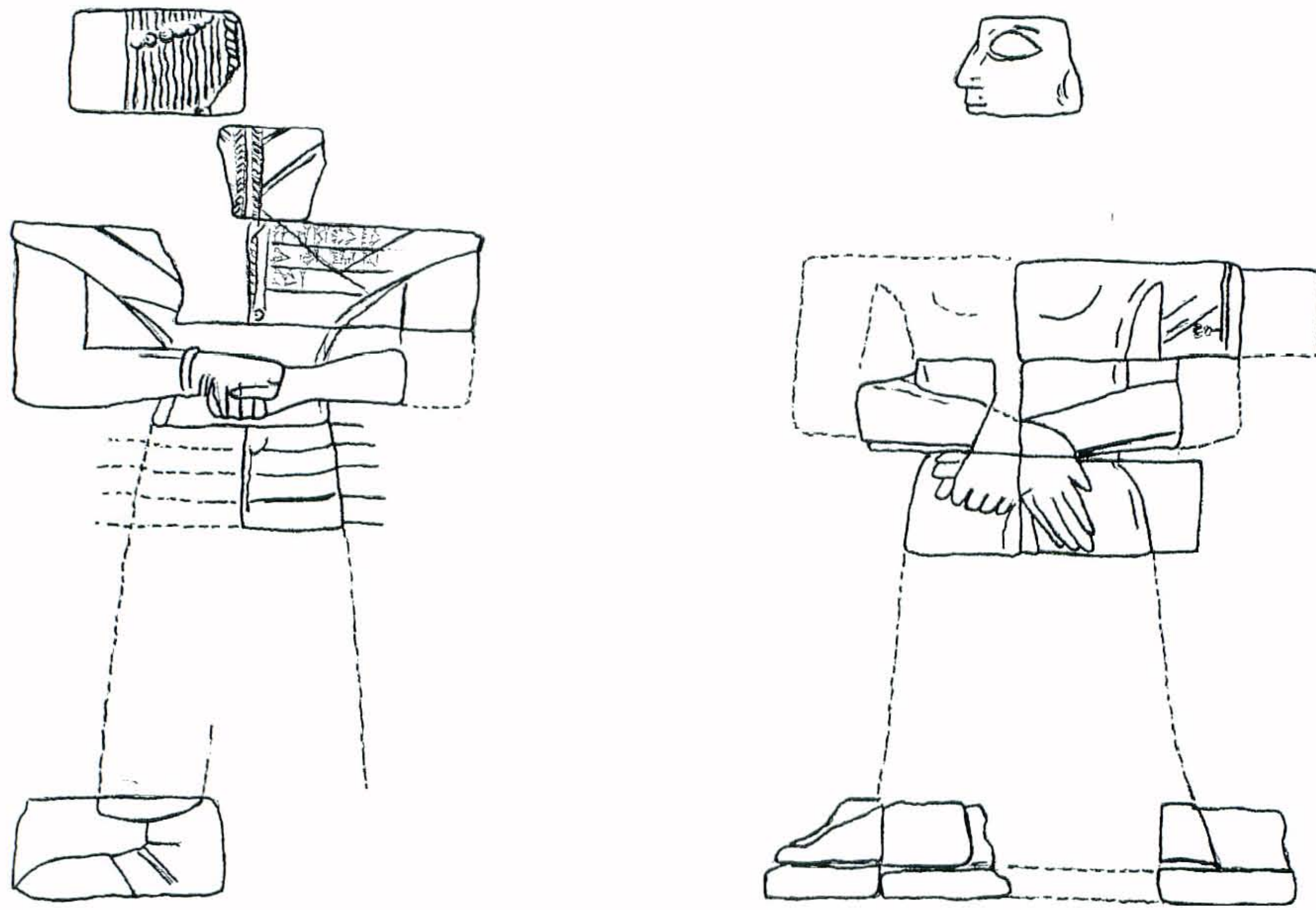


Fig. 10 The second facade of Šilhak-Inšušinak from Susa (After Malbran-Labat 1995: 103).

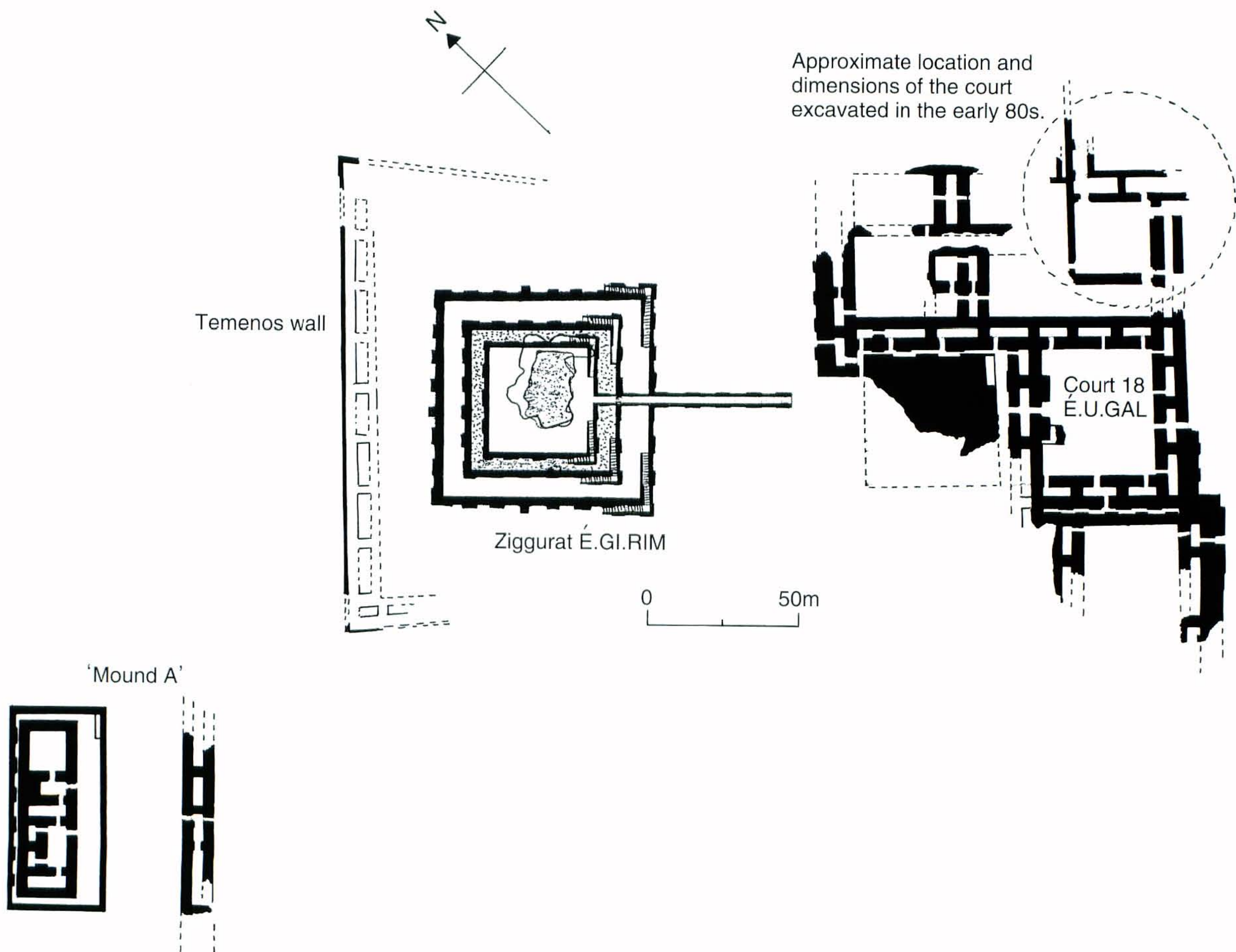


Fig. 11 The ziggurat and temple complex at Dur Kurigalzu (after Baqir 1945: Pl. I; Jumailly 1971: 97, Plan 8; Personal observation January 1986).

period.'

Unfortunately no illustration of the bricks was published and in January 1986 staff at the Iraq Museum, despite an extensive search, were unable to locate the bricks. Muhammed Ali Mustafa, himself an excavator at Dur Kurigalzu, recalled having seen the bricks and confirmed their similarity to the Uruk exemplars (Pers. Comm. 12 January 1986).

In the late 70s and early 80s further excavations at Dur Kurigalzu revealed a courtyard to the NE of Court No. 18 (Figure 11 and Plate 1.a). The excavators discovered and left in situ a secondary construction which blocked the south corner of the court. This secondary construction which appears to have been a platform, included several moulded bricks (Plate 1.b–d). These appear to have been used to secure and shore up the edges of the secondary platform. Less than ten bricks were visible in January 1986 but three separate decorative elements were in evidence (Figure 12.a–c).

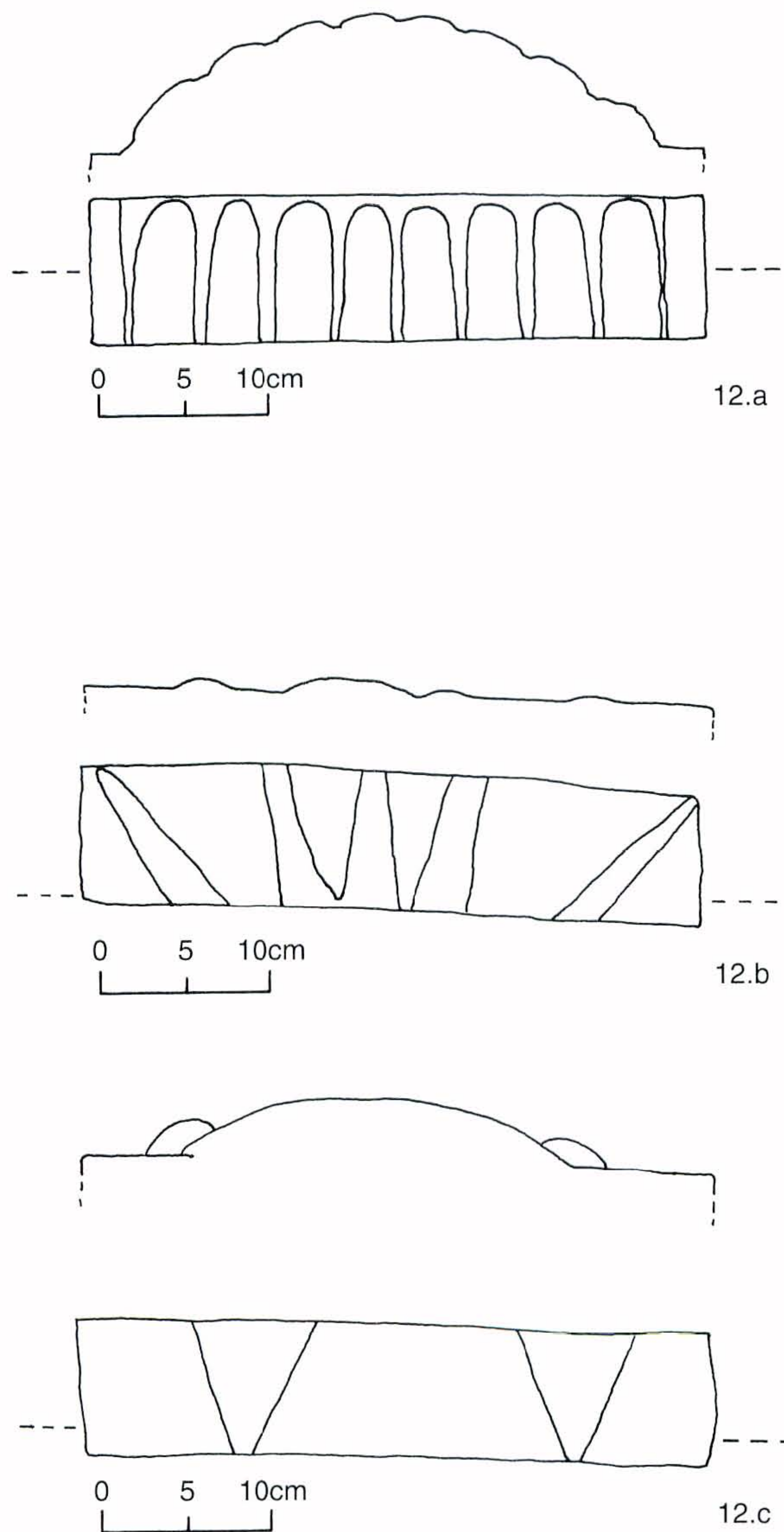


Fig. 12.a–c Rough sketches (no precise scales available) of moulded mud-bricks seen loose at Dur Kurigalzu.

Examination of the bricks found at Dur Kurigalzu urges parallels with elements of the Kara-indaš frieze at Uruk and the Šilhak-Inšušinak bricks at Susa. The Dur Kurigalzu brick depicting elongated half circles (Figure 12.a) is clearly similar to those used at Uruk to depict the robes worn by the male deities. The second type (Figure 12.b) has its closest parallel in the bricks from the Susa frieze depicting the foliage on the palm trees. The third brick (Figure 12.c) has no close parallel and might be identified as part of a palm tree trunk with the triangles representing the characteristic trunk scars.

In all we have evidence for the following representations in moulded mud brick at Dur Kurigalzu: – horned deities and palm trees. Given that similar decoration is only found in association with religious buildings, we may suggest, therefore, that somewhere in the temple complex of the É.U.GAL (‘House of the Great Lord’, George 1993: 90, no. 350) was a decorative frieze depicting a running series of deities and palm trees.

Date of the Dur Kurigalzu Moulded Mud-Brick Frieze

I have demonstrated elsewhere (Clayden 1996: 112–117) that the foundation of the temple complex at Dur Kurigalzu should be dated to the reign of Kurigalzu I (x–1375 BC). The coherent design of the É.U.GAL layout strongly suggests that it was built as a single unit all at once. It is difficult to date precisely the date of the destruction of the temple complex (for evidence that it was destroyed by fire cf. Baqir 1944: 11). However, references (Brinkman 1984: 27, fn. 123) to a governor at Dur Kurigalzu in the 7th century BC and the discovery of a neo-Babylonian tablet within the temple buildings (Baqir 1944: 11) demonstrate that the town was still occupied at that point and the temple still extant. Excavation also revealed at least 4 phases of refurbishment (Baqir *ibid.*: 11; Pl. VIII. Fig. 10).

Although it is impossible to date the construction of the Dur Kurigalzu facade with any precision, two factors suggest that it formed part of the original temple built by Kurigalzu I. Firstly the only other dated example of such brick work dates to probably no more than 40 years before Kurigalzu I became king. As such the expertise and ‘fashion’ for such decoration would have probably still have survived. There is no evidence that it continued throughout the rest of the Kassite period. Secondly subsequent use of the temple complex and the appearance of the frieze in fragments in a secondary context suggests that at some later point although the original structure remained in use, wherever the frieze was situated was demolished. Additionally if Woolley’s attribution (see above) of the Ur fragments to Kurigalzu (I⁶) is correct, then we might posit a building program by Kurigalzu I that included the construction of moulded mud-brick friezes at Dur Kurigalzu and Ur.

On the other hand the bricks depicting the palm trunk and foliage are most closely parallel in the mid 12th century BC examples from Susa. This would argue a later date for the Dur Kurigalzu bricks. However, although it is not certain, the appearance of such decoration in Susa nearly two centuries after its appearance in Babylonia, suggests that the technique and inspiration was passed to Susa from Babylonia. Unless we are to argue that the Dur Kurigalzu facade is a copy of the Susa exemplars, the Dur Kurigalzu facade must be the earlier of the two. There were extensive contacts in the second millennium BC, both peaceful and warlike, between Elam and Babylonia (Stolper 1984: 32–44). Indeed one Kurigalzu inscription (Hilprecht 1896: 50, no. 43: Pl. 21; Brinkman 1976: 223, Q.2.63), probably to be dated to Kurigalzu II (1332–1308 BC⁷) raises the possibility of a temporary Kassite occupation of Susa. In the course of these contacts the Elamites would have seen the facade at Uruk and Dur Kurigalzu and taken the idea back to Elam.

6) Clayden (*ibid.*: 118–9) argues that the Kurigalzu who conducted extensive restoration and building work at Ur, was Kurigalzu I.

7) For the dating of this text see Brinkman (*ibid.*: 207) and Stolper (*ibid.*: 35 and footnote 260, p.84).

In parallel to the construction of moulded mud-brick facades scattered appearances of enamelled bricks that were to be used to spectacular effect in the following millennium, were already appearing (Sauvage 1994). The moulded mud-brick decoration that appeared so dramatically in Kassite Babylonia may be identified as the genesis of this decorative technique.

Conclusion

Although moulded and cut mud-brick used to depict engaged palm trunks appeared in the early centuries of the second millennium BC (most extravagantly in northern Mesopotamia) its deployment soon ended. In the late 15th century BC, soon after the Kassite dynasty had established control in Babylonia, figurative moulded mud-brick facades appear with no evidence of preliminary development. The few reported moulded mud-bricks from Dur Kurigalzu probably date to the original construction of the É.U.GAL complex by Kurigalzu I. The appearance of similar facades at Susa may be ascribed to the influence of contacts between Susa and Babylonia. The facades might also have been the fore-runner of the more elaborate and decorative glazed brick facades of the first millennium BC.

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Abbreviations

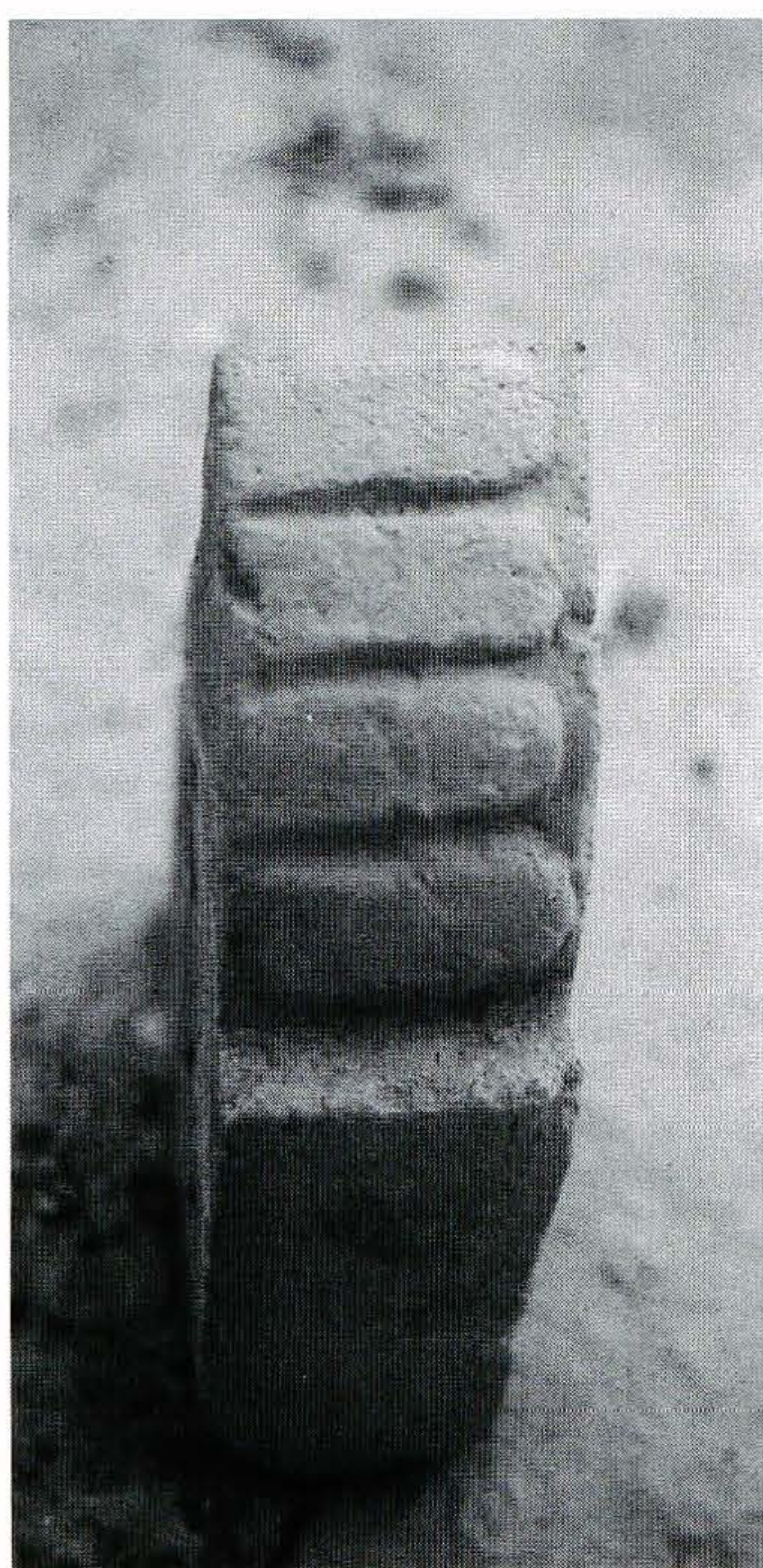
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- UCPNES University of California Publications. Near Eastern Studies

Note

I gratefully acknowledge the support and interest of the Department of Western Asiatic Antiquities of the British Museum who in 1986 gave me access to the Ur site register. I should also acknowledge the dignified patience and openness shown to me by the late Dr. Mustafa in Baghdad in 1986.



a. New court, general view of bricks in re-used context.



b. Figure 12.a brick



c. Figure 12.b brick



d. Figure 12.c brick

BONE, IVORY, GYPSUM AND METAL OBJECTS FROM AREA A OF 'USIYEH

Kazumi OGUCHI

The main aim of this paper¹⁾ is to analyze small finds, made of ivory, bone, gypsum and metals, from Area A of 'Usiyeh²⁾, a site in the Qadisiyeh (Haditha) Dam Salvage Project area. Found in the same excavation area, A, were many broken pieces of ostrich egg-shell, on which a brief note is also presented here.

The site of 'Usiyeh is located on the right bank of the Euphrates river, between the towns of Ana and Haditha. The site had a vast expanse of a protrudent area formed by the meanders of the Euphrates, with measurements of about 1200 m in the north-south direction and about 1000 m in the east-west direction. Area A lies in the southwest part of 'Usiyeh, which is the highest place of the site.

The excavations of Area A³⁾, including Mounds 1 and 2, were carried out from November 1982 to December 1983 by the Japanese Archaeological Expedition in Iraq (an expedition from Kokushikan University), headed by Professor Hideo Fujii, with cooperation of the Directorate General of Antiquities in Baghdad⁴⁾. A stone-built multi-room Underground Structure (abbr. U.S.)⁵⁾ and the remains of other structures were discovered in Mound 1 of Area A. On the other hand, Mound 2 has no remains except a stone-wall line (Wall B), which runs not only on the northeast side of Area A but also across 'Usiyeh.

The Underground Structure (abbr. U.S.), built in a rectangular pit, had five chambers and a front room functioning as forecourt [see Oguchi 1992: Fig. 2]. In the course of the excavations, we designated the chambers as Room S, Room W, Room N, Room M and Room E, and the front room as the "Forecourt Doorway (abbr. F.D.)". Although the stratigraphy in the pit in which the structure lay was not always clear because of later several disturbances, the excavations confirmed the presence of some phases concerned with structural modification and the use of the structure. For instance, the latest phase was appreciated in Room W, where a partial gypsum floor after a disturbance was confirmed, constituting a new room (Room W2) within the extent of earlier Room W.

Most of the ivory, bone, gypsum and metal objects found in Area A came from various *loci* and phases in the Underground Structure. In particular, metal objects were found more abundantly in the lower accumulation of the Underground Structure, which may suggest that they are artefacts belonging to the initial phase of the structure. In addition, the distribution of beads found in there shows a

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- 1) The main contents of this paper are those which have been condensed, with reconsideration, from parts of my Ph. D. thesis [Oguchi 1996]. I would like to thank Professor Hideo Fujii for permitting me to use all the finds from Area A of 'Usiyeh for my study. Moreover, I would particularly like to thank Mr. Charles Burney for giving me many suggestions. Thanks are also extended to the members of the expedition [for the members, see Oguchi, K. 1992: p. 72 notes 5 and 6; Oguchi 1996: p. 18f.]. The photographs of Plates 6 to 9 were taken by Hiromichi Oguchi.
- 2) Such small finds as stones, shells, terracotta objects and beads are, however, excluded from this paper, because some have already been discussed in my previous papers [Oguchi 1992, 1998 and 1999] and others will be discussed in the future. A comprehensive view of the remains and finds of Area A will be discussed in the final report.
- 3) The preliminary excavation reports appeared in the journal of *al-Rāfidān* [Fujii *et al.* 1984/85: pp. 111-150] and in *Archiv für Orientforschung* [Fujii and Matsumoto 1989: pp. 166-173]. The full report has been written in my Ph. D. thesis [Oguchi 1996].
- 4) The expenses for the excavations were chiefly covered by the Directorate General of Antiquities and Heritage in Iraq and Kokushikan University in Tokyo. The expenses from the latter was also partly supported by the Japan Private School Promotion Foundation.
- 5) This Underground Structure seems to have been a tomb for a high personage or a noble family.

concentration in the Forecourt Doorway room, which still remains a matter of interpretation [See Oguchi 1998].

Most of the remains of Area A are dated to the Isin-Larsa and Old Babylonian periods on the basis of datable materials, such as pottery vessels and cylinder seals. Accordingly, the ivory, bone, gypsum and metal objects seem to fall within these periods.

Ivory Object (Pls. 1-1 and 6-1)

Only one ivory object was found in the accumulation (④)⁶ of the Forecourt Doorway room of the Underground Structure (Pls. 1-1 and 6-1). This example is a female figure. Unfortunately the part below the head and the back of the head are missing. The surviving part measures 3.7 cm in height, 3.2 cm in width and 2.3 cm in thickness. The top of the head has a hole with a rim decorated in the form of hair. The presence of the ivory object may have been used as a pigment container. The hair is styled by parts of delicately carved lines and plain parts which are arranged alternately. Eyes are hollowed out and probably inlaid with different material from the head.

Bone Objects (Pls. 1-2, -3 and 6-2, -3)

Two bone objects were found in Area A (Pls. 1-2, -3, 6b and 6c). One (Pls. 1-2 and 6b) came from the accumulation (④) of Room S, and the other (Pls. 1-3 and 6b) from Pit 2b⁷. Unfortunately the former is an incomplete object and seems to have been a needle or a pin. It is a four-sided object with a highly polished surface caused by use. The latter is a perforated bone strip decorated with four sets of a dot in a double concentric circle. The strip is oblong in shape, with a narrow depth (4.1 cm × 1.1 cm with 0.2 cm in depth). Many bone strips were discovered at many sites in Anatolia and Syria, but were rare in Mesopotamia. Some of them are similar to the 'Usiyeh bone strip, and such similar objects are discovered at Kültepe-Kanesh [T. Özgüç 1986: Pls. 121-13 and 123-6-9], Alishar Hüyük [Osten and Schmidt 1932a: p. 122f Fig. 103-2240], Maflat Höyük [T. Özgüç 1982: Pl. 60-12] and Lidar Hüyük. Özgüç reports that such objects are popular in level Ib of Kültepe-Kanesh, suggesting that they were used as appliqué to various objects [T. Özgüç 1986: p. 70]. Decorated bone strips occur also at Alalakh [Wooley 1955: p. 291]. Such design as a dot in a double concentric circle seems to be distinctive of the Alalakh Level VIII bone strips.

A bone strip with incised decoration was also found at Haradum on the Middle Euphrates [Kepinski-Lecomte 1992: p. 388, Fig. 170-4: m300]. The Haradum strip is decorated with zigzag lines and concentric circles. This design often occurs on the rims of pottery vessels of a regional type; such pottery vessels have been found at both Haradum and 'Usiyeh [Oguchi, K. 1997]. Such a design also occurs on the rim of a stone vessel from Mari [Parrot 1956: Pl. LII-591].

Gypsum Objects (Pl. 1-4, -5, 6d and 6e)

Two gypsum-like objects, Pl. 1-4 and -5, were discovered in Area A of 'Usiyeh. One, decorated with a multi-concentric circle, appears to be chalk rather than gypsum. It has a whitish core with an orangish surface (Pls. 1-4 and 6-d).

6) Finally, we divided the accumulation of Area A into five accumulations, called by ①, ②, ③, ④ and ⑤. Among them, the accumulation ① means the latest accumulation, and ⑤ means the earliest accumulation. The accumulations ④ and ⑤ exist only in the Underground Structure.

7) Pits 2a and 2b are unique remains in Area A. These pits were set at both sides of the forecourt for a staircase (F3). These were dug directly into the natural ground, and their dimensions were about 2.3 m by 1.7 m in extent and 1.6 m in depth. Then these were filled with soft light greenish soil. There were hardly found any archaeological objects or stones in them, with the exception of the bone strip and a few potsherds. The soil filled in the pits may have been chosen and brought from some distance, possibly from beside the Euphrates River. Each pit may have been edged with stones: only a part of the edge stones row was confirmed. We cannot help thinking that the function of these pits was to hold the light greenish soil. Anyhow it is still obscure; only their position might be helpful in considering a matter of function.

The other may have been the front shield of a model of chariot, and is sand-tempered in texture (Pls. 1-5 and 6-e). There are two holes to let the reins through. The front shield is decorated with some incised lines.

Metal Objects (Pls. 1-5, and 7-9)

Many metal objects, in total 535 specimens, were recovered from Area A of 'Usiyeh (Table). Of these, 65 are illustrated in Plates 1 to 5. On the other hand, the metal objects have sometimes fragmented into small pieces, so that it is difficult to know the original forms. These fragmentary objects are shown in the photographs of Plates 8 and 9.

Five of the 65 are tin objects (M12, M14, M23, M32 and M33), two are gold (M24 and M25), one is iron (M65), and the others are bronze/copper objects⁸⁾. There is also one spacer bead, composed of gold, tin, bronze/copper, lapis-lazuli and turquoise [cf. Oguchi, K. 1998]. Bronze/copper, tin and gold objects were mainly discovered in the Underground Structure or near the structure. Thus they seem to have been kept in the structure. On the other hand, the iron object is a surface collection (M6), and of unknown date.

M1 to M25 are accessories or personal ornaments, which include anklets, finger rings, earrings, bracelets and beads for necklaces. Among them, M1 and M2, cast in bronze/copper, are either plain anklets or bracelets⁹⁾ with round sections (Pls. 1 and 7a). Although M1 and M2 are finds from the upper accumulation of the Forecourt Doorway room, they may have been originally kept in RW2, and may have been used as grave goods for the final phase of the Underground Structure. M3 to M9 are plain finger rings, which have various widths between 9 mm and 3 mm with a similar thickness of about 2.5 mm (Pls. 2 and 8a). The form of M3 is a complete circle. M10 and M11 are double rings, although it is uncertain whether they were originally double rings or they became accidentally attached. M12, M13 and M14 may be earrings, and M15, M16 and M17 are probably bracelets. M18 to M25 are beads (Pls. 2 and 8a)¹⁰⁾, except for M23. P24 and P25 are beads wrapped in gold foil or sheet (Pl. 2). M23 consists of five small balls bound together (Pl. 2).

M26 is a dome-shaped object with four small holes arranged diagonally near the edge (Pls. 2 and 8b). It may have used as an ornament or a stud. It is noted here that there is a comparable specimen reported as a strainer [Schmidt *et al.* 1989a: p. 322; Schmidt *et al.* 1989b: Pl. 191-g], which has however many holes.

M27, M28 and M30 are probably sockets functioning as butt ends of pikes or other tools or weapons (Pls. 2 and 8b).

M29 is a cone-shaped strainer with three rows of holes, which may have been probably fitted up with an end of a drinking tube (Pls. 2 and 8b). Found in Area A was another strainer of the same shape (M29), which was unfortunately badly preserved. Comparable strainers have been found at Baghouz [Engberg 1942: p. 21; Du Buisson 1948: Pl. LVII-Z141, Z232, Z140, Z225, Z290, Z114, Z168], Chagar Bazar [Mallowan 1936: p. 28, Fig. 8-18; Mallowan 1937: pp. 99, 100 and 151, Pl. XIV-C]¹¹⁾, Terqa [Mount-Williams 1980: Fig. 13 TPR 8 31], Emar [Beyer 1982: Fig. 1], Alalakh [Woolley 1955: Pl. LXXIII-AT/8/26], Tell Ibrahim Bayis [Amin and Mallowan 1949] and Luristan [Schmidt *et al.* 1989a: p. 322; Schmidt *et al.* 1989b: Pl. 204-f]. In south Mesopotamia, the occurrence of such drink-

8) Unfortunately, these objects have not yet been analyzed. Tin from 'Usiyeh is a soft metal, silver in colour, which easily sustains damage by nails.

9) According to Moorey, the average size for a bracelet varies between 4.5 cm and 7.5 cm, and that for anklets, between 9 cm and 13 cm [Moorey 1971: p. 277; Muscarella 1988: p. 37]. The sizes of M1 and M2 lie between the size of anklets and bracelets.

10) M18, M19 and 20 correspond to Bead Type 7a, and M21 M22 to Bead Type 9 [see Oguchi, K. 1998].

11) According to Mallowan, the strainers were invariably found at the bottom of large flat-based vases from graves of level I at Chagar Bazar, and often containing the remains of reed syphons inside. The earliest specimens of such drinking strainers are now known from Tepe Giyan in Iran. This inclines us to suggest that such a habit may have been introduced from Iran into Syria, and further into Egypt and Palestine [Mallowan 1937: pp. 99, 100 and 151].

Table Frequency of Metal Objects

Room W2	2	Room W2	2				
F.D. ③	1			Underground Structure (U.S.)			
F.D. ④	3	F.D.	9	①~②	3		
F.D. ⑤	5			③	4		
Room W ④	2	Room W	3	④	32		
Room W ⑤	1	(Total: 97)		⑤	7	U. S.	50
Room S ④	9	Room S	10	unknown phase	4		
Room S ⑤	1	(Total: 113)					(Total: 469)
Room E ④	4	Room E	4				
		(Total: 85)					
Room N (probably ④)	1	Room N	10				
Room N ④	9	(Total: 67)					
Room M ④	1	Room M	1				
		(14)					
U.S. ④	4	unknown points					
U.S.	4	of U.S.	8				
		(Total: 90)					
Grid E-XII (west)	1	E-XII	3				
Grid E-XII ③	2	in U.S.					
Trench 1, Grid E-XI	1						
Trench 1, Grid E-XI ②	2	E-XI	4				
Trench 1, Grids D-XI ~ E-XI	1	(Total: 20)		beside U.S.	6	possibly related to U.S.	9
below F2 Phase 2, beside U.S.	1	beside U.S.	2		(Total: 22)		
beside U.S., on the natural soil	1						(Total: 44)
Grid D-XII ①	1	D-XII	1				
Grid E-XII (east)	1	E-XII	1	around U.S.	3		
		(Total: 20)					
Grid E-XIII ①	1	E-XIII	1		(Total: 22)		
Pit 2b upper deposit	1	Pit 2	1	Pit	1		
Grid C-XIII ②	1	C-XIII	2	C-XIII	2	others	5
Grid C-XIII (east) ②	1						
Grid F-XII (west) ③	1	F-XII	1	F-XII	1		
		(Total: 13)			(Total: 13)		(Total: 21)
Surface	1	Surface	1	Surface	1		
		(etc.: 4)			(etc.: 4)		
Trench A	1	Mound 2	1	Mound 2	1	Mound 2	1
	65		65		65	Illustrated metal objects: 65	
						(Total: 535)	

ing strainers is rare, although drinking scenes in which drinking tubes are used frequently appear on cylinder seals from the south. A metal tube with a metal strainer is used even today in Syria for drinking a special kind of tea.

M31, M32 and M33 are unknown flat objects (Pls. 2 and 8b). Among them M33 is a hook-shaped tin object.

M34, M35 and M36 are needle or bodkin pins with round sections (Pls. 3 and 7c). M37, M38, M39, M40, M43, M44, M58, M59 and M60 are fragments of four-sided slender objects, such as needles, pins and awls (Pls. 3, 4 and 7c). M45 is a plain pin with a round section (Pls. 3 and 7); and M46 is a plain awl rather than a pin, having a square section (Pls. 3 and 7b). The functions of M41, M42, M47 and M48 are unknown, although M47 and M48 have fishhook-like forms (Pl. 8b). M49, M51 and M52 are cast pins, while M50 is a wedge rather than a pin (Pls. 4 and 7b). P49 has a horizontal encircling band at the top, and has a round section (Pls. 4 and 7b). P50 has an eight-sided section, but its point has a round section. M51 has a round section with a fluted and spherical head. M52 has a square section with a pierced shank, while the head has a round section with fluted decoration.

M53 has a slender form with a hole; but the function is unknown (Pls. 4 and 7c). M54 as well as M55, is a part of the riveted tang of a weapon (Pls. 4 and 7d). M61 to M65 are cast blades of daggers (Pls. 5 and 7d).

Ostrich Egg Shell

Many fragments of ostrich egg-shells were found in Area A of 'Usiyeh. These are too fragmented to reconstruct complete egg-shells, but it is sure that some of complete ostrich egg-shells were kept as grave goods in the Underground Structure. They were also scattered around the structure.

It is well known that many ostrich (*Stuthio camelus*) inhabited in Arabia in the past [Utagawa 1974: pp. 456f.]. Ostrich egg-shells were already used as vessels in the middle of the third millennium B.C. They were usually cut open at the tops, and each had a mosaic round a rim and a base [cf. Woolley 1934: p. 283; Mount-Williams: 1980 p. 2 fig. 4: TPR8-2a]. The 'Usiyeh egg-shells undecorated, however, hardly seem to have been used as vessels. The 'Usiyeh specimens may have been kept as complete shells, but their function are unknown. There is later evidence for the use of complete or unworked egg-shells as grave goods in the Middle Euphrates region¹²). Such egg-shells must have been valuable like marine shells; their form were often imitated by using other materials such as silver and copper [Woolley 1934: pp. 245 and 283].

Conclusion

The use of ivory is said to have began from the Paleolithic period [Roaf 1990: p. 156]. There are many ivory objects dating to the Late Assyrian period, whereas those which occur in earlier periods is rare.

The earliest evidence for the use of ivory objects in Mesopotamia is from the mid-third millennium B.C. Diyala region. An ivory bull's head has been found at Tell Asmar, which can be compared with objects from Phase II of Jericho. This may be marked as a piece of evidence for trade or contact between Mesopotamia and Palestine in the Early Dynastic period [De Vaux 1971: p. 231; Collon 1977: p. 221]. There are also ivory female statuettes at Mari [Parrot 1968: pp. 15ff., Pls. 7 and 8] and Assur [Andrae 1970: pp. 55ff. Abb. 43-47, Taf 29]. These may be adduced as important evidence for trade between India and Mesopotamia in the third millennium B.C. [Mallowan 1971: p. 295 and p. 300; Collon 1977 p. 221]. In fact, elephants were not native to Mesopotamia but inhabited India and Africa¹³).

12) Ostrich egg-shells have been discovered in some graves at Haradum, which are dated from the Late Assyrian period (personal information from the French Expedition).

13) In this regard, Dalley has pointed out that "yet the copious Old Babylonian letters from Mari and elsewhere never mention elephants..." [Dalley 1984: p. 190]. Collon has demonstrated that both live elephants and tusks were imported, because depicted elephants were rare and ivory carving appeared in sporadic outbursts. On the other hand, in later times Elephants certainly existed along

Mesopotamian merchants may have imported ivory tusks from Meluhha through Dilmun to south Mesopotamia, from which they may have been distributed to the surrounding regions [Roaf 1990: p. 111]. Ivory objects have been scarcely found in early second millennium B.C. Mesopotamia¹³⁾, although the Mari texts mentions that ivory used occasionally as stands for drinking vessels, and was sometimes inlaid together with lapis lazuli into some object [Dalley 1984: p. 62]. Thus the ‘Usiyeh ivory object, must be regarded as important as clear evidence for the Gulf trade.

Not only the gypsum model of a chariot, noted above, but also many terracotta models of chariots occurred in Area A of ‘Usiyeh [Oguchi, K. 1999]. What such a difference in material means is uncertain. On the other hand, in the Mound ‘Usiyeh, there were found some life-sized gypsum lion statues, together with life-sized terracotta lion statues¹⁴⁾. These materials, clay and gypsum, would be easy to obtain from this region, and would be suited to make the statues.

A fragment of large-sized gypsum vessel further occurred in Area A. Gypsum was also utilized as wall and ceiling plaster in this region in ancient times, as revealed in the remains of Area A.

‘Usiyeh may have been one of the centers in the district of Suhu in the middle Euphrates region, as suggested by such luxury goods found in Area A of ‘Usiyeh. For this reason, the present writer believes that in the texts from Mari and Haradum, located above ‘Usiyeh along the Euphrates, ancient ‘Usiyeh may be mentioned. In particular, ‘Usiyeh seems to have been in close contact with Haradum. Furthermore, ‘Usiyeh may have been the ancient town called Yabiliyeh.

Catalogue of the Ivory, Bone, Gypsum and Metal Objects

<Number of the Object (Plate no.): 1. Field no. 2. Find spot. 3. Material 4. References>

(Pls. 1-1, 6a and 6b): 2. F.D. ④ 3. ivory 4. Fujii *et al.* 1984/5 Fig. 13-8; I.M. 22

(Pls. 1-2 and 6c): 2. Room S ④ 3. bone

(Pls. 1-3 and 6d): 2. Pit 2b 3. bone 4. I.M. 21

(Pls. 1-4 and 6e): 2. Trench 1, E-XI-1 m 3. gypsum (whitish chalk-like object with light orangish pink surface)

(Pls. 1-5 and 6f): 2. F-XI ① 3. gypsum (light brownish colour)

M1 (Pls. 1 and 7): 1. UM-1 2. Room W2 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9-27; I.M. 53

M2 (Pls. 1 and 7): 1. UM-2 2. Room W2 3. bronze/copper 4. I.M. 53

M3 (Pls. 2 and 8a): 1. UM-48 2. Room E ④ 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9-30

M4 (Pls. 2 and 8a): 1. UM-14 2. F.D. ④ 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9-31

M5 (Pls. 2 and 8a): 1. UM-7 2. Grid E-XII ③ 3. bronze/copper 4. I.M. 57

M6 (Pls. 2 and 8a): 1. UM-27 2. Room S ④ 3. bronze/copper

M7 (Pls. 2 and 8a): 1. UM-47 2. U.S.? 3. bronze/copper

M8 (Pls. 2 and 8a): 1. UM-23 2. Room S ④ 3. bronze/copper

M9 (Pls. 2 and 8a): 1. UM-37 2. U.S. 3. bronze/copper

M10 (Pls. 2 and 8a): 1. UM-25 2. Room S ④ 3. bronze/copper

M11 (Pls. 2 and 8a): 1. UM-24 2. Room S ④ 3. bronze/copper

M12: (Pl. 2): 1. UM-52 2. F.D. ③ 3. tin?

M13 (Pls. 2 and 8a): 1. UM-42 2. Room N ④ 3. bronze/copper

M14 (Pls. 2 and 8a): 1. UM-none no. 2. Room S ⑤ 3. tin?

M15 (Pls. 2 and 8a): 1. UM-31 2. Room N ④ 3. bronze/copper

the Euphrates in north Syria, towards the present Turkish frontier. We know that they were hunted by Tuthmose I of Egypt (c. 1500 B.C.); that Tiglath-pileser I claimed to have killed them (c. 1100 B.C.) [Roaf 1990: p. 132]; and that they were also mentioned in the Black Obelisk inscription of Shalmaneser III of Assyria in the ninth century B.C. [ibid.: p. 37]. In fact, elephants are generally believed to have been extinct soon after that time.

14) Ivory objects have been often found in Anatolia and Syria. For example, many ivory objects have been unearthed at Acemhüyük in Anatolia [Dalley 1984: p. 62], and some ivory objects have been found at Kültepe Kanesh in Levels II and Ib [Özgüç 1986: p. 70ff.] and at Alalakh in Level VII [Woolley 1955: p. 288ff.]. Alalakh Level VII has also yield five elephant tusks [Woolley 1955: pp. 3 and 102 Pl. XVI-a and b]; As for two tusks from Alalah, Collon writes that each tusks has the length which correspond to the average tusk length those of calculated on the basis of the Indian elephant [Collon 1977: p. 222].

15) It should be added here that Mound ‘Usiyeh, excavated by an Iraqi expedition, yielded many lion statues (personal communication).

- M16** (Pls. 2 and 8a): 1. UM-60 2. Room N ④ 3. bronze/copper
M17 (Pls. 2 and 8a): 1. UM-22 2. Room S ④ 3. bronze/copper
M18 (Pls. 2 and 8a): 1. UM-28 2. Room S ④ 3. bronze/copper
M19 (Pls. 2 and 8a): 1. UM-32 2. Room N ④ 3. bronze/copper
M20 (Pls. 2 and 8a): 1. UM-33 2. Room N ④ 3. tin?
M21 (Pls. 2 and 8a): 1. UM-35 2. Room N ④ 3. bronze/copper
M22 (Pls. 2 and 8a): 1. UM-34 2. U.S. 3. bronze/copper
M23 (Pl. 2): 1. UM-36 2. U.S. 3. tin?
M24 (Pl. 2): 1. UM-none no. 2. Room E ④ 3. gold 4. I.M. 24
M25 (Pl. 2): 1. UM-none no. 2. Room E ④ 3. gold 4. I.M. 24
M26 (Pls. 2 and 8b): 1. UM-46 2. Trench 1 in Grid E-XI 3. bronze/copper
M27 (Pls. 2 and 8b): 1. UM-56 2. Room W ⑤ 3. bronze/copper
M28 (Pls. 2 and 8b): 1. UM-54 2. F.D. ⑤ 3. bronze/copper
M29 (Pls. 2 and 8b): 1. UM-3 2. F.D. ⑤ 3. bronze/copper
M30 (Pls. 2 and 8b): 1. UM-55 2. F.D. ⑤ 3. bronze/copper
M31 (Pls. 2 and 8b): 1. UM-45 2. Pit 2b upper deposit 3. bronze/copper
M32 (Pls. 2 and 8b): 1. UM-none no. 2. Room N ④ 3. tin?
M33 (Pls. 2 and 8b): 1. UM-20 2. Room S ④ 3. tin?
M34 (Pls. 3 and 7c): 1. UM-29 2. Room W ④ 3. bronze/copper
M35 (Pls. 2 and 7c): 1. UM-21 2. Room S ④ 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9–32
M36 (Pls. 2 and 7c): 1. UM-6 2. Grid F-XII (west) ③ 3. bronze/copper
M37 (Pls. 2 and 7c): 1. UM-39 2. Grid C-XIII (east) ② 3. bronze/copper
M38 (Pls. 2 and 7c): 1. UM-59 2. Room N ④ 3. bronze/copper
M39 (Pls. 2 and 7c): 1. UM-15 2. Grid E-XIII ① 3. bronze/copper
M40 (Pls. 2 and 7c): 1. UM-44 2. F.D. ④ 3. bronze/copper
M41 (Pls. 2 and 7c): 1. UM-18 2. U.S. ④ 3. bronze/copper
M42 (Pls. 2 and 7c): 1. UM-58 2. Room W ④ 3. bronze/copper
M43 (Pls. 2 and 7c): 1. UM-49 2. Trench 1, Grid E-XI ② 3. bronze/copper
M44 (Pls. 2 and 7c): 1. UM-50 2. Trench 1, Grid E-XI ② 3. bronze/copper
M45 (Pls. 2 and 7b): 1. UM-8 2. F.D. ⑤ 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9–29; I.M. 56
M46 (Pls. 2 and 7c): 1. UM-19 2. U.S. ④ 3. bronze/copper
M47 (Pls. 2 and 8b): 1. UM-17 2. Grid D-XII ① 3. bronze/copper
M48 (Pls. 2 and 8b): 1. UM-5 2. Trench 1, Grids D-XI ~ E-XI 3. bronze/copper 4. I.M. 55
M49 (Pls. 3 and 7b): 1. UM-12 2. below F2 Phase 2, beside U.S. 3. bronze/copper 4. I.M. 82
M50 (Pls. 3 and 7b): 1. UM-10 2. C-XIII ② 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9–35; I.M. 80
M51 (Pls. 3 and 7b): 1. UM-11 2. F.D. ⑤ 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9–34; I.M. 81
M52 (Pls. 3 and 7b): 1. UM-9 2. beside U.S., on the natural soil 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9–33; I.M. 79
M53 (Pls. 3 and 7c): 1. UM-53 2. Grid E-XII (west) ③ 3. bronze/copper
M54 (Pls. 3 and 7d): 1. UM-16 2. Grid E-XII ③ 3. bronze/copper
M55 (Pls. 3 and 7d): 1. UM-51 2. Room M ④ 3. bronze/copper
M56 (Pls. 3 and 7d): 1. UM-41 2. Trench A 3. bronze/copper
M57 (Pls. 3 and 8b): 1. UM-38 2. U.S. ④ 3. bronze/copper
M58 (Pls. 3 and 7c): 1. UM-57 2. U.S. ④ 3. bronze/copper
M59 (Pls. 3 and 7c): 1. UM-43 2. F.D. ④ 3. bronze/copper
M60 (Pls. 3 and 7c): 1. UM-61 2. Grid E-XII (east) ① 3. bronze/copper
M61 (Pls. 4 and 7d): 1. UM-13 2. Room E ④ 3. bronze/copper 4. Fujii *et al.* 1984/5 Fig. 9–28; I.M. 83
M62 (Pls. 4 and 7d): 1. UM-4 2. Room E ④, –1.6 m 3. bronze/copper 4. I.M. 54
M63 (Pls. 4 and 7d): 1. UM-26 2. Room S ④ 3. bronze/copper
M64 (Pls. 4 and 7d): 1. UM-40 2. Room N 3. bronze/copper
M65 (Pls. 4 and 7d): 1. UM-62 2. surface 3. Iron

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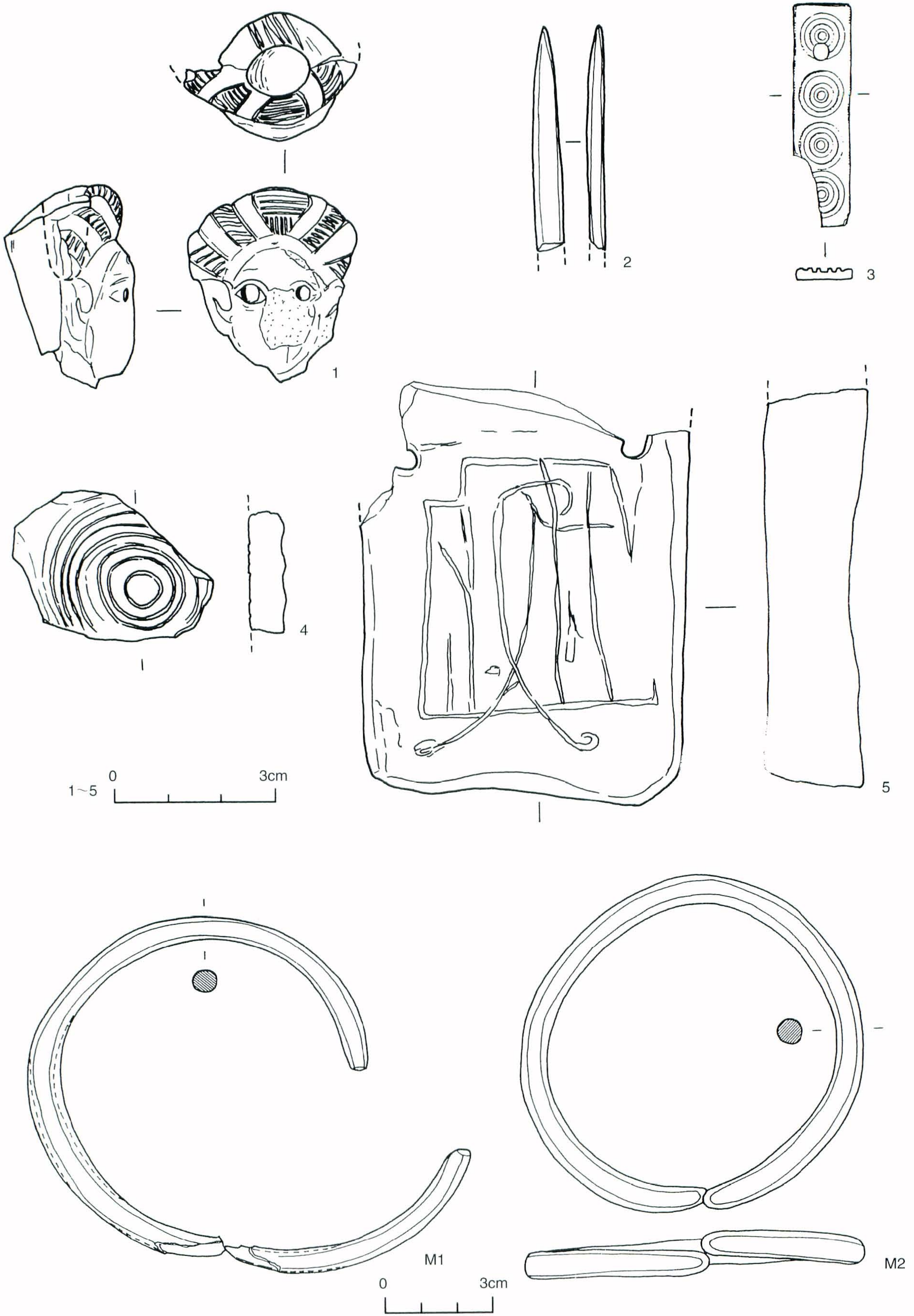
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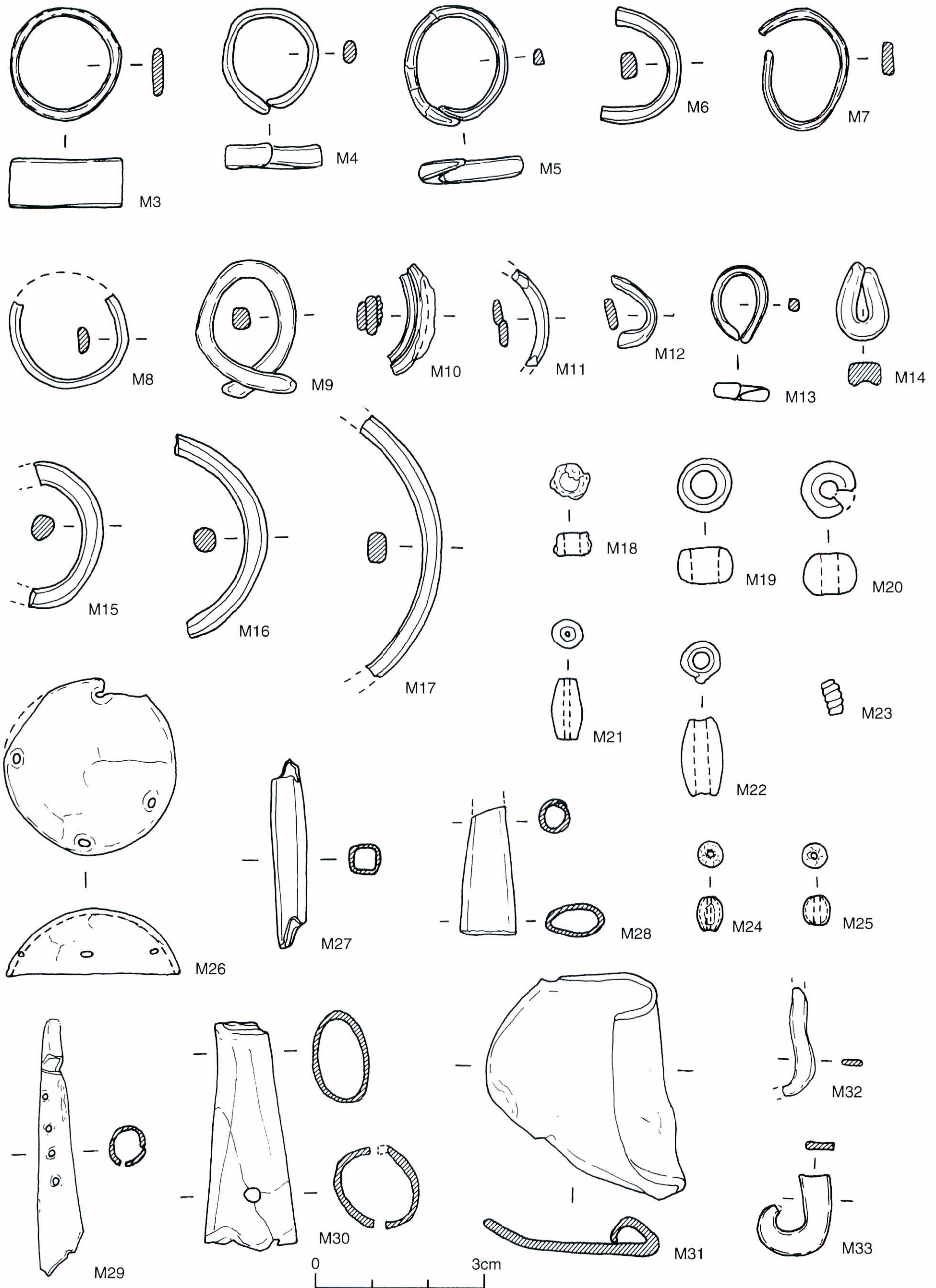
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Pl. 1

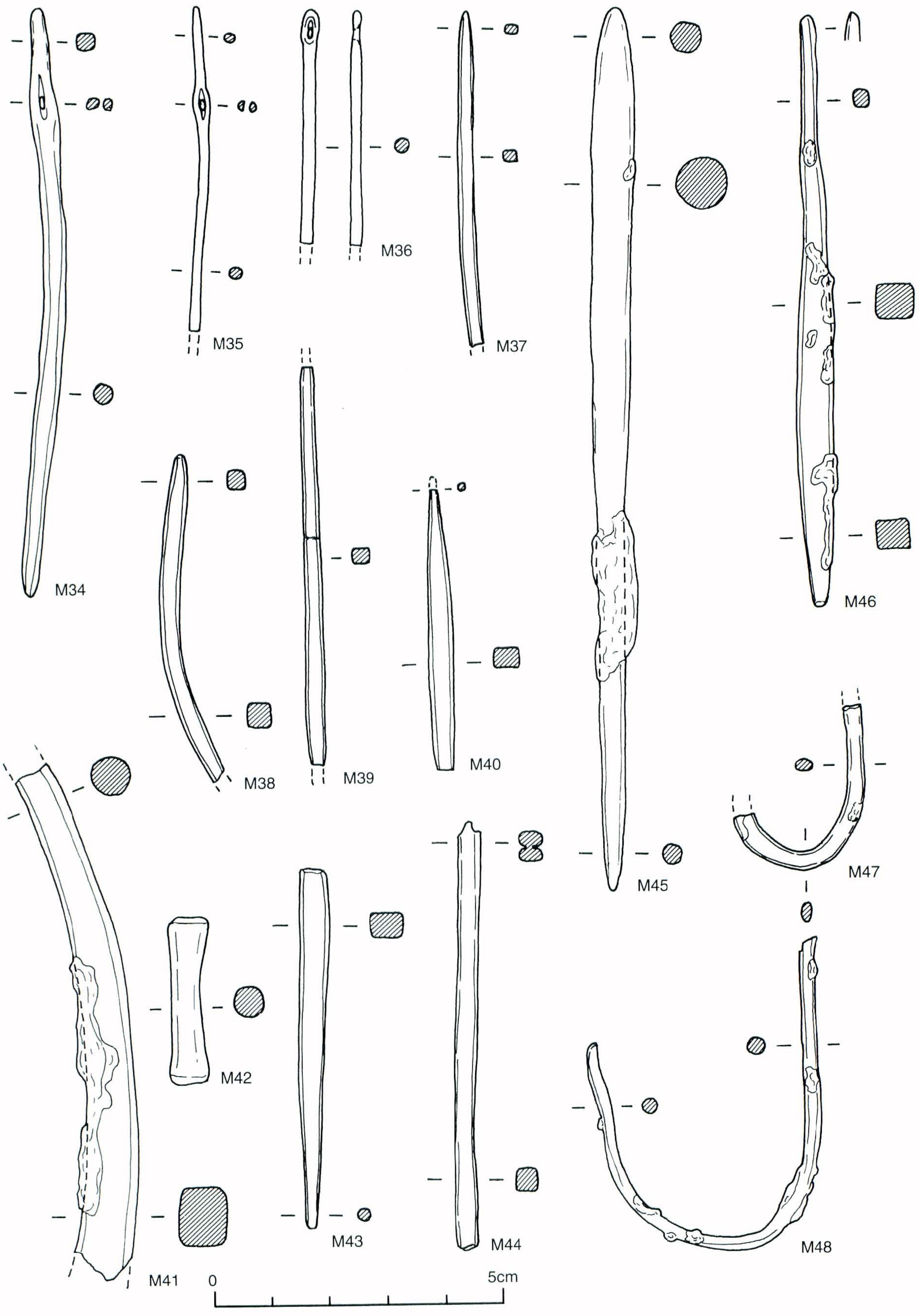


Ivory (1), Bone (2 and 3), Gypsum (4 and 5) and Metal Objects (M1 and M2).

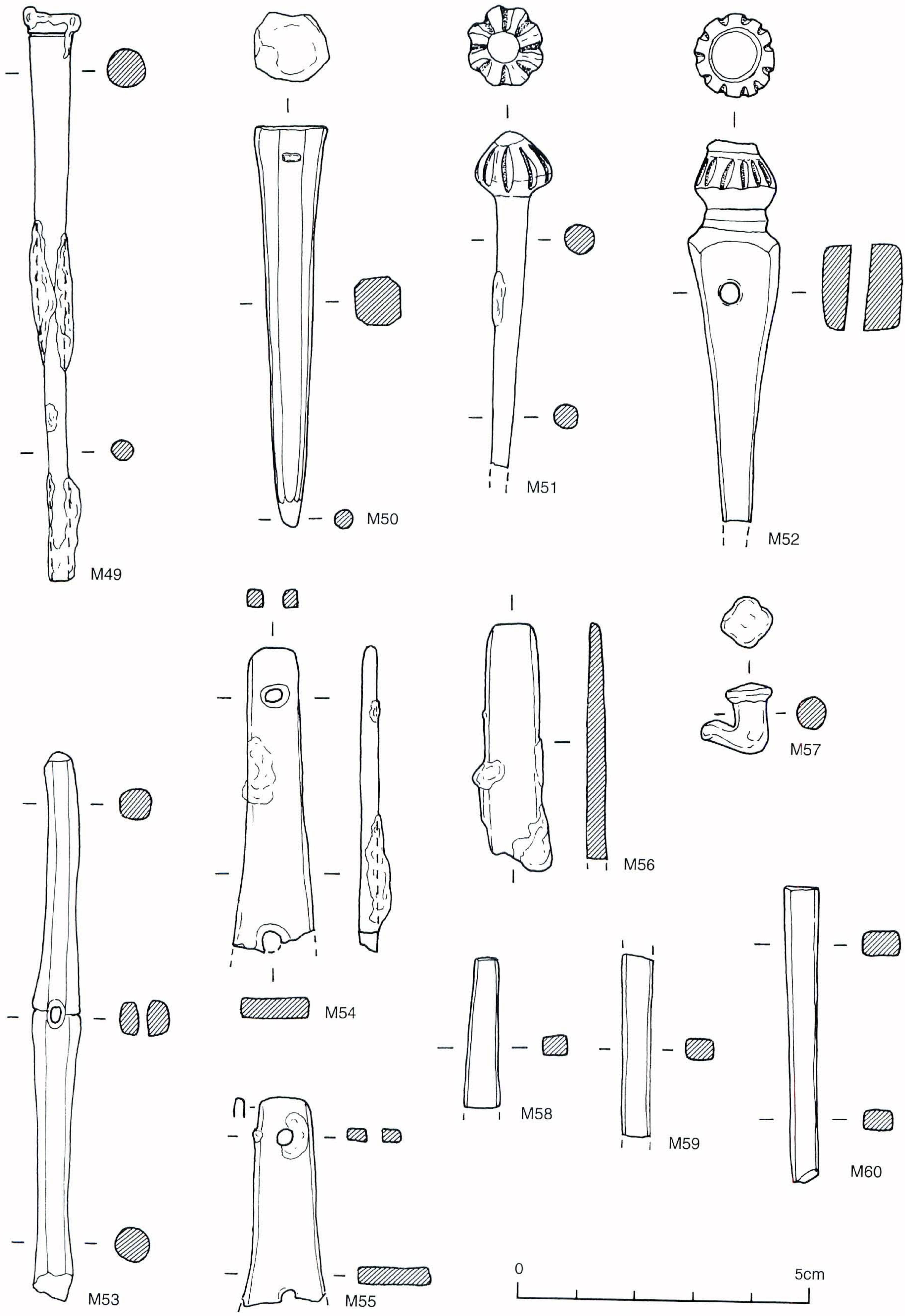


Metal Objects (M3–M33).

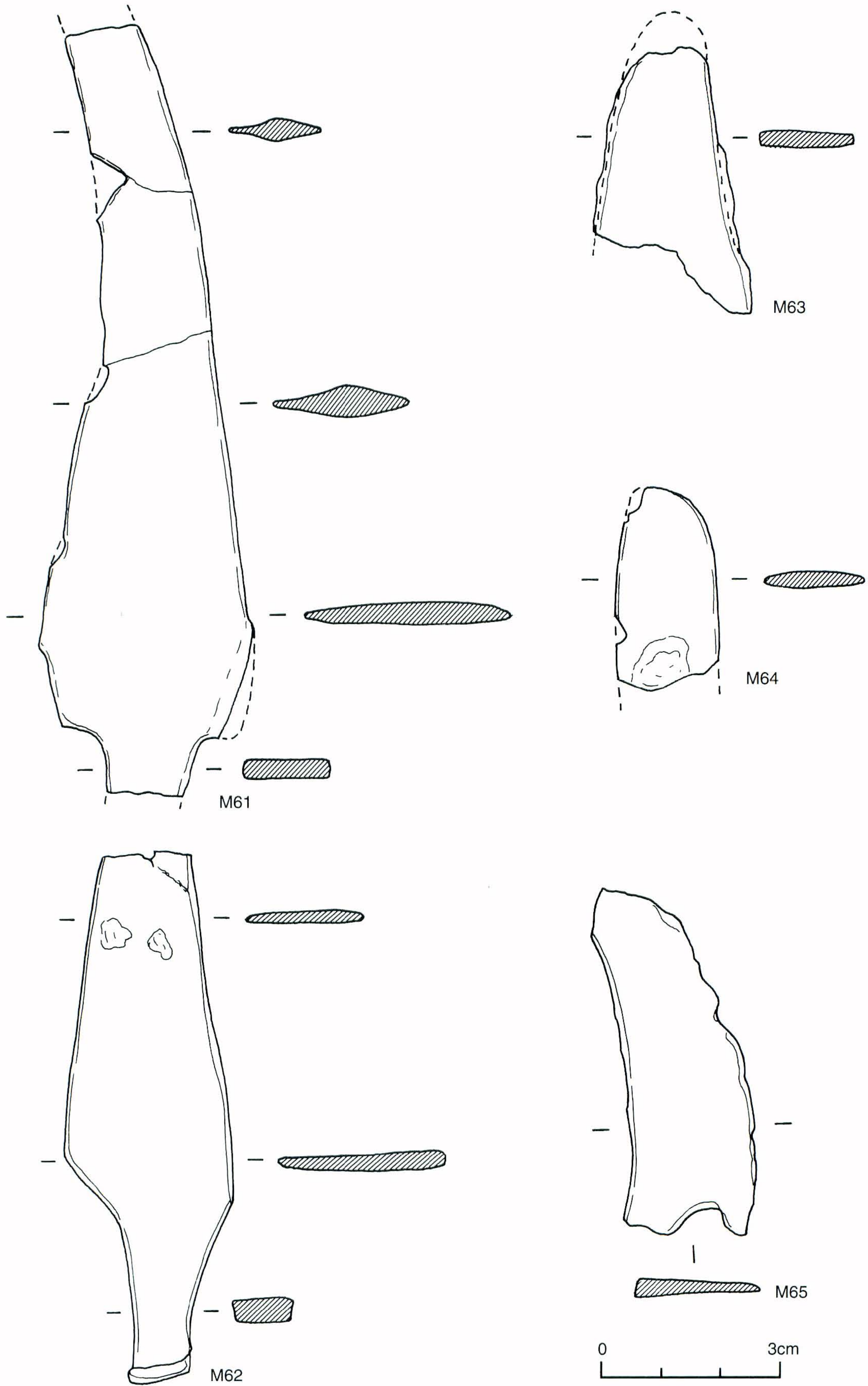
Pl. 3



Metal Objects (M34-M38).



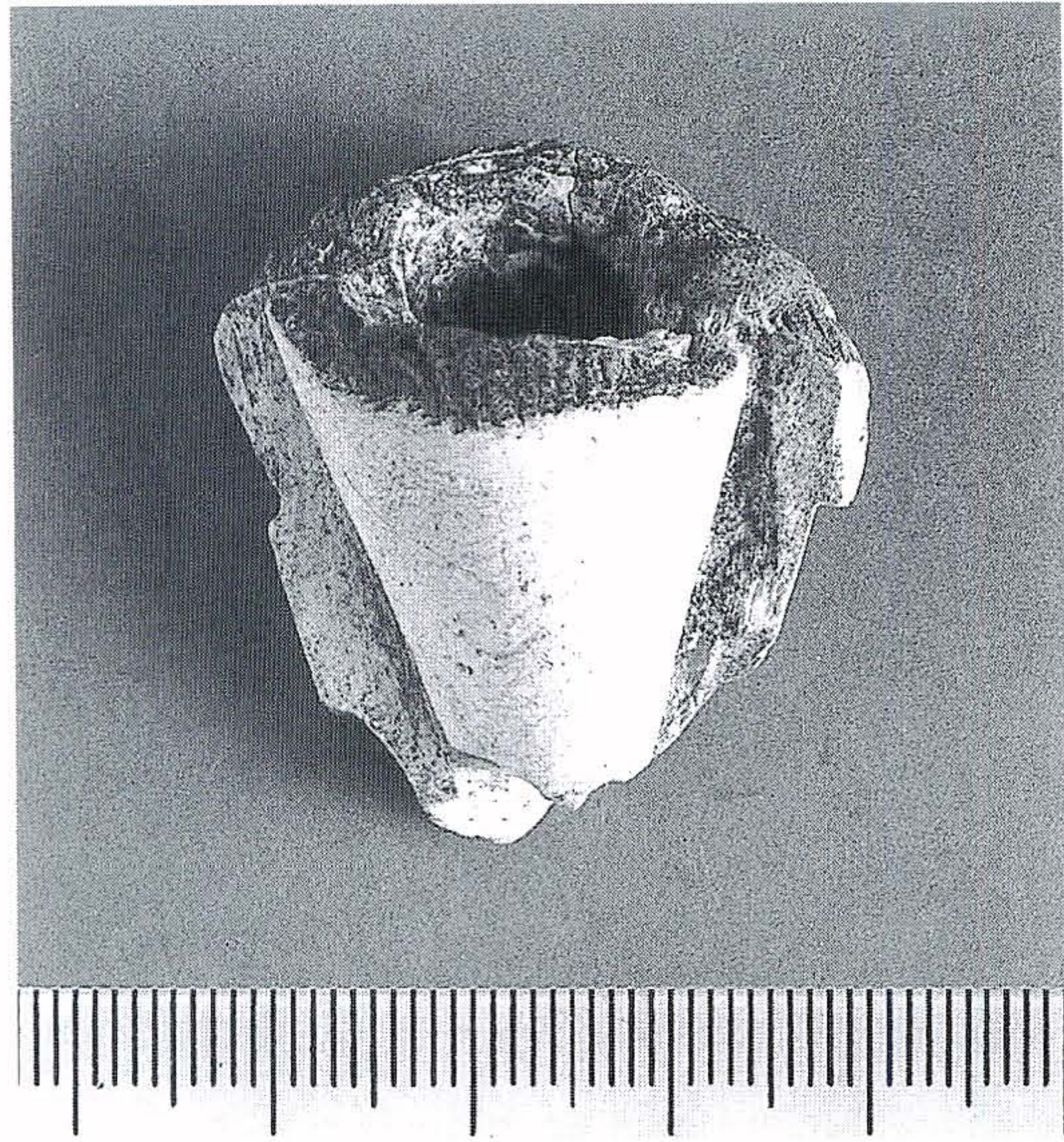
Metal Objects (M49–M60).



Metal Objects (M61–M65).



a) Ivory Head (Front view).



a') Ivory Head (back view).



b) Bone Object.



c) Bone Strip.

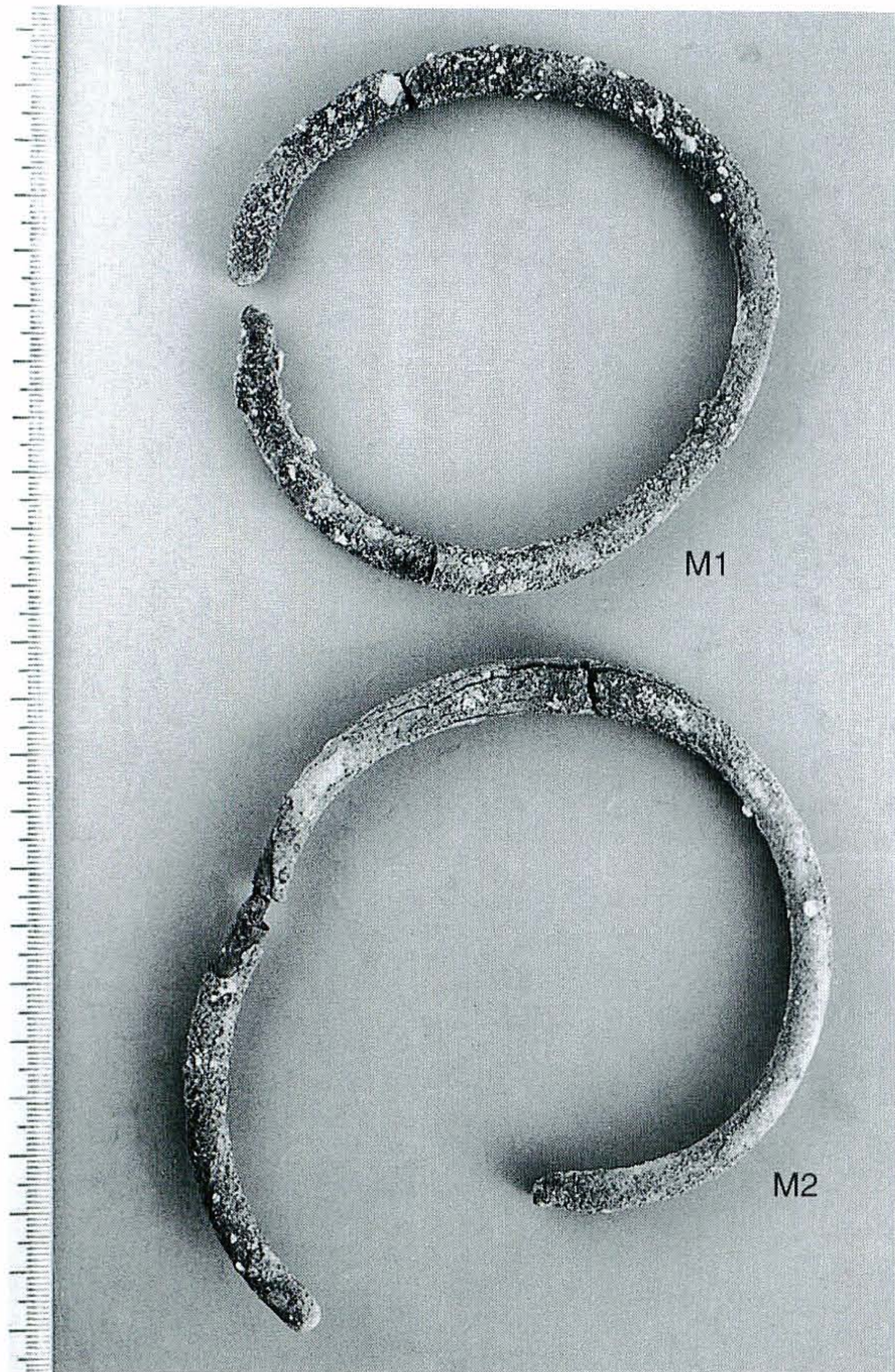


d) Chalk-like Object.

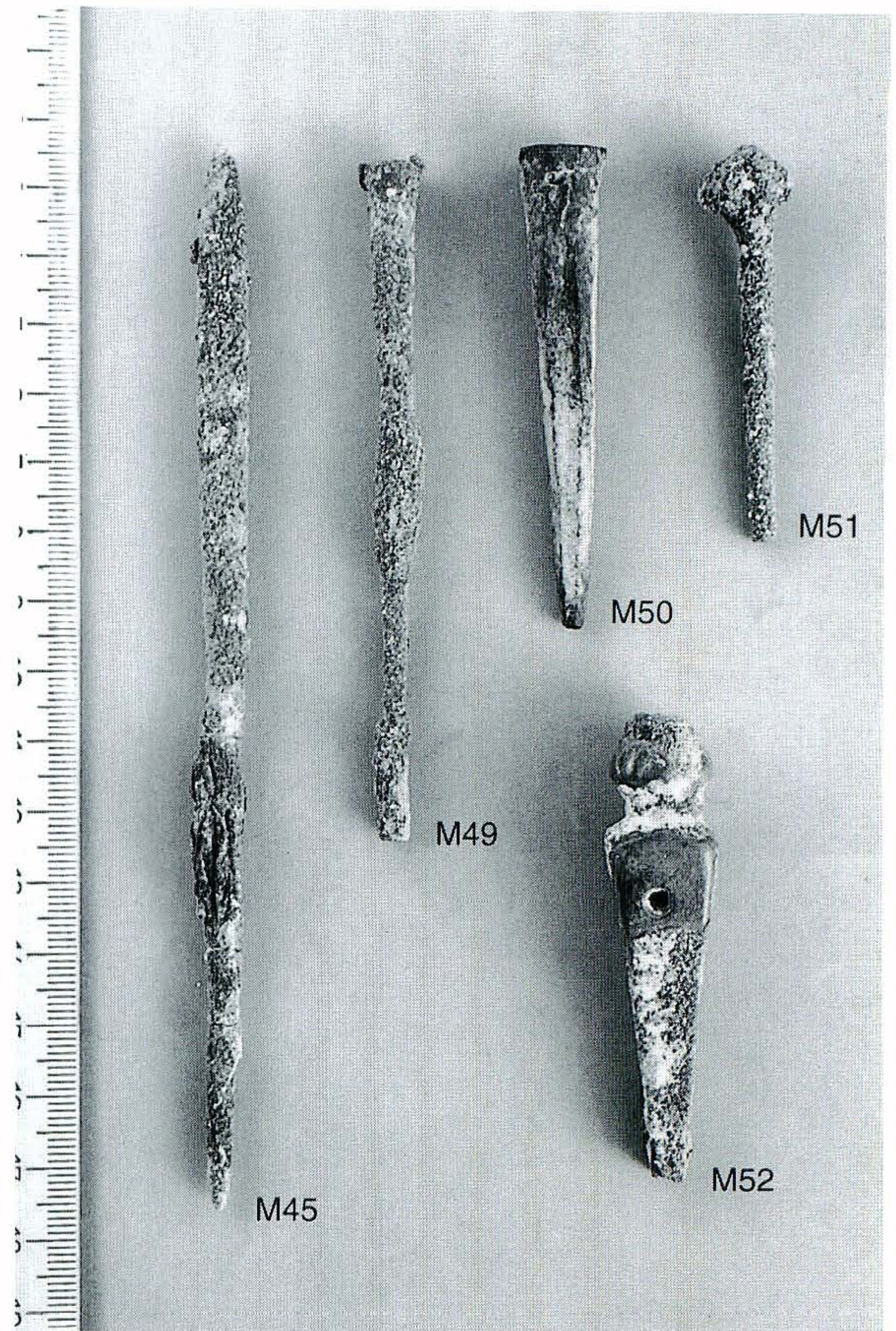


e) Gypsum Object.

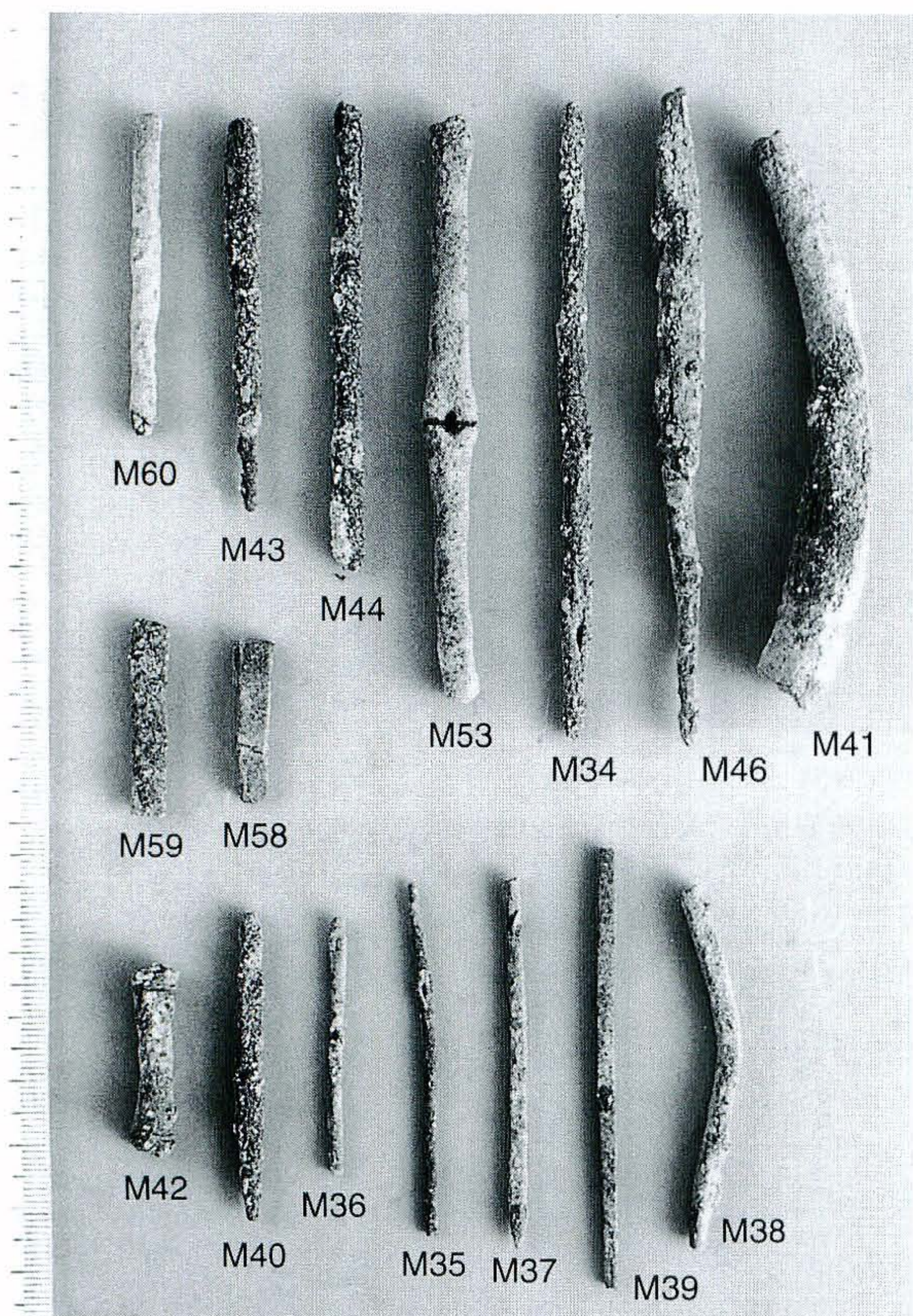
Ivory, Bone, Gypsum Objects.



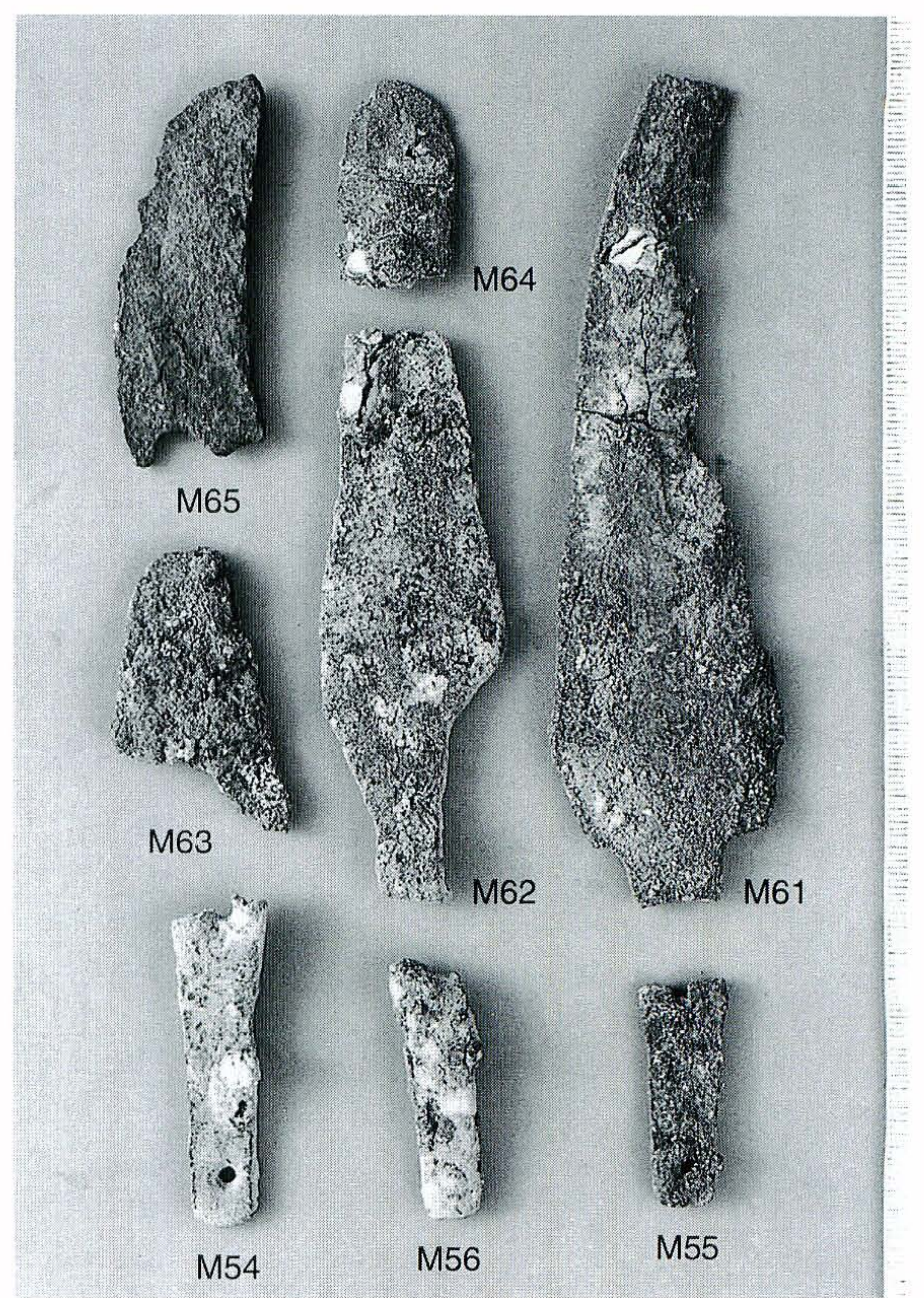
a) M1 and M2.



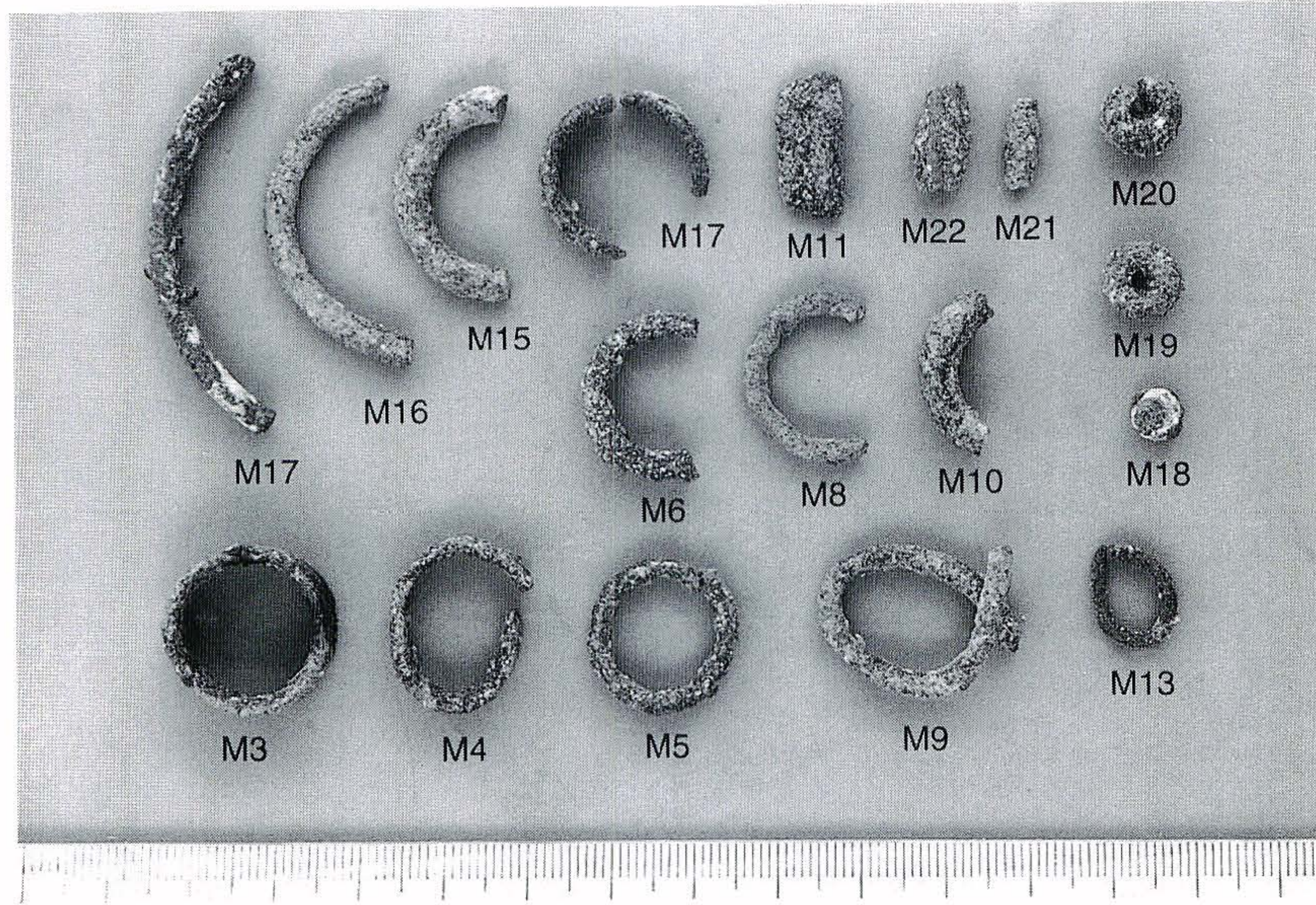
b) M45, M49, M50 and M52.



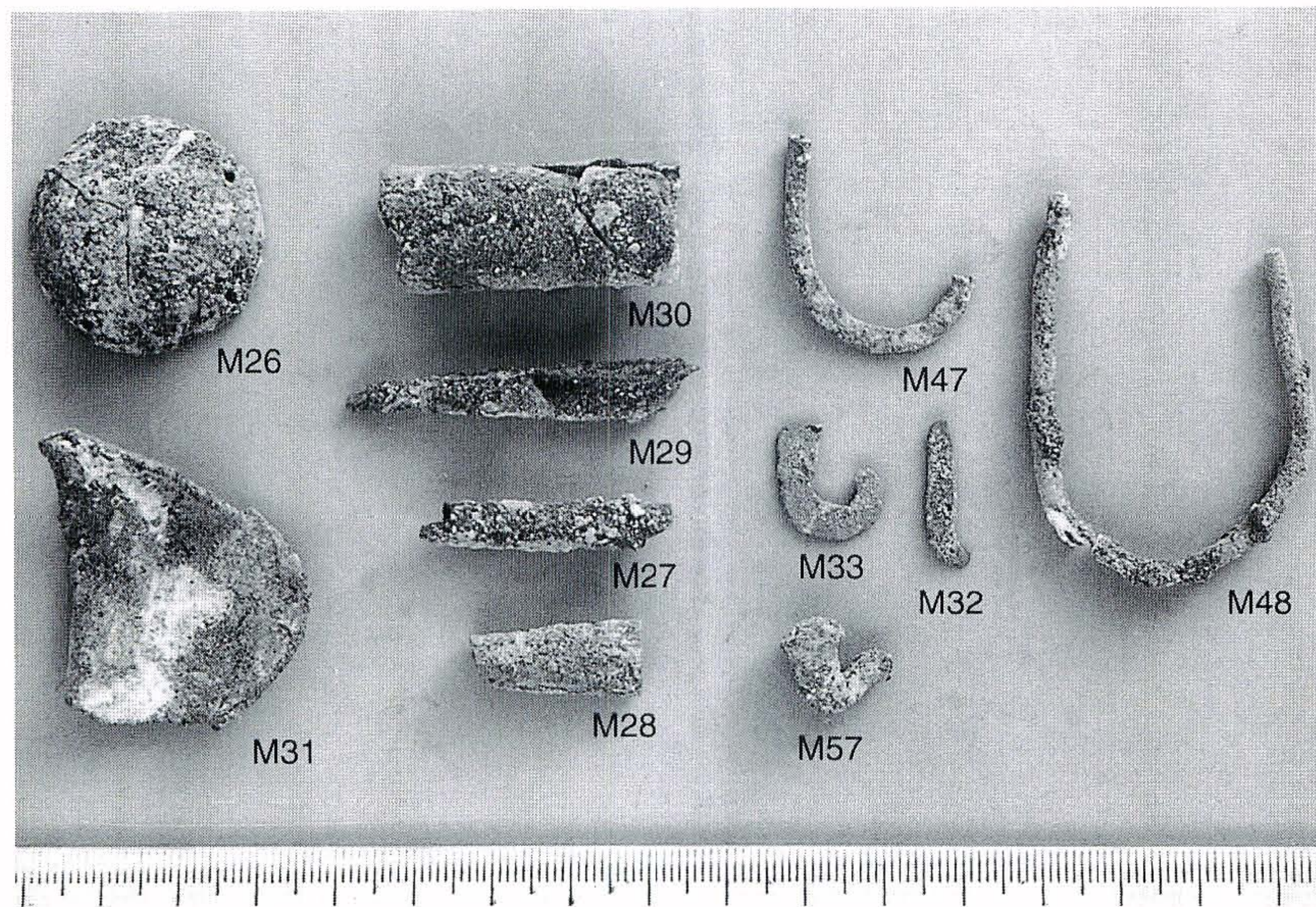
c) M34-M40, M46, M53 and M58-M60.



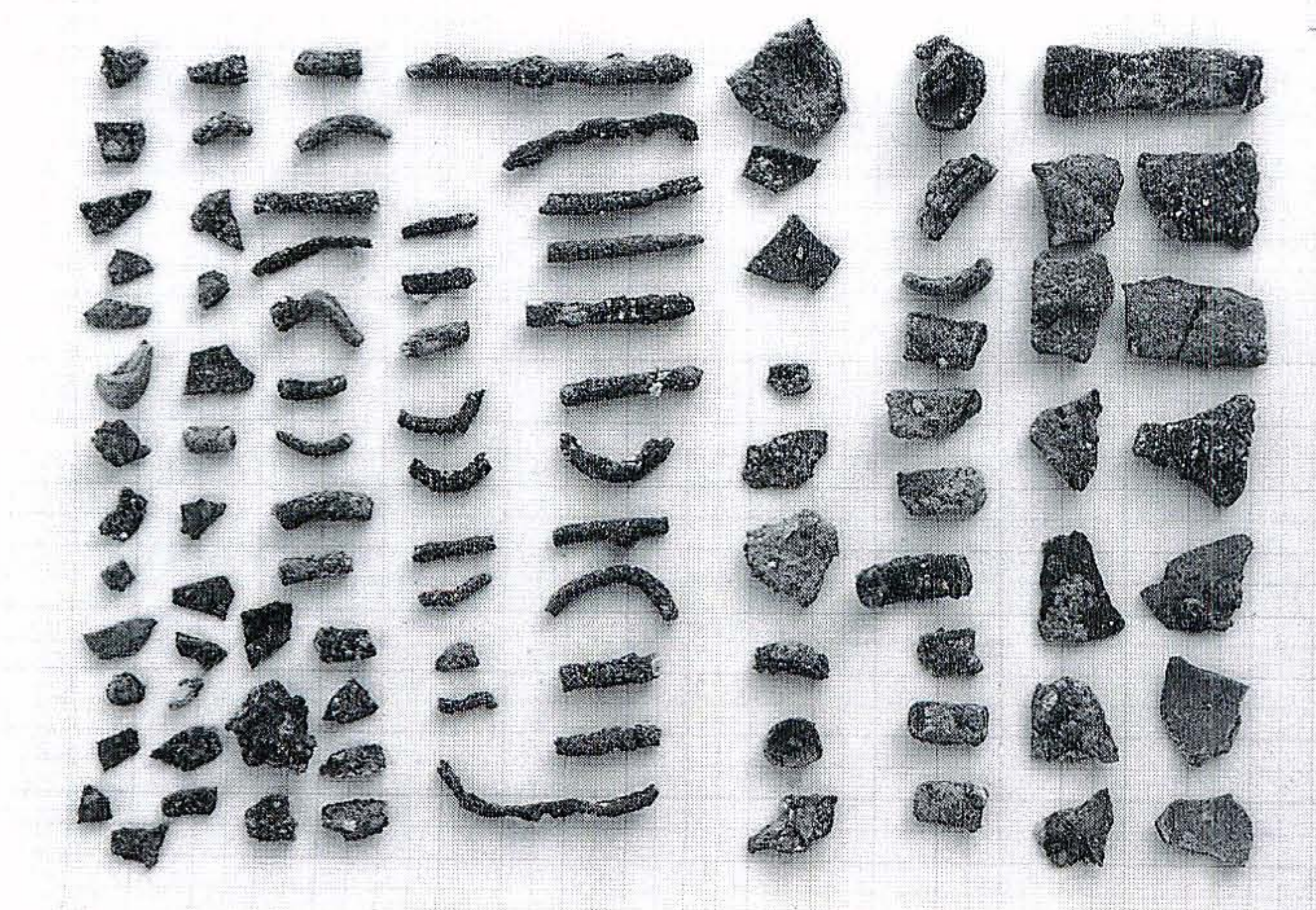
d) M54-M56 and M61-M65.



a) M3–M11, M13 and M15–M22.



b) M26–M33, M47, M48 and M57.



c) Fragments of Metal Objects from Room W.



d) Fragments of Metal Objects form M and U.S.

Metal Objects.



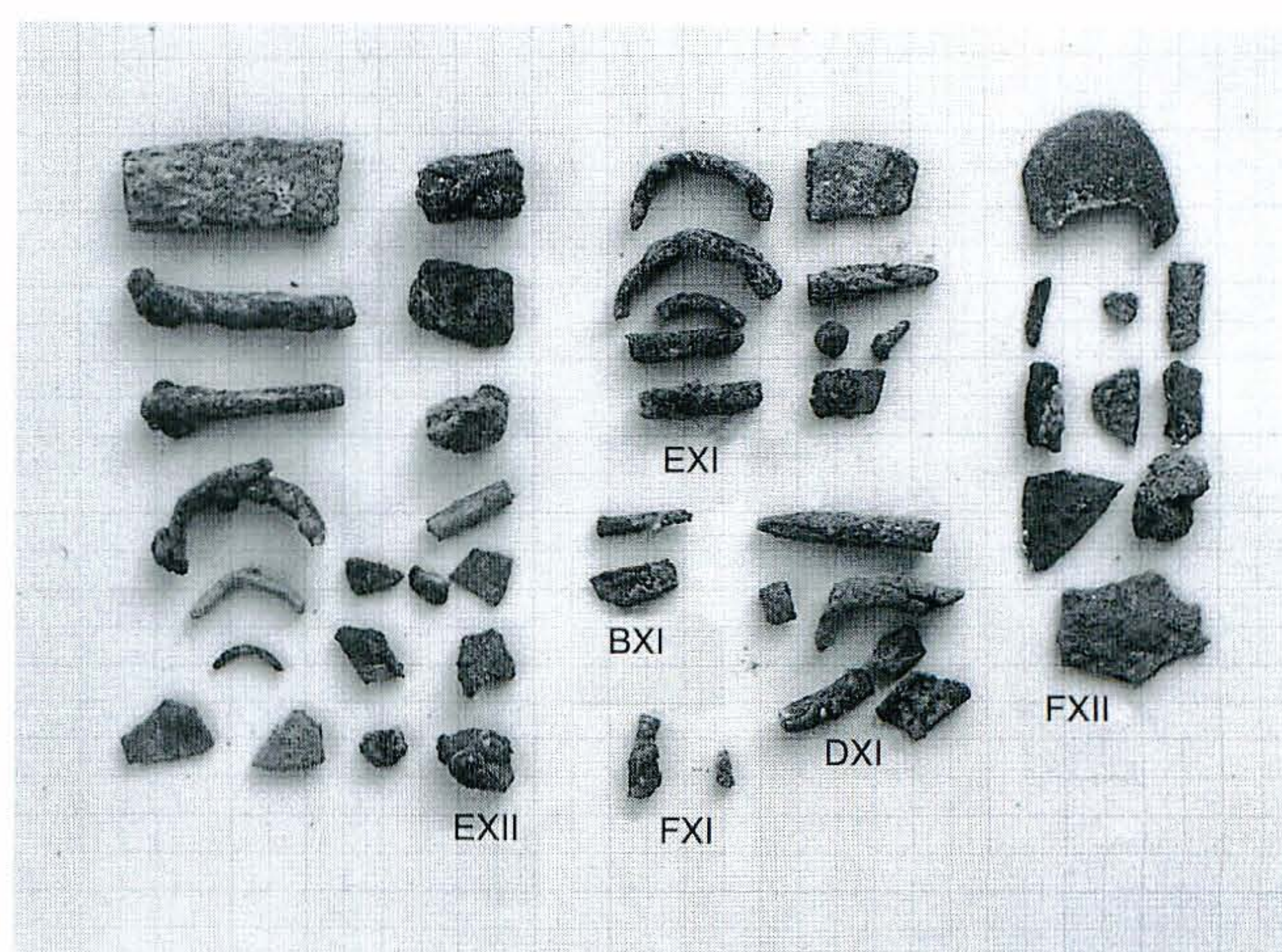
a) Fragments of Metal Objects from Room E.



b) Fragments of Metal Objects from Room S.



c) Fragments of Metal Objects from Room N.



d) Fragments of Metal Objects from various points of Area A.

Fragments of Metal Objects.

THE “LATE” KHABUR WARE PROBLEM ONCE AGAIN

Hiromichi OGUCHI*

“Despite his more recent revisions, Hrouda’s ‘older’ and ‘younger’ Khabur ware groups remain in a general sense viable and useful concepts.” [Postgate, Oates & Oates 1997: p.54].

Since Barthel Hrouda brought up the concept of “*jüngere* (younger)” Khabur ware [1957], more than forty years have passed. It is more than a decade since Diana L. Stein proposed to give a new definition to “younger” Khabur ware in connection with her clarifying a definition of Nuzi ware [1984], which induced Hrouda to revise his view on “*jüngere*” Khabur ware and Nuzi ware [1989]. However, the disputed problem of how to define a later variety of Khabur ware is still unsolved and unsettled. In fact, the most recent study suggests that the use of Hrouda’s concept of “*jüngere*” Khabur ware is yet feasible [Pfälzner 1995: p.46].

When treating Khabur ware particularly from later phases, we are always confronted with such a vexed problem, and further, we are apt to be thrown into confusion. Now that we recognize that concepts so far given to painted pottery in terms of a later variety of Khabur ware by several authorities differ in many respects, though overlapping in some respects as the case may be, we are urged to choosing one among the concepts, when we, using the term “*jüngere*”/“late” Khabur ware, if provisionally, *versus* the term “*ältere*”/“early” Khabur ware, attempt to establish the stylistic/chronological subdivision of this particular painted pottery, *i.e.*, Khabur ware. One may, on the other hand, lay stress on the necessity of later Khabur ware being re-defined. Indeed, the dating of the end of Khabur ware, as well as the phasing of its sequence, depends on a definition given to later Khabur ware or its group.

Well known as pioneering works and studies in which painted pottery regarded as later Khabur ware was referred to are M.E.L. Mallowan’s [1947], Barthel Hrouda’s [1957] and Helene J. Kantor’s [1958], in which the painted pottery in question is referred to as “late” Khabur ware, “*jüngere*” Khabur ware and “transitional Khabur-Mitannian” ware, respectively. These concepts have been variously cited until now, while they have aroused controversy. Thus, that the points of arguments so far adduced for conceptualizing later Khabur ware are elucidated may be the first necessary step towards finding a clue to the satisfactory solution of the matter in dispute. Such an elucidation is the main purpose of the present article¹⁾, which presumably affords the basis for giving reconsideration to problems relevant to later Khabur ware. For this purpose, recent arguments should of course come up.

History of scholarship on later Khabur ware

A class of painted pottery was found in quantity through German excavations at Aššur between 1903 and 1914 under the direction of Walter Andrae²⁾; and it was also recovered, from the late 1920’s to the

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1) In terminology, authorities’ own terms for denoting painted pottery relevant to the matter in question are used here unless inconvenient for explanation in the present article. In other cases, it is described simply as later Khabur ware or a later variety of Khabur ware without precise meaning, only for convenience of discussion.

2) The same kind of painted pottery, later called Khabur ware, is said to occur also at Tell Halaf, excavated by Max Freiherr von Oppenheim between 1899 and 1929 [Mallowan 1937: p.145; Kantor 1958: n.17 on p.26]. Mallowan points out that among the so-called “Kapara period” (Iron Age) pottery vessels of Tell Halaf, there is an example suspected as Khabur ware [Mallowan 1937: p.145, illustrating this with von Oppenheim 1931: Pl.LV:1 on p.213]. The evidence is, however, equivocal.

mid-1930's, through British excavations at Nineveh and through American excavations at Nuzi, Gawra and Billa. During these excavations in north Iraq, however, no specific name was given to the painted pottery. In 1935 M.E.L. Mallowan began excavations at Chagar Bazar in the upper Khabur basin in northeast Syria; and in carrying out three campaigns there, he found in relative abundance the same kind of painted pottery that had already been discovered in north Iraq. Immediately after his second campaign (1936), Mallowan proposed terming the painted pottery "Khabur ware", noting that it was densely distributed over the upper Khabur basin [1937: p.103]. Since then, with his proposal generally accepted [*e.g.* Hrouda 1957: p.22], this term has been used to describe a homogeneous painted ceramic group of the early second millennium B.C. in northern Mesopotamia³⁾.

When coining the term "Khabur ware", Mallowan also defined it firstly as wheel-made, mono-chrome- and matt-painted pottery, consisting "largely of vases intended to carry liquids", *i.e.*, vessels considered to be used for storage purposes, with the details given secondly as follows [1937: pp.102–103]:

- (1) The vessel shape is, on the whole, characterized by large jars with wide mouths, high necks, flat bases and more or less globular bodies, although there are a few examples of which the necks are shorter.
- (2) Other vessel types are recognized as distinctive-shaped carinated bowls, and as small jars and pots, small shouldered bowls, miniature jars, pots and bowls, and small thin-walled vessels considered to be used for drinking purposes, among which "more delicate types of vases" occur.
- (3) The ware-fabric, occasionally known as paste, shows a considerable variation; it ranges from coarse buff ware to well-refined pinkish or creamy ware.
- (4) The paint is red, reddish brown or black.
- (5) The designs usually consist of simple geometric motifs: — plain horizontal bands, hatched or cross-hatched triangles, and their combining sometimes with dots, plain hatching or cross-hatching, zigzags, and V's. There are also examples bearing a design of short strokes on the rim; and further, there is an only example with a naturalistic motif such as a tree, combined with cross-hatched triangles and dots. These decorative motifs are usually applied to the upper part of the vessel, but sometimes to the lower part.

These descriptions of Mallowan's, given on the basis of the ceramic material from Chagar Bazar level 1, have been often cited as the introductory explanation or the primary definition of Khabur ware in related studies.

On the basis of modification and changes observed in the building plans of level 1 of Chagar Bazar, on the other hand, Mallowan subdivided the level into five occupation phases: (A) the early, (B) the early intermediate, (C) the intermediate, (D) the late, and (E) the latest phase [1937: pp.94–95 and p.114; 1947: pp.83–84]. Assigned to phases A–D were also graves containing good examples of Khabur ware, which composed a large part of the Khabur ware material illustrated in the reports⁴⁾. These phases were also tentatively dated, except for the upper date of phase A (*ca.* 1800 B.C.), which was determined by datable cuneiform tablets discovered. In connection with Nuzi ware, characterized by white-painted decoration superimposed on dark-painted bands, the latest Phase, E, was regarded as dating from *ca.* 1550 B.C. Thus, phase A was dated *ca.* 1800–1750 B.C.; phase B, *ca.* 1750–1700

3) There is a case where the term "Khabur" is used to describe not only the pottery but also the chronological period in which it was in fashion, inasmuch as a historical nomenclature, appropriate for the period, has not yet been fully provided [Kantor 1958: n.* on pp.21–22; Ball 1990b: p.7; *cf.* for example, Ball 1987: p.79, using the term "Khabur period", and Mallowan 1946: p.133 and Weiss 1985b: p.271 and p.276, using the term "Khabur ware period"].

4) Problematical is the fact that most of the Khabur ware material illustrated by Mallowan is that which came from graves, which would presumably be difficult to date in accordance with the phasing of level 1. This prevents our relying on Mallowan's information on the sequence of Khabur ware, derived from the excavations at Chagar Bazar. In fact, one points out that "the dating of the many 2nd millennium graves at Chagar Bazar is unclear" [*The British School of Archaeology in Iraq, Newsletter No.1, May 1998: p.3*].

B.C.; phase C, *ca.* 1700–1650 B.C.; and phase D, *ca.* 1650–1550 B.C. According to Mallowan, “more delicate painted types” begin to appear in phase B, “smaller and thinner-walled” varieties of Khabur ware become predominant in phase D, while coarser and larger varieties of Khabur ware, appearing in phase A and becoming abundant in phases B and C, disappear in phase E, to which a Nuzi ware sherd recovered in 1935 was hypothetically assigned⁵⁾ [Mallowan 1947: p.84]. This observation of Mallowan’s was regarded as important thereafter, also becoming one of the points at issue that are addressed below.

Arguments in 1937–1958

As mentioned above, through the excavations at Chagar Bazar, Mallowan noted that “carefully made smaller vessels” with “very delicate walls” came into vogue towards the end of the period of Khabur ware being in use [1937: p.102]. Subsequently, Marian Welker also referred to this, and described them as “the finer ware which appeared in Mesopotamia at the end of the Khabur phase” [1948: p.209]. These are generally accepted as the first descriptions of a later variety of Khabur ware [Hamlin 1971: pp.21–23; D.L. Stein 1984: p.4]. However, it should be noted that Mallowan himself regarded straight/concave-sided beaker type painted vessels⁶⁾ as “late specimens of Khabur ware”, which overlapped with white-on-dark painted Nuzi ware at Tell Brak in area H.H. level 3 [Mallowan 1947: p.78 and Pl.LXVII:19], and in this connection, that he described one straight/concave-sided beaker type painted vessel and another painted jar both from Tell Billa stratum 3⁷⁾, where white-on-dark painted Nuzi ware also occurred, as “late Khabur ware” [*ibid.*: p.240] (see Fig.1). In fact, these are literally the first descriptions of “late” Khabur ware by Mallowan himself [*cf.* D. Oates 1985: p.168; *idem* 1987: p.180 or *idem* 1990: p.149]. At the same time, Mallowan also described “tall vases with high necks, globular bodies and flat bases, lavishly decorated with rectilinear designs” as “older types of Khabur ware” [1947: p.84].

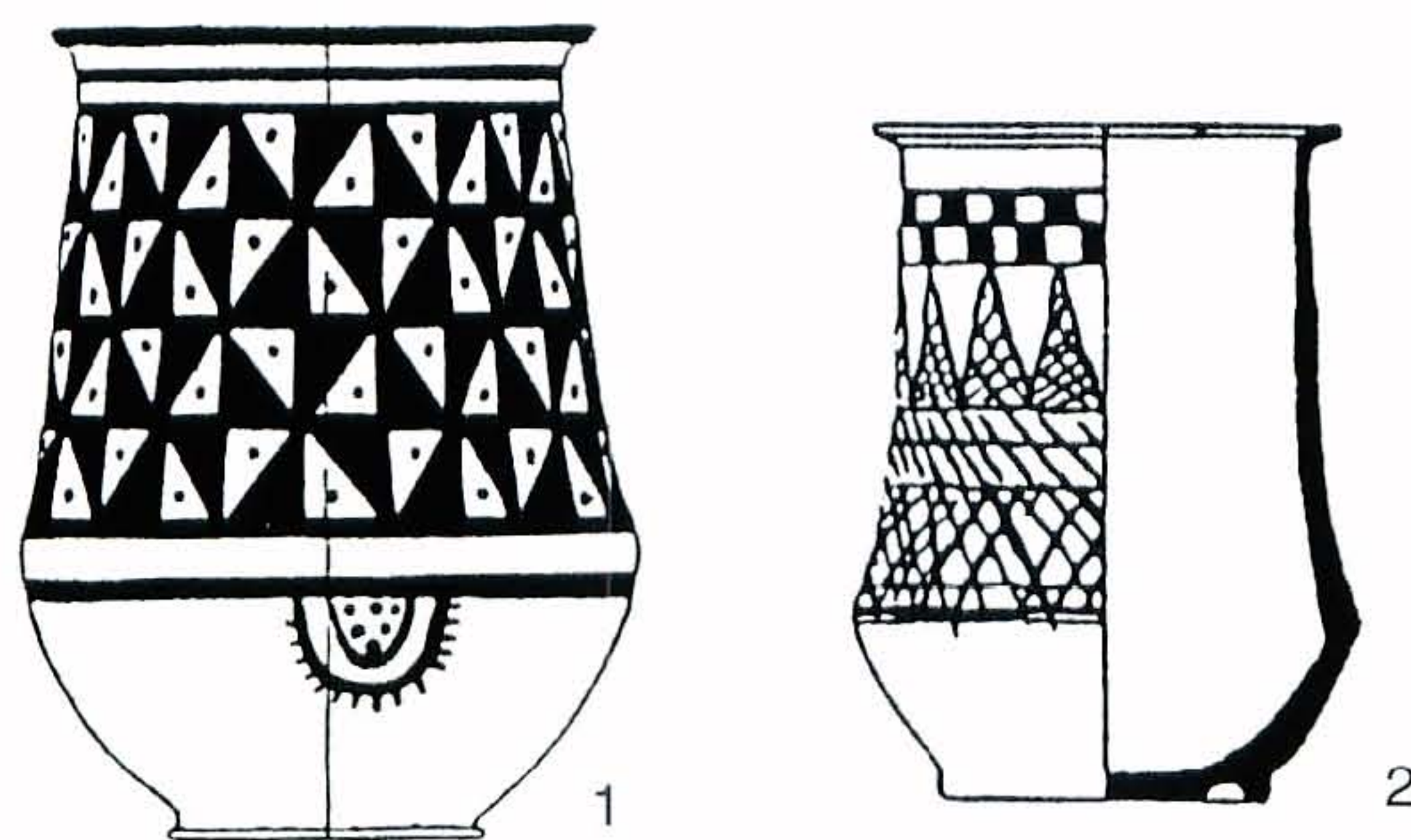


Fig. 1 Mallowan’s “late” Khabur ware (scale 1:5).

1. Mallowan 1947: Pl.LXVII:19. Tell Brak.

2. Speiser 1933: Pl.LXII:7. Tell Billa.

It was Hrouda that clearly proposed to draw the distinction between an earlier and a later variety of Khabur ware in terms of ceramic development, describing them as “*ältere*” and “*jüngere*” Khabur wares⁸⁾ [1957: p.22]. This proposal was, however, much speculative, based on such material as came from graves at Aššur and could not but be illustrated without provenance in the site. Although he was aware of the fact that the painted pottery which he called “*jüngere*” Khabur ware was cognate with

5) Note that the recovery of the only sherd of Nuzi ware, from area M, precedes Mallowan’s recognition, at Chagar Bazar, of the presence of the subphases in level 1 [see Mallowan 1936: Fig.27:20, for the Nuzi ware sherd].

6) These vessels are those known as the painted version of the type termed “grain measures” by Mallowan [see Mallowan 1946: pp.148–150 and *idem* 1947: pp.224–225].

7) For the Billa painted vessels illustrated by Mallowan, see Speiser 1933: Pl.LXII:7,8.

8) Needless to say, in accordance with Hrouda’s terms, “*ältere*” Khabur ware is described as “older” Khabur ware, and “*jüngere*” Khabur ware as “younger” Khabur ware [*e.g.* Hamlin 1971; Kramer 1977; Stein 1984].

white-on-dark painted Nuzi ware particularly in shape, he dared to include it in the category of Khabur ware rather than Nuzi ware: he believed that since a group of transitional types could be perceived between the two subgroups which he attempted to distinguish under the heading of Khabur ware, the painted pottery that came into question could be obviously regarded as that placed in the later stage of the development of Khabur ware [1957: p.22 and see also p.12]⁹⁾. When proposing this, however, Hrouda hardly explained the transitional group.

Hrouda describes “*ältere*” Khabur ware as relatively thick-walled coarse vessels, consisting of jars, pots and bowls, with geometric painted designs such as varieties of triangles, double-axes, wavy and zigzag lines, checkerboards, X’s, strokes and horizontal bands, and sometimes with a naturalistic motif consisting of branches [1957: pp.24–25]. He further mentions that painted strokes are applied on the rims of bowls, and that there are the triglyph-metope arrangement of triangles, double-axes and X’s on the shoulders of some jars and pots [1957: p.25]. On the other hand, Hrouda describes “*jüngere*” Khabur ware as thin-walled fine drinking vessels, decorated exclusively with horizontal bands consisting of wide and narrow ones [1957: p.24]. According to Hrouda, the shapes of “*jüngere*” Khabur ware are mainly divided into two categories under the terms “*Zitzenbecher*” and “*Schulterbecher*” [1957: p.23] (see Fig.2):

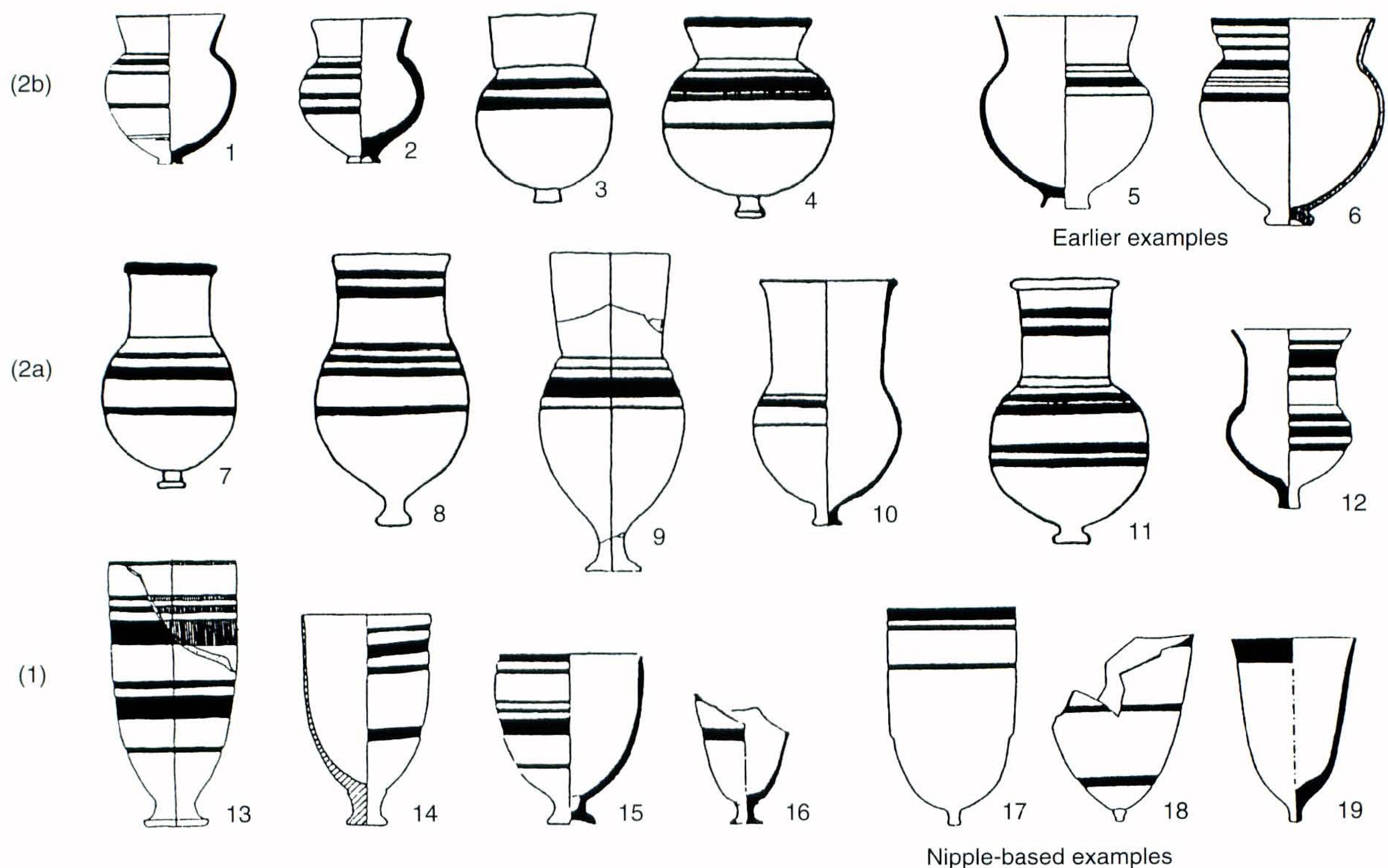


Fig. 2 Hrouda's “*jüngere*” Khabur ware (scale 1:5).

- | | |
|--|---|
| 1. Hrouda 1957: Taf.7:6. Aššur. | 11. Hrouda 1957: Taf.8:9. Aššur. |
| 2. Speiser 1933: Pl.LX:6. Tell Billa. | 12. Smit 1988: Pl.147:36. Tell Hammam et-Turkman. |
| 3. Hrouda 1957: Taf.8:11. Aššur. | 13. Mallowan 1947: Pl.LXXVII:2. Tell Brak. |
| 4. Hrouda 1957: Taf.8:10. Aššur. | 14. Pfälzner 1995: Taf.173:d (=Oates, Oates & McDonald 1997: Fig.194:332). Tell Brak. |
| 5. Weiss 1985a: p.13. Tell Leilan. | 15. Speiser 1933 Pl.LX:1. Tell Billa. |
| 6. Hrouda 1989: Fig.2
(=Özgüç 1953: Abb.25). Kültepe. | 16. Starr 1937: Pl.77:Q. Nuzi. |
| 7. Hrouda 1957: Taf.8:14. Aššur. | 17. Hrouda 1957: Taf.7:7. Aššur. |
| 8. Hrouda 1957: Taf.8:8. Aššur. | 18. Hrouda 1957: Taf.7:5. Aššur. |
| 9. Mallowan 1947: Pl.LXVII:15. Tell Brak. | 19. Hrouda 1957: Taf.7:4. Aššur. |
| 10. el-Amin & Mallowan 1950: Pl.IX:8. Tell Aqrah. | |

- (1) "nipple-based beakers", also referred to as "funnel-shaped" goblets with nipple bases, which one may describe as slanting-sided goblets or conical-shaped beakers [Hrouda 1957: Taf.7:4,5];
- (2) "shouldered beakers" with either button or small footed pedestal (footed button) bases, which one may term "shoulder cups", consisting mainly of two varieties of shape such as one which has a remarkably tall neck and the other which has an everted short neck or an everted high rim [Hrouda 1957: Taf.7:6 and Taf.8:1–18,20].

There is also a cylindrical-shaped beaker with a nipple base, which Hrouda includes in the nipple-based beaker category [Hrouda 1957: Taf.7:7]. In sum, except for the matter of base types¹⁰, it can be regarded that Hrouda's "jüngere" Khabur ware consists of three categories in shape: (1) "open-form goblets", (2a) "tall-necked shoulder cups" and (2b) "eversible-necked/rimmed shoulder cups"¹¹. In later studies, however, the concept of "jüngere" Khabur ware is treated primarily as composed of shoulder cups [e.g. Hamlin 1971: p.165; D.L. Stein 1984: p.23].

There is another ceramic concept for which the term "transitional" is used. The concept is that proposed by Helene J. Kantor [1958], which was represented by the term "transitional Khabur-Mitannian" ware, as noted above. Kantor, examining ceramic materials from Tell Fakhariyah, hypothetically set an intermediate stage between Khabur ware and Nuzi (Mitannian) ware in assuming that Nuzi ware was a development of Khabur ware. The important point of Kantor's view is that bird and animal motifs, occurring on later varieties of Khabur ware in dark paint characteristic of Khabur ware, recur on Nuzi ware in white paint on a dark-painted ground, which thus shows the close relationship between Khabur and Nuzi wares [Kantor 1958: pp.22–23].

Her theory of setting a transitional phase between the two wares relies largely on materials from Tell Brak, Tell Billa, Tell Jidle and Alalah rather than Tell Fakhariyah itself where sherds from mixed deposits were dealt with. Even from in the deepest level to which the Fakhariyah excavations reached, *i.e.*, the level between floors 6 and 7 in sounding IX, a Late Assyrian sherd was recovered [Kantor 1958: p.24 and see Pl.35/38:113]. In Brak area H.H. level 3 where, according to Mallowan, Khabur ware overlapped with Nuzi ware, coarse dark-painted sherds with designs of birds, quadrupeds and human figures, occasionally combined with solid squares forming a checkerboard pattern and rows of triangles [Mallowan 1947: Pl.LXXVIII:5–9 and 11–12], occurred alongside of some sherds of white-on-dark painted Nuzi ware which just began to appear [e.g. Mallowan 1947: Pl.LXXVIII:13]¹². Level 2 of Brak area H.H. yielded one dark-painted example of the so-called "face goblets", decorated with rows of solid triangles, and dark-painted goblets decorated with birds, a checkerboard pattern, rows of solid triangles and triangles filled with small dots, and narrow and broad horizontal bands [Mallowan

9) Five years later, in his reporting on the ceramics from Moortgat's soundings at Tell Fakhariyah [1961], Hrouda attempted explaining "jüngere" Khabur ware in connection with Middle Assyrian pottery rather than "ältere" Khabur ware. Adopting historical nomenclatures such as the "Old Assyro-Hurrian" period (the 19/18th–17/16th centuries B.C.) and the "Middle Assyro-Mitannian" period, meaning that the Mitannian period and the Middle Assyrian period overlaps in the 14th century B.C., he argued that the pottery of the "Old Assyro-Hurrian" period was represented by "ältere" Khabur ware [1961: p.222], and that there was no apparent difference between ceramic types of the Mitannian period and those of the Middle Assyrian period, including the "jüngere" Khabur ware types [1961: pp.209–210]. In his report, Hrouda also suggested that there was dark-painted pottery placed in the earliest stage of the development of white-on-dark painted Nuzi ware, the decorative arrangement of which, in dark paint on a light ground, produced the same effect as the decoration, in white paint on a dark-painted ground, of Nuzi ware [1961: p.220, where a straight/(concave)-sided beaker, Abb.13:f, is illustrated].

10) The problem is that Hrouda lays emphasis upon the occurrence of nipple bases regarding the "open-form goblet" type of "jüngere" Khabur ware. Rather important is the fact that many examples of this type are otherwise characterized by small footed pedestal (footed button) bases, which evidently appear earlier than nipple bases in the sequence of the "open-form goblets" in question. Here is a consideration when Hrouda's concept is appraised. Band-painted "Middle Assyrian" pottery must be a concern in this connection.

11) See also Oguchi 1997b: p.198.

12) However, problematical is the fact that Nuzi ware found in Brak area H.H. level 3 is of some potsherds [see Mallowan 1947: pp.77–78]. There seems no reason to deny the possibility that the Nuzi ware sherds might have been intrusive sherds. We now may therefore stand to reassess this fact [cf. Oates, Oates & McDonald 1997: p.37].

1947: Pl.XL and Pl.LXXVII:1,2,5], as well as numerous sherds of white-on-dark painted Nuzi ware [Mallowan 1947: p.77]. Jidle level 3 yielded not only white-on-dark painted Nuzi ware but also a band-painted shoulder vessel comparable with such a type as occurred in the intermediate and late phases of Chagar Bazar level 1 [Mallowan 1946: p.152 and Fig.11:8], while Jidle level 2 yielded a dark-painted goblet with a bird motif in combination with a broad band and rows of solid triangles, and a dark-painted bowl with a bird motif above a geometric pattern, as well as white-on-dark painted Nuzi ware [Mallowan 1946: p.132 and Fig.11:6,7]. At Billa, stratum 3 produced a dark-painted bowl and a dark-painted censer, both with bird motifs combined with narrow and broad horizontal bands or solid triangles forming a butterfly or double-axe pattern [Speiser 1933: Pl.LX:3 and Pl.LXIII], and white-on-dark painted Nuzi ware with designs of birds, quadrupeds and triangles filled with small dots, which were applied in white paint on dark-painted broad bands [Speiser 1933: Pl.LXI:3–5]. On the other hand, at Alalah there were dark-painted sherds from levels VI–V, which strikingly resembled the dark-painted sherds and vessels from Brak, Jidle and Billa in respect of such designs as birds, quadrupeds and human figures, and also in respect of the arrangements of solid triangles and squares [Woolley 1955: Pl.XCIII:l,m,r, Pl.XCIV:a and Pl.XCV:all except ATP/48/64]. But at Alalah, white-on-dark painted Nuzi ware was regarded as appearing towards the end of level IV [Kantor 1958: p.24; *cf.* Woolley 1955: p.347 with n.5, and see pp.316–318 and p.387], and accordingly, it was suggested that the phase of dark-painted pottery could be stratigraphically distinguished from the phase of Nuzi ware. This enabled Kantor to assume that the dark-painted pottery of transitional style was somewhat precedent to, and overlapped with, white-on-dark painted Nuzi ware [Kantor 1958: p.24 with n.14 and n.15; *cf.* Epstein 1966: p.151], and led her to the setting of a transitional phase between Khabur ware and Nuzi ware.

The dark-painted examples of Brak, Jidle, Billa and Alalah, which were cited by Kantor and have been noted above, are marked by the representation of stylized bird and animal motifs, which are drawn in curvilinear patterns but which are often combined with rectilinear geometric patterns derived from Khabur ware. In fact, they are of Kantor's "transitional Khabur-Mitannian" ware, differentiated in some respects from Khabur ware but anticipating the full development of Nuzi ware¹³⁾ (see Fig.3). In this regard, Kantor did not overlook the fact that Billa stratum 4 yielded Khabur ware sherds decorated with birds and animals in combination with cross-hatched triangles, horizontal bands and squares forming a checkerboard pattern¹⁴⁾. Differentiating the Billa stratum 4 bird and animal motifs from those specific to the transitional ware, Kantor regarded geometric patterns seen on the Billa stratum 3 transitional ware as directly derived from those of the Billa stratum 4 sherds [1958: n.15 on p.24]. At Fakhariyah, however, there were found no such dark-painted sherds with distinctive bird and animal motifs as were typical of the transitional ware. Consequently, Kantor regarded the following

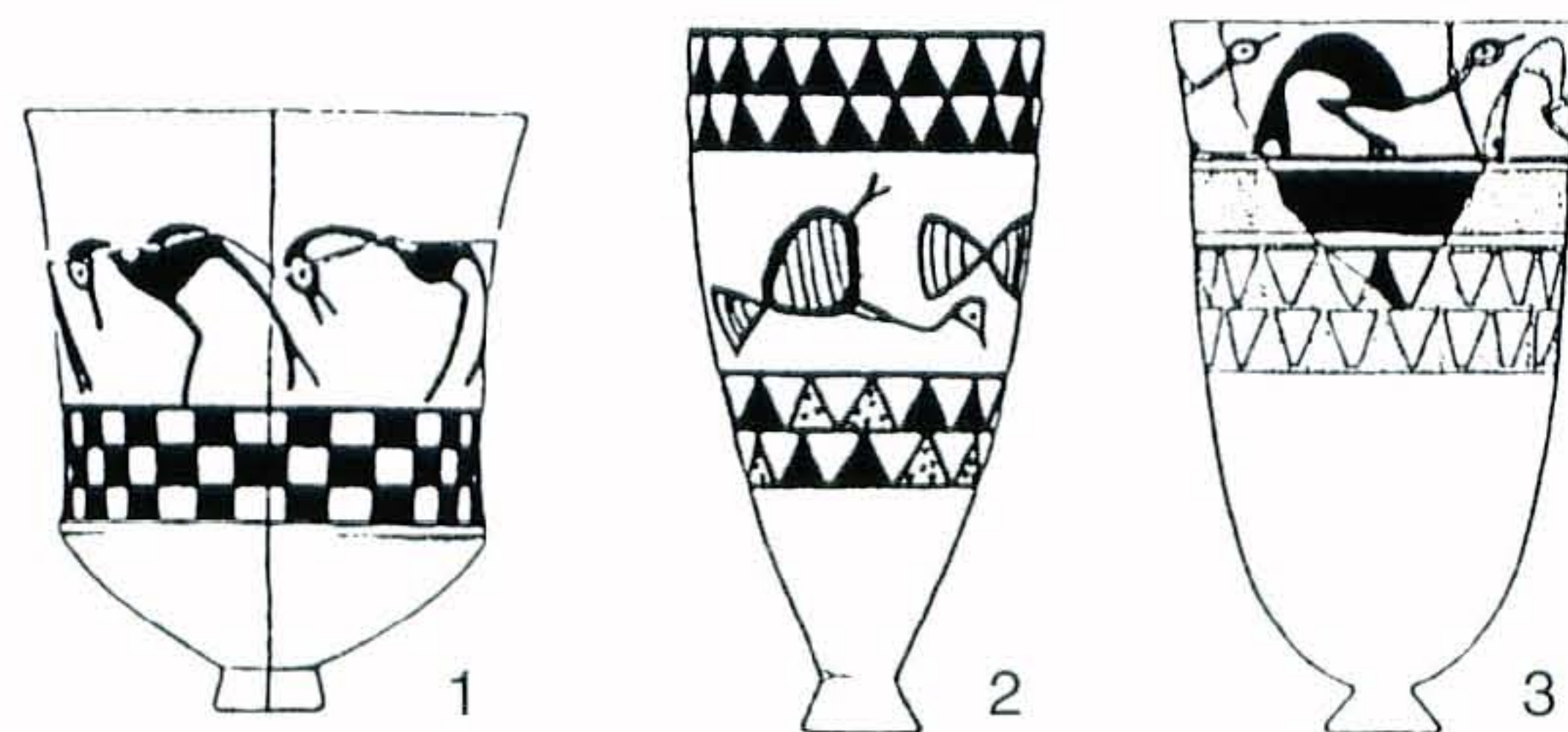


Fig. 3 Kantor's "transitional Khabur-Mitannian" ware (scale 1:5).

1. Mallowan 1947: Pl.LXXVII:1. Tell Brak.
2. Mallowan 1947: Pl.LXXVII:5. Tell Brak.
3. Mallowan 1946: Fig.11:10. Tell Jidle.

13) See also Epstein 1966: p.151.

14) See Speiser 1933: Pl.LXXII.

dark-painted sherds of Fakhariyah as belonging to a transitional Khabur-Mitannian phase in comparison with materials from Brak and Billa:

- (1) a "face goblet" sherd [Kantor 1958: Pl.35/38:109], closely resembling the Brak area H.H. level 3 example noted above;
- (2) a shoulder cup sherd [Kantor 1958: Pl.35/38:110], comparable with a shoulder cup from Billa 3 [Speiser 1933: Pl.LX:5];
- (3) a beaker sherd [Kantor 1958: Pl.35/38:114], belonging to the type category of Mallowan's "late" Khabur ware [Mallowan 1947: Pl.LXVII:19; Speiser 1933: LXII:7];
- (4) an open cup/goblet sherd [Kantor 1958: Pl.35/38:116], similar to an example from Billa 3 [Speiser 1993: Pl.LX:1].

We thus recognize that the ceramic corpus of Kantor's transitional phase includes the "open-form goblet" and "eversible-necked/rimmed shoulder cup" types of Hrouda's "*jüngere*" Khabur ware.

Counterarguments, revision and rectification in 1971–1992

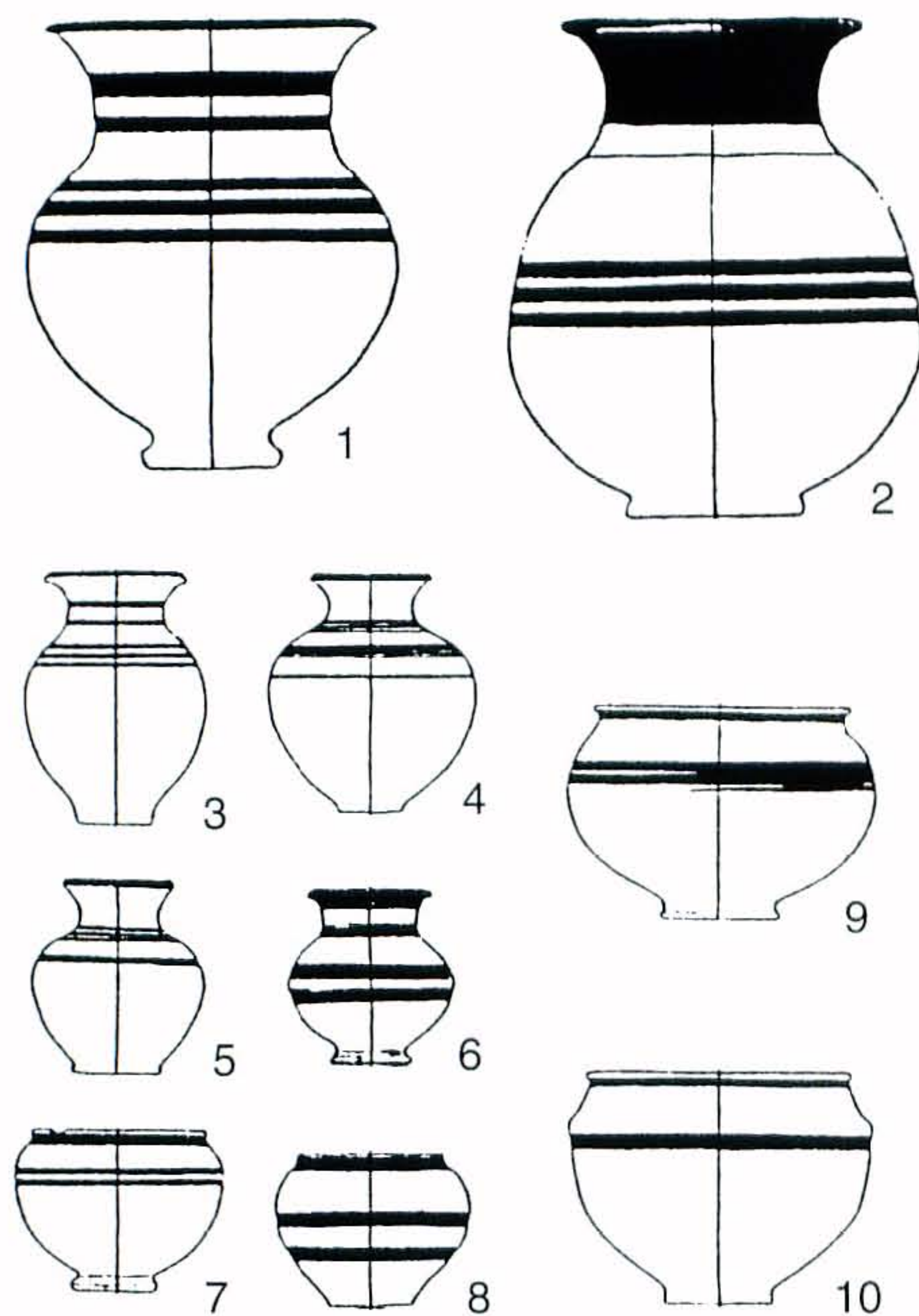
More than ten years later, Kantor's ceramic concept aroused controversy. One pointed out that there was no strong stratigraphic evidence for supporting her theory, though the view on stylistic grounds was attractive [Hamlin 1971: p.174, but *cf.* p.254]. One also claimed that whether such dark-painted examples as were decorated with stylized birds and animals were of Khabur ware was a matter for argument, on the assumption that the dark-painted ware in question belonged to the category of Nuzi ware [D.L. Stein 1984: p.18 and p.23]. Thus, the concept of "transitional Khabur-Mitannian" ware has been doubted.

Likewise, the concept of Hrouda's "*jüngere*" Khabur ware was regarded with suspicion¹⁵⁾. It was Diana L. Stein [1984] that first entertained doubts on its concept and discussed such a problem very semantically. First of all, Stein points out that there are "those instances where Khabur Ware and Nuzi Ware overlap — as for example dark paint on a typical Nuzi shape, or white paint on a Khabur Ware shape —", defying categorization under the given terms and leading to confusion when the respective terms are applied [1984: p.6]. This problem is well illustrated by the fact that David Oates terms two examples of small painted vessels, from one of the vaulted chambers overlying the palace of area C at Tell al-Rimah, "late Khabur/early Nuzi" type pottery [D. Oates 1972: p.85 and Pl.XXXII:a and b]¹⁶⁾. To this problem, Stein finds a solution theoretically, by proposing that Hrouda's "*jüngere*" Khabur ware, though decorated in dark paint, should be treated terminologically as "Nuzi ware", *i.e.*, as belonging to the same group as white-on-dark painted ware [1984: p.23]. She, instead, suggests that if a later variety of Khabur ware is newly defined under the heading of "younger" Khabur ware, it should represent "those smaller and possibly more refined vessels which have antecedents (both with respect to shape and decoration) in the 'older' variety of Khabur ware" characterized by large thick-walled vessels of coarse ware; and she states that "the miniature jars and pots with plain banded decoration from the intermediate period of Chagar Bazar satisfy this description" [1984: p.23] (see Fig.4). Thus, "Nuzi ware" is also newly defined as those which are "distinguished primarily on the basis of its white painted decoration and secondly by its fairly standardized range of shapes" such as pedestal goblets, shoulder cups and beakers, which originate in Babylonia on firm chronological ground [D.L. Stein 1984: p.23 and see also pp.12–13]¹⁷⁾. In other words, the "Nuzi ware" defined by Stein consists of

15) For the summary of this problem, see also Pfälzner 1995: pp.238–239.

16) John Curtis writes that "late Khabur/early Nuzi" pottery "is superficially similar to Khabur ware, but can be distinguished from it" [1982: p.84]. On the other hand, Paul Zimansky, using D. Oates's terminology, reports that at Tell Hamida, a site in the North Jazira Project area of Iraq, pottery categorized as the "late Khabur/early Nuzi" type occurs in operation I, where Nuzi ware occurs besides [1990: pp.271–272]. In the most recent report on the excavations at Tell al-Rimah, D. Oates refers to it as "vessels painted in a style intermediate between the Khabur ware of the Palace period and the painted wares of Mitanni times" [Postgate, Oates & Oates 1997: p.36].

17) Further, see D.L. Stein 1989a: p.89 and Fig.28.



1. Mallowan 1937: Fig.22:5.
 2. Mallowan 1937: Fig.22:4.
 3. Mallowan 1937: Fig.22:1.
 4. Mallowan 1937: Fig.22:2.
 5. Mallowan 1947: Pl.LXXXII:7.
 6. Mallowan 1937: Fig.24:10.
 7. Mallowan 1937: Fig.23:3.
 8. Mallowan 1937: Fig.23:4.
 9. Mallowan 1937: Fig.24:7.
 10. Mallowan 1937: Fig.24:8.
- All of these are from Chagar Bazar.

Fig. 4 D.L. Stein's "younger" Khabur ware newly defined. Scale 1:5.

both white-on-dark painted pottery and dark-painted pottery marked by such shapes. According to her theory, two band-painted examples of Khabur ware from Kültepe *Karum* Ib can be divided into the "younger" Khabur ware newly defined¹⁸⁾ and the "Nuzi ware" (see Fig.2:6) consisting of dark-painted and white-on-dark painted wares¹⁹⁾, as recognized by Stein herself [D.L. Stein 1984: p.24]. In this respect, a problem arises from a chronological aspect: the Kültepe *Karum* Ib examples, though from graves, are considered as associated with cuneiform tablets dated to the reign of Šamši-Adad I (*ca.* 1813–1781 B.C.), from the Ib building level, and this is regarded as a piece of evidence to show approximately the beginning date of Khabur ware²⁰⁾. In addition, in the intermediate phase of Chagar Bazar level 1 (*ca.* 1700–1650 B.C., according to Mallowan), the dark-painted shoulder cups categorized by Stein as the "Nuzi ware" occur overlapping with both the "older" Khabur ware and the "younger" Khabur ware newly defined [D.L. Stein 1984: p.25]. This also raises the necessity of dating the "Nuzi ware" much earlier than the 15th century B.C., the date often assigned by scholars to white-on-dark painted Nuzi ware. However, on the ground that "Karum Ib may have continued to the latter part of Hammurabi's reign (c. 1750 B.C.)" in accordance with Buchanan's proposal based on glyptic evidence for the date of the end of Ib²¹⁾, Stein reasoned that the Kültepe evidence for the earliest occurrence of the shoulder cups defined as dark-painted "Nuzi ware", as well as the Chagar Bazar evidence, suggested that such a kind of pottery had appeared slightly earlier than white-on-dark painted Nuzi ware, dated most conventionally to the 15th century B.C.²²⁾ [1984: p.25]. She thus

18) T. Özgüç 1953: Abb.18/26 (a small pot), to which another small pot [Emre 1963: Pl.XXXV:1] may be added as an example relevant to Stein's discussion.

19) T. Özgüç 1953: Abb.17/25 (an "eversible-necked/rimmed shoulder cup").

20) But note that there is certain evidence of Khabur ware having appeared before Šamši-Adad I [see Oguchi 1997b: p.196ff., *idem* 1998: p.119 with n.3 and *idem* 1999: p.89].

21) Buchanan 1969: pp.758–759. Cf. N. Özgüç 1968: p.319. See also Oguchi 1999: p.88. Accordingly, it is now considered that the Kültepe *Karum* Ib occupation continued till 1750/40 B.C.

22) For the problem of the dating of white-on-dark painted Nuzi ware, see and cf. D.L. Stein 1989b: p.36ff. In fact, recent excavations at Tell Brak suggest that the occurrence of white-on-dark painted Nuzi ware ranges in time from the mid-16th century B.C., at the latest, into some time in the first half of the 13th century B.C. [see Oates, Oates & McDonald 1997: pp.67–68 with Fig.92 for unequivocally stratified Nuzi ware from Brak area HH levels 6-2, for the dating of which, see p.18 and p.21]. In addition, it is interesting to note here that it is said that at Kar-Tukliti-Ninurta (Telul al-'Aqar), an inscribed brick of the Middle Assyrian king Adad-nirari I (*ca.* 1305–1274 B.C.) was found together with white-on-dark painted Nuzi ware [Hrouda 1957: p.19]. Hrouda considered that this was a piece of

assigned the date for the beginning of the newly defined "Nuzi ware" to the early 16th century B.C., which was also supported by evidence at Dinkha Tepe and Alalah [1984: p.24 and p.29]. Dinkha Tepe, yielding Khabur ware and no dark-painted "Nuzi ware", provides a carbon-14 date of *ca.* 1600 B.C. for the end of the Khabur ware of the site; and Alalah level V, underlying level IV generally dated to the 15th century B.C. by its archive, produces dark-painted "Nuzi ware" [D.L. Stein 1984: p.29].

This disputed problem of "jüngere" Khabur ware was discussed again by Hrouda in his later monograph [1989]. In accepting Stein's opinion to some extent, Hrouda retracted his former opinion on the distinction between "ältere" and "jüngere" Khabur wares²³). Hrouda thus emphasizes that a group of slanting-sided, dark-painted goblets with nipple bases, which he previously included in the category of "jüngere" Khabur ware as "funnel-shaped" goblets (*i.e.* "open-form goblets"; Fig.2: Group 1), should be treated as a variant ("*zweite oder dritte Wahl*") of white-on-dark painted Nuzi ware which he considers as a ceramic counterpart of glass vessels becoming prevalent in mid-second millennium Mesopotamia and Egypt [1989: p.206]²⁴).

This kind of goblet illustrated in the monograph was the same as before [Hrouda 1989: Fig.3:4,5 = *idem* 1957: Abb.7:4,5]. With regard to another group consisting of dark-painted shoulder cups, said to be characteristic of "jüngere" Khabur ware, Hrouda concentrates his attention on those with everted short necks or everted high rims, *i.e.*, of the "eversible-necked/rimmed shoulder cup" type (Fig.2: Group 2b). He points out that among them, there are examples remarkably similar to Kassite pottery in shape [1989: p.206]; but the pottery illustrated was the pyriform-shaped, unpainted, shouldered vessel which came from a grave underneath the floor of a house of the intermediate phase of level 1 at Chagar Bazar [Hrouda 1989: Fig.4:2 = Mallowan 1947: Pl.LXXXII:8]. He further points out that there are also examples of which the shape, though resembling that of Late Assyrian pottery in appearance, is obviously popular in the late second millennium B.C. [1989: p.206]; in this case, the pottery vessels illustrated were the spherical- or ovoid-shaped, band-painted shoulder cups which came from

evidence suggesting that the Nuzi ware fashion had terminated in the time of the Middle Assyrian king, at least within the area around Aššur [*ibid.*].

23) It is, however, noted that in *Reallexikon der Assyriologie* Band 4 (1975): p.30, Hrouda had already suggested that "jüngere" Khabur ware was related to white-on-dark painted Nuzi ware rather than Khabur ware.

24) See also Hrouda 1991: p.106 and Abb.18.

For an argument against Hrouda's view that in particular the "open-form goblet" type of Nuzi ware is a derivative from glass vessel types, see Postgate, Oates & Oates 1997: p.54.

With respect to nipple bases, we must pay attention to the fact that white-on-dark painted Nuzi ware examples from Aššur and Tell Aqrah have such bases, which are of the "open-form goblet" type. It thus seems that Hrouda takes this fact into consideration when discussing the "jüngere" Khabur ware *versus* Nuzi ware. More important is the fact that at Aššur and Tell Aqrah, *i.e.*, in the central area of Middle Assyrian territory, nipple-based, band-painted "open-form goblets" occur in addition to nipple-based "open-form goblets" of white-on-dark painted Nuzi ware [el-Amin & Mallowan 1950: Pl.IX: 11,12 (Nuzi ware) and Pl.IX: 13,14 (band-painted goblets); Hrouda 1957: Taf.1:4 (Nuzi ware) and Taf.7:4,5,7 (band-painted goblets)]. Such nipple bases may become a clue to the solution of the problem of earlier pottery of the Middle Assyrian period overlapping in time with the Mitannian period. It is interesting to note here that in "Middle Assyrian" phase b at Tell Mohammed 'Arab, a site in the Eski Mosul area, there occur a Nuzi ware sherd [Roaf 1984: Pl.XII:b], red-edged bowls/plates [Roaf 1984: p.147; Pfälzner 1995: Taf.189:b,c], and unpainted "open-form goblets" with small footed pedestal (footed button) or nipple-like bases [Roaf 1983: Fig.5:1,2]. Mohammed 'Arab "Middle Assyrian" levels have also yielded band-painted "open-form goblets" either with small footed pedestal (footed button) bases or with nipple bases [Geoffrey Summers, personal communication in 1988]. A band-painted "open-form goblet" with a nipple base has been also found at Tell Fisna, a site also in the Eski Mosul area [Numoto 1988: Fig.31:321, from so-called "'Middle Assyrian' level III" in the area of Grid no.VI-4].

For brief but significant discussion on the occurrence of nipple bases in the sequence of drinking vessels, whether painted or unpainted, based on materials from Tell al-Rimah and Tell Brak, see Postgate, Oates and Oates 1997: p.56 and Oates, Oates and McDonald 1997: p.71, both suggesting that nipple bases are in general characteristic of Middle Assyrian drinking vessels, with the exception of several such nipple-based examples as occur at Rimah in the Mitannian period of the site itself, which is, not as at Brak, dated between the mid-16th and a date of no later than the mid-14th century B.C. Certainly the elucidation of ceramic sequence from the Mitannian to the Middle Assyrian period remains a problem. An aspect of this problem may be represented by the fact that in reporting on the excavations at Tell al-Hawa in area AB, Warwick Ball mentions that "Nuzi ware is often found in association with Middle Assyrian pottery" [Ball 1990a: p.81]. At any rate, a clue to the solution of this problem lies no doubt at Rimah.

Aššur [Hrouda 1989: Fig.3:6 and Fig.7:10,11 = *idem* 1957: Taf.8:10,11]. At any rate, with these discussions, Hrouda asserted that such shoulder cups should be disassociated from the concept of Khabur ware, suggesting that they might possibly be distantly related to white-on-dark painted Nuzi ware [1989: p.206]. Nevertheless, Hrouda further argues that while the pyriform-shaped shoulder cups can be connected with southern Mesopotamia, the spherical- or ovoid-shaped shoulder cups are considered to have originated in northern Mesopotamia, since they appear to be reminiscent of Halaf pottery in shape [1989: p.208]. If so, the earliest attestation, at Kültepe, of band-painted shoulder cups, as mentioned above, would be fully explained; but, if so, such a kind of shoulder cup cannot be disassociated from Khabur ware: this is a contradictory point of Hrouda's discussions. On the other hand, with regard to the "tall-necked shoulder cups" which should be regarded as very common among the examples of "*jüngere*" Khabur ware [Hrouda 1989: Fig.7:1–9,13–18,20 = *idem* 1957: Taf.8:1–9,13–18,20] (see Fig.2: Group 2a), Hrouda merely suggests that they differ only in function from the "eversible-necked/rimmed shoulder cups" [1989: p.209].

Finally, it was Peter Z. Spanos [1992] that tackled this problem in discussing "*Schulterbecher*" type vessels. Pronouncing that Hrouda rectified his view on the distinction of Khabur ware and declared that slanting-sided, band-painted goblets with nipple bases should be included in the category of Nuzi ware, Spanos states that shoulder beakers with button bases²⁵⁾, consisting of two varieties of shape, still remain a problem on "*jüngere*" Khabur ware [1992: p.194]. The two varieties of shoulder beaker, *i.e.*, short-necked and tall-necked shoulder cups²⁶⁾, were thus further discussed. Spanos, stating that undecorated "shouldered cups" at Nuzi can be certainly described as Babylonian types, claims that the "shouldered cups" of Nuzi and the two varieties of band-painted shoulder cup of Aššur are of respectively disassociated shapes [1992: p.194]. He argues that a variety of tall-necked shoulder cup, though similar to a few examples of white-on-dark painted Nuzi ware in shape, is considered as belonging to the category of Khabur ware particularly in decorative techniques, and that a variety of short-necked shoulder cup is a derivative from "*ältere*" Khabur ware particularly in respect of shape [1992: p.194]. Spanos therefore asserted that the two varieties of band-painted shoulder cup should be termed "*jüngere*" Khabur ware, as Hrouda had suggested. In the argument, Spanos did not also overlook the earlier occurrence of band-painted shoulder cups with everted short necks or everted high rims at Kültepe and Tell Leilan, where they could be dated to the reign of Šamši-Adad I on epigraphic ground [see T. Özgüç 1953: Abb.17/25, and Weiss 1985a: an example in the illustration on p.13] (Fig.1:5,6). In adding to these examples a band-painted, shouldered vessel [Mallowan 1947: Pl.LXXXII:6] from Chagar Bazar grave 201, said to be assigned to the intermediate phase of level 1, which also yielded an example of "*ältere*" Khabur ware, Spanos further argued that all such examples were marked as the earlier shoulder cup examples which could be typologically connected with the short-necked, band-painted shoulder cups of Aššur, still termed by himself "*jüngere*" Khabur ware [1992: pp.194–195]. In this regard, he notes that the earlier shoulder cups have either small ring, flat or pedestal bases, while the later shoulder cups have button bases²⁷⁾, suggesting that the earlier and later ones are distinguishable in respect of base types²⁸⁾ [1992: p.194].

Others 1965–1995

While the foregoing discussions were proceeding, some scholars variously illustrated a later variety of Khabur ware with several examples.

In his essay on the periodization of the Hasanlu sequence, Robert H. Dyson, Jr. writes that Hasanlu period VI has a close parallel with "*jüngere*" Khabur ware reported from Aššur by Hrouda

25) In this case, small footed pedestal (footed button) bases must be another consideration.

26) That is to say, they are "eversible-necked/rimmed shoulder cups" and "tall-necked shoulder cups" in the present writer's words.

27) See note 25 in the present article.

28) See also Oguchi 1997b: p.203, part of the discussion of Tell Leilan Khabur ware.

[1965: p.195]; and he describes it as "late" Khabur ware elsewhere in the essay [1965: Table 2 on p.211]. Although Dyson misreads Hrouda's "*jüngere*" Khabur ware as including "*ältere*" Khabur ware [Dyson 1965: p.195, citing Hrouda 1957: Taf.9 ("*ältere*" Khabur ware) as "*jüngere*" Khabur ware examples], it seems that he regards a band-painted, shouldered, small jar as the most appropriate example of "*jüngere*" Khabur ware from Hasanlu VI [Dyson 1965: the middle of the top of Fig.1 or the right of the top of Fig.13]. But it is noted that even this example is very similar to a band-painted small jar from a grave of the intermediate phase of Chagar Bazar level 1 [Mallowan 1937: Pl.XIX:1 or Fig.22:5] rather than a shoulder cup of "*jüngere*" Khabur ware (see Fig.5:1; cf. Fig.4:1/Fig.5:4). This is a case where Hrouda's "*jüngere*" Khabur ware was misread.

Further, Carol Hamlin, though stating that the excavations at Dinkha Tepe provide no strong stratigraphic basis for subdividing Khabur ware into "older" and "younger" Khabur wares [1971: p.136 and p.298], mentions that in Dinkha jar types 1, 2 and 3 [1971: Pl.1:1–3], there are typological parallels with Hrouda's "younger" Khabur ware [1971: p.165 and see p.78]. But there is no similarity between the Dinkha jar types illustrated and the shoulder cups of Hrouda's "younger (*jüngere*)" Khabur ware.

Furthermore, in his study of the pottery from Tell Chuera, Hartmut Kühne, considering Hrouda's proposal, refers to two band-painted base sherds as "*jüngere*" Khabur ware; they appear to be slanting-sided or cylindrical-shaped goblets with footed pedestal bases [Kühne 1976: p.98 with n.812 and Taf.37:9–10]. The shapes are, however, those which one might describe as "Nuzi type pottery" and which are described in the present article as being of the "open-form goblet" type.

Subsequently, through her reassessment of the chronology of Alalah levels VI–V, Marie-Henriette Carre Gates illustrates four band-painted, shouldered vessels, from the Alalah levels, as "late" Khabur ware [1981: p.16 and Ill.2:m-p on p.13]. Of the vessels illustrated, however, two have the shapes which should be differentiated from early second millennium north Mesopotamian types as well as from the shoulder cup types of "*jüngere*" Khabur ware [Gates 1981: Ill.2:m.n]. The remainder (Fig.5:6,7) are of the "eversible-necked/rimmed shoulder cup" type, which are certainly regarded as Hrouda's "*jüngere*" Khabur ware [Gates 1981: Ill.2:o = Woolley 1955: Pl.LXXXVII:a, ATP/46/286 (type 124) from level V, and Gates 1981: Ill.2:p = ATP/46/258, the same type as Woolley 1955: Pl.LXXXVII:a, ATP/46/246 (type 127) from level V].

On the other hand, referring to Khabur ware in investigating the development of Middle Bronze Age pottery in the Levant, Patty Gerstenblith briefly mentions "late" Khabur ware, which she illustrates with band-painted examples from the intermediate phase of Chagar Bazar level 1²⁹⁾ and Kültepe *Karum* level Ib [1983: n.1 on p.72]. One of the Chagar Bazar examples illustrated there corresponds to an example of Stein's newly defined "younger" Khabur ware [D.L. Stein 1984: Pl.III:11 = Mallowan 1937: Fig.22:5]. The Kültepe example illustrated is of the "eversible-necked/rimmed shoulder cup" type of Hrouda's "*jüngere*" Khabur ware [T. Özgüç 1953: Abb.17/25]. However, Gerstenblith never adduced there good reasons for regarding them as "late" Khabur ware.

Moreover, in the report on the period VIIIA pottery of Tell Hammam et-Turkman, Ferdinand Smit writes that one band-painted jarlet (Fig.2:12) from period VIIIA, which is paralleled at Billa and Aššur, fits in with Hrouda's "*jüngere*" Khabur ware [1988: p.461 and Pl.147:36]. It is obviously of the "tall-necked shoulder cup" type of "*jüngere*" Khabur ware.

With regard to the pottery of the Hurro-Mitannian period (15th/14th century B.C., according to him) from Tell Hwesh, Peter Pfälzner, dealing with two band-painted body sherds, probably from "open-form goblet" type vessels, regards one sherd as that of Nuzi ware and the other as belonging to "*jüngere*" Khabur ware [1990: p.138]. The sherd regarded by Pfälzner as Nuzi ware has no white-painted decoration on the brown bands [Pfälzner 1990: Abb.1:a]; but he argues that the sherd,

29) The Chagar Bazar examples illustrated by Gerstenblith are Mallowan 1937: Pl.XIX:1–3 or Fig.22:5, Fig.23:9,12.

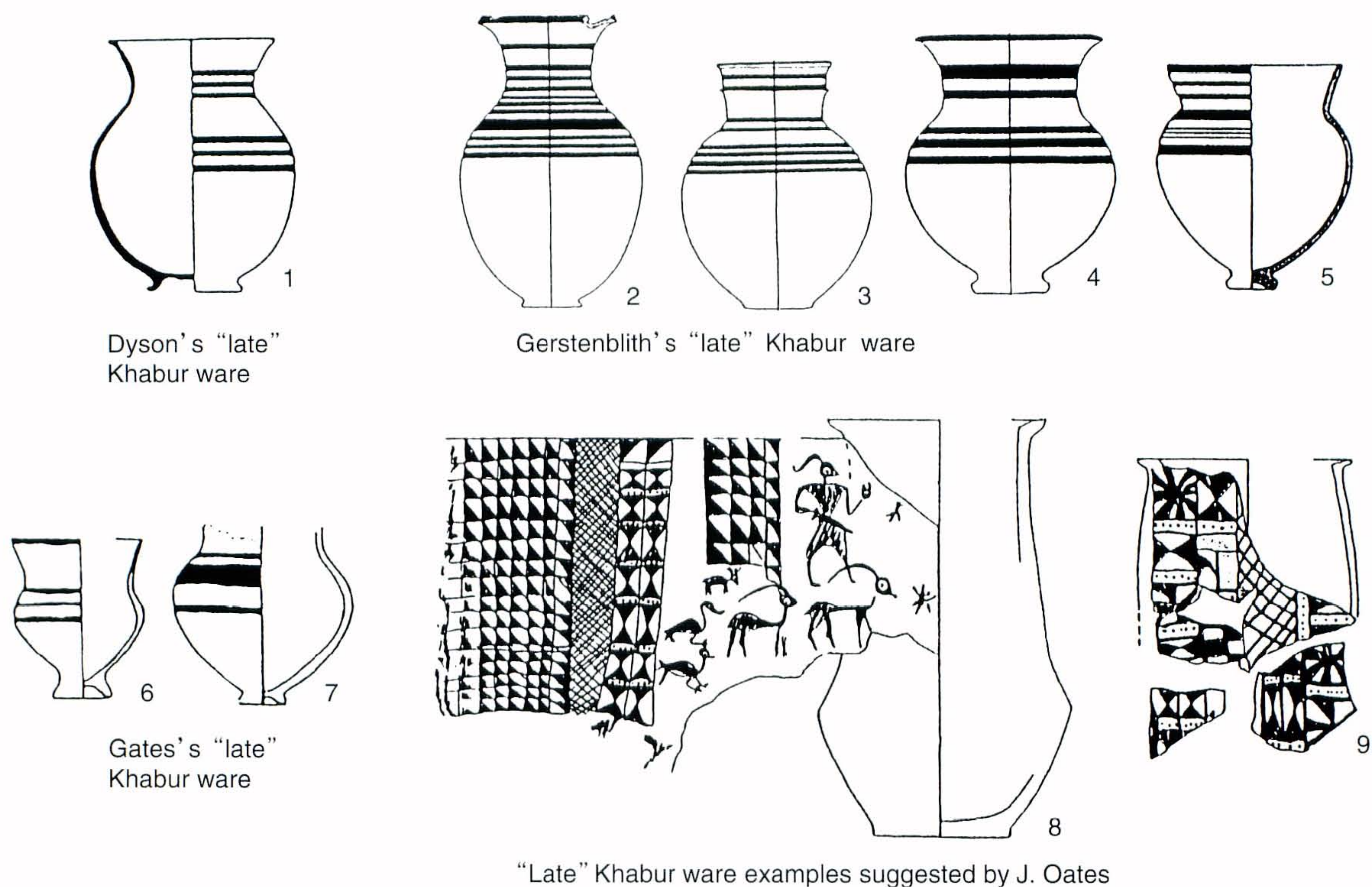


Fig. 5 Later Khabur ware variously illustrated by authorities. Scale 1:5, except no. 1, the scale of which is uncertain.

1. Dyson 1965: Fig.13. Hasanlu.
- 2-4. Mallowan 1937: Fig.22:5 and Fig.23:9,12. Chagar Bazar.
5. Hrouda 1989: Fig.2 (= Özgüç 1953: Abb.25). Kültepe.
- 6-7. Gates 1981: I11.2:o,p. Alalah.
- 8-9. Gates 1981: I11.4:a,b. Alalah.

decorated with combination of a broad and a narrow band which is characteristic of Nuzi ware, should be differentiated from “*jüngere*” Khabur ware decorated with several narrow bands [1990: n.4 on p.138]. As for the other sherd, he argues that because of a thin-walled drinking vessel, it can be regarded as “*jüngere*” Khabur ware [1990: n.4 on p.138]. In studying pottery from Tell Bdeiri/Bdēri, Pfälzner further treats band-painted “open-form goblets”³⁰⁾ and band-painted small jars³¹⁾ as “*jüngere*” Khabur ware [1995: p.46 and pp.238–240]. However, the Bdeiri band-painted jars, with nipple bases, are likely to be Middle Assyrian in shape³²⁾.

In addition, in the report on the excavations at Tell Sabi Abyad, Peter M.M.G. Akkermans and Inge Rossmesl mention, without illustrations, that in the LBA strata yielding Middle Assyrian pottery dating to the 13th century B.C., there were found some “late” Khabur ware body sherds [1990: p.25]. In this case, however, the possibility that the sherds are of “Middle Assyrian” painted pottery is suggested, as we know from Tell Mohammed ‘Arab in the Saddam Dam Salvage Project area of Iraq, where some cylindrical- or conical-shaped “open-form goblets” with either small footed pedestal (footed button) or nipple bases, each of which was decorated with a single horizontal band of paint, were recovered from “Middle Assyrian” levels³³⁾. The problem is, however, that according to Hrouda’s former opinion, the Mohammed ‘Arab examples are those which can be described as “*jüngere*” Khabur

30) Pfälzner 1995: Taf.34:b, Taf.35:b,f and Taf.65:c, described by him as “*jüngere*” Khabur ware.

31) Pfälzner 1995: Taf.36:a and b, described by him also as “*jüngere*” Khabur ware.

32) See also Oguchi 1998: p.124.

33) See J. Summers’s personal communication, part of note 24 in the present article.

ware because of being of the "open-form goblet" type with banded decoration. The usage of terms becomes problematic in this regard.

In further addition, in referring to second millennium painted pottery from operation 1 at Tell Hamida, lying in the plain north of Jebel Sinjar, Paul Zimansky, using the term "late" Khabur ware, illustrates it with two band-painted examples, one of which is a small shouldered pot and the other a small straight/concave-sided type vessel described by him as a cup [Zimansky 1995: Fig.4:a,b on p.80].

The foregoing indicates that the concept of later Khabur ware lacks consistency, and is often in confusion. David Oates reports that through the excavations of area A, the temple site on the central mound, of Tell al-Rimah, "late Khabur painted ware" occurred on the two later floors of room XXI of the temple in phase III [1967: p.38]. However, the painted ware was not exemplified there. Had he illustrated it with examples, they would have become an indicator for pursuing the clear conceptualization of a later variety of Khabur ware³⁴⁾. Here, it is worthy of note that on the basis of results of recent excavations at Tell Brak, Joan Oates points out that dark-painted goblets with distinctive bird motifs are accepted as characteristic of "late" Khabur ware, and that in the Alalah levels VI–V pottery illustrated by M.-H.C. Gates, there are examples³⁵⁾ which can be regarded as "late" Khabur ware [personal communication in 1995]. The Alalah examples are straight/concave-sided beaker type painted vessels (Fig.5:8,9).

The most recent discussions

This later Khabur ware problem has been discussed most recently in the full report on the pottery from Tell al-Rimah and in the final report on the recent excavations of second millennium levels at Tell Brak [Postgate, Oates & Oates 1997; Oates, Oates & McDonald 1997]. To such discussion, combined evidence from both Rimah and Brak has been available there.

D. Oates and J. Oates, noting that D.L. Stein's view as noted above raises further confusion, claim that it is advisable that the conventional concept of Nuzi ware, used exclusively for white-on-dark painted vessels, should be retained [Postgate, Oates & Oates 1997: p.54]. Thus the treatment of band-painted examples occurring later in time has become again a matter of argument. As a solution of this problem, D. Oates and J. Oates, however, have proposed a usage of new terms, on the basis of epigraphic and ceramic evidence from Tell al-Rimah and Tell Brak, such as "Old Babylonian" Khabur ware, "Late Old Babylonian" Khabur ware³⁶⁾ and "Mitanni" Khabur ware [Postgate, Oates & Oates 1997: p.52ff.; Oates, Oates & McDonald 1997: p.63ff.] (see Fig.6). The significant point is that D. Oates and J. Oates declare that Khabur ware continued to occur into the Mitannian period. Of importance in this regard is D. Oates and J. Oates's statement that the use of red-striped decoration in early Mitanni levels "is not confined simply to beakers or goblets" [Postgate, Oates & Oates 1997: p.53].

At Rimah, epigraphic evidence obtained in several spots gives chronologically-fixed points for pottery found particularly *in situ*, thus making it possible to infer a chronological framework for early second millennium pottery more precisely than at other sites [for the fixed points, see Postgate, Oates & Oates 1997: p.51 and pp.55–56]. The discovery at Rimah of tablets written in Old Babylonian further enables the use of the term "Old Babylonian" [Postgate, Oates & Oates 1997: p.17]. The use of the term "Mitanni" at Rimah is naturally possible not only on the ground of historical probability but also in comparison with material from Brak providing certain evidence of Mitanni occupation of long

34) D. Oates, when referring to Mallowan's excavations at Brak in area H.H., especially in level 3, always uses the term "late" Khabur ware [1985: p.168, 1987: p.180 and 1990: p.149; see also Oates, Oates & McDonald 1997: p.37]. This may hint to us what D. Oates called "late Khabur painted ware".

35) They, indicated by J. Oates, are Gates 1981: Ill.4:a (= Woolley 1955: Pl.XCV:ATP/39/279), from Alalah V, and b (ATP/39/142), from Alalah VI–V.

36) "Late Old Babylonian" Khabur ware is represented by painted pottery vessels from the so-called "kitchen" of level 6a in Rimah site C, which corresponds to D. Oates's area HH level 8 at Brak.

duration. Thus the chronological, but not stylistic, subdivision of the sequence of Khabur ware has been proposed in the form of combining historical nomenclature with a stylistic label, with the result that some vexed problems of second millennium stylistic chronology have been able to be avoided³⁷⁾.

However, a problem arises there. D. Oates and J. Oates say that “in the absence of epigraphic documentation a separation of Late Old Babylonian from Mitanni Khabur ware is difficult, if not impossible”, and repeat that “the painted Khabur ware of early Mitanni date remains indistinguishable from its Old Babylonian predecessor” [Oates, Oates & McDonald 1997: p.67]³⁸⁾. In sum, the distinction between “Late Old Babylonian” Khabur ware and “Mitanni” Khabur ware is difficult to make, at a site where no epigraphic evidence is found. In consequence, in case one compares the Khabur ware, from such a site, presumably of later date with the Rimah and Brak Khabur ware of later date, the one is pressed to make a choice between alternatives, which are “Late Old Babylonian” and of “Mitanni”, without confidence. D. Oates and J. Oates suggest that at present, we cannot help relying on other indicators for the Mitannian period, such as white-on-dark painted Nuzi ware and core-moulded glass vessels [Oates, Oates & McDonald 1997: p.67]. In other words, the determination of the Khabur ware of early Mitanni date can be made only by their association with the painted pottery.

For instance, “Late Old Babylonian” Khabur ware is characterized by the presence of distinctive bird motifs, which are also marked as a distinctive feature of “Mitanni” Khabur ware and are likewise found on its contemporary Nuzi ware [Postgate, Oates & Oates 1997: p.53; Oates, Oates & McDonald 1997: p.71]. At Rimah, the presence of so-called deliberate “paint splashes” on the vessel interior is a characteristic of “Old Babylonian” Khabur ware, while also at Brak, such interior “paint splashes” occur on “Mitanni” Khabur ware [Postgate, Oates & Oates 1997: p.53]. Moreover, D. Oates and J. Oates state that “striped shouldered beakers of Late Old Babylonian times continue well into the period of Mitanni control”, which can be demonstrated by ceramic evidence from Rimah and Brak [Oates, Oates & McDonald 1997: pp.68–71].

In connection of this problem, on the other hand, D. Oates and J. Oates state that it is preferable that Hrouda’s original concepts of “older” and “younger” Khabur wares are retained [Oates, Oates and McDonald 1997: pp.63–64 and p.67]. The necessity of the retainment has come from the facts that the clear distinction between “Late Old Babylonian” and “Early Mitanni” painted wares is almost impossible³⁹⁾, and that the chronological distinction between chaff- and mineral-tempered fabrics, often concerned with the differentiation between coarse “older” and fine “younger” Khabur wares, is no longer applicable, because differences in ware-fabric depend on vessel size and function⁴⁰⁾ [Oates, Oates & McDonald 1997: pp.63–64]. Indeed, the main reason for the retainment, adduced by D. Oates and J. Oates, has been that “the unquestionably Khabur ware categories of shouldered beakers, jars, carinated bowls and grain measures are found in good Mitanni contexts” as well [Oates, Oates & McDonald 1997: p.67]. However, although some such specific Mitanni types as Nuzi ware and red-edged bowls are recognizable⁴¹⁾, it is certain that “to what extent painted Mitanni types should be classed as Khabur ware remains as much a matter of definition and usage as inherent logic”, as is also suggested by D. Oates and J. Oates [Oates, Oates & McDonald 1997: p.67].

There arises another problem, which is certainly concerned with drinking vessels relevant to the conventional discussion of a later variety of Khabur ware⁴²⁾.

37) For the details of this discussion, see Postgate, Oates & Oates 1997: p.54.

38) See also Postgate, Oates & Oates 1997: p.54, on which they write that “the ‘interface’ between Old Babylonian and Mitanni cannot be clearly distinguished on the basis of pottery alone”.

39) It is also said that no clear typological break between the two wares is found [Postgate, Oates & Oates 1997: p.54].

40) This is also demonstrated by ceramic evidence from the Saddam (Eski Mosul) Dam Salvage Project area [Oguchi 1997a: pp.228–229]. In addition, as has already been suggested [Postgate, Oates & Oates 1997: p.54], it is true, also in this area, that the ware-fabric of white-on-dark painted Nuzi ware, which is composed of various types, varies in vessel size and function.

41) Postgate, Oates & Oates 1997: p.54.

42) For an argument against this, see also Oguchi 1997b: p.196.

The ceramic evidence from Rimah suggests that undecorated beakers including shouldered ones occur in early Old Babylonian levels, while band-painted, shouldered beakers occur abundantly in late Old Babylonian levels, as represented by the material of the so-called "Late Old Babylonian 'kitchen'", level 6a in site C [Postgate, Oates & Oates 1997: p.55]. The shouldered beakers from the early levels obviously include the "eversible-necked/rimmed shoulder cup" type which is however undecorated [Postgate, Oates & Oates 1997: Pl.73]; and the "Late Old Babylonian" shouldered beakers include band-painted, "eversible-necked/rimmed shoulder cups" [*ibid.*: Pl.75] and band-painted, "tall-necked shoulder cups"⁴³⁾ [*ibid.*: e.g. Pl.74:785], *i.e.*, two types of Hrouda's "younger" Khabur ware. Also at Rimah, undecorated, straight-sided beakers with small footed pedestal bases, which are described in the present article as "open-form goblets", occur in Mitanni levels [Postgate, Oates & Oates 1997: e.g. Pl.67:656–658], and band-painted examples of such a type, though with nipple bases, occur in Middle Assyrian contexts [*ibid.*: e.g. Pl.67:649,652,653–654]. The occurrence of nipple-based "open-form goblets", including band-painted examples, are to a large extent confined to Middle Assyrian levels, in which, as in Mitanni levels, footed examples also occur [Postgate, Oates & Oates 1997: p.69]. In addition, it is noted at Rimah that none of the securely stratified Nuzi ware examples has been found before the initial Mitanni levels of the site [Postgate, Oates & Oates 1997: p.56]. On the other hand, the ceramic evidence from D. Oates's area HH at Brak suggests that the band-painted, "eversible-necked/rimmed shoulder cup" type of Hrouda's "younger" Khabur ware, with a button base (or a small ring base), occurs certainly in late Old Babylonian level 8⁴⁴⁾, considered approximately contemporary with the so-called "Late Old Babylonian 'kitchen'" at Rimah⁴⁵⁾, and continues to occur throughout the pre-level 2 Mitanni levels, 7-3⁴⁶⁾ [Oates, Oates & McDonald 1997: p.65]. The band-painted "tall-necked shoulder cup" type of Hrouda's "younger" Khabur ware also occurs in Mitanni levels at Brak [Oates, Oates & McDonald 1997: e.g. Fig.195:357, from levels 4-3]. Although an undecorated, straight-sided beaker, *i.e.*, "open-form goblet", comes from area HH Mitanni level 7⁴⁷⁾, the band-painted "open-form goblet" type of Hrouda's "younger" Khabur ware, with a small footed pedestal base, occurs in succeeding Mitanni levels [Oates, Oates & McDonald 1997: Fig.194:331–334]. Of importance is the fact that these "younger" Khabur ware types are absent from area HH level 2⁴⁸⁾, represented by the destruction level of the final Mitanni palace occupation, where only the straight-sided "open-form goblet" type of Nuzi ware is found [Oates, Oates & McDonald 1997: p.71]. The earliest occurrence of securely stratified Nuzi ware has been appreciated in area HH Mitanni level 6, where straight-sided and shouldered beakers, identical with or similar to "younger" Khabur ware in shape, occur, decorated in Nuzi ware style, *i.e.*, in white-on-dark paint [Oates, Oates & McDonald 1997: p.68]. In fact, white-on-dark painted Nuzi ware shares many vessel forms with Khabur ware, as the former shares stylistically similar bird motifs with the latter [Postgate, Oates & Oates 1997: p.54; Oates, Oates & McDonald 1997: p.68 and p.71]. The Brak evidence clearly proves that Nuzi ware is composed of not only such drinking vessel types but also jars, grain measures, bowls, *etc.* [Postgate, Oates & Oates 1997: p.54].

The problem, lying in the treatment of the "open-form goblet" type, is whether band-painted examples of this type occurring in Middle Assyrian contexts, particularly at Rimah, can be treated as

43) At Rimah, however, there is an exception as a band-painted, "tall-necked shoulder cup" of later occurrence, which came from Middle Assyrian level 3 of site C [Postgate, Oates & Oates 1997: Pl.74:780].

44) *E.g.* Oates, Oates & McDonald 1997: Fig.195:356.

45) Oates, Oates & McDonald 1997: p.21.

46) *E.g.* Oates, Oates & McDonald 1997: Fig.195:382, from level 4.

47) Oates, Oates & McDonald 1997: Fig.206:555.

Strictly speaking, area HH level 7 is regarded by D. Oates and J. Oates as a period between the end of the Old Babylonian period and the beginning of Mitanni domination [Postgate, Oates & Oates 1997: p.21 and p.34].

48) As an exception in level 2, however, there has been found a band-painted "open-form goblet" with a nipple-like base [Oates, Oates & McDonald 1997: Fig.194:330].

Date (B.C.)	Mallowan 1947		Hrouda 1957 ⁴⁾	Kantor 1958	Oates 1965–67		Oates 1970	1972
	Chagar Bazar 1 * ¹⁾	Brak H.H. 3-1			1965–67	1970		
1900					Rimah A	Rimah AS T.L3m- Kh	Rimah C	
1800	ŠA A		“Ältere” Khabur ware	(ŠA)	ŠA ⁵⁾	Kh	ŠA	
1700	B			Khabur ware	Khabur ware ⁶⁾ L.Kh ⁷⁾	Khabur ware ⁶⁾ L.Kh ⁷⁾	Khabur ware ¹⁰⁾	
	C							
1600	D	L.Kh ³⁾		“Jüngere” Khabur ware	T.Kh-M	Nuzi type ⁸⁾ pottery + Nuzi ware ⁹⁾	L.Kh/ E.Nuzi pottery	
1500	E ²⁾	Nuzi ware	Nuzi ware					
1400				Mitannian ware (=Nuzi ware)				
1300								
1200								

Fig. 6 Khabur ware chronologies proposed by authorities and suggested through excavations at sites.

< Abbreviations >

ŠA Šamši-Adad I (ca. 1813–1781 B.C. on the middle chronology).

L.Kh “late” Khabur ware.

T.Kh-M “transitional Khabur-Mitannian” ware.

T.L3m-Kh ... transitional late 3rd millennium-Khabur pottery, suggested by J. Oates, for which she proposed a date of no later than the early 19th century B.C. [J. Oates 1970: p.17; see also D. Oates 1966: p.137]. This is concerned with area AS phase 3, now described as site A level 4 [Postgate, Oates & Oates 1997: p.27, and for the 1970 report, cf. p.53].

Kh Khabur ware considered in stratigraphic contexts to be slightly earlier than the time of Šamši-Adad I [J. Oates 1970: p.17]. This also concerns area AS phase 3, now described as constituting site A level 4, together with the material which was found immediately below the original floor of the temple probably built at the time of Šamši-Adad I and which must date from the earlier part of his reign [Postgate, Oates and Oates 1997: p.23 and p.27].

L.Kh/E.Nuzi pottery ... “late Khabur/early Nuzi” type pottery, a term proposed by D. Oates, who believed that it might be dated ca. 1650–1550 B.C. [D. Oates 1972: p.85; see also *idem* 1976: p.xiii]. It came from one of the vaulted chambers overlying rooms II, X and XI of the palace (level 6), which are referred to as the “Late Old Babylonian” level, 6a, of site C in Postgate, Oates & Oates 1997 (p.36).

Notes on Fig.6

- 1) Mallowan considers that the initial appearance of Khabur ware may predate its first introduction at Chagar Bazar, *i.e.*, a date of ca. 1800 B.C. given by internal textual evidence [1947: pp.82–83, and see n.1 on p.25]. He also suggests that the florescence of Khabur ware falls between ca. 1800 B.C. and ca. 1600 B.C. [1947: p.84, and cf. p.86].
- 2) Assigned to phase E was not only a Nuzi ware sherd found in “level 1” through the 1935 excavations [Mallowan 1936: Fig.27:20] but also Grave 204 containing three unpainted vessels [Mallowan 1947: p.250, no.5]. What matters there is the treatment of Khabur ware from the sub-surface, including straight/concave-sided beaker type painted vessels.
- 3) Mallowan 1947: p.225, no.19, on which the “late Khabur ware” example, overlapping with Nuzi ware in level 3, is

Date (B.C.)	Hamlin 1971	Stein 1984	Oates & Oates 1997	
1900			Rimah ¹⁴⁾	Brak ¹⁵⁾ HH
1800	(ŠA) Khabur ware	"Older" (ŠA) Khabur ware	Early Khabur ware (ŠA) "Old Babylonian" Khabur ware	
1700		"Younger" ¹²⁾ Khabur ware		
1600			"Late Old Babylonian" Khabur ware (“LOB” Kh)	8 “LOB” Kh
1500		"Nuzi ware" ¹³⁾ Dark-painted Nuzi ware + White-painted Nuzi ware	"Mitanni" Khabur ware + Nuzi ware	7 16) 6 "Mitanni" Khabur ware including "younger" Kh Nuzi ware
1400				5 4
1300			Middle Assyrian pottery (MA)	3 2
1200				1 MA pottery

dated *ca.* 1600–1550 B.C. In a discussion on the dates of levels 3-1, Mallowan suggests a date of not later than 1550 B.C. for the beginning of level 3 [1947: p.79].

- 4) Hrouda 1957: the chronological table on p.45 (*cf.* the discussion of the dates for Khabur ware on pp.33–35).
- 5) D. Oates prefers a high chronology for the dates of Šamši-Adad I and, adopting Landsberger's proposal, dates the Assyrian king in *ca.* 1852–1819 B.C.; the dates given accord with a calculation made on the basis of chronological statements of Middle Assyrian building inscriptions [1965: p.63 with n.6; 1966: p.123; 1967: p.71; see also 1968b: n.3 on p.27 and 1982: p.89]. But he later gives a date of *ca.* 1800 B.C., like Mallowan, using Simth's middle chronology [1970: p.2; 1982: p.88].
- 6) D. Oates 1965: p.71, regarding the pottery of phase III of the temple site (now described as site A level 3).
- 7) D. Oates 1967: p.83, regarding the pottery from the latter part of phase III of the temple site. See also D. Oates 1966: p.138.
- 8) D. Oates 1965: pp.73–74, regarding the pottery of phase IIa of the temple site (now described as site A level 2a, the final Mitanni level). See also D. Oates 1966: p.138.
- 9) This limit corresponds to the end of phase II of the temple site, which D. Oates places in the mid-15th century B.C. [1965: p.78, but *cf.* p.74; 1966: p.123 and p.138 (*ca.* 1450 B.C.); 1967: p.71 (*ca.* 1475 B.C.)]. *Cf.* Carter 1965: p.45ff.
- 10) D. Oates 1976: p.xiii, suggesting that the pottery associated with the palace is Khabur ware.
- 11) D. Oates 1965: p.76, mentioning that above a barren accumulation of debris overlying the palace lies level 5, whose destruction level yielded the carbon sample (*cf.* Carter 1965: p.61). For the stratigraphy and the pottery after the destruction of the palace, see D. Oates 1965: p.77–79, *idem* 1968a: p.134 (*cf.* Carter 1965: pp.61–63) and D. Oates 1972: p.85, and further see Postgate, Oates & Oates 1997: p.37ff. as the final report.
- 12) & 13) They are those newly defined by D.L. Stein.
- 14) For the details, see Postgate, Oates & Oates 1997.
- 15) For the details, see Oates, Oates & McDonald 1997.
- 16) The construction of the Mitanni palace and temple, which is marked as level 6 in area HH.

[Any mistakes in this table are of my responsibility.]

Khabur ware, *i.e.*, the “younger” variety. It is a fact that in terms of political history, the application of the designation “Middle Assyrian” varies in date from site to site [Postgate, Oates & Oates 1997: p.56]⁴⁹⁾. Thus in the case of retaining Hrouda’s “younger” Khabur ware concept, it is possible that at a site assigned to the earlier Middle Assyrian period, such band-painted examples, for instance with footed bases, are termed “Middle Assyrian” Khabur ware, while it is natural that at another site assigned to the latter part, contemporary with it, of the Mitannian period, they are termed “Mitanni” Khabur ware. Likewise, in this case, band-painted, nipple-based beakers/“open-form goblets” can be called “Middle Assyrian” Khabur ware⁵⁰⁾. Irrespective of drinking vessels, the fact is that the decorative style itself of simple horizontal bands of paint continues into the Late Assyrian period⁵¹⁾.

Concluding remarks

As we have seen, the views on later Khabur ware diverge, each with some problems unsolved. As for this later Khabur ware problem, the main points at issue still lie on (1) straight/concave-sided beaker type painted vessels, also called “grain measures” (Fig.1:1,2 and Fig.5:8,9), and (2) the three types of Hrouda’s “*jüngere*” Khabur ware, which are i) the band-painted “eversible-necked/rimmed shoulder cup” type (Fig.2: Group 2b), ii) the band-painted “tall-necked shoulder cup” type (Fig.2: Group 2a) and iii) the band-painted “open-form goblet” type (in particular with a small footed pedestal base) (Fig.2: Group 1). In conclusion, we now proceed to reassessing these vessel types most briefly from a chronological point of view. Also here the ceramic evidence from Tell al-Rimah and Tell Brak becomes important, which can be discussed in a chronological framework provided by epigraphic evidence.

As for the straight/concave-sided beaker type, we now know, on the evidence from Rimah, that there is a possibility that the painted type appears before Šamši-Adad I: at Rimah, the upper fill of AS4, part of area AS phase 3 (now also described as site A level 4), has yielded such a painted example in the form of a potsherd, although whether it is securely stratified material remains a problem⁵²⁾. This example is decorated with narrow and broad horizontal bands, and solid and linear triangles [Postgate, Oates & Oates 1997: Pl.78:875]. Further, the Rimah evidence shows that the painted straight/concave-sided beaker type occurs abundantly in site A level 3, and that it also occurs in site C level 6 [Postgate, Oates & Oates 1997: Fig.38 on p.71]. Site C level 6 is dated between *ca.* 1775 B.C. and *ca.* 1750 B.C. on epigraphic ground [Postgate, Oates & Oates 1997: p.30]. At any rate, this evidence demonstrates that the painted type appears earlier than has been thought. Probably more significant is, however, the occurrence of distinctive bird motifs on this type of vessel, otherwise concerned with Kantor’s theory noted above. On the evidence from Rimah, the earliest appearance of straight/concave-sided beaker type vessels decorated with distinctive birds of paint seems to be in the Late Old Babylonian period⁵³⁾: such bird motifs, the use of which are not confined only to this type, occur on vessels found in site C level 6a and also found associated with the latest level 3 floors of the temple sequence of site A [Postgate, Oates & Oates 1997: p.36]⁵⁴⁾. Such bird-decorated vessels, including the straight/concave-sided beaker type, further occur more commonly in Mitanni levels at Rimah and Brak [Postgate, Oates

49) In sum, from the point of view of historical chronology, we know that the Mitannian period (the mid-16th to the early 13th century B.C.) overlaps in time with the Middle Assyrian period (*ca.* 1363–1076 B.C.).

50) See also note 10 and part of note 24 in the present article.

51) For example, see Curtis 1989: Fig.40:271–276, from the Assyrian site of Khirbet Qasrij after the collapse of Assyria in the late 7th century B.C., and Curtis & Green 1997: Fig.38:158, Fig.50:249, *etc.*, from Late Assyrian level 4 at Khirbet Khatuniyeh. For such a discussion, see Postgate, Oates & Oates 1997: p.53, illustrating Late Assyrian band-painted pottery with Pl.56:505, from site C level 1 at Rimah.

52) But it does not occur in site C level 7, dated to the time of Šamši-Adad I [Postgate, Oates & Oates 1997: Fig.38 on p.71].

53) See Postgate, Oates & Oates 1997: p.53, and Oates, Oates & McDonald 1997: p.71.

54) In this regard, D. Oates and J. Oates state that the pottery from site C level 6a “shows not only a gradual stylistic development from classic Old Babylonian to Mitanni Khabur ware but also the introduction of a number of features thought to be characteristic solely of the latter”, such as distinctive bird motifs [Postgate, Oates & Oates 1997: p.36]. Indeed, this statement is very important.

& Oates 1997: p.56; Oates, Oates & McDonald 1997: p.71]⁵⁵⁾. These suggest that when this type of painted vessel, certainly included in the Khabur ware category, has bird motifs, it may become an indicator for later Khabur ware phases⁵⁶⁾. As suggested by J. Oates⁵⁷⁾, such distinctive bird motifs themselves, occurring on not only this type but also other vessel forms, may be marked as a feature of later Khabur ware, which is now otherwise labelled "Late Old Babylonian" and "Mitanni". Although at Rimah, the unpainted version of this type occurs in Middle Assyrian contexts⁵⁸⁾, they cannot be called Khabur ware, which is, needless to say, categorized as a class of painted pottery.

The band-painted "eversible-necked/rimmed shoulder cup" type most likely appears in the time of Šamši-Adad I or slightly later, at least by the end of Ḫammurabi's reign, which is supported by the evidence from Tell Leilan and Kültepe⁵⁹⁾. As noted above, this painted type continues to occur in late Old Babylonian and Mitanni levels at Rimah and Brak, except in Brak area HH level 2 from which Khabur ware is absent⁶⁰⁾, including the straight/concave-sided beaker type and the bird-decorated types of Khabur ware. This shoulder cup type shows typological continuity with changes of base types chronologically appreciated. This proves that such band-painted shoulder cups should be treated as Khabur ware⁶¹⁾.

On the other hand, the earliest appearance of the band-painted "tall-necked shoulder cup" type is confirmed in the Late Old Babylonian period at Rimah, *i.e.*, in the contexts of pre-Nuzi ware, as noted above. Its occurrence before the appearance of white-on-dark painted Nuzi ware is also supported by evidence from the Saddam (Eski Mosul) Dam Salvage Project area⁶²⁾. This type of band-painted shoulder cup further occurs in Mitanni levels at Brak, but is absent from Brak area HH level 2, also as noted above. Its later occurrence certainly lies in the same contexts as Nuzi ware, except in the final Mitanni level at Brak which has still yielded Nuzi ware.

Moreover, the band-painted "open-form goblet" type, with a small footed pedestal base, is likely to appear late in the contexts of pre-Nuzi ware, which is suggested by evidence from the Eski Mosul area⁶³⁾. This type of footed goblet found in Brak area HH level 7, though undecorated, may be an indication of such earlier occurrence⁶⁴⁾. This band-painted, footed type also occurs in the pre-level 2 Mitanni levels of area HH at Brak, also as noted above.

Thus the Brak evidence suggests that at least at the site, the three types of Hrouda's "*jüngere*" Khabur ware terminate in fashion before area HH level 2, represented by the final occupation of the Mitanni palace (phase 2), dated in the first half of the 13th century B.C.⁶⁵⁾, which is now considered to have been destroyed⁶⁶⁾ first by Adad-nirari I, between 1285 and 1280 B.C.⁶⁷⁾, and subsequently by Shalmaneser I, not long after 1275 B.C.⁶⁸⁾, *i.e.*, after his accession in 1274 B.C. D. Oates and J. Oates believe that Brak area HH level 5, as well as the collapse of the Mitanni phase 1 palace, dates from

55) For example, see Oates, Oates & McDonald 1997: Fig.201, and also see Postgate, Oates & Oates 1997: Pl.78:863 (from site C level 5b).

56) In this respect, the evidence from Tell Leilan of the occurrence of straight/concave-sided beaker type painted vessels with distinctive bird motifs in the acropolis-northeast area [Weiss 1985a: the illustration on p.13] becomes problematical. For this problem, see Oguchi 1997b: p.203.

57) See the text with note 35 of this article above.

58) See Postgate, Oates & Oates 1997: Pl.77:852–855,857,860.

59) See Oguchi 1997b: p.203 and *idem* 1998: p.129.

60) See also J. Oates 1990: p.146.

61) In this respect, the occurrence of cross-hatched triangle decoration on an example of this type from Chagar Bazar may be a matter of importance [Mallowan 1937: Fig.24:14, from area B.D. grave 93, assigned to the late phase of level 1].

62) Oguchi 1997a: p.199ff. See also Oguchi 1997b: Fig.1 on p.197.

63) Oguchi 1997a: pp.203-204. See also Oguchi 1997b: Fig.1 on p.197.

64) See note 47 in this article.

65) Oates, Oates & McDonald 1997: p.18.

66) Oates, Oates & McDonald 1997: pp.13–14.

67) Oates, Oates & McDonald 1997: p.153.

68) Oates, Oates & McDonald 1997: p.14 and p.78.

some time in the 15th century B.C. [Oates, Oates & McDonald 1997: p.21]. They also report that the pottery from level 5b has been found in good contexts, but that not all the ceramic examples recovered from the trenches of area HH are marked as securely stratified material [Oates, Oates & McDonald 1997: p.61]. At any rate, a clue to resolving this chronological problem of later Khabur ware lies in Brak area HH Mitanni levels 7-3. The latest examples of Khabur ware jars, pots and bowls reported at Brak come from area HH levels 4-3 in the form of potsherds [Oates, Oates & MacDonald 1997: *e.g.* Fig.190:203–204 (closed-form bowls), Fig.191:274 (a grain measure), and Fig.192:280, Fig.193:311 and Fig.195:383 (jars and pots), and Fig.201:459 (a bird-decorated grain measure)]. The latest examples of the band-painted “eversible-necked/rimmed” shoulder cup type reported come from area HH level 4 [Oates, Oates & McDonald 1997: Fig.195:351,382], and those of the band-painted “tall-necked shoulder cup” type reported, from area HH levels 4-3 [Oates, Oates & McDonald 1997: Fig.195:357,360]. As for the band-painted, footed “open-form goblet” type, the latest examples reported are from area HH levels 4-3/2 [Oates, Oates & McDonald 1997: Fig.194:331 (from a mix of levels 4-2 or levels 4-3) and Fig.194:333,334 (from level 4)]; and in the final material of the Mitanni palace (level 2) occur not only this type of Nuzi ware but also plain “open-form goblets” of this type [Oates, Oates & McDonald 1997: Fig.194:324–327 (undecorated) and Fig.196:389,391,394,396 (Nuzi ware)]. Certainly, there lie pieces of evidence suggesting a possibility that Khabur ware jars, pots and bowls, and Hrouda’s “*jüngere*” Khabur ware types, terminate approximately at the same time. One argues that the “tall-necked shoulder cup” and “open-form goblet” types of Hrouda’s “*jüngere*” Khabur ware should be disassociated from the category of Khabur ware [Oguchi 1997b: p.198]. The Brak evidence, however, precludes such an argument.

Furthermore, one believes that four Khabur ware phases, described as Khabur Ware Periods 1-4, can be established [Oguchi 1997a: p.29, pp.199–206 and p.260ff.; *idem* 1997b: p.196 with Fig.1 on p.197]. The later phases, *i.e.*, Khabur Ware Periods 3-4, are relevant to the matter in question. One of the ceramic indicators for Khabur Ware Period 3 is most likely to be Khabur ware with distinctive bird motifs, differentiated from the earlier bird motifs that occur on Khabur ware, for example, from stratum 4 at Tell Billa. The present evidence suggests that such bird motifs are marked as the new decorative style occurring on Khabur ware vessels including the straight/concave-sided beaker type of Khabur ware. White-on-dark painted Nuzi ware is a ceramic indicator for Khabur Ware Period 4⁶⁹⁾, in which Khabur ware jars, pots and bowls, though decreasing in quantity, still occur. The Khabur ware varieties of the periods 3-4 may be represented by the terms “Late Old Babylonian” Khabur ware and “Mitanni” Khabur ware most recently proposed.

Perhaps more interesting is the distribution of “*jüngere*” Khabur ware outside the main Khabur ware distribution zone represented in Khabur Ware Period 2⁷⁰⁾. In Khabur Ware Periods 3-4, Khabur ware vessels with distinctive bird motifs, the straight/concave-sided type of Khabur ware and the three types of Hrouda’s “*jüngere*” Khabur ware are distributed beyond the main distribution zone⁷¹⁾, as are white-on-dark painted Nuzi ware, whereas no other vessel forms of Khabur ware show such a “peripheral” distribution⁷²⁾. Thus we are further confronted with an interpretative problem of ceramic

69) The so-called “face goblets” may be added to this as an indicator for Khabur Ware Period 4. The best example is that occurring at Brak in level 2 of area H.H. excavated by Mallowan [Mallowan 1947: Pl.XL]. Other sherd examples of “face goblets” are now known from Tell Fakhariyah [Kantor 1958: Pl.35/38:109, from floor 6 in sounding IX], Tell Billa [Kantor 1958: p.24 with n.11, an out-of-context sherd in stratum 2], and Tell Der Hall (level 2), a site in the Eski Mosul area.

70) For the main distribution zone of Khabur ware, see Oguchi 1997b: p.206 with Fig.2 (with an error, which was corrected in Oguchi 1998: Fig.1 on p.121).

71) The earlier occurrence at Kültepe of the band-painted “eversible-necked/rimmed shoulder cup” type is of course excluded from consideration.

72) However, there are exceptions, which are at Dinkha Tepe and Nuzi. Later phases of Dinkha Tepe period IV, considered contemporary with Khabur Ware Period 3, have yielded Khabur ware jars, pots and bowls. At Nuzi, a rim sherd of a Khabur ware jar/pot has come from pavement II of stratum IV of room H64 in the northwestern ridge (NWR) area [Starr 1937: Pl.75:N], which may possibly be contemporary with Khabur Ware Period 3. Stratum III of H64 in the same area, NWR, has yielded a Nuzi ware sherd [Starr 1937:

distribution.

Acknowledgements

I would like to thank Dr. Joan Oates for her valuable advice and helpful suggestions, and Professor Dr. Barthel Hrouda for giving me pieces of advice in the course of his producing a treatise on "jüngere" Khabur ware (1989).

My many thanks are due to Dr. St John Simpson, who sent me each copy of the new Rimah and Brak reports as soon as they were published.

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Pl.79:L], and the well of room X of stratum V in the city wall and related building (CW & RB) area has produced an Khabur ware jar [*ibid.*: Pl.70:B]. Since stratum V in the CW & RB area is probably contemporary with Khabur Ware Period 2 and since Nuzi ware occurs in the overlying stratum, III, of the NWR area, NWR stratum IV, postdating stratum V of the CW & RB area, is considered contemporary with Khabur Ware Period 3.

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『ラーフィダーン』編集方針

本誌は学術の進展に寄与するため、所外の投稿希望者にも広く誌面を開放しています。投稿資格は問いません。年1回の発行を原則とし、原稿の採否と掲載方法については編集委員会が決定します。

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1. 古代西アジアの研究及び関連諸分野の研究を掲載対象とします。
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(岡田)

ラーフィダーン 第XXI巻 2000

2000年(平成12年)3月31日発行

編集
発行 国士舘大学イラク古代文化研究所

東京都町田市広袴 1-1-1

印刷
製本 レタープレス株式会社

広島市安佐北区上深川町 809-5

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JOURNAL OF WESTERN ASIATIC STUDIES

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