UNIVERSITÀ
DI PAVIA

UNIVERSITÀ DEGLI STUDI DI PAVIA

Dipartimento Di Studi Umanistici

Corso di Dottorato in Storia

Ciclo XXXVII

Living in the Lower Town: a study of a Middle Iron Age room at Niğde-Kınık Höyük

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Anno accademico 2023/2024

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Chapter 1: Introduction

1.1 Research Framework

1.1.1 Current state of research

Over the last century, Anatolia has steadily gained recognition as a key region for understanding the cultural and historical dynamics of the ancient Near East. While archaeological exploration in this area initially lagged behind that of neighbouring regions such as Mesopotamia, Anatolia's geographical variety and cultural richness have progressively drawn the attention of scholars from different disciplines. Early research, however, tended to focus primarily on sites and historical phases connected to the classical world, particularly those linked to well-known literary traditions such as the Homeric epics or Greco-Roman historiography. It is only in more recent decades that systematic archaeological investigation has begun to address earlier periods, including the Late Bronze Age and the Iron Age, with renewed methodological approaches and interpretative models.

These recent developments have brought significant changes in how Anatolia's past is studied and conceptualised. Moving beyond the image of the Hittite Empire as a homogeneous and static entity, current research increasingly recognises the diversity of political structures and cultural identities that coexisted within its sphere of influence. In particular, the period following the dissolution of the Hittite state is no longer interpreted simply as an era of decline and fragmentation. Instead, it is seen as a complex historical phase in which local communities actively reshaped their social, economic, and cultural landscapes.

In this context, Central Anatolia occupies a particularly strategic position. This region has often been viewed as the heartland of the Hittite world. Yet, despite its significance, many of the archaeological data from this area derive from early excavations carried out with methodological approaches that do not fully meet current scientific standards[1]. This has complicated attempts to reconstruct consistent regional histories and, in particular, to establish reliable chronological frameworks that connect settlement dynamics across different sites.

[1] The search of the Homeric Troy by H. Schliemann, then located in the site of Hisarlik, and the excavations at Boğazköy-Hattusa, Gordion and Alişar, undertaken by European archaeological teams between the end of 19th and the beginning of the 20th century, are among the most significant examples

The systematic archaeological investigation of South-Central Anatolia began in the 1950s, with research led by J. Mellaart and D. French. These studies were crucial in reconstructing the region's Neolithic occupation and challenging the earlier assumption that Central Anatolia was uninhabited until the Early Bronze Age. A key milestone in this process was the excavation of Çatalhöyük, in the Konya Plain, initiated by Mellaart and resumed in the 1990s by I. Hodder, which significantly advanced our understanding of early settlement dynamics in the region.

The challenge, therefore, remains to disentangle the complex patterns of continuity and change that characterised Central Anatolia in the aftermath of the Late Bronze Age. Beyond simplistic notions of decline, the archaeological record reveals a more nuanced reality, in which local communities developed new forms of social organisation, material culture, and external connections, shaping the fragmented yet vibrant landscape of the Iron Age.

1.1.2 Research Topic and Objectives

This study aims to investigate the daily life and cultural dynamics of Central Anatolia during the Iron Age, with particular emphasis on the period between the late 9th and early 8th centuries BCE — a crucial phase marked by significant political transformations and intensified regional interactions. The research focuses on the analysis of ceramic artefacts recovered from a specific context within the archaeological site of Kınık Höyük, namely a small room located in the Lower Town. Although modest in size, this space provided a well-preserved, stratigraphically secure context for the recovery of a coherent and largely undisturbed ceramic assemblage, offering an exceptional opportunity to examine a complete material set directly associated with a distinct occupational phase.

The detailed study of this ceramic assemblage constitutes the core of the research. Through typological, morphological, and functional analyses, the ceramic materials are explored not only as indicators of daily practices but also as key elements for reconstructing social identity, patterns of consumption, and cultural connections within and beyond the settlement. While petrographic and technological data, produced within the framework of parallel research projects, have been integrated into the analysis, they primarily serve here to support the investigation of potential interregional contacts and exchange networks.

While the architectural setting in which these materials were recovered provides essential contextual information, the primary focus of this research lies in the ceramic assemblage itself. Through its analysis, it has been possible to investigate not only aspects of daily practices, social organisation,

and material culture within the settlement, but also the broader network of cultural and economic exchanges in which Kınık Höyük was involved. In particular, the integration of ceramic data with available typological and comparative evidence has contributed to shedding light on the site's connections with surrounding political entities and cultural traditions, as well as on the internal dynamics that shaped the relationship between the Lower Town and the Acropolis. This internal comparison, in turn, offers valuable insights into the organisation of space, the circulation of materials, and possible distinctions in social status or functional roles within the settlement.

In a historical framework where written sources — largely produced by the Neo-Assyrian Empire — offer only a fragmented and ideologically mediated perspective, the archaeological record, and ceramic evidence in particular, provide an essential means for reconstructing the complexity of cultural interactions, both within the community of Kınık Höyük and across the wider Central Anatolian region during the Iron Age.

1.1.3 Methodology and Structure of the Dissertation

The research adopts an integrated archaeological approach that combines a set of stratigraphic, typological, and comparative data to investigate the material culture and socio-cultural dynamics of the site. Stratigraphic analysis, conducted in close association with the excavation process, provided the necessary chronological and spatial framework to contextualise the ceramic assemblage within a well-defined occupational phase of the Lower Town. The typological study of ceramics, based on morphological and technological criteria, allowed for a systematic classification of vessel forms, surface treatments, and decorative elements, offering crucial insights into local production practices and consumption patterns. Selected petrographic data, produced within the framework of parallel research projects, were also considered to support the identification of non-local materials and possible interregional connections, although these analyses were not the primary focus of the present study.

The small room investigated at Kınık Höyük, distinguished by the excellent preservation of a primary ceramic deposit, provided a well-defined and undisturbed context for analysing the ceramic assemblage in its entirety. The integrity and stratigraphic clarity of the deposit allowed for a detailed examination of the forms, functions, and possible origins of the ceramic materials, as well as their role within the daily practices and socio-economic structure of the settlement. The analysis of this

closed context, combined with comparative data, also offered insights into patterns of material circulation and cultural interactions both within the site and at a broader regional scale.

The dissertation is structured into six chapters, each contributing to a progressive reconstruction of the archaeological context and material culture associated with the Lower Town of Kınık Höyük.

Chapter One provides a historical and geographical overview of Central Anatolia in the period following the collapse of the Hittite Empire, with particular attention to the formation of local political entities, notably the kingdom of Tabal, and its possible relationship to the site of Kınık Höyük.

Chapter Two presents the archaeological and stratigraphic context of the site, focusing on the Lower Town area and offering a detailed description of the room under investigation and the associated ceramic deposit. The excellent state of preservation of the deposit allows for a reliable reconstruction of the context in which the assemblage was formed.

Chapter Three develops a ceramic typology based on the morphological analysis of vessel forms, surface treatments, and decorative elements. While the primary focus is on typological and stylistic aspects, selected petrographic data from parallel studies have been considered to distinguish local from non-local materials and to explore possible patterns of artefact circulation and interregional exchange.

Chapter Four offers a comparative analysis of the ceramic assemblage through systematic comparison with materials from other contemporary sites, selected for their geographic proximity and chronological relevance. This analysis sheds light on external influences and cultural interactions, as reflected in vessel shapes, decorative styles, and technological choices.

Chapter Five presents a functional analysis of the ceramic assemblage, employing classification criteria derived from experimental archaeology and ethnoarchaeological studies to group vessel types according to their intended use, such as food preparation, cooking, consumption, and storage. This approach provides insights into the functional role of the room within the Lower Town, suggesting its use as a storage space. Furthermore, the comparison with decorated ceramics from the Acropolis offers additional elements for interpreting social distinctions and cultural practices within the settlement.

Chapter Six summarises the main results of the research, addressing the key questions that guided the study. The findings contribute to refining the chronology of the occupation of the area, reconstructing the architectural features of the analysed space, and understanding the functional characteristics of the material assemblage. Finally, the results offer new perspectives on the broader cultural and

economic networks in which Kınık Höyük was integrated during the late 9th and early 8th centuries BCE.

1.2 Central Anatolia: a brief historical overview

1.2.1 The Lower Lands of the Hittites in the Late Bronze Age: before the fall of the Empire (14th – 12th century BCE)

Now that the geographical setting of Niğde-Kınık Höyük has been clarified, I will proceed with a concise historical overview of the surrounding region, spanning from the final centuries of the Hittite Empire through the complex transitional phase between the Late Bronze and Early Iron Ages, with particular attention to the Middle Iron Age.

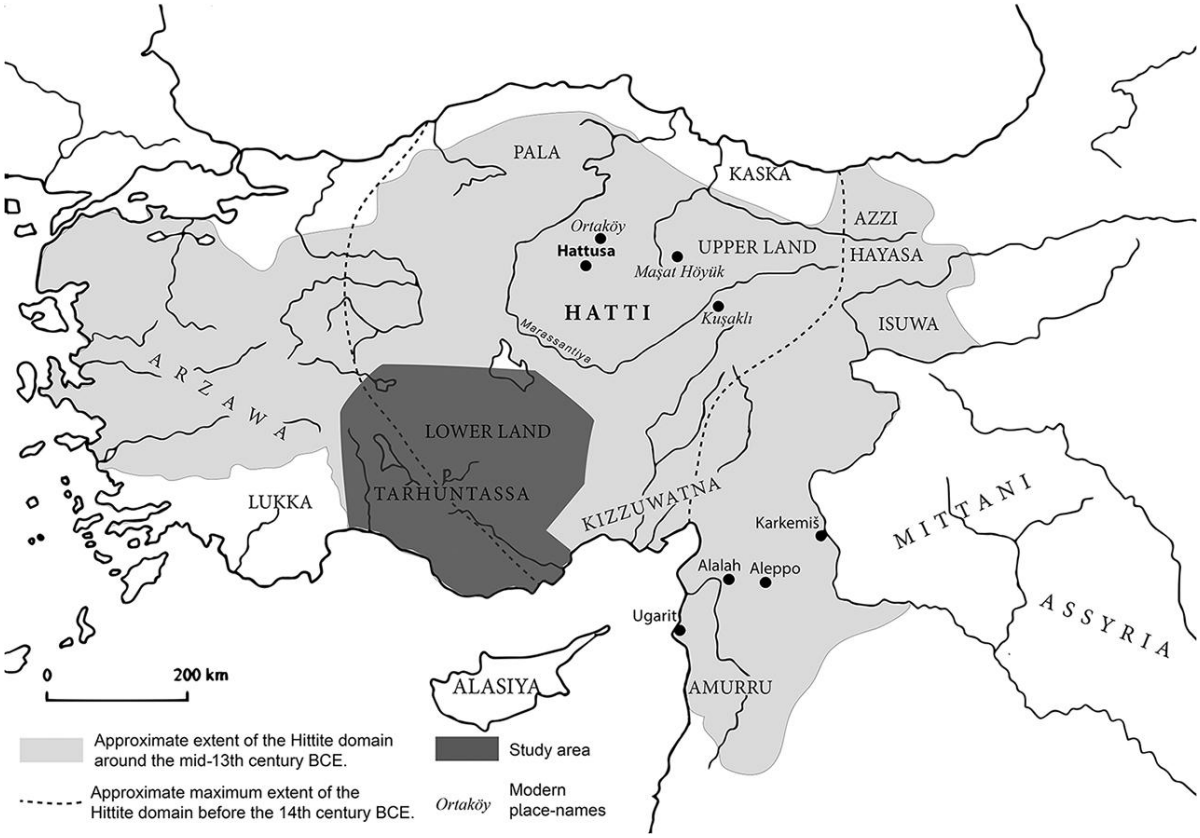


Figure 1-1 The Hittite Lower Land, from Matessi 2018

Understanding this transition is essential for contextualizing the situation in which the site of Kınık Höyük developed, since the cultural, political, and economic structures of the Middle Iron Age were deeply rooted in the processes of transformation that took place during the preceding centuries. This overview will therefore also consider major historical developments in neighbouring regions, whose interactions contributed to shaping the post-Hittite landscape of south-central Anatolia.

Notably, the site lies on the eastern periphery of the area known in Hittite sources as the ‘Lower Land’, a designation that held both political and strategic significance within the broader framework of the Hittite Kingdom.

The Lower Land of the Hittite kingdom was a crucial geopolitical and cultural region in south-central Anatolia. While the precise boundaries of the Lower Land remain debated, scholars generally agree that it encompassed the Konya plain. This territory held both strategic military value and religious significance, serving as a southern bastion of the Hittite Empire and, later, as the seat of an appanage kingdom ruled by Muwattalli II’s descendants.

Evidence from Hittite texts, especially treaties like the Ulmi-Teššub Treaty and the Bronze Tablet, reveals that the Lower Land was already conceptualized as a distinct region by the 14th century BCE. It was characterized not only by political boundaries but also by its unique pantheon of deities[2]. The association of towns like Tuwanuwa, Uda, and Ḫupišna with these deities suggests their inclusion in the Lower Land or at least their proximity to its frontier[3].

From the 13th century BCE, part of the Lower Land became the territory of the kingdom of Tarḫuntašša, which was granted to Kurunta, the son of Muwattalli II. The capital city, also named Tarḫuntašša, was likely established or expanded at that time[4]. The shift of the royal seat emphasized the Lower Land’s political weight and strategic location, particularly its access to the Cilician Gates and Mediterranean ports like Ura, which were vital for trade and military campaigns[5].

Archaeological surveys and excavations, especially at Kilise Tepe and Porsuk (Zeyve Höyük), provide a material counterpart to these textual sources[6].

The Hatip monument, attributed to Kurunta and located near Konya, reinforces the notion that the Lower Land was not just a provincial frontier but a political heartland during parts of the Late Bronze Age. Kurunta styled himself as “Great King” and “Labarna,” titles that hint at his autonomous power and aspirations, even potentially rivaling the central Hittite throne[7]. His successor or relative, Hartapu,

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[2] Forlanini 2017, pp. 239–240

[3] The archaeological and topographical character of this region helps clarify its historical significance. The Konya plain, bordered by the Tuz Gölü to the northeast and the Taurus range to the south, is a tectonic marl plateau traversed by the Çarşamba River and this environment allowed for substantial agricultural productivity and supported early human settlement as far back as the 9th millennium BCE. See Matessi and Tomassini Pieri 2017, pp. 90–91

[4] Yakar 2014, p. 502

[5] Yakar 2014, pp. 504–505

[6] Kilise Tepe, located in the Göksu Valley, shows continuous occupation throughout the Late Bronze Age, including monumental buildings like the Stele Building and the East Building, likely tied to administrative or religious functions. The site also yielded Red Lustrous Wheel-Made Ware, which underscores its participation in Eastern Mediterranean exchange networks. See Matessi and Tomassini Pieri 2017, pp. 96–101

[7] Yakar 2014, pp. 502–503

continued this legacy, as evidenced by inscriptions at Kızıldağ, Karadağ, and Burunkaya, suggesting the survival of the Tarḫuntašša line into the Early Iron Age[8].

Yet, the political geography of the Lower Land was not static. The treaties specify that the Hulaya River Land, centered on the Çarşamba Valley, was at times under Tarḫuntašša's control, while key frontier towns and mountains marked the limits of Hittite authority[9]. Some areas like Ikkuwaniya and Ḫurniya may have initially belonged to Ḫatti but were later absorbed into Tarḫuntašša during Kurunta's rule or its aftermath[10].

The collapse of the Hittite Empire in the early 12th century BCE left deep traces across the Lower Land. Destruction layers at Kilise Tepe and Porsuk point to widespread upheaval, though some architectural features and ceramic traditions indicate local resilience and continuity[11]. These local dynamics likely contributed to the cultural fabric of the Neo-Hittite kingdoms that emerged in the Early Iron Age, including Tabal and Tuwana.

In sum, the Lower Land was far more than a southern appendage of the Hittite realm. It was a strategic, cultural, and religious zone, deeply integrated into imperial infrastructure but also capable of autonomous political expression.

1.2.2 Tuwanuwa and the Lower Lands

Tuwanuwa, one of the prominent cities mentioned in Hittite sources, plays a significant but nuanced role in the broader framework of the Lower Land and the southern political geography of the Hittite Empire. Although its exact location is debated, it is widely identified with classical Tyana, situated near modern-day Kemerhisar. This area lay on a critical communication corridor linking Cappadocia, the Konya plain, and the Cilician Gates, placing Tuwanuwa in a strategically pivotal position[12].

Tuwanuwa was already an important urban center in the Old Kingdom and retained its relevance throughout the Empire period. According to a royal edict, the city appears as a military target of Arzawan aggression—suggesting that it may have functioned as either a boundary marker between Ḫatti proper and the Lower Land, or even as part of the Lower Land itself[13]. The same text reveals

[8] Yakar 2014, pp. 505–506
[9] Forlanini 2017, pp. 241–248
[10] Yakar 2014, p. 507
[11] Matessi and Tomassini Pieri 2017, pp. 102–103
[12] Matessi and Tomassini Pieri 2017, p. 99
[13] Forlanini 2017, pp. 239–240

that enemies reached as far as Tuwanuwa and Uda, indicating their vulnerability and proximity to the western frontier.

Archaeologically, Tuwanuwa is often linked with the site of Kemerhisar, though excavation layers directly corresponding to the Late Bronze Age remain elusive. However, surveys and settlement data confirm continuous occupation in this area from the Middle Bronze Age onward. Its identification with Tyana, referenced in later Luwian inscriptions, supports the notion of its continuity during the end of the Late Bronze Age e the Early Iron Age[14].

Tuwanuwa's placement along a key north-south axis, from Niğde through the Konaklı valley down to the Cilician Gates, underscores its logistical value for both military campaigns and administrative integration[15]. It is conceivable that the Hittite authorities maintained a governorship or military post in the city, especially in light of its exposure to external threats and its repeated appearance in texts concerned with provincial control.

1.2.3 The role of Kizzuwatna

Kizzuwatna played a remarkably dynamic role throughout the history of the Hittite kingdom, evolving from a frontier polity to a culturally central province, and surviving as a regional identity even after the collapse of the empire.

Initially, Kizzuwatna held a strategic geopolitical position as a buffer between the Hittites and Mittani. Despite the political turbulence during the Late Old Kingdom, it is possible that Kizzuwatna never completely fell out of Hittite control. Under Tudhaliya III and Suppiluliuma I, Kizzuwatna was reconsolidated, with Suppiluliuma installing his son Telipinu as High Priest, signaling both a religious and political integration[16].

By the time of the New Kingdom, Kizzuwatna had been fully annexed and transformed into a core province. But more significantly, it became a cultural engine that reshaped the very identity of the Hittite Empire. This was evident in three key developments:

1. The diffusion of the Hurrian language and naming customs within the Hittite royal court. Hurrian became a prestigious language of ritual and elite communication[17].

[14] Matessi and Tomassini Pieri 2017, p. 98
[15] Matessi and Tomassini Pieri 2017, p. 94
[16] Trameri 2023, p. 525
[17] Trameri 2023, pp. 525-526

2. The importation of cults and rituals from Kizzuwatna, particularly under kings like Tudhaliya I, brought southern religious traditions into the mainstream of Hittite religious life.

3. The transmission of ritual texts and practices from Kizzuwatna to Ḫattuša, facilitated not only by written materials but also by the presence of Kizzuwatnean ritual experts.

This cultural integration may have been intensified by dynastic unions. Queen Nikkal-madi, wife of Tudhaliya I, was likely of Kizzuwatnean origin. Some scholars suggest that other queens of the period also came from Kizzuwatna[18]. Regardless of the exact number of matrimonial alliances, their impact was transformative. Kizzuwatna's integration into the Hittite world helped give rise to a new ideological and ceremonial language, which culminated in monumental religious expressions such as the Yazılıkaya sanctuary at Ḫattuša, possibly featuring deities of Kizzuwatnean origin.

Even as a province, Kizzuwatna retained a strong religious identity. Sacred sites and traditions from the region remained prominent in official Hittite cultic life. This is exemplified by Puduhepa, queen

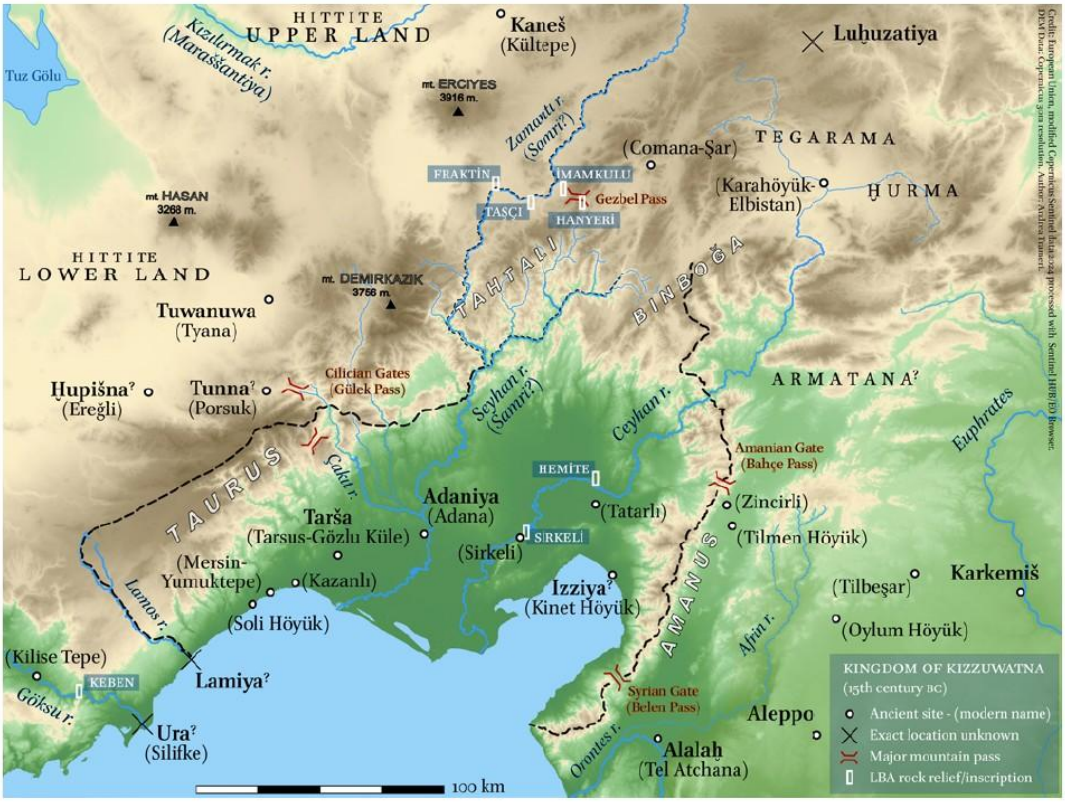


Figure 1-2 The kingdom of Kizzuwatna, from Trameri 2023

and wife of Hattusili III, who was born in Kizzuwatna. She maintained her identity with pride and actively promoted its cults. As a priestess of Ištar/Šauška from Lawazantiya, Puduhepa played a

[18] Trameri 2023, p. 526

pivotal role in reviving and codifying Kizzuwatnean religious practices, including her effort to recover old festival texts from the archives of Ḫattuša[19].

Administratively, Kizzuwatna was governed by local officials under the Hittite crown. Tribute records from this period list Kummani (the capital of Kizzuwatna) as a major contributor of tin and copper, suggesting the region's continued economic importance.

In the late 13th century, hieroglyphic Luwian inscriptions, such as those at Hemite and Sirkeli, confirm the ongoing local elite presence, even as central authority was eroding. These inscriptions may either date to the final years of the Empire or to the immediate post-collapse period, signaling incipient political fragmentation[20].

Following the collapse of the Hittite Empire, the memory of Kizzuwatna faded, but its cultural and religious imprint endured. In the early Iron Age, new polities such as Hiyawa, Que, or Adanawa emerged in Plain Cilicia. Archaeological continuity at sites like Tarsus and Kinet Höyük shows gradual transitions from Hittite to local styles, including a resurgence of local pottery traditions and new contact patterns, such as the appearance of Mycenaean-style ceramics[21].

1.2.4 The Late Bronze–Iron Age Transition in Cilicia

Any investigation into the transition from the Late Bronze to the Iron Age in Cilicia must necessarily engage with the study of ceramic production. As the most diagnostic and contextually sensitive element of the archaeological record, pottery serves as a key instrument for tracing processes of cultural continuity, technological innovation, and external influence across the eastern Mediterranean

The transition between the Late Bronze and Iron Ages in the region of Cilicia is marked by profound political and cultural transformations reflected in the archaeological record. Elements of continuity, though in decline, with the material culture of the Late Bronze Age can still be observed, while at the same time new influences from the Mediterranean and Aegean worlds appear[22]. The discussion concerning whether these influences derived from the arrival of new populations in the area has been long debated and goes beyond the scope of this brief introduction[23].

[19] Trameri 2023, pp. 527-528
[20] Trameri 2023, p. 528
[21] Trameri 2023, pp. 529-530
[22] Lehmann 2017, p. 229
[23] see French 2013

The Late Bronze and Iron Ages are distinct and clearly recognizable periods, but they are linked by an initial phase—here referred to as the Earliest Iron Age—whose characteristics are difficult to define. Scholars have questioned whether this phase should be regarded as a transitional stage, as it still retains certain elements of the preceding one, or as a completely new beginning[24].

During both the LBA and IA, the Cilician Plain occupied an important geopolitical position between Anatolia, Cyprus, and the Levant. In the LBA, it was known as Kizzuwatna, inhabited by Luwians and Hurrians, while in the IA it is referred to by various names, generally summarized as the Kingdom of Que. The ethnic composition of this kingdom during the Iron Age remains uncertain due to the scarcity of evidence. The change in name between the LBA and IA highlights a discontinuity in the region's history and coincides with the appearance of LH IIIC-style pottery at many sites. This phenomenon has long been associated with the immigration of groups from the Aegean, but archaeological evidence appears to contradict this view, instead revealing signs of continuity with the preceding periods[25].

Archaeologically, several phases have been identified that reflect the transition from the Late Bronze to the Iron Age. The first is what M.H. Gates has defined as the "Sub-Hittite" phase: a period of decline in the Late Bronze Age culture, accompanied by a contraction of its urban centers[26]. This phase is also referred to as Late Bronze Age III, emphasizing that despite the fall of the Hittite Empire, Late Bronze Age traditions continued into the 12th century BCE. During this time, the kingdom of Tarhuntassa dominated Cilicia and parts of southern Anatolia.

From the perspective of material culture, the LB III period displays some differences from the preceding one: the monumental structures typical of LB II were replaced by more modest domestic buildings, and ceramic production continued the LB II tradition but became increasingly distinguishable from earlier Hittite standards. Cypriot imports, which characterized the ceramic repertoire of the late 13th century BCE, disappeared in favor of locally produced pottery influenced by Aegean LH IIIC styles[27].

The second phase identified by Gates is characterized by modest resettlement and the appearance of material culture of a different nature compared to LBA II, marking the fully developed Early Iron

[24] Gates 2013, p. 95
[25] Novàk and Fuchs 2021, pp. 401–403
[26] Gates 2013, p. 98
[27] Lehmann 2017, p. 231

Age. The third and final phase is defined by the revival of urban life connected to a broader economic network that would continue into the Middle Iron Age[28].

Gates identifies several criteria that allow the transition from the LBA to the IA to be traced, based on the evidence from Kinet Höyük (Levels 13.2–12). The first phase of economic and cultural decline following the fall of the Hittite Empire still belongs to the LBA II, and its material culture remains linked to Hittite and Late Bronze Age traditions—the phase defined at Kinet Höyük and Kilise Tepe as "Sub-Hittite"[29].

These Sub-Hittite levels are followed by reoccupations or new settlements that yield significant quantities of LH IIIC-style pottery[30]. At the end of the LBA, most major sites were abandoned, and only during the Middle Iron Age did settlement density increase again, particularly around newly founded sites[31]. In many sites, a hiatus separates the "transitional" EIA levels from those of the fully developed EIA, where evidence points to demographic expansion supported by an economic system extending beyond local boundaries[32].

Changes in settlement type are also evident during the transitional phases of the EIA, characterized by small, poor installations—probably rural and perhaps temporary[33]. Correspondingly, the material culture changes, with the emergence of a clearly distinct ceramic repertoire. Painted motifs such as cross-hatching, horizontal lines and bands, and wavy lines appear, often executed carelessly, together with handmade, non-specialized, low-quality pottery. This type of production corresponds to what is observed in the Aegean, Anatolia, and the Levant during the same period, raising the question of whether such pottery derived from an earlier local tradition or was introduced from outside[34].

This process of transformation—combining elements of continuity and innovation—from the LBA to the IA in the Cilician region is particularly evident in the material culture, and especially in ceramic production. Tracing its evolution is therefore crucial for understanding the dynamics of this transition in greater depth.

During the LBA, undecorated pottery shows many similarities with that found in sites located in the core of the Hittite kingdom, suggesting a certain degree of influence from that area. However, it also includes shapes outside this cultural horizon, indicating local or regional production and influences

[28] Gates 2013, p. 98
[29] Gates 2013, pp. 98–99
[30] Gates 2013, p. 99
[31] Gates 2013, pp. 99–100
[32] Gates 2013, pp. 100–101
[33] Gates 2013, p. 101
[34] Gates 2013, pp. 101–102

not derived from Central Anatolia. In the LB I, pottery of Hittite influence gained increasing importance, becoming the dominant type during LB II. Yet these were not mere copies of Hittite imperial prototypes, but rather local reinterpretations that varied from one site to another: more standardized forms appear in the east, while greater freedom is observed in the west[35].

Cypriot imports are present in assemblages, with quantitative differences between sites in Rough Cilicia and Plain Cilicia, whereas Mycenaean imports are quite rare, suggesting a limited interest in pottery from those areas and a daily life more oriented toward Anatolia[36].

As already noted, during LB III pottery in LH IIIC style appears in non-negligible quantities—more abundant in western than in eastern sites—serving as an important chronological marker for the region as a whole. It occurs in layers following destruction levels historically linked to the fall and dissolution of the Hittite Empire. From this point onward, sites in Cilicia show a decline in the production of undecorated pottery connected to the Hittite tradition, suggesting a loss of centralized control over ceramic manufacture.

A similar phenomenon is evident in the appearance, during the EIA, of Cypro-Cilician painted pottery in the ceramic assemblages of Cilician sites, indicating a strong connection with the Cypriot cultural sphere[37]. Cypro-Cilician pottery belongs to a broader koinè encompassing not only Cilicia but also the wider eastern Mediterranean. It is characterized by a mixture of elements from various regions that were recombined and shared across cultural boundaries.

At Tarsus, one of the sites that yielded the largest amount of Cypro-Cilician pottery in the region, the preferred shapes are the so-called standard cups and bowls, along with craters and hydriae, all drawn from the LH IIIC-style repertoire, whose influence continued into the Iron Age. In addition to the clear Aegean impact on Early Iron Age Cypro-Cilician pottery, there is also evidence of continuity with the local LBA II unpainted ceramic tradition. Thus, Cypro-Cilician pottery in the EIA seems to overlap both the LH IIIC and LBA II traditions[38].

Cypro-Cilician imports are present but relatively rare and usually originate from Cyprus itself[39]. The term Cypro-Geometric is used to refer to Cypro-Cilician pottery produced on the island (a brief discussion of Cypriot Iron Age pottery will be provided later). The EIA tradition of Cyprus was inspired by LH IIIC-style pottery, as in the rest of the eastern Mediterranean, particularly reflecting

[35] Jean 2020, pp. 10–12
[36] Jean 2020, pp. 12–13
[37] Jean 2020, p. 13
[38] Mutlu 2019, pp. 29–30
[39] Mutlu 2019, p. 31

Levantine and local influences. Over time, new external stimuli contributed to the development of a hybrid tradition, combining foreign and local Cypriot elements and giving rise to the Cypro-Geometric style[40].

Cypro-Cilician pottery is characterized by geometric decoration, particularly compass-drawn concentric circles, and is divided into four main categories: Buff Painted, White Painted, Black on Red (whose origin has long been debated and will not be discussed here), and Bichrome. Cypro-Cilician ware appears in numerous Cilician sites during the EIA, and its early occurrence indicates a local development inspired by both pre-existing local traditions and external influences. Among the four categories, Buff Painted seems to have been the most widespread[41].

The study of Cypriot pottery has long been based on the work of Einar Gjerstad (1948), who sought to establish a distinctive "Cypriot character" to differentiate Cypriot pottery from that of other origins, using morphological and decorative criteria. More recent studies, however, have identified various regional production centers, each characterized by its own local style[42].

In this context, only Cypriot pottery of the Iron Age will be briefly addressed. As mentioned earlier, the term Cypro-Geometric refers specifically to Cypriot production dating from the 11th to the 8th century BCE, which is divided into three sub-periods (I, II, and III). During this time, local traditions incorporated elements of both Aegean and Levantine origin. Indeed, examples from the Cypro-Geometric period inspired by Aegean LH IIIC styles still derive from shapes already present in the Late Cypriot IIIA repertoire (12th century BCE), as well as from forms appearing in Late Cypriot IIIB (first half of the 11th century BCE).

The belly-handled amphorae clearly reflect Aegean influence, while the globular jugs and flasks were originally imported from the Levant until they were adapted and incorporated into the Cypriot repertoire, evolving into the barrel-shaped jug, one of the most typical forms of the Cypro-Geometric period. Another characteristic shape is that of plates decorated on the exterior surface around the base, most commonly in White Painted (black paint on a white background) or Bichrome (black and red paint on a white background), the latter being of Levantine origin. During Cypro-Geometric III, two new locally produced wares appear: Black on Red and Red Slip[43].

The following period, known as Cypro-Archaic, spans from the 8th to the 6th century BCE and witnesses the further development of certain shapes from the previous period, alongside the

[40] Mutlu 2019, pp. 46–47
[41] Mutlu 2019, pp. 40–41
[42] Georgiadou 2016, pp. 2–3
[43] Georgiadou 2016, pp. 4–5

disappearance of others. New forms also emerge, such as handleless bowls of Phoenician origin and drinking vessels derived from Aegean prototypes. Containers for unguents become increasingly widespread, produced in both Black on Red and Bichrome styles, while in some centers the production of Black on Red pottery increases significantly during this period. Another characteristic product of Cypro-Archaic Cyprus is the basket-handle amphora, while, from a decorative standpoint, this period sees the introduction of Bichrome Red ware (black and white paint on a red background), featuring not only geometric and abstract motifs but also more concrete subjects[44].

The archaeological sequence of Kinet Höyük offers a clear view of the transition between the LBA and IA, thanks to the analysis of the ceramic assemblages from strata 13.2 (LB III) and 12 (IA).

The pottery from level 13.2 was produced by an industry operating according to less strict standards than those of LBA II: shapes and fabrics derive from Hittite types but are recombined into new forms, often seen in coarse ware now manufactured as fine ware. At this stage, the control of a centralized production system—once maintained by the Hittite state—appears to have disappeared. The ceramics of LB III can therefore be described as "Sub-Hittite", independent from directives originating in Central Anatolia. This change is also reflected in the disappearance of Cypriot imports, which had remained constant throughout LBA II[45].

At the same time, LH IIIC-style pottery began to appear. (The ambiguity surrounding this term—often used without accounting for the many production and chronological variations among the Cilician, Cypriot, Levantine, and Aegean assemblages of the period—will not be addressed here; see Lehmann 2017 and references therein for discussion.)

In any case, both locally produced and imported LH IIIC-style pottery is found more frequently in Cilician assemblages than LH IIIB, although never in the large quantities seen in Cyprus or the Aegean[46].

The layers belonging to period 12 at Kinet Höyük present a clear break from the preceding ones, as no architectural remains have been found—only occupational debris, hearths, and pits. The pottery of this period shows not only Aegean influences but also clear connections to Cyprus, beginning with Cypro-Geometric I–II, leading to a local production with Cypriot stylistic features[47]. The presence of this type of pottery, along with other objects paralleled in Aegean and Cypriot contexts—such as loom

[44] Georgiadou 2016, pp. 5–6
[45] Lehmann 2017, pp. 232–234
[46] Lehmann 2017, p. 234
[47] Lehmann 2017, p. 242

weights and fibulae—can be interpreted as part of a complex system of multidirectional economic exchanges operating across the eastern Mediterranean during the 12th–11th centuries BCE.

Trade with Cyprus intensified toward the end of the 11th century BCE, and by the 9th century BCE, Cypro-Geometric III influences had become dominant[48].

1.2.5 The Transition from the Late Bronze Age to the Iron Age in Anatolia and Syria (11th–9th century BCE)

Around 1180 BCE, the Hittite Empire, which had dominated central Anatolia, collapsed. The repercussions were not uniform. East of the Euphrates, imperial structures largely persisted. West of it, in Anatolia, Syria, and the Levant, there was an institutional collapse and emergence of new political landscapes[49]. The void left by the absence of written sources has long led the scholars to think of this period of transition like a vacuum of human presence and activities in Central Anatolia. Although recent studies have successfully reconstructed the complex processes of this transition, the traditional view of an 'empty' land remains deeply rooted[50].

Referring to the Iron Age inhabitants of Central Anatolia and northern Syria after the Hittite Empire's disintegration presents a challenge due to limited indigenous sources specifying how these people identified themselves. Several terms have been used to describe these groups by scholars.

The term "Neo-Hittite" was coined and used to describe the political entities existing after the fall of the Hittite Empire, following a parallel with "Neo-Assyrian" and "Neo-Babylonian"[51]. But this term proved to be not fully correct, since the capital Hattusa no longer existed and so the Hittite designation of a state. The term "Syro-Hittite" too is problematic as it doesn't take into consideration Central Anatolia in the broader panorama. The term "Luwo-Aramean" combines the two languages documented in inscriptions found in Anatolia and northern Syria, but it assumes a correlation between the language and the ethnicity of these populations that is not sure or warranted.

The broader term "Syro-Anatolian Culture Complex" does not consider ethnic and linguistic identities, instead designating under this term the communities in Syria and Anatolia with shared cultural practices, like settlement structures, monumental architecture, writing, and royal ideology[52].

[48] Lehmann 2017, p. 247
[49] d'Alfonso 2024, p. 11
[50] D'Alfonso 2024, p.12
[51] Weeden 2023, p. 915
[52] Weeden 2023, p. 916

Weeden (2023) choose to use the term "post-Hittite" to define the different political entities of Central Anatolia and northern Syria during the period of 1180–539 BC, to emphasize the continuities, appropriations, and rejections of elite cultural forms associated with the Hittite state of the Late Bronze Age. It encompasses the era when Anatolian hieroglyphic, Aramaic, and Phoenician alphabetic inscriptions, along with Mesopotamian cuneiform sources, provide valuable historical data[53]. This term will be used in this historical analysis.

But how are these populations and political entities organized? Some differences can be noted considering the different areas that once were part of the Hittite Empire.

Following the analysis of d'Alfonso (2024) we see how North-Central Anatolia (NCA), the former Hittite core, experienced a collapse in urbanism and political complexity. Settlements reverted to small villages, and handmade, red-painted pottery replaced standardized wheel-made ceramics. No monumental art or administrative structures were preserved, and no continuity with Hittite institutions is evident[54].

In West-Central Anatolia (WCA), and it's particularly evident at Polatlı-Yassı Höyük (Gordion), there are signs of early reurbanization. The emergence of grey handmade pottery associated with migrants from Thrace, combined with fortifications and stratified settlements by the 10th century BCE,

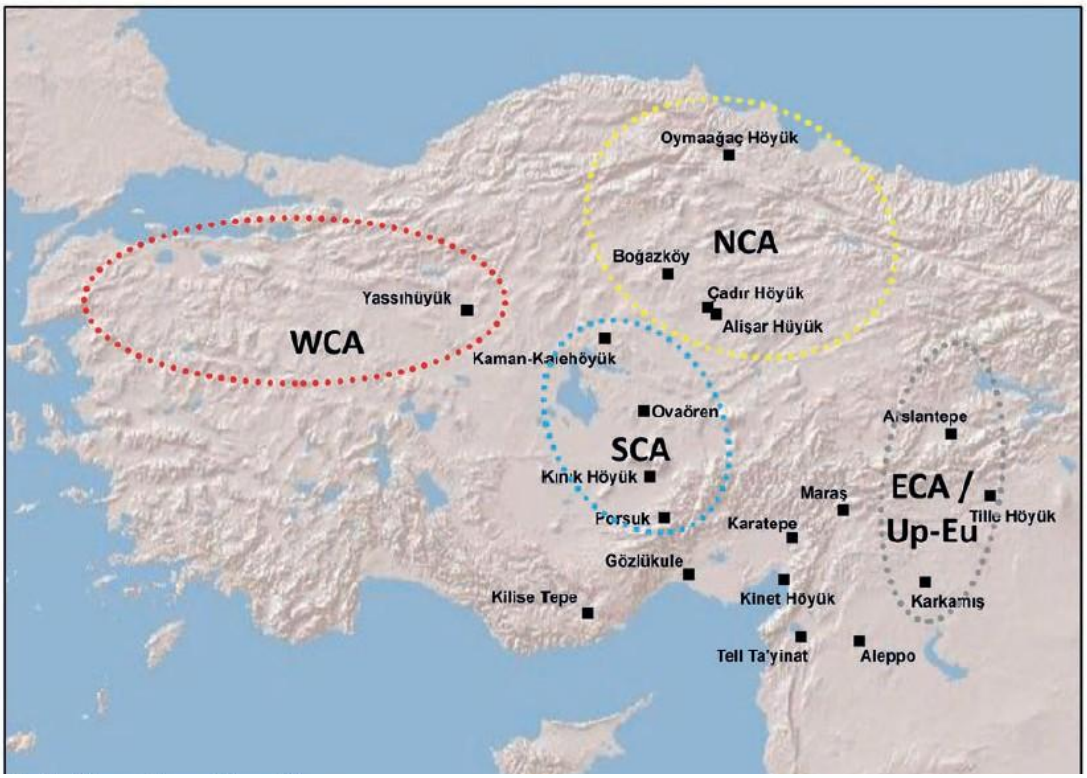


Figure.1-3 Early Iron Age zones, from d'Alfonso 2024

[53] Weeden 2023, p. 917
[54] d'Alfonso 2024, pp. 14–15

indicates increasing political complexity and foreshadows the formation of Phrygia[55].In South-Central Anatolia (SCA) there are traces of continuity. Hittite-style fortifications and storage infrastructure have been found in sites like Niğde-Kınık Höyük [56] but without the adoption of monumental iconography or inscriptions that refers to a Hittite legitimacy[57].

The situation in northern Syria and the Upper Euphrates region is different. Here, we witness the emergence of city-states, which are often in close continuity with the "small kingdoms" of the Late Bronze Age. These urban centres retained monumental architecture, sculptural traditions and inscriptions in the Anatolian hieroglyphic script. Dynasties such as that of Karkemiš practised Hittite sacred kingship, blending it with local Syrian elements[58].

The differences between what happened in Anatolia and what arose in northern Syria led Liverani to suggest two different political models: the city-state and the canton-state. City-states were centred on urban areas, had inherited elite traditions and maintained strong symbolic continuity with the past. In contrast, canton-states, which were observed in South-Central Anatolia, were organised around smaller urban centres and their rural surroundings. Power was distributed more evenly between urban and non-urban communities in these states. They lacked monumental art and operated with local elites rather than dynasties[59].

1.2.6 Tabal during the Iron Age

Anatolia in the Iron Age has no indigenous written sources, except for a few rock inscriptions (such as the notable inscription at Topada[60]) which provide dedications or genealogies rather than historical information. The reliability of some later external sources, such as the Greek ones, is questionable, and the Phrygian sources are also not very informative[61]. The most complete historical data about Iron Age Anatolia from the 9th century BCE onwards comes from Assyrian texts. The perspective of the conquerors is naturally reflected in this information, which naturally leads to a distorted reconstruction of the historical events that are being narrated. Understanding the political geography of south-central Anatolia during the Iron Age is essential to contextualize the material culture of Kınık Höyük, particularly the ceramic assemblage discussed in the following sections. The following

[55] d'Alfonso 2024, pp. 16–17
[56] d'Alfonso 2024, pp.18–20
[57] d'Alfonso 2023, pp. 11–12
[58] d'Alfonso 2023, pp. 5–6, 15–16
[59] d'Alfonso 2023, pp. 13–14
[60] D'alfonso 2019
[61] Genz 2011, p. 332

historical overview provides the framework for interpreting patterns of exchange and stylistic interaction reflected in the site's archaeological record.

The Assyrian campaigns in Anatolia during the early first millennium BCE represent a decisive shift in the political configuration of the Anatolian highlands, transforming a landscape formerly dominated by independent Neo-Hittite and post-Hittite principalities into a zone of imperial competition and gradual incorporation. Unlike their earlier engagements in northern Syria and the Euphrates corridor, the Assyrian kings of the ninth and eighth centuries BCE developed a sustained interest in central and eastern Anatolia, which they sought to convert from periphery to controlled frontier.

During the reign of Shalmaneser III (858–824 BCE), Assyrian military attention was primarily focused on Syria, but his annals record the reception of tribute from kings as far north as Tabal and Melid, indicating early diplomatic and hegemonic links with highland polities. In 839 BCE, Shalmaneser launched a military campaign against the Kingdom of Adanawa/Que in pursuit of his expansionist aims against the Kingdom of Sama'l. Following requests for protection from the ruler of Sama'l, Kilamuwa, intervention by Shalmaneser on his behalf resulted in the subjugation of Que, not without some difficulty. The campaigns against the Kingdom of Que are thought to have prompted the Assyrian ruler to turn his attention to Anatolia, despite the logistical challenges of governing such

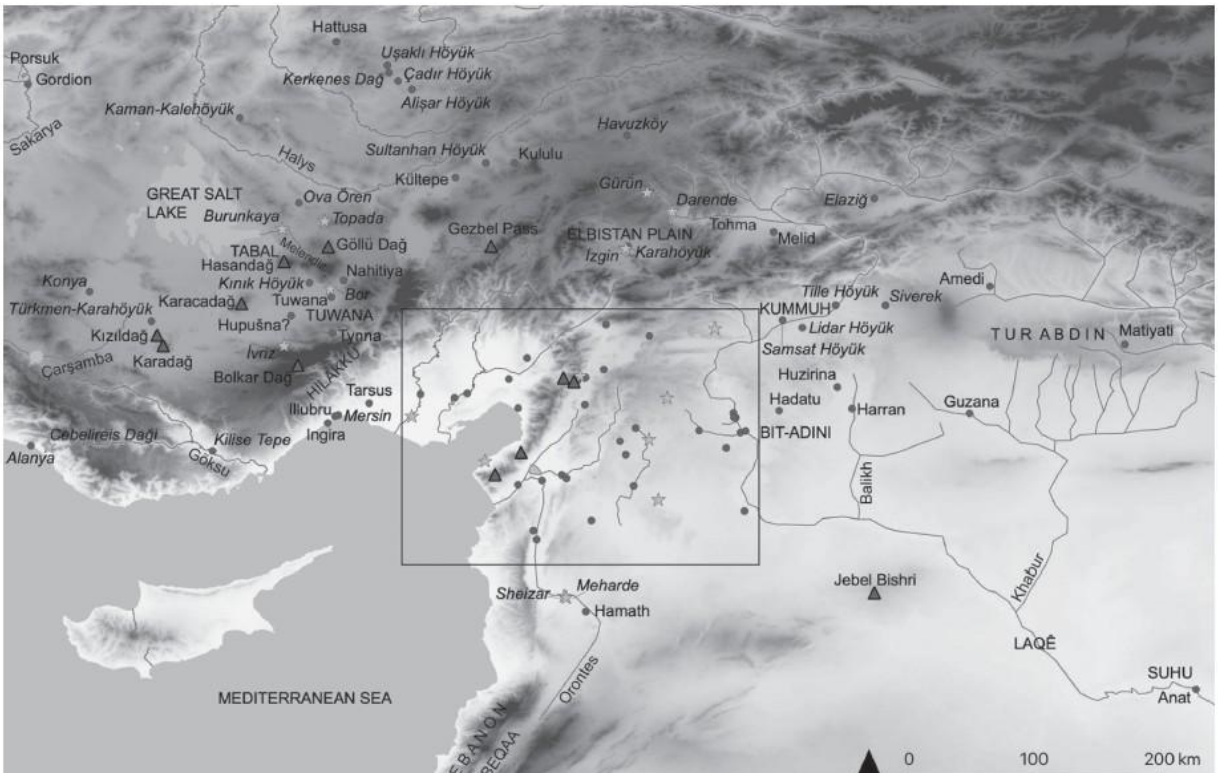


Figure 1-4 General map of Iron Age political entities, from Weeden 2023

distant regions[62]. Shalmaneser III then led his main expedition against Tabal in 836 BCE. After receiving tribute from Melid, the Assyrian king advanced into Tabalian territory to confront Tuatti of Tabal, indicating that Melid was a key stepping stone for Assyrian movements toward the Anatolian plateau.[63] Thanks to this victory, Shalmaneser had access to the region's many raw materials before continuing his expeditions to the south-west[64].

Shalmaneser III records having received tribute from twenty to twenty-four kings of Tabal during a campaign in 837 BCE[65]. This marked the beginning of Assyrian interest in the region.

However, these were not territorial conquests in the strict sense. Assyrian campaigns during this period remained episodic, their effects limited to displays of power, the levying of tribute, and the assertion of ideological supremacy through monumental inscriptions and visual propaganda. Further military campaigns in Anatolia were conducted in 835 and again between 833 and 831 both to re-establish control in the Malatya area and to quell further rebellions in the kingdom of Adanawa/Que[66].

The end of Shalmaneser III's reign marked the conclusion of the initial phase of Assyrian claims on Central Anatolia[67]. A century later, Tiglath-Pileser III (745–727 BCE) launched a more systematic western policy, aimed at countering the expansion of Urartu and securing control over the Taurus corridor. His campaigns consolidated Assyrian authority across the southern Anatolian frontier, subduing Que and incorporating portions of Melid and Kummuh as tributary states. After conquering the kingdoms of Melid and Kummuh, Urartu threatened to expand further towards Tabal. At the same time, the kingdom of Phrygia in the northwest was increasing its influence. In 743 BCE, the clash between the Assyrian forces and those of the coalition of states led by Urartu's ruler saw Tiglat-Pileser III emerge victorious.

Under Tiglath-pileser III, in the region of Tabal, the situation was more complex. The region was fragmented into multiple kingdoms, some of which like Tuwana, Atuna, and Bit-Burutash played an ambiguous role—alternately rebelling and submitting to Assyria. The Kingdom of Tabal (or Tabal Proper) was ruled by Wasusarma, who was deposed. Weeden proposes that Wasusarma's use of the title 'Great King' and his demand for tribute from other Tabal kingdoms was considered an affront to Assyrian authority[68]. His successor, Hulli, who was installed by Tiglath-Pileser, was later linked

[62] Bryce 2012, p. 238
[63] Bryce, 2012, p. 149
[64] Yamada 2000, pp. 209-213
[65] Bryce, 2012, p. 149
[66] Bryce 2012, pp. 238.241
[67] Bryce 2012, pp. 244-246
[68] Weeden, 2017. This interpretation has recently been challenged by further studies focusing on the inscription of TOPADA. For further information on this topic, please refer to Weeden (2017) and d'Alfonso (2019).

dynastically with Hilakku through the marriage of his son, Ambaris, to an Assyrian royal woman. The Assyrians combined military force with dynastic manipulation and the installation of loyal vassals, often replacing uncooperative rulers with Assyrian-approved local elites or direct administrators[69].

After the short reign of Shalmaneser V (726-722 BCE), the campaigns of Sargon II (722–705 BCE) deepened Assyrian penetration into Anatolia. Between 719 and 709 BCE, Sargon led multiple expeditions north of the Taurus, targeting Bit-Burutash, Que, and Tabal, suppressing revolts and deporting rebellious rulers. Some territories were directly annexed, while others were left under local rulers who accepted the Assyrian rule[70].

When Kiakki of Tabal attempted to ally with Midas of Phrygia, Sargon intervened directly, deposing Kiakki and installing a loyal ruler from Atuna. This policy transformed southern Cappadocia into a buffer zone between the Assyrian Empire and the expanding Phrygian sphere of influence.[71]. The land under the control of Tabal Proper (first ruled by Hulli, then Ambaris) is referred to in sources from the time of Sargon II as Bit-Buruntash. In 713 BCE, Sargon II deported Ambaris due to probable links with Phrygia, attempting to turn the kingdom into an Assyrian province. However, more than twenty sovereigns who paid tribute to Assyria continue to be named in the sources[72].

After Sargon II's death in 705 BCE, references to Tabal in the sources diminished considerably, almost disappearing altogether[73]. Sargon II's successors only intervened militarily at the borders of Central Anatolia, never entering its interior. The last mention of Tabal's reign in the sources dates back to the time of Ashurbanipal. Thereafter, during the Median invasions, the region was referred to as Cappadocia and was ruled by a single leader.

By the end of the seventh century BCE, as the Assyrian Empire began to collapse under pressure from Babylonian and Median forces, its presence in Anatolia rapidly diminished[74]. Former vassal states either reclaimed their independence or fell under the influence of emerging powers such as Phrygia, Lydia, and eventually the Achaemenids[75].

Focusing now on the information concerning the kingdom of Tabal, we can see it as a regional polity or coalition of small kingdoms that emerged in south-central Anatolia during the early Iron Age.

[69] Bryce 2012, pp. 235-237
[70] Bryce 2012, pp. 240–243
[71] Weeden 2023, pp. 994-995
[72] Weeden 203, p. 999
[73] Bryce 2012, pp. 288-289
[74] Bryce 2012, pp. 250-251
[75] Weeden 2023, p. 984

Assyrian sources consistently depict Tabal as a politically fragmented region composed of numerous local rulers. Shalmaneser III, for instance, notes the presence of twenty-four kings within Tabal, a situation echoed in later records from the reign of Sargon II, which refer to "all the kings of Tabal" as a collective designation. Even though this territory had once fallen within the bounds of the Hittite imperial realm, Assyrian accounts do not attribute to Tabal any ideological or institutional continuity with the former Hittite state, unlike the cases of Carchemish and other post-Hittite polities, which are portrayed as heirs to Hittite legitimacy.[76].

D'Alfonso classifies Tabal as a canton-state, a form of political organization that exceeds the scale of a city-state but lacks the hallmarks of full territorial kingdoms, namely, monumental art and dynastic continuity. He characterizes Tabal as a regional network of fortified centers that, unlike the Hittite city-states to the south, did not preserve or revive the iconographic or epigraphic language of Hittite sovereignty. Nor did it display the pronounced elite hierarchy observable in states like Carchemish or Malatya. For D'Alfonso, Tabal thus emerges as a post-Hittite political innovation, experimenting with new forms of rural-urban interaction that eschewed the sacral kingship model of the Late Bronze Age[77].

Weeden further nuances this interpretation by critically examining the term "Tabal" itself. He emphasizes its function as an Assyrian exonym, imposed from outside to denote a set of loosely related polities, each with its own leadership, often acting independently or even concurrently. In this light, "Tabal" reflects more the strategic and administrative logic of Assyrian imperial discourse than an actual indigenous self-definition. Recent archaeological discoveries, particularly in the Konya Plain and the Kızıldağ region, support Weeden's argument. Inscriptions attributed to rulers such as Hartapu suggest ambitions toward regional hegemony, yet these efforts never coalesced into a durable centralized authority over what the Assyrians labeled as Tabal[78].

These dynamics are directly relevant to the interpretation of the Kınık Höyük assemblage, which reflects both local continuity and the broader web of political and cultural connections characterizing Tabal and its neighbouring regions.

[76] Bryce 2012, pp. 141–142
[77] d'Alfonso 2012, pp. 11–13
[78] Weeden 2023, pp. 921–922

1.2.7 Tabal and its neighbours

As this research aims to shed light on potential connections between Kınık Höyük and neighbouring regions, it would be worthwhile to explore the Assyrian sources for evidence of interactions between Tabal and other kingdoms, especially Adanawa/Que and Melid. Building on the framework outlined above, the following section examines the position of Tabal within a wider regional network, focusing on its interactions with Adanawa/Que and Melid, whose dynamics provide further context for interpreting interregional influences observable in the Kınık ceramic record.

The Assyrian sources also reveal interactions between Tabal and the neighbouring kingdom of Adanawa/Que, situated to the south across the Taurus range. Although not part of a unified political structure, both polities appear repeatedly in the Neo-Assyrian records of the 9th and 8th centuries BCE, often in contexts of tribute, rebellion, and military intervention.

Tabal and Que, while frequently mentioned together in Assyrian texts, were not politically aligned in a stable alliance. Rather, they constituted two distinct entities with fluctuating relations. They shared certain cultural and geographical features, such as control over mountain passes and proximity to the Cilician Gates but operated independently in their dealings with major powers[79]. Both functioned as buffer states between the Assyrian empire and the rising power of Urartu, and each sought favour with Assyria at different moments. When pressure from Assyria increased, rulers from both polities were compelled to submit tribute, but also occasionally resisted imperial control[80].

[79] Weeden, 2023, p. 922
[80] Bryce, 2012, pp. 142–144.

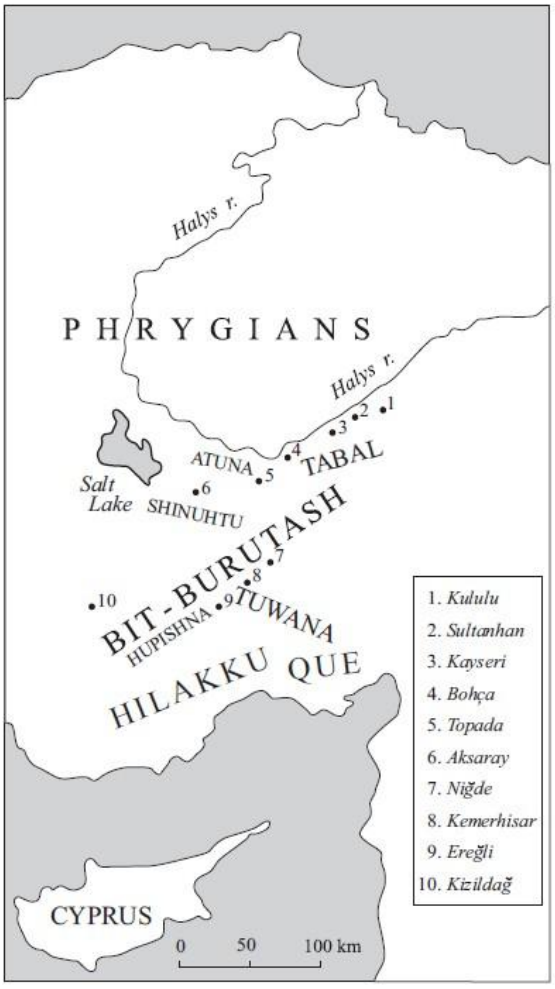


Figure 1-5 Location of the Kingdom of Tabal, Tuwana and Que, from Bryce 2012

Their rulers appear in similar contexts of tribute and rebellion, yet the two polities remained distinct in their organization: Que maintained a more stable dynastic monarchy, whereas Tabal appears consistently fragmented into multiple local kingdoms[81].

Assyrian campaigns occasionally treated the two as part of a broader southern Anatolian frontier zone. After the deposition of Ambaris, the Tabalian ruler married to an Assyrian princess, Sargon II reorganized the provincial system so that the governor of Que assumed supervisory authority over parts of Tabal. This administrative overlap reflects Assyria's strategic effort to consolidate control across the Taurus corridor rather than a genuine political unification[82]. Contemporary correspondence from Sargon's reign underscores this arrangement: reports from the governor of Que mention unrest in Tuwana, ruled by Warpalawa, and warn of the risks of defection if local rulers were not adequately supported. Such episodes illustrate that coordination between Tabal and Que occurred largely through imperial mediation, not through direct regional diplomacy[83].

The relationship between Tabal and the kingdom of Melid (modern Malatya) during the Iron Age was not one of formal alliance or political integration, but rather one shaped by their shared position within the contested frontier zone between Assyria and Urartu.

Melid, which oscillated between Assyrian and Urartian spheres of influence, appears to have preserved intermittent periods of independent rule throughout the ninth and eighth centuries BCE. This relative autonomy allowed it to adopt various roles in the power dynamics of the region: at times an ally or tributary to one empire, at others a potential adversary.

[81] Bryce, 2012, pp. 144–147
[82] Bryce, 2012, p. 152; Weeden, 2023, pp. 920–921
[83] Wenden, 2023, p. 1000

The interaction with Tabal thus emerges not through formal alliance, but through shared strategic geography, particularly in relation to access routes through the Anti-Taurus and Elbistan–Tohma corridors, and their alternating roles as buffer zones or battlefronts between Assyria and Urartu.

A campaign of Shalmaneser III in 836 BCE describes an advance from Melid into the territory of Tuatti of Tabal, suggesting a route linking the two regions via the Tohma valley or the Gezbel Pass and highlighting their spatial interdependence[84].

During the later 8th century BCE, Tarhunazi of Melid, initially a loyal Assyrian vassal, rebelled after allying with Mita of Muški (Phrygia). His defeat by Sargon II led to the transfer of Melid's territory to Muwatalli of Kummuh, exemplifying the flexible and punitive nature of Assyrian frontier policy. A few decades later, the figure of Mugallu appears in Assyrian sources as ruler of Melid, at times associated with Iskallû of Tabal. This episode may point to a temporary concentration of authority across both regions during a period of instability, revealing once again the fluidity of boundaries and the capacity of local rulers to expand influence beyond traditional frontiers[85].

These textual references, though fragmentary and imperial in perspective, portray south-central Anatolia as a complex mosaic of interacting powers, where shifting allegiances and local ambitions shaped the political landscape of the Iron Age. Within this dynamic political environment, the networks connecting Tabal, Que, and Melid, defined by shared geography, trade routes, and military corridors through the Taurus, facilitated the circulation of goods, people, and ideas that likely shaped the distribution and stylistic features of the ceramic assemblages from sites such as Kınık Höyük. These interregional dynamics provide the broader historical background necessary to assess the site's role within Iron Age exchange networks.

[84] Weeden, 2023, p. 973
[85] Weeden, 2023, pp. 992–993

Chapter 2: The Context

2.1 The site of Niğde-Kınık Höyük

The site of Niğde-Kınık Höyük is situated in southern Cappadocia, at the northeastern edge of the Bor Plain, an alluvial lowland bordered to the north by the Hasan and Melendiz mountains, to the south and east by the Taurus and Anti-Taurus mountain ranges, and to the east by the Karacadağ volcanic system. Beyond its agricultural potential and proximity to rich metallic ore deposits, the region holds a strategically significant position along the primary routes linking Central Anatolia with the Levant[86] (Fig. 2-1).

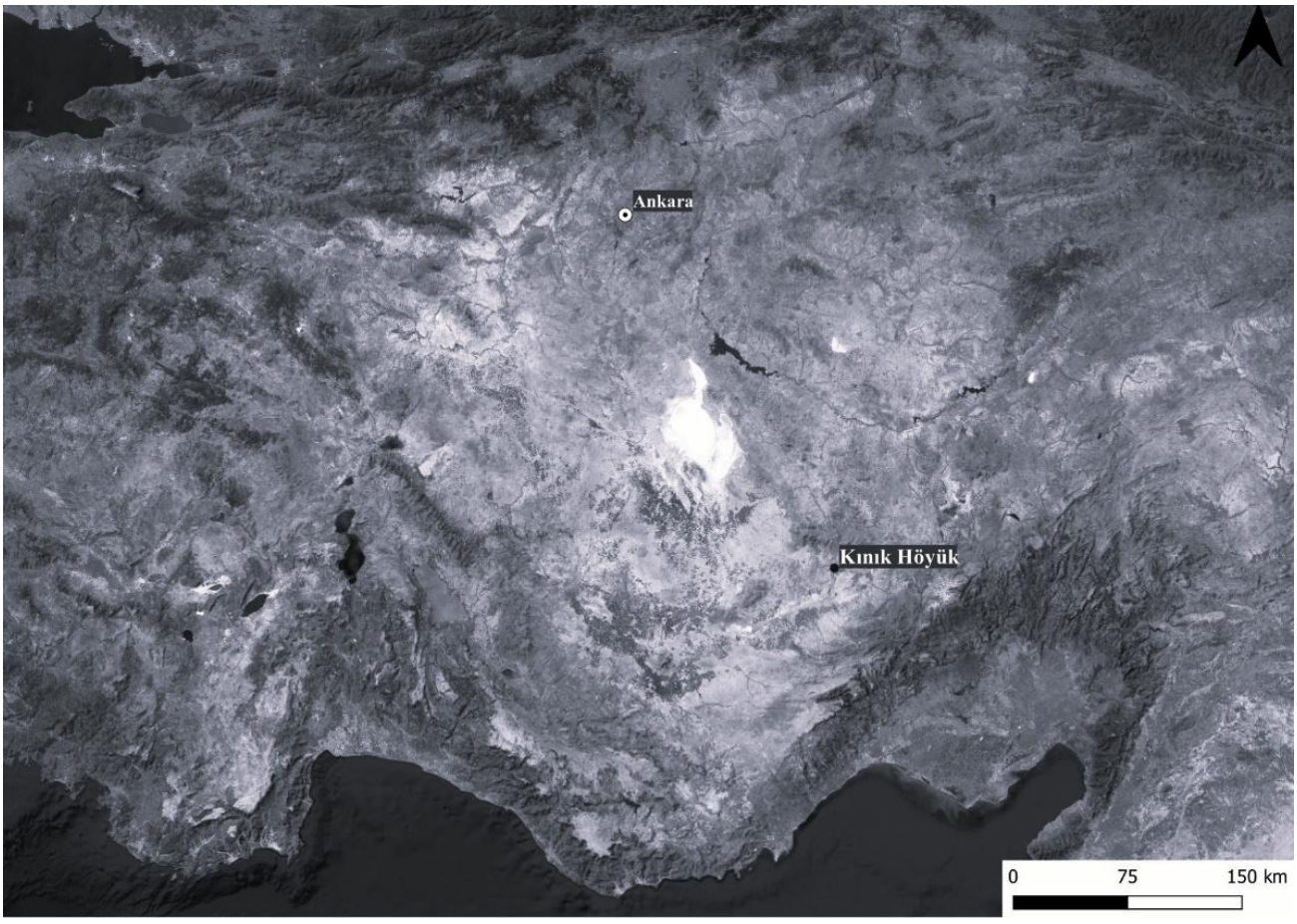


Figure 2-1 Map with the location of the site of Nigde-Kınık Hoyuk, elaborated by M. Montesanto

Southern Cappadocia, located within the Central Anatolian Plateau of modern-day Turkey, broadly corresponds to the territory of the Niğde province and, in part, the province of Konya. Geographically,

[86] Lanaro, Castellano 2020, pp. 215-216

it comprises the Bor–Ereğli alluvial plain—situated at an altitude of approximately 1000 metres—and the surrounding mountainous systems. These include the Taurus and Ulukışla Mountains to the south, the Niğde Metamorphic Massif and Ulukışla range to the east, and the volcanic complexes of Melendiz, Hasan, and Karacadağ to the north and northwest. To the west, the landscape transitions into the steppe and marshlands of the Konya Plain.

The strategic significance of Southern Cappadocia lies in its location along one of the major overland corridors that, since the Neolithic, have connected Europe and northern Anatolia to the Levant and the broader Middle East. This route, documented in written sources from as early as the 17th century BCE, retained its importance until the 16th century CE, when the circumnavigation of Africa rendered maritime trade routes between Europe and the East more economically and logistically viable.

Critically, Southern Cappadocia exercised direct control over two key passages through the Taurus Mountains: the Göksu Valley and the Cilician Gates. As these corridors formed the principal land-based links between Cilicia and inner Anatolia, the archaeological research conducted in this region plays a vital role in complementing and contextualising the results obtained by projects focused on Cilicia itself.[87]

Several sites or "mounds," as defined by Piero Meriggi, have been explored, including the extensive and potentially influential site of Niğde-Kınık Höyük in the region. This site had previously been visited by Meriggi himself[88], as well as by Mellaart[89], French[90] and Todd[91]. Despite its recognized significance for quite some time, the site had never been subjected to intensive archaeological investigations. Today, the Niğde-Kınık Höyük mission is playing a crucial role in reconstructing the historical periodization of the region, with a particular focus on the 2nd and 1st millennia BCE[92]

Between 2006 and 2009, a survey directed by Lorenzo d'Alfonso and Clelia Mora covered an area of 800 km², documenting 37 sites. Among these, Kınık Höyük (Fig. 2-2) was chosen for a long-term excavation project due to its extensive occupational history, with surface materials ranging from the Early Bronze Age to the Ottoman period, and its significant dimensions, indicating the presence of a primary settlement. An additional advantage of Kınık Höyük is the absence of modern construction on the mound and surrounding terrace, unlike other key regional centers such as Niğde-Nahita-Nahitiya and Kemerhisar-Tuwanuwa-Tuwana-Tyana, which are buried beneath modern cities.

[87] d'Alfonso and Castellano 2018, p. 84
[88] Meriggi 1962, 272-273
[89] Mellaart 1963, 208-209
[90] French 1965 *passim*
[91] Todd 1980
[92] Derada 2020, p. 27

Despite its historical significance, southern Cappadocia had been systematically overlooked by archaeological research until recent decades. One of the project's primary objectives has been to provide a new body of archaeological evidence for this region, which represents the core of the Iron Age kingdom of Tuwana and the Graeco-Roman Tyanitis[93].

The site of Niğde-Kınık Höyük consists of an elliptical mound measuring approximately 180 × 120 metres and rising 20 metres above the surrounding alluvial plain. This mound is situated atop a square terrace covering about 9 hectares, itself elevated roughly 2 metres above the plain. Archaeological investigations are currently being conducted across five main areas (Fig. 2-3).



Figure 2-2 The mound of Kınık Hoyuk seen from East, archive of Kınık Hoyuk Archaeological Mission

Operation A, located on the northern slope of the mound, is the largest and longest-running excavation area (initiated in 2011), and is subdivided into three sectors. Sector A1 focuses on a sanctuary dating to the Late Achaemenid and Hellenistic periods. Sector A2 investigates Iron Age stratigraphy within the citadel, targeting architectural remains that may be associated with public or elite contexts. Sector Aw (A-walls) explores the fortification system of the citadel, tracing its construction phases from the Bronze Age to its abandonment during the Late Achaemenid period.

[93] Pucci et al. 2024, p. 82

Immediately to the south of Operation A is Operation E, which centres on public architecture from the Hellenistic and Roman periods.

Operation B, positioned on the summit of the mound, is divided into two sectors: B1 (north) and B2 (south). This area investigates the highest elevation of the site, revealing occupation layers from the Seljuk, Late and Early Hellenistic, and Late Achaemenid periods over seven excavation campaigns.

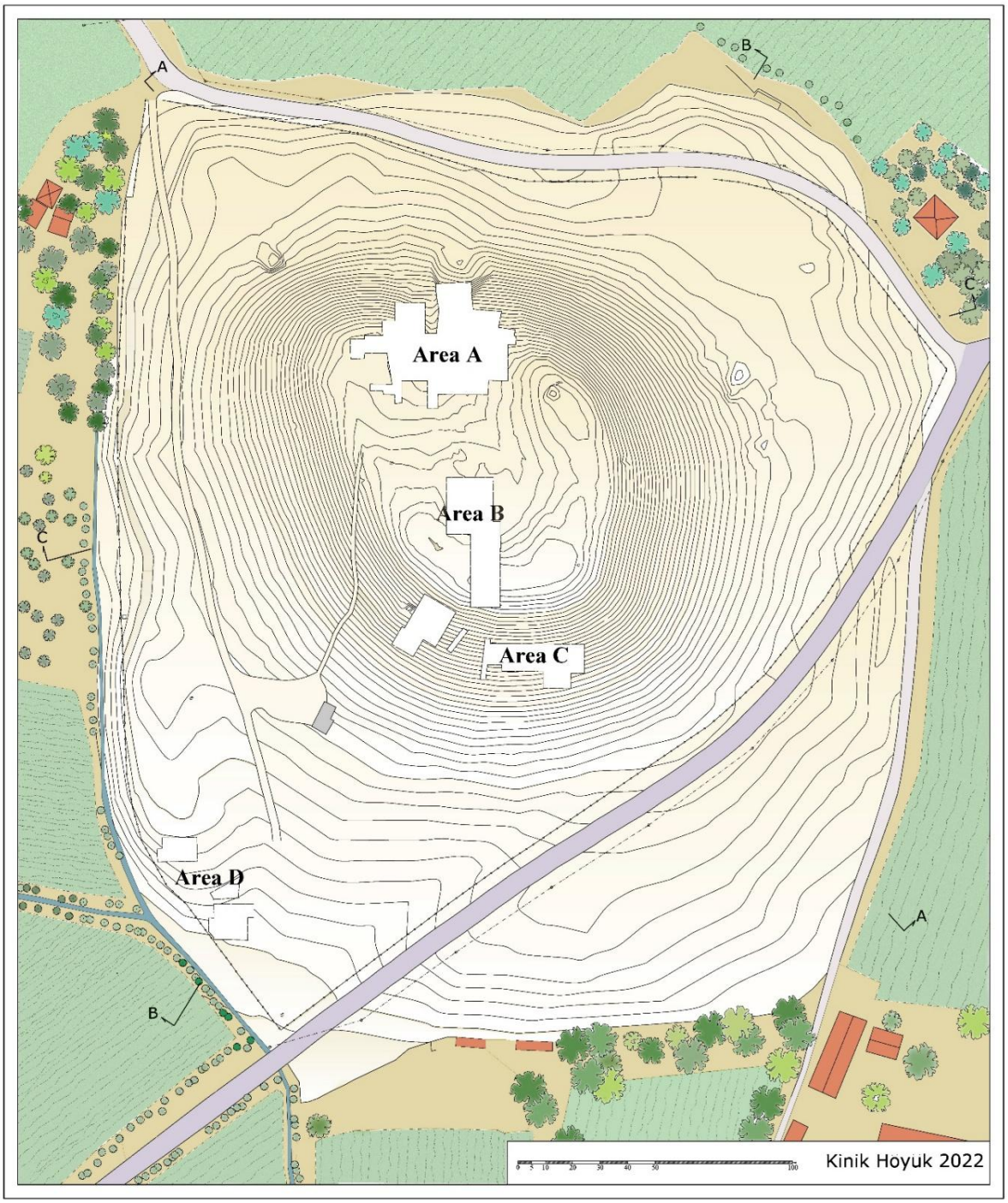


Figure 2-3 Map of the site, from Pucci et al. 2024

Operation C, located on the southern slope of the mound, focuses on Iron Age fortification systems and a nearby storage area. It began in 2011 with a series of 2 × 10 m soundings spaced 4 m apart, aimed at tracing the extent of Iron Age stone walls. In 2015, the area was expanded into a large-scale operation, exposing segments of the defensive architecture alongside Late Bronze and Iron Age occupation levels associated with storage and productive activities.

Finally, Operation D, opened in 2013, is situated on the terrace surrounding the mound and investigates the lower town, specifically the existence and development of a defensive wall enclosing the terrace.[94]

The earliest phases of occupation at the site are represented by the Early Bronze Age (KH-P VIII) and Middle Bronze Age (KH-P VII), identified exclusively through a recent sounding conducted in the Lower Town, specifically in Sector D2. Evidence for a Late Bronze Age presence (KH-P VI) is primarily attested by residual materials and the initial construction phase of the citadel fortifications. The most substantial stratified deposit corresponds to the Iron Age, currently subdivided into two main periods: KH-P V, spanning the 12th to 9th centuries BCE, and KH-P IV, covering the 8th to 6th centuries BCE. These are followed by Achaemenid occupation levels (KH-P III) and Late Hellenistic activity (KH-P II), with more limited, sporadic occupation during the Roman and Late Antique periods. The stratigraphic sequence concludes with evidence of seasonal use during the Seljuk and Ottoman periods, grouped under Period KH-P I.The earliest phases of occupation at the site are represented by the Early Bronze Age (KH-P VIII) and Middle Bronze Age (KH-P VII), identified exclusively through a recent sounding conducted in the Lower Town, specifically in Sector D2. Evidence for a Late Bronze Age presence (KH-P VI) is primarily attested by residual materials and the initial construction phase of the citadel fortifications.

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The stratigraphic sequence concludes with evidence of seasonal use during the Seljuk and Ottoman periods, grouped under Period KH-P I[95].

[94] d'Alfonso 2018, p.87
[95] Lanaro, Castellano et al. 2020, p. 216

Operation A

Operation A represents the most extensive excavation area on the northern sector of the mound, encompassing both the outer slopes and the interior of the Iron Age citadel. On the northern slopes, Sector Aw has focused on the investigation of the fortification systems, including the citadel walls and associated ramparts. Within the citadel itself, Sector A2 has concentrated on the eastern portion of the trench, targeting architectural remains related to Iron Age occupation levels.

Sector Aw

Excavations in Sector Aw have concentrated on the analysis of the citadel's fortification system. The Iron Age defensive walls, attributed to the Early Iron Age (Level Aw.7), consist of a ca. 40-meter-long stone socle surmounted by a mud-brick superstructure, the latter still preserved in the easternmost sector. A radiocarbon sample associated with this level yielded a calibrated date around 1000 BCE, identifying the initial construction phase of these fortifications. These walls were built directly over an earlier defensive structure (Level Aw.8), which included a square tower foundation projecting approximately six meters beyond the outer façade. Although dendrochronological data and direct occupational surfaces are lacking, stratigraphic evidence and radiocarbon analysis suggest a possible attribution of Level Aw.8 to the Late Bronze Age[96]. By the end of the 9th century BCE, a ca. 2-meter-high rampart was constructed abutting the exterior of the fortification wall. Approximately eight meters north of the wall, a compact layer of medium-sized river stones, about one meter thick, was laid parallel to the structure—likely functioning as a retaining system for the rampart. Whether this rampart served a defensive function or was primarily designed to stabilize the wall, possibly in response to the deterioration of timber elements within the masonry, remains an open question. In subsequent Iron Age phases (KH-P V), the rampart underwent further modifications, with two additional layers corresponding to Levels Aw.5 and Aw.4. The precise moment when the citadel walls were definitively abandoned remains uncertain due to erosion processes affecting the upper stratigraphy. However, it is clear that by the Hellenistic period (KH-P II), the fortification system had fallen into disuse and ruin.

Sector A2

Sector A2 is located along the northern edge of the mound's summit and concentrates on the architectural remains within the Iron Age citadel walls. The most recent occupation levels in this area

[96] d'Alfonso and Castellano 2018, p. 89

correspond to the Late Achaemenid and Late Hellenistic periods, with further traces of intermittent habitation during Late Antiquity and the Seljuk era.

The Middle and Late Iron Age I phases (KH-P IV) are attested by a building constructed directly adjacent to the citadel fortifications (Level A2.4). Excavations have so far revealed only a portion of this structure, including a rectangular room (Room Ar1) measuring approximately 6 × 9 meters. The floor assemblage of Room Ar1 included fragments from at least three large storage jars (pithoi), as well as a complete pithos discovered in the northwestern corner of the room. Notably, this vessel bears a plastic swastika motif applied just below the rim[97].

Chronologically significant is the discovery of two socketed bilobate arrowheads with a single barb on the side and incised decorations on the socket. This type of arrowhead reached Central Anatolia at the end of the 8th century BCE, as evidenced by comparable examples from Kerkenes dated to the second half of the 7th century BCE[98].

The architectural features of Room Ar1, including its substantial dimensions, the presence of a large adjoining corridor paved with well-laid stone slabs, traces of painted plaster, and a range of carefully crafted furnishings, suggest an official or public function, likely integrated into a larger building complex constructed alongside the citadel fortifications. The discovery of freestanding pithoi within the room indicates a storage function, albeit limited and possibly intermittent in nature.

To the east of Room Ar1, the excavation of an adjacent trench uncovered a second room (Ar7), attributable to the same architectural phase. Both spaces produced rich assemblages of material culture. In Room Ar7, ashy deposits and collapsed mudbrick debris point to a destruction episode, followed by the reuse of structural materials. The recovery of multiple donut-shaped loom weights, cooking vessels, and decorated tableware, some bearing intricate polychrome motifs, suggests a domestic context[99] (Fig. 2-4).

The most clearly defined floor associated with this occupation phase (designated A282) preserves a series of regularly spaced postholes, potentially associated with the installation of a loom. Among the more distinctive artefacts recovered is a fragmentary trilobate jug featuring a lotus-flower motif rendered in polychrome paint. The iconography and stylistic treatment link this vessel to the Orientalizing "Wild Goat Style" known from the Aegean region, providing a reliable terminus post quem at the turn of the 7th century BCE. The jug also exhibits a double-slip technique, including a

[97] Lanaro, Castellano et al. 2020, pp.216-219

[98] Summers 2017, pp. 654–655

[99] For a comprehensive analysis of the ceramic assemblage from Middle to Late Iron Age contexts in Sector A2, see A. Mantovan's PhD dissertation. The study includes both contextual analysis and archaeometric investigations aimed at reconstructing the chaîne opératoire of ceramic production at the site of Kınık Höyük

prominent white slip band along the vessel body, an element characteristic of Late Iron Age ceramic traditions in Central Anatolia.[100]

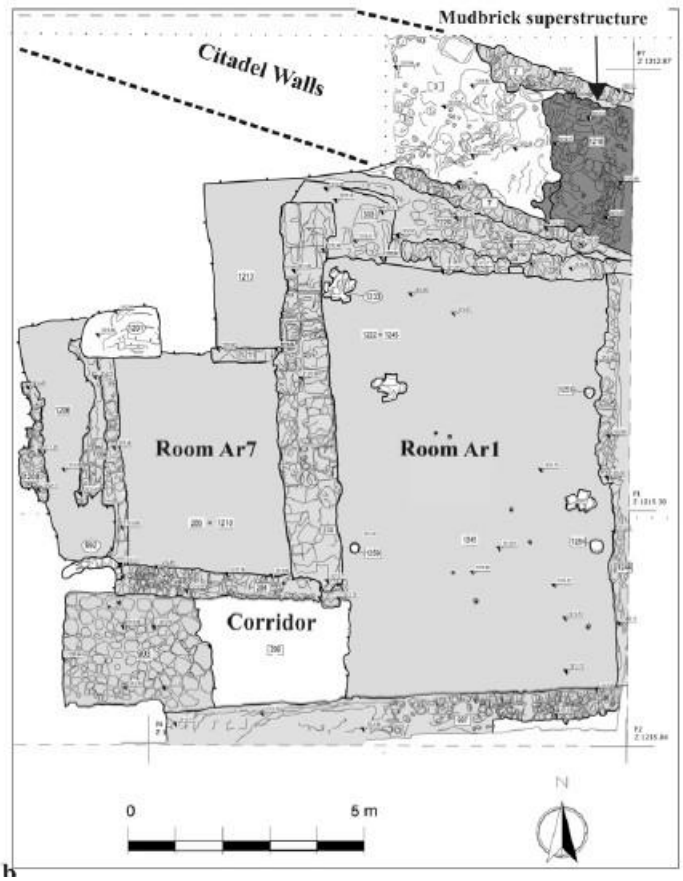


Figure 2-4 Rooms Ar1 and Ar7 from Sector A2, from Lanaro, Castellano et al. 2020

Operation C

In addition to Operation A, significant Iron Age levels have been exposed in Operation C, situated on the southern slope of the mound. The relatively extensive exposure of these levels was made possible by the absence of Achaemenid and Hellenistic strata, most likely removed by intense erosional processes affecting the slope. As a result, Iron Age deposits (KH-P IV and V) are preserved immediately below the modern surface. At the eastern edge of the trench, a protruding tower was identified. The associated materials—belonging primarily to the Late Iron Age I (LIA-I), Middle Iron Age (MIA), and Early Iron Age (EIA)—were recovered from secondary depositional contexts, likely redeposited through slope erosion.

To better understand the construction phases, chronology, and associated deposits of the fortification system, Sector C3 was opened (Fig. 2-5). The uppermost stratigraphic levels, dating to the Late Iron

[100] Lanaro, Castellano et al. 2020, pp. 216-219

Age, are preserved only at the highest elevations of the trench. Within the narrow strip (approximately 1–1.5 meters wide) where later Iron Age deposits survive, the architecture is modest, comprising aligned walls oriented parallel to the slope, earthen occupation surfaces interleaved with

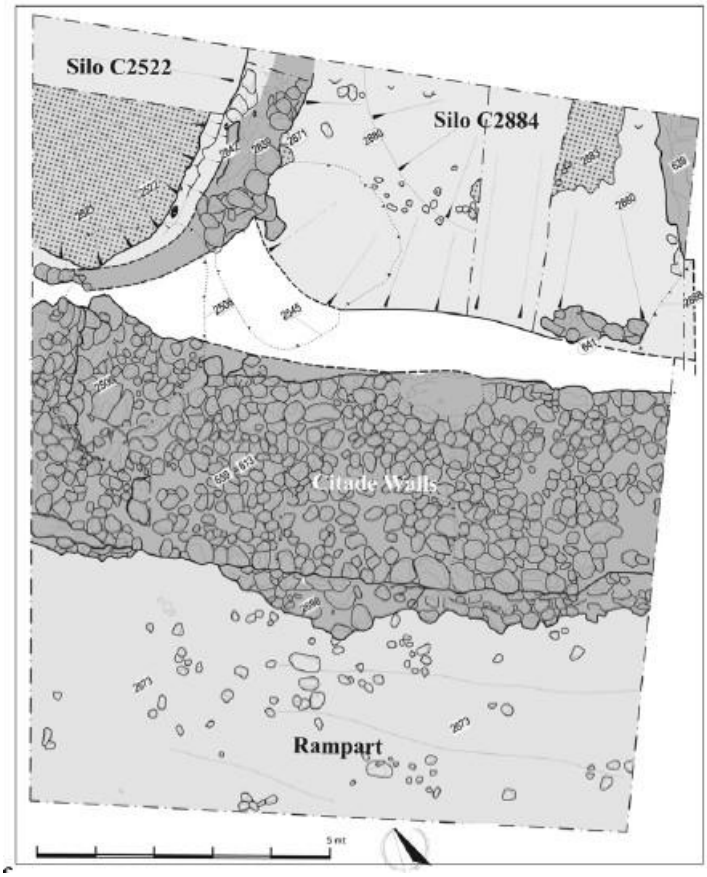


Figure 2-5 Plan of Secto C3, from Lanaro, Castellano et al. 2020

accumulations, and numerous unstructured pits.

Beneath the deposits of Level C3.2, two large subterranean silos were uncovered. These structures are notable for both their scale and construction technique, reflecting a deliberately planned infrastructural system designed to store substantial quantities of agricultural produce in proximity to the citadel walls. Radiocarbon dating indicates that the construction of one silo (C2522) dates to the 11th century BCE, with one of its usage phases assigned to the 10th century BCE. These features were likely built in conjunction with the fortification walls as part of a coordinated urban development program. So far, layers predating the construction of the C3.3 infrastructure have been identified only at the bottom of a deep trench (Levels C3.4, C3.5, C3.6), and they provide limited evidence regarding earlier spatial organisation or architecture[101]. The deposits underlying the Level C3.3 structures remain too limited in extent and preservation to support a detailed stratigraphic or functional analysis.

[101] Pucci et al 2024, pp. 85-87

Nevertheless, it is worth noting that Level C3.4 deposits were identified beneath the inner face of the citadel walls. Radiocarbon dating from these layers yields a calibrated chronology around the transition to the 12th century BCE, offering a valuable terminus post quem for the construction of the fortifications[102].

Operation E

The 2018–2019 excavations in Sector E3 revealed the remains of a large open area paved with cobblestones, identified as the "Great Plaza." This space was uncovered over a surface of approximately 20 meters (east–west) by 11 meters (north–south). The stratigraphy of the Great Plaza attests to two principal phases of occupation: the earlier level, associated with the construction of the extensive cobblestone pavement (Level E3.3), dates to the Late Achaemenid/Early Hellenistic period (KH-P IIIA). A later phase is represented by a pebble paving (Level E3.2), preserved only in isolated patches, and attributed to the final stages of Late Hellenistic activity in the area of the Northwest Sanctuary (KH-P II final)[103]. A key objective of the investigation was to reconstruct the spatial boundaries and circulation patterns along the western edge of the Great Plaza, with particular attention to the zone linking the Plaza to the courtyard of the Northwest Sanctuary during Level E3.3[104] (Fig. 2-6).

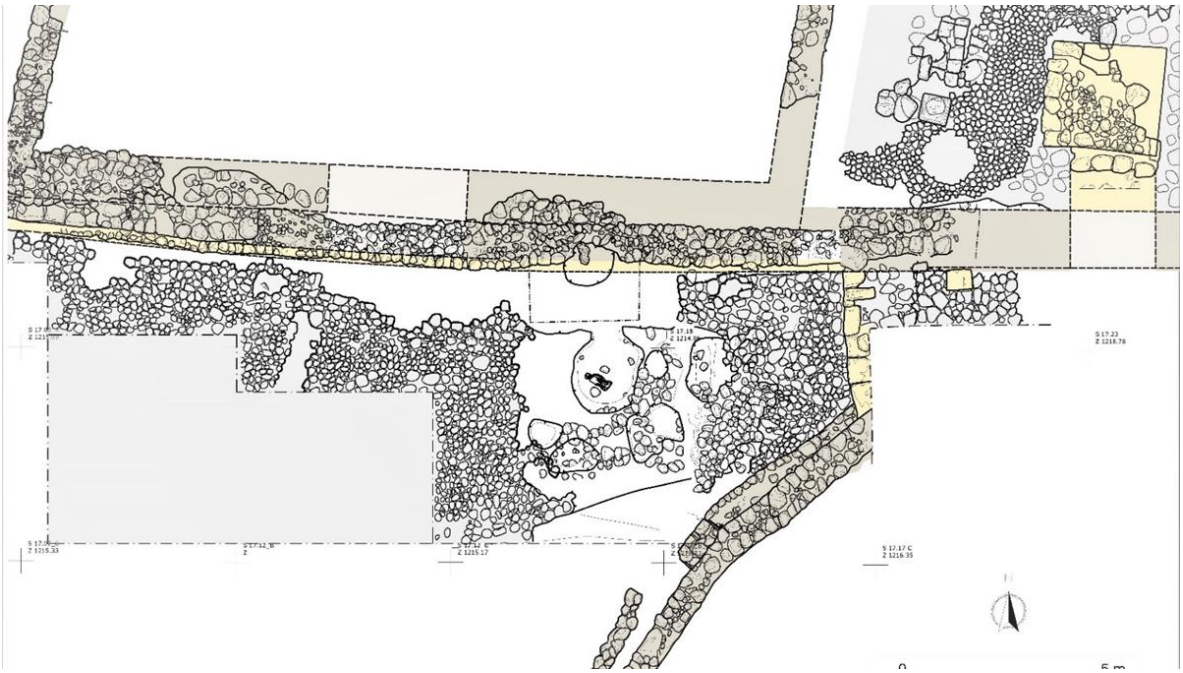


Figure 2-6 Hellenistic Plaza in Operation E, from d'Alfonso et al. 2020a

[102] Lanaro, Castellano et al. 2020, p. 220
[103] d'Alfonso et al 2022, pp-584-585
[104] d'Alfonso et al 2022, p. 585

In the southern portion the remains of two steps were uncovered, marking a transition between the western boundary of the Great Plaza and the courtyard of the Northwest Sanctuary (A4090). These steps were constructed at an elevation approximately 30–40 cm above the cobblestone surface of the Great Plaza. Subsequent excavation of a small corner in 2020 revealed that the pebble paving of the Northwest Sanctuary's courtyard (E4090) directly abuts this stone alignment, forming a second step.

South of the steps, several superimposed phases of pebble flooring were identified directly above surface E4090, suggesting repeated localized repairs and modifications during the same phase of occupation. The most prominent architectural feature connecting these two open spaces is a constructed base (E4091), composed of three squared limestone blocks arranged to form a nearly square platform measuring approximately 1 × 1.5 meters. Positioned 30 cm above the Plaza pavement and aligned with the steps, this feature is interpreted as an altar marking the entrance to the sacred precinct located west of the Plaza.

At the end of the Level E3.3 occupation, the entire area appears to have been abandoned, as no further architectural or occupational features were identified. This phase of disuse was followed by the accumulation of a ca. 50 cm thick layer of compacted mud, likely the result of standing water that remained undisturbed for an extended period. Above this solidified deposit, a small patch of irregular pebble paving was uncovered. Excavations conducted in 2020 confirmed that this later flooring was associated with a subsequent reuse of the altar (E4091) located to the west. The upper surface of the mud deposit seemingly functioned as an improvised floor during this secondary phase of activity.

The discovery of broken ceramic vessels and a thick accumulation of charcoal and ash surrounding the altar platform suggests that it may have been repurposed as a cooking or working surface during this later period. Notably, ceramic fragments belonging to a bull-shaped figurine, originally uncovered in 2017 and 2018 from the eastern portion of the Great Plaza, were also retrieved from deposits overlaying this surface, further supporting the hypothesis of reoccupation and ritual or domestic reuse of the area[105].

2.2 Operation D and Room Dr7

Available evidence suggests that the Iron Age citadel walls were constructed during the early 1st millennium BCE (KH-P VA, 1000–800 BCE) as part of a broader urban reorganization of the

[105] d'Alfonso et al 2022, p.586

settlement. It is plausible that a secondary fortification system existed contemporaneously in the lower town, as indicated by architectural remains uncovered in Operation D. An earthen rampart appears to have connected the citadel to the lower town, descending along the steep slope that separates the two areas[106].

Archaeological investigations in the lower town, specifically Operation D, commenced in 2013 with the objective of exploring the southwestern edge of the terrace. Operation D comprises two excavation sectors (D1 and D2+3), which are spatially adjacent—approximately 15 meters apart—but not stratigraphically connected. Across an excavated area of 142 m², four distinct occupation levels have been identified (Level D1–4). The best-preserved architectural features thus far pertain to Level D3 and date to the Achaemenid–Early Hellenistic period (KH-P III). This level includes a substantial domestic structure with an external courtyard and multiple fire installations. In 2018, excavation activities in this sector were suspended to preserve the architectural remains, which are now protected under a permanent shelter.

In the same year, a new excavation area (Sector D2) was opened to the south, in a sector of the settlement marked by a sharp drop in elevation, likely the result of later soil removal related to construction activities. It was hypothesized that the uppermost occupational layers (Achaemenid and Hellenistic) had been removed in this part of the lower town, and that the archaeological deposits beneath the current surface would predate the Achaemenid period. A vertical sounding in a small area of Sector D2 aimed to clarify the settlement sequence and obtain chronological data. This trench revealed an occupational sequence ranging from the Early Bronze Age through to the Achaemenid period, as published in recent archaeological reports[107].

Phase 1

Beneath the topsoil, archaeological features are unevenly distributed and primarily concentrated in the eastern, western, and northern sectors of the area. The most notable element is a compact yellowish layer composed of sand and pebbles (D4413), sloping towards the south and east. Above this deposit, shallow ash lenses identified in the eastern portion suggest the presence of small open fires. Additional isolated features, such as a pit in the northern sector containing pottery sherds, animal bones, and metal slag, indicate limited and sporadic activity rather than continuous habitation. Altogether, the data point to a temporary and discontinuous use of the area during this occupational phase.

[106] Pucci et al 2024, pp. 90-91
[107] Highcock, Matessi 2021

Phase 2

This phase offers clearer evidence of occupation, with round pits, built structures, and installations distributed throughout the area. However, no clearly defined occupational surfaces are directly associated with these structures. Instead, the sector is covered by several layers of compacted soil. A stone wall (D4304=4330) extending from southwest to northeast is identifiable, along with a rectangular structure composed of poorly preserved stone walls located in the southern portion of Sector D. Material remains from this subphase are limited. Pit D4313 yielded two intact vessels: a krater showing evidence of ancient repair and a shallow bowl, both attributed to the Hellenistic period. This phase likely corresponds to the architectural remains in Area D1, with Wall D4304=4330 possibly functioning as a terracing element (Fig. 2-7).



Figure 2-7 Filling of pit D4313

In the southern part of the area, a structure consisting of SU5274, SU5293, and SU5290 was identified (later designated as Room Dr11, Fig. 2-8). This rectangular structure is bounded to the north by a single-course stone wall (SU5290) and to the east and west by stone walls SU5274 and SU5293, which continue southward beyond the current excavation limits. The fill within the structure

(SU5291) consists of soft, compact, brownish soil. Inside this structure, a semicircular stone arrangement (SU5294) was uncovered, though its function remains undetermined. In the southwest corner outside the structure, two additional groups of circular stones (SU5296 and SU5295) were recorded, both without associated materials.

Phase 3

Phase 3 marks a reorganization of the entire area following a period of intermittent occupation. This phase is defined by the construction and use of ovoid installations in the western portion of the sector, which incorporate reused stones from the underlying town wall. By this time, the wall was likely no longer visible but remained perceptible in the stratigraphy. Phase 3 can be subdivided into two subphases:

- Subphase 3b: Characterized by the filling of the ovoid installations and the presence of several pits. The ceramic assemblage recovered from the fill (D5421 = D4877) of the ovoid installation dates to the 6th century BCE (Fig. 2-9).
- Subphase 3a: During this subphase, the ovoid installations were actively used. It is probable that the mudbrick wall with stone foundations (D5210), oriented southwest to northeast, was constructed in this period. This wall rests on the remains of the earlier perimeter wall and intersects all preceding layers.



Figure 2-8 Room Dr11

Some pits, such as D3367, contained heterogeneous fills. One pit stands out for its large quantity of ceramic fragments, likely derived from mixed earlier deposits. South of an east-west demarcation line, the deposits show no evidence of anthropic activity. Nonetheless, the ceramic material recovered offers limited chronological or functional insight. A trefoil jug and a cooking pot (Fig. 2-10) found in



Figure 2-9 Ovoid installation D5421



Figure 2-10 Trefoil jugs and cooking pot from D4425

the small pit (D4424 + 4425) are comparable to Late Iron Age examples from Boğazköy, suggesting connections with wider regional ceramic traditions[108].

Phase 4

Subphase 4a, the latest within Phase 4, is defined by thin, densely stratified pressed-earth deposits forming sloping layers in the southern half of the excavation area. These layers, interpreted as walking surfaces, appear disconnected from the northern foundations. This subphase marks the final stage of activity in the area, with evidence concentrated in the western sector near the remains of the perimeter wall, while the eastern portion lacks indications of use.

In the western part of Square S1.17, beneath a debris layer, a nearly complete jar (KIN21D4380f47) (Fig. 2-11) in black polished ware was recovered. This narrow-necked vessel, with a flaring, thickened rim and globular body, is decorated with vertical and diagonal excised lines. The fine dark grey fabric, covered with a black slip and polished, is reminiscent of Cypriot black slip ware and Anatolian grey or grooved ware. Although its chronology remains uncertain, it is tentatively dated between the 9th and 7th centuries BCE, pending further analysis.

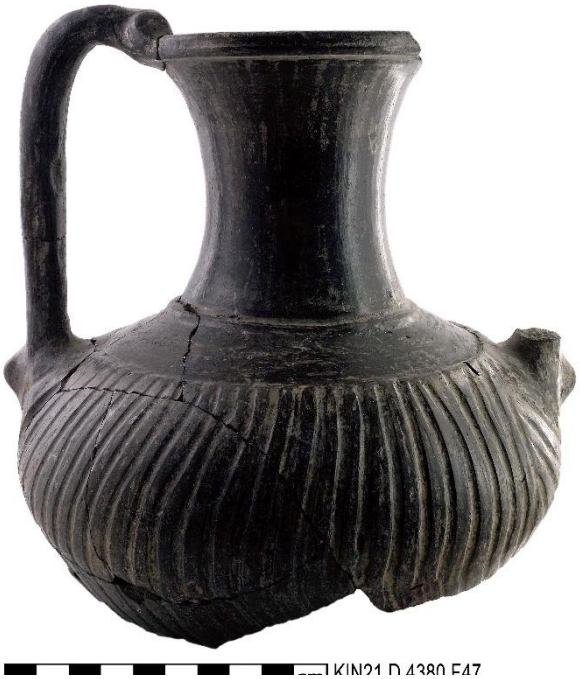


Figure 2-11 Jar KIN21D4380F47, from Kınık Hoyuk Archaeological Mission archive

[108] Pucci et al 2024, pp. 95-96

In Square S1.23, a large dump—tentatively attributed to this subphase—was documented, consisting of a mixture of stones, mudbrick fragments, ash, charcoal, bones, and pottery. The ceramic assemblage is dominated by cooking pots and hole-mouth jars with varied rim profiles and surface treatments. Notable among the finds is a fragment of a flat-rimmed krater with bichrome decoration: the vessel bears a white slip and red and black geometric motifs, including concentric triangles and possible animal figures. Despite its artistic value, the context represents a mixed deposit with limited stratigraphic resolution.

Subphase 4b represents a transitional stage between the earlier well-defined occupational phases and the reduced activity characterizing Subphase 4a. Archaeological evidence is once again concentrated in the western portion of the area, west of the preserved remains of the perimeter wall. In this zone, structural elements associated with Room Dr10 are still visible, although part of the building was likely no longer intact during this phase. In close proximity, several post-holes have also been documented, suggesting light architectural activity or the presence of temporary installations.

Subphase 4c (Fig. 2-12) constitutes one of the best-preserved occupational phases within these sectors and is the only phase extending across the entire excavated area. The architectural layout follows a principal northeast–southwest orientation and can be subdivided into three functional sections:

1. **Eastern section**: Defined by the reused stone foundations of the town wall (D4811) and the continued use of Room Dr10 (Fig. 2-14), identified by its associated floor surface (D4885)
2. **Central section**: Characterized by a paved alley (D4347) abutting a mudbrick wall (D4361), which rests directly atop the reused stone foundations (D4811)
3. **Western section**: Comprising two adjacent rooms, Dr7 and Dr9. The two rooms are not interconnected and most likely did not belong to the same building.

Room Dr7, the only fully excavated space, is bordered to the northeast and southwest by two thin walls (D4357 and D4358), constructed with stone slabs, mudbricks, and mortar. These walls appear temporary in nature, as suggested by their irregular construction and frequent repairs.

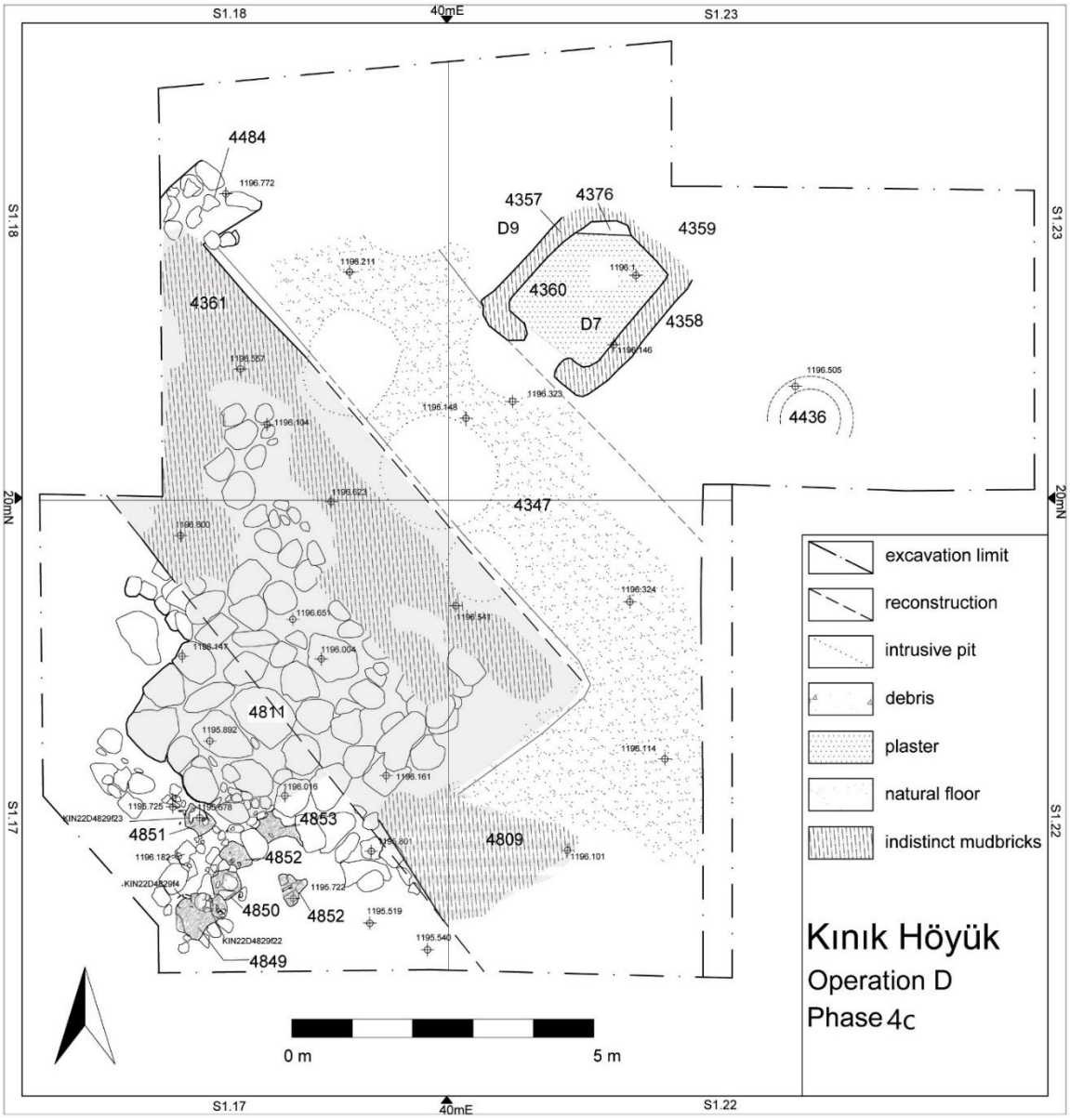


Figure 2-12 Plan of Phase 4c, from Pucci et al. 2024

In the eastern portion of Square S1.23, a curvilinear stone structure (D4436) was identified. Composed of one or two rows of medium-sized stones built against a cut in the terrain, its fill—soft, loose, dark grey ashy material—suggests a possible function as an oven.

In the northern area, two intersecting mudbrick walls (D3352 and D4489) form a corner. South of this corner lies Room Dr9, which contains partially excavated fill (D4480) associated with a ceramic assemblage that includes numerous shallow bowls. These feature varied decorations such as

horizontal and wavy lines on the rim, polished surfaces, and slip, closely resembling the pottery from Room Dr7.

The small alley or street (D4347), oriented northwest–southeast, measures approximately 2 meters in width and consists of a whitish clay plaster likely mixed with lime. Although cut by later pits, the floor is clearly discernible and slopes upward toward the northeast and southwest, where it abuts what may have been the original faces of the outer mudbrick walls. To the north, the floor is interrupted by a later foundation pit.

The alley (D4347) widens toward the southwest and slopes in both directions. In this broader section, the floor primarily consists of stamped clay and runs above and against possible remains of Wall D4809. It forms a corner with the preserved portion of D4361, suggesting either a change in direction or a marked drop in elevation of the structure at this level. The mudbrick wall (D4361), particularly well preserved in its northern portion, was built atop large stone foundations that remain visible in this phase, especially on the eastern side, where a pit cuts through them.

From floor SU 5203, one of the earliest occupation surfaces of this phase identified in the northern sector, a sample was collected for radiocarbon dating. The sample, two grains of free- threshing wheat (TÜBİTAK lab no. 3741; sample code KIN23D5203S32), yielded a calibrated 2σ date between 813 and 777 BCE (95% probability). This result provides a firm chronological anchor.



Figure 2-13 Room Dr7 seen from alley D4347

Lab. No.	Sample Code	Material	Method	BP Age (±1σ)	Calibrated Age (2σ)	Context (SU)
TÜBİTAK 3741	KIN23D5203S32	*Triticum aestivum/durum* (2 grains)	Acid-Base-Acid	2618 ± 23 BP	813 and 777 BCE (95%);	SU 5203 (Phase 4)

Table 1 ^{14}C dating for Phase 4 of Sector D



Figure 2-14 Room Dr10

ROOM Dr7

As previously mentioned, Room Dr7 (Fig. 2-13) is one of the two primary contexts identified thus far in Operation D of the Lower Town and constitutes the main focus of this research. The room has been fully excavated, revealing an architecturally modest structure. It is bordered to the northeast (D4357) and southwest (D4358) by thin walls (0.35–0.40 m thick) constructed of stone slabs, mudbricks, and mortar. These walls appear to have been of a temporary nature, as suggested by their irregular construction and evidence of frequent repairs.

The northeastern wall (D4359) seems to have been built exclusively of mudbricks, although its thickness remains uncertain. The southeastern connection of the room, likely providing access to the alley, has been heavily disturbed by a later pit.

A bench-like installation was identified in the northern corner of the room (D4376), constructed of large stones and coated with clay plaster, with a similar installation (D4381) located in the western corner. The room's latest clay floor (D4360), made of clay plaster, connects directly to the walls and the northern bench. On the southwestern side, the floor also extends over a flat stone interpreted as a possible threshold or step providing access to the alley (Fig. 2-15).



Figure 2-15 Room Dr7 and alley D4347 seen from east

The room's fill (D4353) (Fig. 2-16) consists of a slightly burnt greyish-black sandy layer containing mud brick debris, charcoal, pottery, and animal bones. Numerous ceramic fragments, including fully preserved vessels, were discovered smashed on the floor and against the walls and bench. The absence of wooden beams or significant amounts of charcoal in the deposit suggests that the room did not burn in a sudden fire. Instead, it is plausible that the room was abandoned with its inventory intact. Subsequently, as the walls collapsed, the contents were smashed and dispersed. Later levelling and soil compaction in the area transformed this deposit into a dense layer of sherds and artifacts. In some

cases, fragments from the same vessel were found scattered over a large area, indicating that the deposit may have been disturbed and redistributed during levelling activities.

Phase 5

Phase 5 marks the complete abandonment of the area, both west and east of the wall. Throughout this period, which spans approximately 700 years, there is no evidence of occupation. The deposits attributed to this phase did not yield any material remains, indicating that the area remained largely inactive for the entire duration.

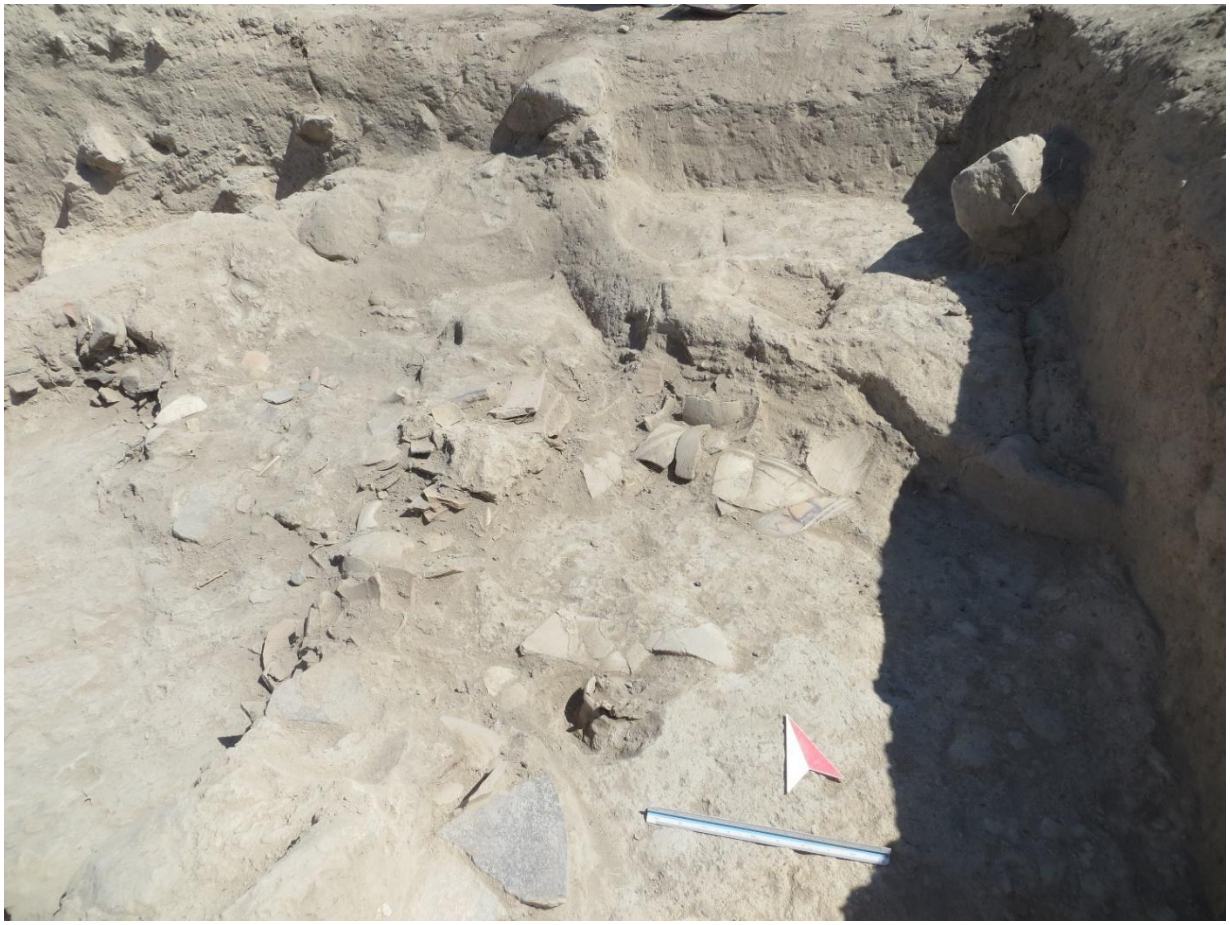


Figure 2-16 The filling D4353 of room Dr7

Phase 6

Subphase 6a: In Square S1.17, west of Wall D4361, the deposits slope southward from 15mN, accumulating against the remnants of mudbrick (D4809) resting on the stone foundations. A layer of dark brown soil mixed with small black pebbles (D4808, 4838) covers this limited area, while it is absent in the eastern section. Beneath this layer lies an ashy deposit (D4829–4831), rich in charcoal fragments, which overlies several fire installations (Fig. 2-17).



Figure 2-17 Fire installations D4829

This deposit yielded a substantial quantity of ceramic fragments, including three complete vessels found in situ atop pyrotechnical installations. On Fireplace D4849, two rounded cooking pots were recovered: one (KIN22D4829F24) contained a loom weight (KIN22D4847F25), while the second (KIN22D4829F22) held an obsidian sample (KIN22D4829S54). A third cooking pot (KIN22D4829F23), placed on Fireplace D4851, was associated with two nearby grinding stones (KIN22D4829F28, KIN22D4829F17) (Fig. 2-18). The ashy deposit and the fire installations extend beyond the western limit of the excavation trench. These fireplaces were constructed directly atop portions of a monumental stone installation, incorporating smaller stones to delimit the hearth areas and cutting into earlier deposits that partially covered the larger stones of the wall's socle. This context indicates that the installations were built through the reuse of a monumental structure that had lost its original function. Preliminary analysis of the ceramic assemblage, still under restoration, reveals a predominance of shallow bowl fragments with painted decoration and burnishing, alongside

numerous fragments of cooking ware. These findings suggest the area functioned as a space for food processing and consumption.[109].



Figure 2-18 Pottery and objects assemblage from fire installation D4829

In the northern part of the area, east of the wall remains, several post holes were identified: ten with a diameter of approximately 20 cm and about thirty smaller ones measuring 2–3 cm in diameter (D5289–D5270). To the east of the two pits (D5271–D5279) and north of the post holes, SU 5287 was defined as a portion of dark orange soil. All the identified structures, layers, and installations in this part of the area were cut by a deep trench excavated in 2018–2019 (Fig. 2-19).

The area was occupied by a fire installation currently attributed to this phase. Unfortunately, only the base of this installation is preserved. The bright orange deposit likely represents the zone of highest temperature (orange area). This fire installation may be reconstructed as a pyrotechnic area, possibly enclosed or supported by vertical wooden posts of varying diameters. Burnt traces in the surrounding area, including the shallow pit, further suggest pyrotechnical activity. A radiocarbon sample taken from the fire installations outside the wall yielded a calibrated date between 1744–1612 BCE, aligning with the preliminary analysis of the pottery. This evidence confirms that both this context and the fire installations east of the wall belong to the Middle Bronze Age.

[109] Pucci et al 2024, pp. 120-123



Figure 2-19 Fire installation with post-holes in the norther section of Operation D

Subphase 6b: the oldest phase identified so far, is marked exclusively by the large stone fortifications of the town wall and the deposits directly associated with its architectural features. The mudbrick wall (D4361) is preserved in the northwestern part of the trench, built atop stone foundations (D4811). In its northern section, the wall remains up to three courses of mudbricks, while its southern extent has been partially eroded and damaged by later pits and natural degradation, causing it to taper off.

The internal face of the mudbrick wall is clearly visible in the north, where it adjoins the plaster floor of the alley in Phase 4b. However, this face is no longer preserved toward the south. A small section of the external, western face is exposed in the northwestern part of the trench. The stone foundations (D4811) consist of large limestone blocks. On the eastern side of the wall, they are preserved up to four courses, as visible in the pit sections. Towards the west, the foundation's base appears at a lower elevation, with stones preserved in a few spots up to two courses.

The reuse of this structure, described in Phase 6b, offers limited evidence to explain its state of preservation. By the time fireplaces were constructed, partly reusing the stones of the wall, the

southwestern portion of the stone structure—just south of D4809—was already entirely buried beneath an earth deposit (D4831), which served as the foundation for subsequent installations.[110].

KH Periodisation[111]	Date	Operation D2+3 Phases (updated 2024)
Modern time		**Phase 0**
KH-Period I (13th – 14th century CE)	1200-1300 CE	
KH-Period II (4th BCE-1st CE) Hellenistic period	200 BCE-100 CE	**Phase 1**
	300 BCE – 200 BCE	**Phase 2a**
	500-300 BCE	**Phase 2b: Hiatus**
KH-Period III (6th-4th BCE) Achaemenid Period	625- 500 BCE	**Phase 3a**
		Phase 3b
KH-Period IV Middle-Late Iron Age	700-625 BCE	**Phase 4a**
	770-700 BCE	**Phase 4b**
	813-777 BCE	**Phase 4c**
	1600-900 BCE	**Phase 5: Hiatus**
KH-Period Va Early Iron Age	1900-1600 BCE	**Phase 6a**
	Before 1744 BCE	**Phase 6b**

Table 2 Phases of Operation D (after Pucci et al. 2024). The definition of the phases is still under discussion, it will be clarified in the next preliminary report.

[110] Pucci et al 2024, pp. 123-125

[111] Periodisation refers to the settlement sequence that was established based on the first ten years of excavations (Highcock, Crabtree et al. 2015, 101, Highcock, Matessi 2021, table 15.11)

2.3 The assemblage of Room Dr7

Within the room, alongside the numerous ceramic containers (Figs. 2-20-23), a smaller yet significant assemblage of artefacts made from other materials was recovered, amounting to a total of 13 objects. These include items crafted from metal, stone, and bone, each of which provides additional insight



Figure 2-21 Part of the ceramic assemblage and the other objects of Room Dr7



Figure 2-20 Painted trefoil jugs from the assemblage of room Dr7

into the range of activities carried out in the space. Although less numerous than the ceramic vessels, these objects contribute valuable information regarding the functional diversity of the room. Each material group has been classified according to distinct functional categories, such as tools, personal items, or production-related implements, which will be examined in detail in the following paragraphs. This broader spectrum of finds allows for a more comprehensive reconstruction of the room's use and the daily practices associated with it.



Figure 2-22 Kraters from the assemblage of room Dr7



Figure 2-23 Cooking pots from the assemblage of room Dr7

TEXTILE PRODUCTION

Three fully preserved clay spindle whorls were found within the room. Although the exact weight of these objects—an essential parameter for determining the type and thickness of the yarn produced—was unfortunately not recorded, their morphological characteristics offer valuable clues. All three spindle whorls display relatively small and consistent dimensions in both height and diameter. This uniformity suggests that they were likely employed in the production of thinner threads, possibly used for delicate textile work.

Each spindle whorl presents a distinct shape:

- KIN21D4353F26 has a so-called "donut shape," resembling a highly flattened sphere with a central perforation. A marked indentation is visible along the rim of one end of the hole, corresponding to another indentation at the spindle's maximum diameter. At least two additional indentations are present on the opposite end of the hole, indicating thread passage and use.
- KIN21D4353F32 has a truncated conical shape with a flat base. It is fully intact, with a dark surface and no visible indentations either around the edges of the hole or along the spindle's maximum diameter.
- KIN21D4353F35 shows a biconical shape with flattened ends. Despite partial surface damage, an indentation along the spindle's maximum diameter may still be observed.

It is generally accepted that spindle whorl shapes do not affect their function but instead reflect practical considerations such as manufacturing preferences or tradition[112]. In the absence of data on the weight-to-diameter ratio, which would help to determine the type of material spun, it can only be speculated that their small size suggests they were used to produce thin yarns.

TOOLS

This category includes items used for production activities. Among them are two basalt grinding stones:

- KIN21D4353F34 is the smaller of the two and is ellipsoidal in shape. It is almost entirely preserved. Its ventral face is flattened and highly porous with minimal traces of use, while the dorsal face is convex with a roughly finished, relatively coarse surface.
- KIN21D4353F41 is larger, measuring over 45 cm in length. Its ventral face is flattened and slightly concave, displaying some signs of use. In contrast, the dorsal face is highly convex and less refined than the ventral side. This grinding stone has an approximately ellipsoidal shape and was found alongside a much smaller fragment of another basalt grinding stone with similar characteristics. Due to its incomplete state, it is only possible to hypothesise that the fragment was also ellipsoidal in shape.

Additionally, two andesite pestles (KIN21D4353F39 and KIN21D4353F40) are associated with the grinding stones. Both pestles have two machined and flattened sides to facilitate gripping and exhibit wear marks on the opposite, flattened face, indicating their use in grinding operations.

FURNISHINGS AND FURNITURE

This category includes metal components intended for use in furniture.

[112] Laurito 2010, p. 277

- KIN21D4353F31 is a small bronze stud with a short, bent shaft, pointed tip and bulbous head. Its heavily worn condition limits further analysis.
- KIN21D4353F38 consists of the preserved end of an iron nail, retaining part of its shaft and pointed tip. However, it is heavily corroded and poorly preserved.
- Similarly, KIN21D4353F33 is an iron fragment in poor condition, with its original shape no longer recognisable.

PERSONAL ACCESSORIES AND ORNAMENTATION

This group includes the only bronze fibula discovered in room Dr7. It is an almost intact copper alloy fibula, missing only its pin (Fig. 2-24).

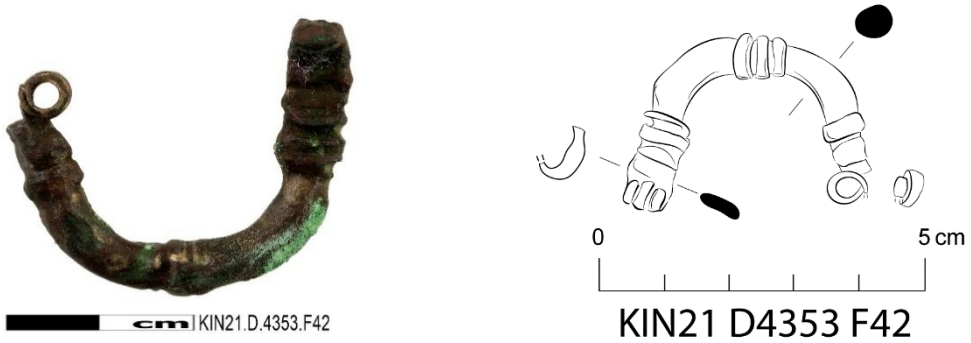


Figure 2-24 The U-shaped fibula from room Dr7

The design is U-shaped or horseshoe-shaped, with one arm—where the pin would have originated—slightly more open than the other. The fibula has a rounded cross-section, embellished with three mouldings: one positioned at the center of the arch and two located near the spring and the catch, respectively. The moulding near the spring appears to consist of two or three joined discs, possibly with one thicker than the others, though the worn surface prevents a definitive assessment. A similar arrangement is observed in the other two mouldings. The catch is crafted with two incisions that form ridges, resembling the fingers of a highly stylized hand. The pin would have been inserted into the squared end of the arch. This fibula corresponds to a type described in Blinkenberg's classification. Specifically, the fibula found in Kınık can be assigned to Group XII, known as the "Types d'Asie Mineure", and more precisely to sub-group XII,13. Fibulae of this type feature an arch that ranges in shape from semi-circular to horseshoe and typically have an oval or circular cross-section (Fig. 2-25). They are commonly adorned with three mouldings—one positioned at the center of the arch and two at its ends—varying in shape and size. Muscarella[113] adopts Blinkenberg's classification and sub-group divisions. This specific subgroup has been identified at Gordion in several tumuli, including

[113] Muscarella 1967, p. 21

K-III, IV, V, I[114] as well as Tumuli S, E, I (the Roman tumulus), W, and MM[115]. Among these, only three (K-III, W, and MM[116]) have been recently re-dated to a period between 850 and 740 BC[117]. Muscarella[118] classifies the fibulae from Gordion as Phrygian, including those attributed to Group XII,13. This type is typically characterized by three mouldings formed by rings, a ridged catch, a general horseshoe shape, and a rounded cross-section for the arch.

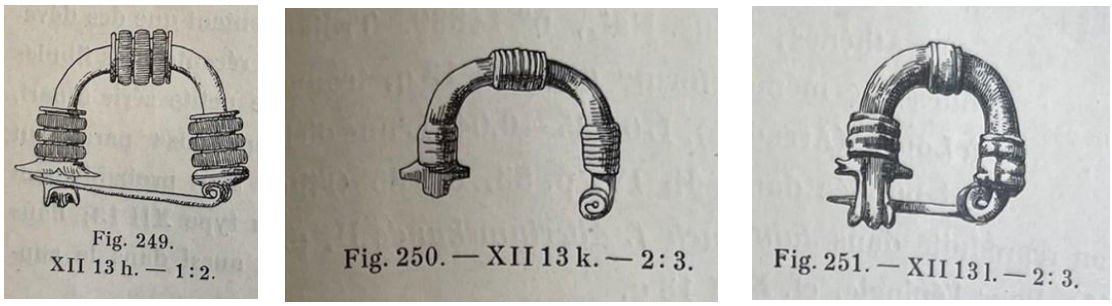


Figure 2-25 Examples of Group XII,13 fibulae from Blinkenberg's classification, from Binkenberg 1926

However, one significant feature is absent from the Kınık fibula: the pair of spurs or horns positioned above the catch. Local copies of Type XII,13 fibulae can be identified. These copies typically lack the horns above the catch and feature a more squared shape for the arch, which is generally thinner. Muscarella points to examples found primarily in Greece (both the mainland and the islands) and along the western coast of Turkey, where these copies were discovered alongside "standard" Type XII,13 fibulae. Another distinguishing feature is the asymmetry of the arch, with one arm being slightly more open than the other, a characteristic shared with Cypriot types. A date range of 850-750 BC appears to be the most likely for this kind of fibula.

UNKNOWN

This category comprises objects with unclear functions, or that cannot be categorised within the previously defined groups. One example is KIN21D4353F36, a pyramid-shaped obsidian core that was used to produce blades, as can be seen from the clear chipping marks. Another example is KIN21D4353F71: a fully preserved goat's talus featuring a narrow through-hole drilled at one end. It may have served as a token.

[114] Blinkenberg 1926, p. 208
[115] Muscarella 1967: pl. IX-XI
[116] Sams 2012, p. 57
[117] Caner (1983) publishes four similar examples, three of which come from Gordion and one from Burdur (table 47, nos. 722-723,728-729), and ascribes these to the variant HII,3 (also table 46, nos. 701, 703 variant HII,1).
[118] Muscarella 1967

Chapter 3: Catalogue and analysis

Given that this study is centred on the analysis of a closed, primary depositional context, the scope of material under examination is restricted to artefacts retrieved from within its stratigraphic limits. Consequently, the dataset is quantitatively more limited than those generated in research aimed at constructing broader site or regional ceramic chronologies. The deposit was initially investigated under the assumption that it represented a secondary context, specifically a pit fill, and the ceramic assemblage was collected accordingly. It was only upon subsequent stratigraphic clarification that the context was re-evaluated and correctly identified as primary. Following this reassessment, exhaustive recovery of the assemblage was undertaken during the 2021 field season.

During the same campaign, preliminary conservation and restoration activities commenced on a subset of ceramic containers. These efforts continued into the 2022 field season, which also marked the beginning of systematic artefact analysis. Both restoration and study were finalised during the 2023 campaign (Fig. 3-1). While the mission database lists approximately 420 ceramic fragments for this context, the actual number is significantly higher, since many of the fragments belong to the same vessels, allowing for the reconstruction of nearly complete profiles.



Figure 3-1 Sherds from Room Dr7 ready for restoration

The study of the ceramic material began with the definition of a minimum number of individuals present in the context, a task made possible by the intensive restoration programme. The process began with identifying rims, regardless of ceramic class, shape, or decoration. Once the rims had been

identified, the bases, handles and decorated walls were isolated. The process then moved on to associating the walls, both decorated and undecorated, with the rims and bases to create individual vessels. In many cases, restoration allowed for the clarification and definition of individual vessels. However, due to time constraints and the difficulty of working with poorly preserved and very similar fragments, only partial reconstructions were possible in other cases, and it was not possible to associate some parts with available rims or bases.

Regarding kitchenware, while a certain number of pieces were identified, reconstruction proved extremely difficult due to the similarity of most fragments in terms of colour, size and thickness. The bases of the available cooking ware fragments were not identified; most likely, they were round and thus indistinguishable from the wall fragments once broken (Fig. 3-2). Once identified, the specimens underwent the standard cataloguing process. The same applied to diagnostic fragments, rims, bases and handles, which, despite being incomplete, had to be catalogued. Combining complete or preserved specimens (30–50%) with diagnostic fragments brings the total number of items to 139. All catalogued fragments were photographed and only complete or sufficiently preserved items were drawn.



Figure 3-2 Kitchen ware sherds during the analysis

3.1 Non-vessels objects catalogue

Given that the room's repertoire includes not only ceramic containers but also various other types of objects, it was decided to create a dedicated database to gather information about these findings. This database was developed using the Kınık Höyük mission's existing system, from which most of the data on dimensions, surface color, and material were extracted.

For simplicity, each artifact was assigned a "context code" (KHD7-sequential number). This code is not related to the site's stratigraphy but is simply a label used to group objects of different materials under a common reference (Fig. 3-3).

CONTEXT CODE	DIMENSION	SURFACE COLOUR	MATERIAL CLASS	MATERIAL SUBCLASS	CATEGORY GROUP	CATEGORY CLASS	FUNCTIONAL CATEGORY
KHD7-001	Height: 2.7 cm Diam: 3.9 cm	Ext: 5R 6/1	Clay		Spindle whorl		Weaving
Description: One complete spindle whorl. Very lightly fired. Biconical with central round passing hole (diam. 0.8 cm). Smooth surface apart for a recent loss of surface on one surface.							
KHD7-003	Height: 2.4 cm Diam: 3.8 cm	Ext: 2.5YR 4/1	Clay		Spindle whorl		Weaving
Description: One complete fired clay spindle whorl. Tronco-conical, with flat base and top. Central round passing hole, diam. 0.7 cm. Slightly overfired at the bottom.							
KHD7-006	Height: 1.9 cm Diam: 3.2 cm	Ext: 7.5 R 4/1	Clay		Spindle whorl		Weaving
Description: One complete spindle whorl in very lightly fired clay. Biconical with flat base and top. Large central passing hole, round in shape (diam. 0.8 cm). All surfaces smooth, apart from some recent surface loss in some areas.							
KHD7-002	Height: 0.7 cm Diam: 0.8 cm		Metal	Bronze	Fastener	Boss	Other?
Description: Almost complete, small bronze boss. Short shaft now bent. Proportionally large head, bulbous with very thin walls. Corrosion on the surfaces.							
KHD7-004	Lenght: 6.9 cm Diam: 1.3 cm		Metal	Iron	Unknown		Unknown
Description: Three pieces of very corroded iron, all covered in accretions. Two are joining. The third one could also be pertinent to the same object, but it is unsure (x: 7.5 cm; diam. 0.8 cm). They are all part of a straight, slightly tapering and plain shaft. Possibly one or two very long nails? or another long tool. Impossible to suggest a secure interpretation due to the state of corrosion.							
KHD7-008	Lenght: 2.8 cm Diam: 1.1 cm		Metal	Iron	Fastener	Nail	
Description: One very corroded iron nail, covered in accretions. Only part of the shaft and tip is preserved. Pointed tip and straight shaft, tapering toward the tip.							
KHD7-012	Lenght: 3.7 cm width: 2.8 cm Thickness 0.6 cm		Metal	Bronze	Ornamentation	Fibula	
Description: Almost intact copper alloy fibula; only the pin is missing. It is a U-shaped or horseshoe-shaped example with one arm (the one from which the needle starts) slightly more open than the other. The fibula has a rounded cross-section decorated with three mouldings, one in the centre of the arch and two next to the spring and the catch, respectively. The moulding close to the spring seems to be made of two or three discs joined together (perhaps one thicker than the others), but the surface is too worn to be sure; a similar composition is visible in the other two mouldings. The catch is modelled in order to have two incisions that create ridges recalling those of the fingers of a highly stylised hand. The pin would be inserted inside the squared end of the arch.							

Figure 3-3 Example of a catalogue page dedicated to non-vessel artefacts

The entries within the database include (Fig. 3):

- **DIMENSIONS AND SURFACE COLOUR**: The dataset was compiled through the archaeological mission's database at Kınık Höyük. Gaps in the documentation reflect instances in which artefacts could not be re-analysed, owing to their storage at the Niğde Archaeological Museum and their temporary inaccessibility during the study.
- **CATEGORY GROUP**: To provide a more detailed analysis, the objects in room D7 were categorised into different functional groups based on their intended use.

Five main categories were identified and further subdivided into subcategories (**CATEGORY CLASS**).

- CONTAINERS: This group includes those objects, ceramic and non-ceramic, intended for containing food, liquids, or other items. Within this category, it is possible to distinguish containers dedicated to:
  - Consumption of food and beverages (generally referred to as tableware)
  - Food preparation/cooking
  - Storage of food/liquids
  - Transport of food/liquids[119]

- PERSONAL ACCESSORIES: This group includes all objects intended to adorn clothing or for personal use. Based on the finds within the room, the only subcategory present is:
  - Clothing fasteners (fibulae, pins)

- FURNISHING AND FURNITURE: This group includes all elements, often made of metal, used for securing or decorating furniture or other architectural features. including:
  - Fastening elements (nails and bosses)

- TOOLS: This group includes all objects that, regardless of the material, are used to modify or create other things. The identified subcategories are:
  - Textile production (mainly spindle whorls)
  - Food production (grinding stones and pestles)
  - Percussion (hammers)

- UNKNOWN: This category includes all objects whose use cannot be identified with certainty, regardless of their shape and material.

- **MATERIAL CLASS**: This entry specifies the material that the object is made of. The most common material is ceramic, which is used not only for producing containers, but also for objects related to textile manufacturing.
  - **MATERIAL SUBCLASS**: In some cases, such as with stone and metal, it is possible to identify the material with greater precision. Regarding metals, and particularly bronze, it should be noted that the term is used here for simplicity's sake, and that it does not refer

[119] A comprehensive functional analysis of the vessels is provided in Chapter 5.1.

to bronze as it is understood today. Rather, it refers to an alloy of copper and aluminium. Without detailed chemical analysis, the exact percentages remain unknown, so it is uncertain whether it is true bronze. As for stone objects, basalt is the most common material, primarily used for grinding stones, followed by andesite, typically used for pestles and percussion tools.

3.2 Ceramic vessels catalogue

Since certain fields in the catalogue were found to be redundant or not directly relevant to the objectives of the ceramic analysis, a revision of the data structure was undertaken. This adjustment aimed to streamline the recording process, eliminate unnecessary information, and ensure that the catalogue could serve more effectively as a tool for both typological classification and comparative analysis. The revised format allows for more focused data entry and facilitates the extraction of meaningful patterns within the ceramic assemblage (Fig. 3-4).

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-071	KH-SB-3a	Rim diam: 19,8 cm Section thickn: 0.4 cm	Ext: slipped, well polished Int: slipped, well polished	Ext: 7.5YR 8/2 Int: 7.5YR 8/2		0,58 l (water) 0,53 kg (oil) 0,55 l (wine) 0,43 kg (wheat) 0,36 kg (barley)	K-9 - NKH-4B	KIN21D4353c89	
Description: Shallow bowl with flanged, externally rounded rim. Both surfaces are white slipped and well polished.									
KHD7-072	KH-SB-2b	Rim diam: 15 cm Section thickn: 0.4	Ext: roughly polished Int: roughly polished	Ext: 7.5YR 7/4 Int: 5YR 6/4	Geometric painted monochrome	0,27 l (water) 0,25 kg (oil) 0,26 kg (wine) 0,20 kg (wheat) 0,17 kg (barley)	NON RILEVABILE	KIN21D4353c90	
Description: Small shallow bowl with very slightly flaring rim and carinated body. On the outer surface there are very faded traces of black/dark brown horizontal lines (?).									
KHD7-073	KH-SB-2c	Rim diam: 17,6 cm Section thickn: 0,6 cm	Ext: roughly polished Int: roughly polished	Ext: 7.5YR 6/4 Int: 7.5YR 6/4		0,82 l (water) 0,76 kg (oil) 0,79 kg (wine) 0,61 kg (wheat) 0,51 kg (barley)	K-2 - NKH-4A	KIN21D4353c91	
Description: Shallow bowl with simple, inward rim and slightly carinated body.									
KHD7-127	KH-SB-3b	Rim diameter: 20 cm Section thickness: 0.5 cm	Ext: slipped Int: slipped	Ext: 2.5 YR 7/4 Int: 2.5 YR 6/4	Geometric painted monochrome	0,57 l (water) 0,52 kg (oil) 0,55 kg (wine) 0,42 kg (wheat) 0,35 kg (barley)	NON RILEVABILE	KIN21D4353c39	
Description: shallow bowl with painted black horizontal band on the rim and horizontal line on the inner surface.									
KHD7-033	KH-SB-3a	Height preserved: 6,2 cm Rim diam: 22,1 cm Section thickn: 0,7 cm	Ext: slipped; roughly polished Int: slipped; well polished	Ext: 5YR 6/6 Int: 5YR 6/6	Geometric painted monochrome	0,96 l	K-31b - NKH-4B	KIN21D4353c28	KIN21D4353F75
Description: Deep bowl with horizontal/flanged rim and black painted decoration on the upper part of the rim. The base is not preserved. The decoration is placed on the upper part of the rim: it's composed by alternating vertical lines and pseudo-meanders. The decoration is black painted.									

Figure 3-4 Example of a catalogue page dedicated to ceramic vessels

The subsequent entries of the catalogue focus on pottery (Fig. 4):

- TYPOLOGY: This code refers to the typological classification developed in the present chapter and is strictly associated with vessel shape. It serves as a reference point for identifying formal attributes across the assemblage.

- FABRIC: This field records information regarding the composition of the ceramic fabric. It includes codes derived from two main sources: those beginning with *NKH-*, based on A. Mantovan's PhD research, and those starting with *K-*, which correspond to the results of archaeometric analyses of ceramics from Kınık Höyük conducted by Dr E. Basso.

- DIMENSIONS AND VOLUME: Most of the data was sourced from the archaeological mission's database. In cases where the database entries were incomplete, particularly due to a lack of updates following restoration, missing dimensions were retrieved directly from vessel drawings. Given that a significant portion of the assemblage consists of complete or well-preserved vessels, it was considered useful to calculate the capacity of various container types as part of the analytical process.

  This calculation allows for a functional distinction between vessels intended for solid contents, specifically wheat and barley, and those used for storing or transporting liquids such as water, oil, and wine. To this end, the PotUtility software was employed, as it enables volume estimation based on the geometric profile of a vessel drawing. For incomplete vessels, capacity was calculated using the same digital reconstruction method adopted for estimating vessel depth, which will be discussed in greater detail in a later section.

  While these volumetric estimates should be considered indicative and may vary slightly depending on the precision of the reconstruction, they nonetheless provide a useful approximation. Such measurements contribute to a broader understanding of the assemblage's functional range, even in cases where the vessels are only partially preserved.

- SURFACE TREATMENTS AND COLOURS: The colours of both the interior and exterior surfaces of ceramic vessels have been recorded using the Munsell Soil Colour Chart, ensuring standardised and reproducible documentation. Surface treatments recorded in the mission's database follow specific descriptive criteria, which are applied consistently to ensure comparability across the assemblage.

  - Slipped: A slip, thin or thick, is present on the surface of the object.
  - Smoothed: The surface has been smoothed; the wheel marks are barely visible or not visible at all, but the surface remains matte and rough.
  - Roughly Polished: The surface has been polished with a tool (likely a stick), leaving visible and separated marks. The surface gains a certain glossiness.

- Well-Polished: The surface has been polished more thoroughly with a tool (likely a stick), leaving almost no marks. The surface is very smooth, almost velvet-like to the touch, and glossy.

- DECORATION: As with surface treatments, information regarding decoration is derived from the categories and terminology employed in the mission's database. These entries follow established criteria to ensure consistency in the classification and description of decorative elements.
  - Geometric Painted Monochrome: Generally, consists of geometric patterns, organized in various registers or metopes. Most cases involve black painting.
  - Painted Bichrome: Decorations primarily occur on light slip with both black and red paint used. The patterns can be either geometric or non-geometric.
  - Incised/Impressed: Patterns created by carving into the clay using tools.
  - Plastic: Decorations applied to the surface that result in a raised effect.
- DECORATIVE MOTIFS: Although the catalogue does not include a dedicated field for decorative motifs, such information can nonetheless be incorporated into the general description field for each vessel. The following section presents an overview of the decorative motifs identified within the ceramic repertoire of Room Dr7.

  For reference purposes, Furumark's catalogue has been used as a comparative tool to illustrate the formal characteristics of the motifs described. Despite its original focus on a different geographical and chronological context, it provides a useful visual framework to avoid ambiguities in terminology and to offer visual parallels. It is important to note, however, that the use of Furumark's typology does not imply any direct chronological or morphological connection with the Room Dr7 assemblage; it is employed here exclusively for illustrative purposes.

  - Horizontal Lines: Parallel horizontal lines, thin, in a combed style, very closely spaced.



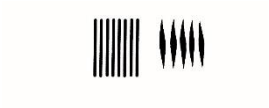
- Horizontal Bands: Horizontal bands thicker than the lines.



- Wavy Lines: Curves of waves can be very pronounced (Furumark 53 type III A:2), less pronounced (Furumark 53 type III C:1), and oriented vertically (Furumark 53 type III B).



- Vertical Lines: Thin, parallel vertical lines. A variant that thickens in the middle and tapers at the ends, resembling brushstrokes.



- Diagonal Lines: Thin, parallel lines arranged diagonally.



- Chevrons: Thin, closely spaced lines arranged in chevrons pointing both left and right (Furumark type 58 III A:2-C:1).



- Zigzag: Zigzag lines sometimes stacked (Furumark type 61 II A – III A:2). A variant with V-shaped and opposing lines (Furumark type 59 III A:2).



- Triangles: Triangles that fill the entire space of a band and are separated from each other. They can be composed of a single line or a pair of lines.



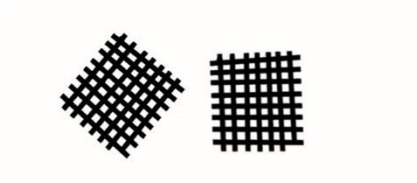
- Half Squares: Continuous lines creating a pattern of half squares.



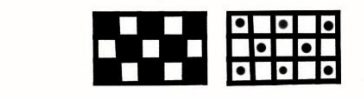
- Meanders: Continuous lines creating a meandering pattern.



- Net Pattern: Very thin lines arranged perpendicularly to create a dense net-like pattern (Furumark type 57 III A:1 – C:1).



- Checkerboard Pattern: Lines arranged perpendicularly to form a checkerboard filled alternately (Furumark type 56 I). A variant with points filling the spaces alternately.



- Concentric Circles: Concentric circles of various sizes and variants, from very small used to fill checkerboards and metopes to very large ones covering the entire body of a vase. Typically composed of very thin lines (from two to 4/5) (Furumark type 41 III A-B 15), sometimes with the central compass point highlighted (Furumark type 41 III A-B 16), or with the center left empty and the outer band filled (the opposite of Furumark type 41 III A-B 12).



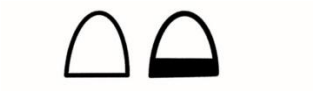
- Half Concentric Circles: Half concentric circles arranged in horizontal bands or in two opposing rows (Furumark type 43 Ie). A variant with a dark background and semicircles left as negative space.



- Quirk: Patterns that are hard to define, not exactly wavy lines or spirals. They are continuous patterns that revolve around a circular element with wavy connections. Variants observed resemble Furumark type 48 III B 12 and 13.



- Arches: Arches (slightly closed U-shaped) closed at the base by a horizontal line or band. The band can be filled with color or other patterns.



- Dots: Dots arranged in horizontal or vertical rows or used as fillers, taking the shape of what they fill.



- Almonds: The term "almond" is used for convenience, but it actually refers to an almond-shaped form with two pointed ends. It can be large and filled with other decorative patterns.



- Cross: Can be created with either two or four lines, leaving a square in the middle that can also be filled. It can also be highlighted by a dark background.



- Animals: Only one representation of animals is present. One can be identified as a deer by its antlers and slender body; the other, whose back is preserved, might be a bovine due to its more massive dimensions. Both are depicted with simple black lines but have fill patterns, with points or solid color, to enhance the body or antlers.



- CERAMIC CODE AND FIND CODE: These are the identification codes assigned to each object, based on the nomenclature adopted within the Kınık Höyük mission database. In some cases, objects are associated with both nomenclatures (ceramic and object codes), while in others only the ceramic code is provided, typically for highly fragmentary items or isolated sherds.

3.3 Ceramic Typology

The terminology employed to describe the ceramic assemblage present in room D7, from a shape perspective, aims to remain as independent as possible from definitions that associate items with a specific culture or attributed function. This approach follows more geometric and objective criteria, in line with Pucci (2019, p. 17). To avoid subjective evaluations and to provide the most accurate definitions possible, shape definition parameters for open forms (conveniently referred to as bowls) were utilized, based on Hendrix (1996)[120]. By defining a bowl as any form in which the maximum rim diameter is greater than half the body diameter, the main reference parameter to establish the type of shape as objectively as possible is the measurement of the rim diameter. Then, the percentage of the maximum height (depth) relative to the maximum diameter is calculated. What distinguishes a shallow bowl from a deep one is this percentage, which helps to objectively define this difference. The general dimensions of the bowl are proportional; a small bowl can be deep, just as a large bowl can be shallow, and vice versa. With these two dimensions, Hendrix identifies ranges to define the vessels.

Based on the diameter, we have:

- Very small (max. rim diam. = <10 cm)
- Small (max. rim diam. = 10 - 15 cm)
- Medium (max. rim diam. = 15 – 25 cm)
- Large (max. rim diam. = 25 – 75 cm)
- Very large (max. rim diam. = >75 cm)

Based on the percentage of depth relative to height, we have:

- Shallow (depth = 20% of rim diam.)
- Intermediate (depth = 20% – 75% of rim diam.)
- Deep (depth = 75% - 100% of rim diam.)
- Very deep (depth = >100% of rim diam.)

To apply these parameters to the bowls found in the context and to provide the most accurate definitions possible, a digital reconstruction was conducted (where applicable) to determine the internal curvature of the wall and establish the depth. The reconstruction was performed only on those pieces where the internal wall curvature was sufficiently preserved, typically continuing beyond the point of maximum body expansion. These are therefore, unlike whole forms, hypothetical

[120] Hendrix 1996, pp. 28-37

measurements and thus subject to corrections and changes. Applying Hendrix's parameters resulted in three main groups:

1. Small-Medium diameter; intermediate depth (<25%)
2. Medium-Large diameter; intermediate depth (25%-30%)
3. Medium-Large diameter; intermediate depth (around 40%)

The first issue that is noticeable is that the range defined as "intermediate" (depth = 20% – 75% of diameter) by Hendrix is very broad and does not allow for a useful distinction. Group 1, with a depth <25%, consists of specimens with diameters between 17 cm and 20 cm, a range that Hendrix defines as medium but within the repertoire of room D7 can be defined as small. The same depth falls within the intermediate range, but in this case, we can define it as shallow. Group 2 has a depth between 27% and 30% with diameters ranging from 17 cm to 22 cm. From a diameter perspective, we fall within Hendrix's medium group, which we can maintain, as well as the depth. Given the similarity to group 1 in terms of diameters, a merging of these two groups could be considered, where we see specimens with a percentage less than 23% and others with depths closer to 30%. Group 3 has an average depth of around 40% with diameters ranging from 22 cm to 30 cm: in this case, the diameters would fall between Hendrix's medium and large, a classification we can maintain, but the depth range would fall within the intermediate. In this case, we can define a depth around 40% as deep.

Criteria for defining bowls in this work, after reworking Hendrix's parameters, are as follows:

- Small: <20 cm
- Medium: 20 – 30 cm
- Large: 30 – 50 cm
- Very large: >50 cm

- Shallow: 20% – 30%
- Deep: 35% - 45%
- Very Deep: >45%

Thus, the two main groups will be:

- SHALLOW BOWL: with a diameter between 17 cm and 22 cm and two depth groups, one less than 25% and one between 27 and 30%.
- DEEP BOWL: with a diameter between 22 and 30 cm, and a depth around 40%.

Applying the same principles to other open shapes, different from bowls, where the rim diameter is greater than or equal to half the maximum body diameter, is possible to define kraters as open forms in which the rim diameter is slightly greater or smaller than half the maximum body diameter. This shape is characterized by two dimensional ranges: the first with smaller dimensions, with rim diameters smaller than 20 cm; the second with larger dimensions with a rim diameter between 35 cm and 45 cm. In both groups, there are kraters with and without a neck. In the case of kraters without a

neck, the body shape is globular with a ring or disc base. Kraters with a neck have both globular and more ovoid bodies, in both cases well distinguished from the neck. Summarizing, we will have:

- KRATER WITH NECK: specimens with a neck and globular or ovoid body
- KRATER WITH NO NECK: specimens without a neck with a globular body

Moving on to closed forms, they are defined by Hendrix as jars where the rim diameter is smaller than half the maximum body diameter and distinguished from jugs only by the structure of the rim, which in the latter case has a spout or a trefoil shape suitable for pouring liquids. While bowls were characterized by "horizontal" measures such as rim diameter, jars are distinguished by “vertical” measures such as height[121]:

- Very short: height <15 cm
- Short: height 15 – 25 cm
- Tall: height 25 – 75 cm
- Very Tall: height >75 cm[122]

Hendrix then distinguishes various types of jars by associating measurements with possible functions, which is not applicable with the ceramic repertoire of room D7. Therefore, we can add some morphological features of the closed containers of the room to Hendrix's distinction, such as the presence of a collar or a neck or one or more handles.

- The first type includes jars with a GLOBULAR BODY AND STRAIGHT NECK, with one or two handles. There are two completely preserved jars of this type, while two others lack part of the neck or the rim or both. Dimensions range from very short to tall.
- ROUND-MOUTHED JARS[123] have a cylindrical body, one with high swung handle and a flared neck with simple rim.
- COLLARED JARS show a globular body, a short collar between the rim and the body and one or two handles. A collar is defined as a very short neck but well distinguished from the body, either due to the morphology of the rim or a deliberate emphasis on this part.
- Long-storage jars/PITHOS have a more rounded or ovoid body, a very wide rim (40-50 cm), thick body walls, and at least four handles.

The last remaining category is jugs, which, as mentioned, are closed containers distinguished from jars by a rim shape functionally suited for pouring liquids through spouts or trilobate forms. Following

[121] Hendrix 1996, pp. 45-46
[122] Hendrix 1996, p. 46
[123] The definition of 'round-mouthed jar' can be found in Sams 1994

Hendrix's criteria, which take height as the discriminating measure (and which are the same as jars), and adapting them to our repertoire, we have two main groups:

- JUGLETS are containers with a spout or trilobate rim, a single handle, narrow neck, globular body, flat base, and height <20 cm.
- JUGS are containers with a trilobate rim, ridged neck, a single handle, and globular or slightly ovoid body, round base, and height between 30 cm and 35 cm.

Rim Typology

To define rim types, the terminology initially considered was that used by Hendrix[124] . However, since this terminology uses the same terms for different parts of the rim, it was later decided to use different terms that correspond to certain combinations of terms used by Hendrix.

For defining rim types, two elements of the rim were considered: the rim's inclination relative to the body and the shape of the rim's section.

Regarding the inclination, we have:

- Vertical: the inclination follows that of the body or bends slightly inward or outward.
- Flaring: the rim inclination bends slightly outward from the body, creating a flared shape.
- Everted: the rim is intentionally bent outward at an angle less than 90°.
- Flanged: the rim is bent outward at a 90° angle.

Regarding the shape of the rim, we have:

- Rounded: the rim is not further worked, taking on a rounded shape.
- Thinned: the rim is thinned at the terminal part, creating a slightly pointed section.
- Thickened: the rim is thicker at the terminal part, which can be on the outside, inside, or symmetrically.
- Rolled out: the rim is thicker on the outside, creating a rounded section.
- Folded over: the rim is folded outward, creating a thickness with a triangular or semi-elliptical section.

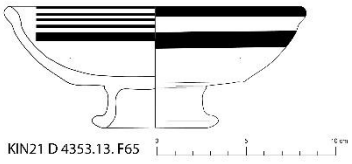
[124] Hendrix 1996, pp. 10-14

By combining these two elements, it is possible to clearly define the rim types present in the assemblage. To establish the types of forms available, we started from the subgroups previously defined based on size and depth for bowls and other morphological characteristics for jars. This allowed us to identify common rim groups within these subgroups. Where the rim shape alone is insufficient to identify a type of container, it is associated with the morphology of other parts of the vessel. Each group has received a code, and each subgroup is identified by a number (referring to the rim shape) and a letter, if the rim inclination relative to the body differs between specimens (e.g., KH-SB 1_a identifies a shallow bowl with a rounded rim and flaring inclination; KH-SB 1_b identifies a shallow bowl with a rounded rim but vertical inclination).

OPEN SHAPES

SHALLOW BOWL (KH-SB)

1- a) FLARING ROUNDED – Plate 1



b) VERTICAL ROUNDED – Plate 1



2- a) EVERTED THINNED – Plate 1



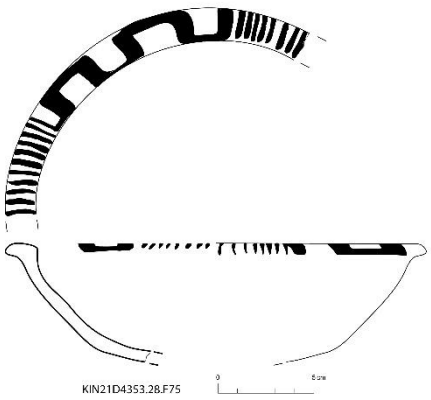
b) FLARING THINNED – Plate 2



c) INVERTED THINNED – Plate 2



3- a) EVERTED THICKENED – Plate 2

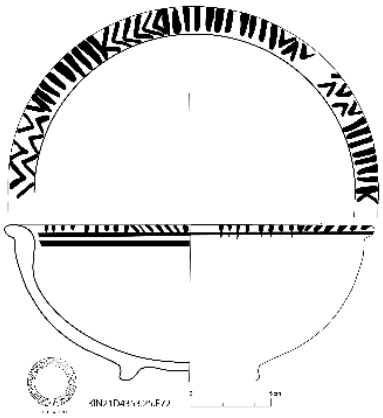


b) VERTICAL THICKENED – Plate 2

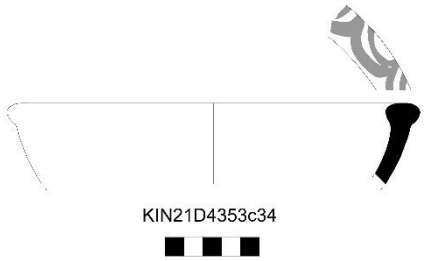


DEEP BOWLS (KH-DB)

1- EVERTED THICKENED – Plate 3

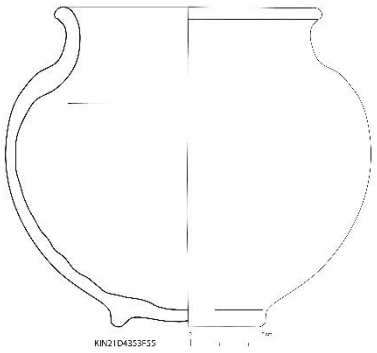


2- VERTICAL ROLLED OUT – Plate 4

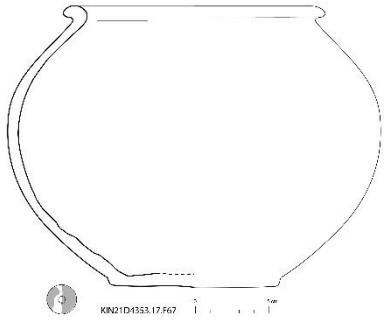


KRATER (KH-KR)

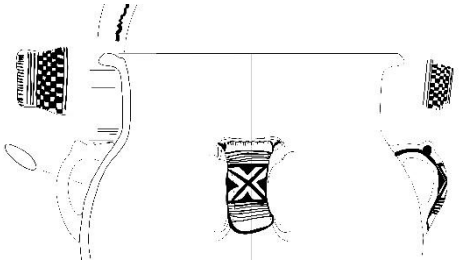
1- a) FLARING ROUNDED – Plate 5



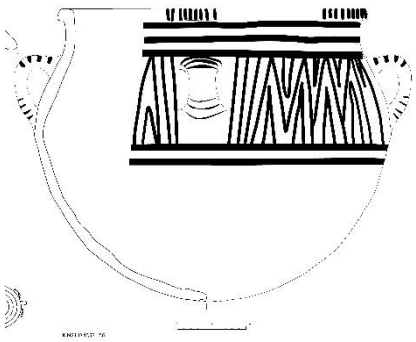
b) FLARING ROLLED OUT – Plate 5



2- a) EVERTED ROLLED OUT/LEDGED – Plate 6 and Plate 7



b) FLANGED ROLLED OUT – Plate 8

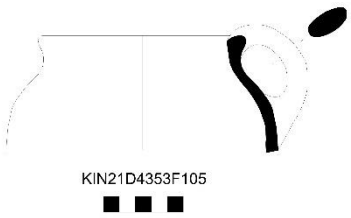


CLOSED SHAPES

JAR (KH-JA)

KH-JA-CO collared jar

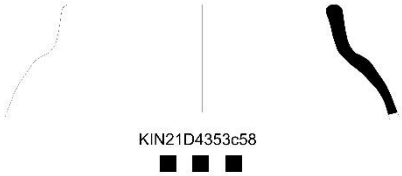
1- a) VERTICAL THICKENED – Plate 14 and Plate 15



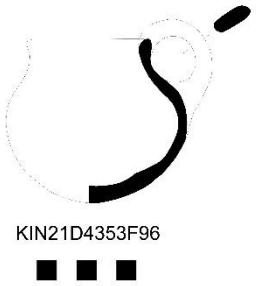
b) VERTICAL FOLDED OVER – Plate 16



2- a) VERTICAL ROUNDED – Plate 16

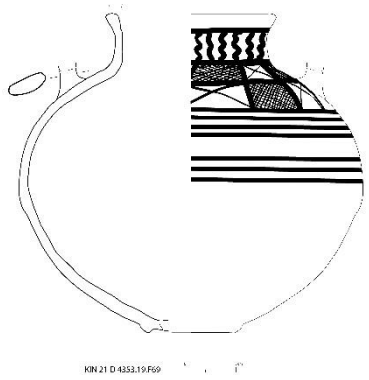


b) FLARING ROUNDED) – Plate 16

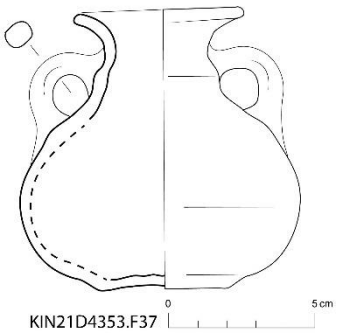


KH-JA-NE

1. VERTICAL THICKENED – Plate 12

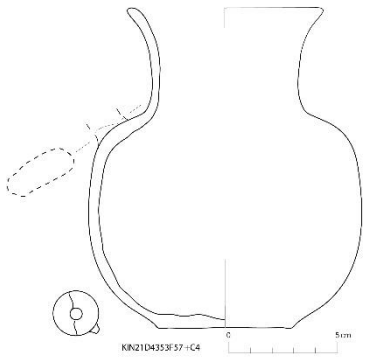


2. EVERTED ROUNDED – Plate 12



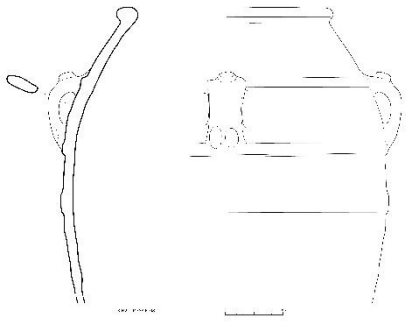
KH-JA-RM

1. FLARING ROUNDED – Plate 13



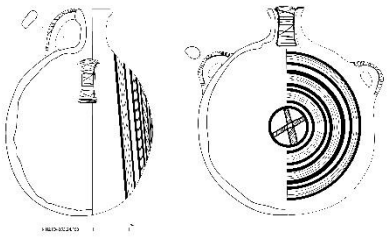
KH-JA-PI pithos

1. a) EVERTED ROLLED OUT – Plate 17



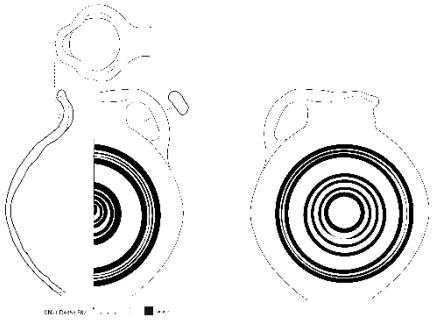
KH-JA-FL – Plate 13

The singular example is a flask distinguished by a narrow neck and a folded rounded rim. It features three vertical handles: two are located on the sides of the body at the shoulder, while one extends from the rim to the shoulder.

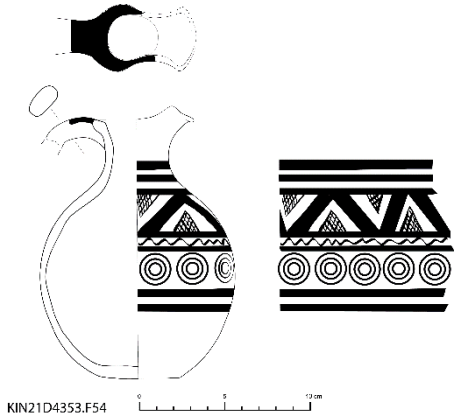


JUG (KH-JU)

1. Trefoil – Plate 9, Plate 10 and Plate 11

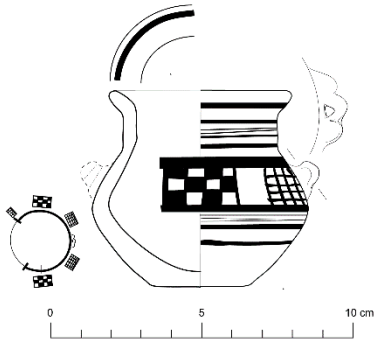


2. Spouted – Plate 9



MINIATURISTIC VESSELS (KH-MIN) – Plate 18

Miniature vessels are defined as containers whose height does not exceed 10 cm, with size serving as the primary classificatory criterion. This category may include vessels of diverse shapes, united not by formal attributes but exclusively by their reduced dimensions.



Definition of identified shapes

- Shallow bowl: Open-shaped containers belonging to this group display two main dimensional ranges, one smaller and one slightly larger, and can be distinguished by two distinct base types: either footed or ring-shaped. The transition between the body and the rim is highly variable—sometimes marked by gently rounded angles, which are not pronounced enough to constitute a true carination, or, in other cases, forming a more continuous profile. The rim itself also presents considerable variability in form. Most specimens are decorated and painted, with horizontal lines representing the most frequent motif, applied to both the interior and exterior surfaces of the body. When the rim is sufficiently wide, its upper surface may feature additional geometric decorations, most commonly found on deep bowl variants.

- Deep bowl: This group comprises open-shaped containers with diameters ranging between 22 and 30 cm, and a depth corresponding to approximately 40% of the overall diameter. In contrast to shallow bowls, these vessels exhibit less morphological variability, particularly in the body, which tends to be rounded and nearly hemispherical. Rim shapes are similarly standardised: most deep bowls feature a single type of everted and thickened rim, sufficiently wide to accommodate painted decoration along the entire circumference. These decorations typically consist of alternating geometric patterns. The distinction between this rim type and more vertically rolled-out variants may suggest functional differentiation. Where preserved, the bases are uniformly of the ring type.

- Krater: This group includes open-shaped containers that are distinguished from deep bowls primarily by their larger rim diameter and greater depth. These vessels are generally very deep, with an opening that exceeds half of the maximum body diameter. Handles may be present or absent. Two main variants can be identified: one featuring a pronounced neck, and another lacking a distinct neck. In both cases, the body tends to be globular, occasionally displaying a lower shoulder and a more ovoid profile. The preserved bases are predominantly ring-shaped or rounded. Decorative treatments vary, including painted motifs as well as relief or incised designs, which may be distributed across the rim, neck, and body.

- Collared jars: This category comprises closed containers characterised by the presence of a collar or a very short neck, clearly distinguished from the globular body. Although the overall morphological concept appears consistent, considerable variation is observed in the execution of individual specimens, particularly in rim profiles and handle placement. Notably, all examples of this type are manufactured in cooking ware, indicating a specific functional association. Despite

the large number of fragments recovered, no bases could be identified, likely due to their rounded form, which makes them difficult to distinguish from the rest of the body wall sherds.

- Necked jars: This group includes closed containers distinguished by a longer and narrower neck compared to collared jars. Beyond this shared feature, the specimens present considerable variability. Sizes range from small to medium-large, and decorative treatments are inconsistently applied—some vessels bear painted motifs, while others are undecorated. Handles are consistently present, typically in pairs; however, in one case, it is not possible to confirm the presence of a second handle due to fragmentation. Body shapes also vary significantly, from more globular forms with low shoulders to more elongated, teardrop-like profiles. The most common base types are flat or ring-shaped.

- Round mouthed jars: This group consists of medium- to small-sized closed containers, characterised by a well-defined, wide, and flaring neck topped with a rounded rim. The body shape varies between cylindrical and more rounded forms, while the base is consistently flat. A distinctive feature is the presence of a single high-swung strap handle, which rises above the rim and is affixed to the vessel at the shoulder, contributing to the overall vertical emphasis of the profile.

- Pithos: This category includes large, closed containers defined by a narrow opening—typically less than half the maximum body diameter—and a notably deep profile. These vessels are neckless, and the rim follows a uniform typology across the group. The body may assume either an ovoid or globular shape but is consistently marked by horizontal relief bands running along the walls. Handles are always present and take the form of vertical attachments placed at shoulder height. Reconstructed examples reveal a configuration of four handles, suggesting a degree of standardisation in their design and use.

- Jugs: This group comprises closed containers ranging from medium-large to very small in size, characterised by a short and relatively wide neck in larger specimens, and a slightly longer neck in smaller ones. All vessels feature a single vertical handle, while the body varies between globular and ovoid forms. Base types include both flat and round variants. The rim may take the form of a trefoil or incorporate a spout, indicating functional variability within the group.

- Miniature vessels: they are a heterogeneous group of containers characterised primarily by their small size, with a maximum height of 10 cm. Their defining criterion is dimensional rather than morphological, which results in a broad formal variability within the group. Shapes may include

both open and closed forms, with rims, bases, and profiles that reflect those of larger vessels but on a reduced scale. Despite their variability, some recurring traits can be identified, such as simplified decorative schemes or the absence of decoration altogether, likely due to functional or symbolic reasons. The small size often precludes precise typological classification, yet these vessels remain significant within the assemblage due to their distinctiveness and potential specialised use.

Handle Typology (KH-HA-)

As with decorative motifs, it is useful to provide a classification of the handle types identified within the Room Dr7 assemblage, despite the absence of a dedicated field in the catalogue. This information is recorded within the general description of each container.

- Strap Vertical Handle (KH-HA-SV): This handle type is applied vertically, either from the rim to the shoulder or directly onto the shoulder or body and may rise above the rim in some cases. It is characterised by an ellipsoidal or rectangular cross-section and displays considerable variation in size. This versatility allows for its use across a wide range of vessel types, from small containers to large storage jars (Fig. 3-5).

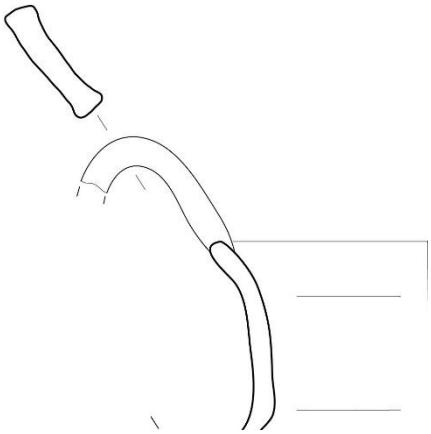


Figure 3-5 Example of a KH-HA-SV

- Loop Vertical Handle (KH-HA-LV): This vertical handle is attached either from the rim to the shoulder or directly onto the shoulder or body, and in some cases extends above the rim. It is defined by its round cross-section and occurs predominantly on small to medium-sized vessels. Its shape and positioning suggest a functional role in lifting or pouring, suited to the proportions of the associated containers (Fig. 3-6).

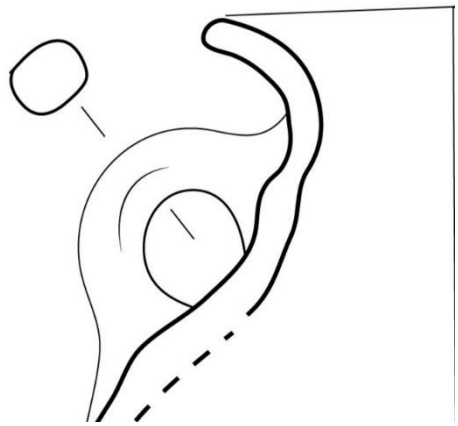


Figure 3-6 Example of KH-HA-LV

- Knob Handle (KH-HA-KN): This handle type is modelled as a small horizontal protrusion extending from the vessel's body. It may include a perforation, though this feature is not always present. Within the Room Dr7 assemblage, this handle appears exclusively on a miniature vessel, suggesting a limited and possibly symbolic or decorative use (Fig. 3-7).



Figure 3-7 Example of KH-HA-KN

- Horned Handle (KH-HA-HO): This vertical handle features an ellipsoidal or rectangular cross-section and is distinguished by its complex profile: the upper segment projects perpendicularly from the vessel's neck or body, while the lower segment curves downward to connect with the body. At the point of curvature, two small lateral protrusions are added, creating a shape

reminiscent of horns. This handle type is attested on a wide range of vessels, from medium- and small-sized containers to large storage jars, indicating both structural versatility and potential symbolic value (Fig. 3-8).

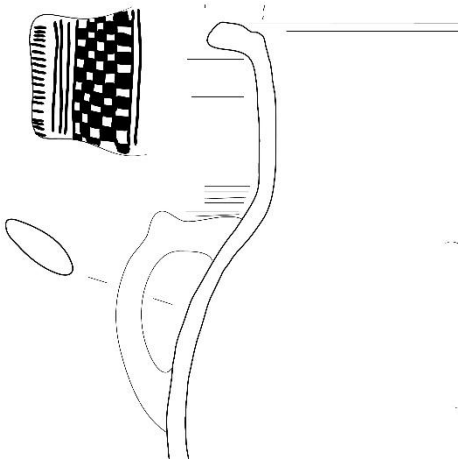


Figure 3-8 Example of KH-HA-HO

POTTERY CLASSES

The classes used within Kınık Hoyuk archaeological mission to classify the pottery are also used in this work.

- Tableware: ceramic with a medium-grained texture, which includes forms used daily for consuming food and drink. Decorations or surface treatments may be present.
- Kitchenware: Ceramics with a coarse fabric and many inclusions, which are suitable for heat distribution. This class is closely related to function.
- Fine ware: Ceramics with a very fine, refined fabric. It may include surface treatments and decorations.
- Storage ware: Ceramic with a very coarse fabric, characterised by large specimens, which are sometimes decorated with raised lines or cord impressions.

3.4 Fabric analysis

The following section provides a concise overview of the ceramic fabrics identified within the assemblage from Room Dr7. This overview is based on A. Mantovan's doctoral dissertation and the archaeometric analyses conducted by Dr Elena Basso on ceramic materials from Kınık Höyük.

Throughout the discussion, references will follow Mantovan's typological classification, while the catalogue will report both his designations and those adopted by Dr Basso during excavation.

The third column of the accompanying table indicates the presumed provenance of each fabric, distinguishing between locally produced wares at the site itself (LOCAL KH) and those attributed to the surrounding area (LOCAL N), corresponding to the modern Niğde region. Establishing connections between fabric types and specific ceramic forms contributes to a better understanding of their functional roles and the technological choices involved in their production.

Excavation classification	New AM PhD classification	Production
K-17	NKH-3A	LOCAL N
K-31	NKH-4B	LOCAL N
K-11	NKH-9	LOCAL N
K-2	NKH-4A	LOCAL N
K-32	NKH-11	LOCAL N
K-31a	NKH-4B	LOCAL N
K-43	NKH-3A	LOCAL N
K-31b	NKH-4B	LOCAL N
K-3	NKH-4A	LOCAL N
K-50	NKH-13	LOCAL N
K-6	NKH-2	LOCAL KH
K-1	NKH-2	LOCAL KH
K-13	NKH-5	LOCAL KH
K-46	NKH-4B	LOCAL N
K-9	NKH-4B	LOCAL N
K-4	NKH-5	LOCAL KH
K-35	NKH-15	LOCAL N
K-54	NKH-8	LOCAL KH
K-16	NKH-2	LOCAL KH
K-23	NKH-16	LOCAL N

The following section presents concise descriptions of the fabrics identified within the ceramic assemblage of Room Dr7. The full dataset and analytical framework were compiled by A. Mantovan, based on the archaeometric research carried out by Dr E. Basso. For more detailed fabric descriptions

and specific examples, reference should be made to Mantovan's PhD dissertation. All photographs of the fabrics included in this analysis were taken by A. Mantovan during the course of his doctoral research and were kindly provided for inclusion in the present study.

Fabrics catalogue

NKH-2 (Fig. 3-9): shows a coarse/medium coarse, well/very well sorted and homogeneous texture; the inclusion density may be different, but the average is around 20% and the inclusions' grain size range from coarse silt to very coarse sand. The colour of the ceramic body corresponds to an ABA sequence (brown with light red edges), indicating an oxidising atmosphere that is not properly controlled, with an uneven level of oxygen throughout the firing process. It's the fabric associated with the production of the local cooking pots.



Figure 3-9 photo of fabric NKH-2 taken with 55x zoom

NKH-3A (Fig. 3-10): shows a moderately sorted and homogenous texture; the inclusions density is around 20% and the inclusions' grain size range from very fine sand and very coarse sand (rare grains >2mm). The colour of the ceramic body can be classified as A (light red), indicating an oxidising and



Figure 3-10 photo of fabric NKH-3A taken with 55x zoom

regular atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced. It's the most common fabric found at Niğde-Kınık Höyük.

NKH-4A (Fig. 3-11): shows a well sorted and homogeneous texture; the inclusion density may range from 10 to 20 % and the inclusions' grain size range from fine sand to coarse sand. The colour of the ceramic body can be classified as A (light red/brown or pinkish), indicating an oxidizing and regular atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced. NKH4A is associated with NKH4B because both recipes use the same raw materials but with different degrees of purification.

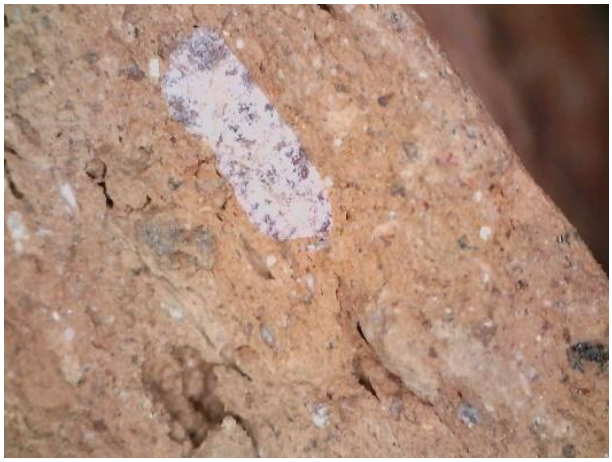


Figure 3-11 photo of fabric NKH-4A taken with 55x zoom

NKH-4B (Fig. 3-12): shows a very well sorted and homogeneous texture; the inclusion density may range from 5 to 10% and the inclusions' grain size range from very fine sand to medium sand. The colour of the ceramic body can be classified as A (light red) indicating an oxidizing and regular atmosphere of firing. There is also a consistent subgroup that presents an ABA sequence (light red and pinkish yellow), indicating a not properly controlled firing atmosphere. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced. This fabric is always associated with tableware.



Figure 3-12 photo of fabric NKH-4B taken with 55x zoom

NKH-5 (Fig. 3-13): shows a moderate/scarcely sorted and not homogeneous texture; the inclusion density is around 20-25% and the inclusions' grain size range from coarse silt to very coarse sand (with rare grains >1mm). The colour of the ceramic body corresponds to a sequence ABA (brownish or greyish with reddish edges), indicating an oxidating and not properly controlled atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced. This fabric is usually associated with medium and large size storage vessel.

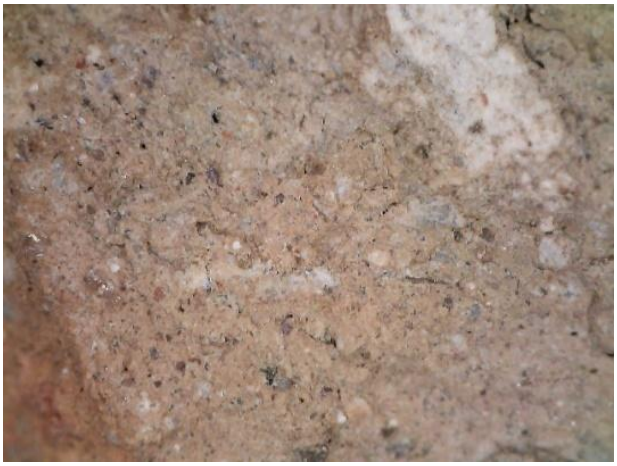


Figure 3-13 photo of fabric NKH-5 taken with 55x zoom

NKH-8 (Fig. 3-14): shows a very well sorted and homogeneous texture; the inclusion density is around 10-15% and the inclusions' grain size range from very fine sand and coarse sand. The colour of the ceramic body corresponds to a sequence ABA (light grey with red edges), indicating an atmosphere rich in oxygen, but very poorly controlled. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group

is considered locally produced. The texture is rather soft, thus probably indicating a low temperature firing atmosphere.



Figure 3-14 photo of fabric NKH-8 taken with 55x zoom

NKH-9 (Fig. 3-15): shows a well sorted and homogeneous texture; the inclusion density is around 15% and the inclusions' grain size range from very fine sand and coarse sand. The colour of the ceramic body can be classified as A (light red or brown), indicating an oxidizing and regular atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced

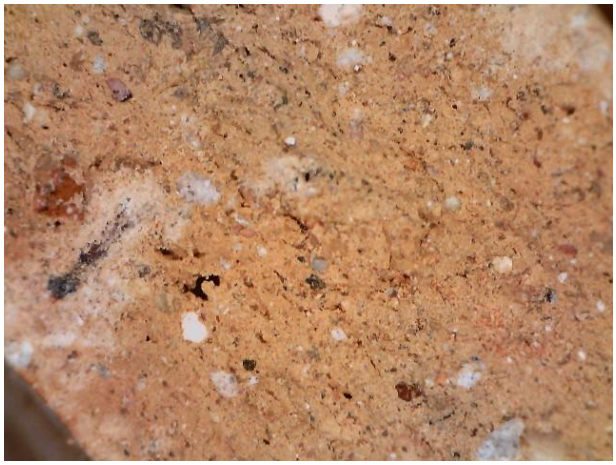


Figure 3-15 : photo of fabric NKH-9 taken with 55x zoom

NKH-11 (Fig. 3-16): shows a very well sorted and homogeneous texture; the inclusion density is around 5% and the inclusions' grain size range from very fine sand and middle sand. The colour of the ceramic body can be classified as A (light brown/pink or yellow/white), indicating an oxidizing and regular atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced.



Figure 3-16 photo of fabric NKH-11 taken with 55x zoom

NKH-13 (Fig. 3-17): shows a moderately sorted and homogeneous texture; the inclusion density is around 20% and the inclusions' grain size range from coarse silt and coarse sand. The colour of the ceramic body can be classified as A (light brown), indicating an oxidizing and regular atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced.



Figure 3-17 photo of fabric NKH-13 taken with 55x zoom

NKH-15 (Fig. 3-18): shows a well sorted and homogeneous texture; the inclusion density is around 10% and the inclusions' grain size range from very fine sand and coarse sand. The colour of the ceramic body can be classified as A (reddish brown), indicating an oxidizing and regular atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced.

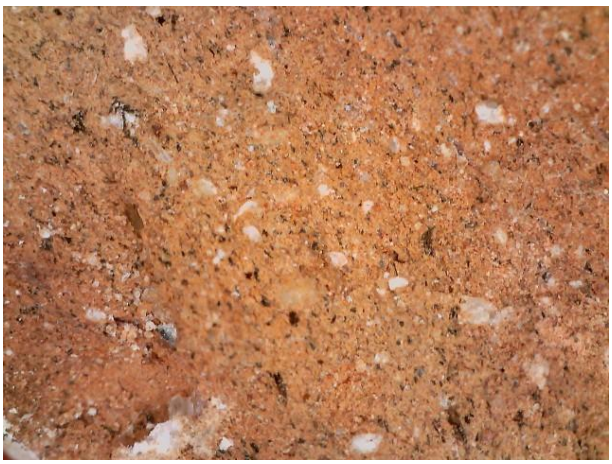


Figure 3-18 photo of fabric NKH-15 taken with 55x zoom

NKH-16 (Fig. 3-19): shows a moderately well sorted and homogeneous texture; the inclusion density is around 20% and the inclusions' grain size range from very fine sand to very coarse sand. The colour of the ceramic body can be classified as A (reddish brown), indicating an oxidizing and regular atmosphere of firing. Petrographic and chemical data are consistent with the geological context of the Bor-Niğde plain and its surroundings and, hence, this fabric group is considered locally produced



Figure 3-19 photo of fabric NKH-16 taken with 55x zoom

A total of 138 items were analysed in the assemblage. For 36 of these, fabric identification was not possible. Only one specimen was attributed to the Porsuk group (PK-3), making it the only non-local fabric identified in the assemblage. Consequently, the total number of items for which fabric analysis was successful amounts to 101. The percentages provided have been rounded up and represent the proportion of items assigned to each identified fabric group.

- NKH-2 (30%)
- NKH-3A (20%)
- NKH-4A (5%)
- NKH-4B (21%)
- NKH-5 (4%)
- NKH-8 (2%)
- NKH-9 (10%)
- NKH-11 (2%)
- NKH-13 (3%)
- NKH-15 (2%)
- NKH-16 (1%)

The initial noteworthy observation is the predominance of fragments classified within the NKH-2 group, corresponding to kitchenware manufactured on-site at Kınık Höyük. This is followed, in terms of frequency, by the NKH-4B and NKH-3A groups, both attributable to regional production within the Niğde area. The NKH-9 group, though less represented, is likewise linked to this broader regional provenance. By contrast, only four vessels are associated with the NKH-5 group, the second fabric category identified as locally produced at the site. All remaining fabric types occur in markedly lower proportions, each representing between 1% and 3% of the total assemblage

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3.5 Fabric/Typology/Decoration correlations

The following tables provide a synthetic overview of the ceramic assemblage from Room D7, illustrating the correlation between vessel types and key technological attributes, including fabric composition, surface treatment, and decorative techniques. This comparative framework is intended to highlight patterns in production choices and functional distinctions within the assemblage. Percentages have been rounded for clarity and should be understood as indicative rather than absolute values. In cases where fabric analysis was not possible, the corresponding entries are marked as undetectable in the tables.

KH-SB (Table 1)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-SB-1a (1)	100% UNDETECT.	100% slipped, well-polished (both surfaces)	100% Geometric Painted Monochrome
KH-SB-1b (1)	100% UNDETECT.	100% slipped, roughly polished (both surfaces)	100% Geometric Painted Bichrome
KH-SB-2a (2)	50% UNDETECT.	50% slipped, roughly polished (both surfaces)	50% Geometric Painted Monochrome
	50% NKH-13	50% roughly polished (both surfaces)	50% Geometric Painted Bichrome
KH-SB-2b (1)	100% UNDETECT.	100% roughly polished (both surfaces)	100% Geometric Painted Monochrome
KH-SB-2c (1)	100% NKH-4A	100% roughly polished (both surfaces)	100% No decoration
KH-SB-3a (2)	100% NKH-4B	50% slipped, roughly polished (both surfaces)	50% Geometric Painted Monochrome
		50% slipped, well-polished (both surfaces)	50% No decoration
KH-SB-3b (1)	100% UNDETECT.	100% slipped (both surfaces)	100% Geometric Painted Monochrome
KH-SB (5)	20% NKH-4B	40% slipped, well-polished (both surfaces)	40% Geometric Painted Monochrome
	80% UNDETECT.	40% slipped, roughly polished (both surfaces) 20% smoothed (both surfaces)	60% No decoration

Table 3 KH-SB correlations

A total of 14 shallow bowls (KH-SB) were analysed. Of these, 9 exhibit painted decoration, predominantly applied to the upper surface of the rim. In some cases, however, decorative elements also appear on the inner surface, typically as lines or horizontal bands arranged to form concentric patterns. While most decorations are monochrome, executed in black or dark brown paint, instances of bichrome painting, combining red and black, are also attested. Notably, in the bichrome examples, the decoration is confined to the inner surface, never extending to the rim.

Surface treatments are consistent with expectations for an open-form vessel type: the inner surface is uniformly polished, ranging from carefully executed to more cursory finishes. A slip is present on the inner surface in 9 of the 14 specimens.

Fabric identification was possible for 5 fragments: 3 were assigned to NKH-4B, 1 to NKH-4A, and 1 to NKH-13. The association between NKH-4B and the KH-SB type aligns with the classification of this fabric as tableware, a characteristic shared with NKH-4A, which differs mainly in its lower degree of purification. All three identified fabrics are locally produced within the Niğde region.

KH-DB (Table 2)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-DB-1 (6)	15% NKH-9	32% Slipped roughly polished (ext), slipped well-polished (int)	85% Geometric Painted Monochrome
	85% NKH-3A	16% Slipped, roughly polished (both surfaces)	
		16% well-polished (ext), Slipped, well-polished (int)	
		16% Roughly polished (both surfaces)	
		% No treatment (ext), Smoothed(int)	15% No decoration
KH-DB-2 (2)	50% NKH-3A	50% Slipped, roughly polished (bot surfaces)	50% No decoration
	50% UNDETECT.	50% Slipped, well-polished (both surfaces)	50% Geometric Painted Monochrome
KH-DB (4)	25% NKH-2	25% Roughly polished (both surfaces)	50% No decoration
	25% NKH-3A	25% Slipped, roughly polished (both surfaces)	
	50% UNDETECT.	25% Smoothed (both surfaces) 25% Roughly polished (ext), no treatment (int)	50% Geometric Painted Monochrome

Table 4 KH-DB correlations

A total of 12 deep bowls (KH-DB) were analysed. As with shallow bowls, this form is predominantly decorated with painted motifs, which in all cases are applied exclusively to the upper surface of the rim. Unlike shallow bowls, however, the decoration is consistently monochrome, using black or dark brown paint without variation.

Surface treatments are broadly similar to those observed in shallow bowls, consisting primarily of polished or smoothed finishes, with varying degrees of care. A slip is present on the interior surface in over half of the specimens.

Fabric identification was not possible for 3 of the 12 examples. Among the remaining, the majority (7) were made in fabric NKH-3A, while the others correspond to NKH-2 and NKH-9, each represented by a single specimen. Although NKH-3A is not generally associated with tableware production, its frequency among deep bowls—mirroring its widespread presence in the overall assemblage—is notable. All three fabrics are of local or regional origin.

The most frequently attested morphological subtype is KH-DB-1, which accounts for the majority of deep bowls and is associated in 70% of the cases with fabric NKH-3A and monochrome painted decoration.

KH-KR (Table 3)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-KR-1a (2)	50% NKH-3A	50% Slipped, well-polished (ext), Slipped, roughly polished (int)	100% No decoration
	50% NKH-4B	50% Slipped, well-polished (ext), Roughly polished (int)	
KH-KR-1b (1)	100% NKH-11	100% Slipped, well-polished (ext), Slipped, roughly polished (int)	100% No decoration
KH-KR-2a (3)	33% NKH-9 f70	33% Slipped, well-polished (both surfaces)	33% Geometric painted monochrome
	33% NKH-4A f83	33% Slipped, smoothed (ext), Smoothed (int)	33% No decoration
	33% NKH-5 framm	33% Slipped (ext), Smoothed (int)	33% Painted bichrome

KH-KR-2b (3)	33% NKH-3A f56	33% Slipped, roughly polished (ext), Smoothed (int)	33% Geometric painted monochrome
	66% NKH-4A	33% No treatment (both surfaces) 33% Smoothed (both surfaces)	33% Incised f64
			33% Plastic f82

Table 5 KH-KR correlations

A total of nine kraters were analysed, revealing notable differences in both morphological features and dimensional categories. Beyond the variability in rim profiles, two main size-based groups can be distinguished: smaller kraters (KH-KR-1a/1b) and larger ones (KH-KR-2a/2b).

The smaller kraters, measuring between 18 and 20 cm in height, are consistently characterised by a globular body and a rounded rim. Base types vary and include ring, disk, and round forms. Despite these differences, all three examples present a comparable surface treatment: the exterior is uniformly slipped and well-polished, while the interior is more roughly finished. Only one specimen lacks slip on the inner surface. Decoration is entirely absent. These vessels were produced using different fabrics—NKH-3A, NKH-4B, and NKH-11—yet all display similar technical characteristics, including a relatively fine texture with few inclusions and consistent firing conditions. All three fabrics are of local or regional production.

The larger kraters exhibit greater morphological diversity and range in height from 30 to 60 cm, with one exception measuring 21 cm and another remaining incomplete. Exterior surfaces are typically slipped; in one case (F70), they are also well-polished. Inner surfaces are generally roughly smoothed or polished. Base types, where preserved, include both ring and round variants. Among the six vessels in this category, five are decorated: three with painted motifs (two monochrome, one bichrome), one with incised horizontal lines, and one with applied plastic elements resembling buttons. Only one krater is undecorated. The fabrics represented are NKH-4A, NKH-3A, NKH-9, and NKH-5. Notably, NKH-5—associated with the bichrome-painted krater—is commonly linked to storage vessels and is one of the two fabrics produced directly on-site at Kınık Höyük. The other fabrics are locally produced in the wider Niğde region. Compared to KH-KR-1, the fabrics used for KH-KR-2 display a slightly higher degree of inclusions but maintain uniform firing conditions.

KH-JA-CO (Table 4)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-JA-CO-1a (7)	100% NKH-2	42% Roughly polished (ext), Smoothed (int)	100% No decoration
		42% Smoothed (both surfaces)	
		14% Slipped, roughly polished (ext), Slipped, smoothed (int)	
KH-JA-CO-1b (2)	100% NKH-2	50% Slipped, smoothed (both surfaces)	100% No decoration
		50% Roughly polished, smoothed (int)	
KH-JA-CO-2a (1)	100% NKH-2	100% Smoothed (both surfaces)	100% No decoration
KH-JA-CO-2b (3)	33% NKH-3A	33% Slipped (ext), Smoothed (int)	100% No decoration
	66% NKH-2	66% Smoothed (both surfaces)	
KH-JA-CO-2c			

Table 6 KH-JA-CO correlations

A total of 13 collared jars were identified within the assemblage. These closed-form vessels are primarily defined by a markedly short neck or collar that is clearly differentiated from the globular body. Despite the high number of sherds recovered, no bases could be confidently identified, likely due to their rounded shape rendering them indistinguishable from body wall fragments.

Surface treatments for this type are generally limited to smoothed or roughly polished finishes, occasionally accompanied by a slip coating. None of the analysed specimens exhibit decorative motifs. Vertical strap handles are frequently attested, typically placed at the junction between rim and shoulder or slightly below the neck.

The vessels vary widely in capacity, from miniature forms holding approximately 0.25 litres, to small- and medium-sized examples ranging between 2 and 9 litres, up to large containers with estimated capacities of 25–35 litres.

Fabric analysis reveals a strong association with NKH-2 fabric in 12 out of the 13 jars. This fabric, locally produced at Kınık Höyük, is commonly associated with cooking ware, a functional attribution further supported by the presence of surface traces such as burning and smoke residues. The only specimen made from a different fabric (NKH-3A) is characterised by the presence of a red slip on both interior and exterior surfaces. Although it lacks explicit indicators of use over fire, it has been

classified within this group based exclusively on its morphological features—namely the presence of a collar and globular body.

KH-JA-NE (Table 5)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-JA-NE-1 (1)	100% UNDETECT.	100% Slipped, well-polished (ext), Slipped (int)	100% Geometric painted monochrome
KH-JA-NE-2 (1)	100% UNDETECT.	100% Roughly polished (bot surfaces)	100% No decoration
KH-JA-NE (2)	50% NKH-3A	50% Slipped (ext), No treatment (int)	50% Geometric painted bichrome
	50% PK-3	50% Slipped, roughly polished (ext), Smoothed (int)	50% Geometric painted monochrome

Table 7 KH-JA-NE correlations

A total of four necked jars were identified within the assemblage. In general, jars with necks sufficiently elongated to be clearly distinguishable from collared forms are rare in the Room Dr7 repertoire. Of the four examples, only two could be associated with a specific rim morphology, while the others are too poorly preserved to allow typological classification. The preserved specimens display a globular body, but morphological variations are evident across the group: following the classification proposed by Hendrix,[125], there are containers with horizontal globular bodies (F66), upside-down (F69, F90), and upright (F37). examples include horizontally oriented globular bodies (F66), upside-down types (F69, F90), and upright forms (F37).

Dimensions range considerably, from miniature jars less than 10 cm in height, to medium-sized forms around 15 cm, and larger vessels reaching approximately 30 cm. One or two vertical handles are always present, including both strap and loop variants. Their placement varies, with attachments found below the neck, directly on the body, or extending from the rim, indicating an absence of standardisation in handle positioning. All preserved bases are either ring- or flat-shaped.

Surface treatment most commonly consists of a slipped finish, which may be either well-polished or roughly smoothed; in one instance, slip is present without further polishing. Decorative motifs are

[125] Hendrix 1996, p. 14

documented on three out of four jars, with two examples bearing monochrome painted decoration and one example exhibiting bichrome painting.

Fabric data is limited, as only two of the four jars could be attributed to a specific petrographic group. One specimen is made from NKH-3A, a fabric commonly attested at Kınık Höyük and produced locally in the Niğde region. The other jar, significantly, is made from PK-3[126], a fabric sourced from the Porsuk area and thus not local to the site or to the Bor-Niğde plain, indicating possible interregional connections or exchange.

KH-JA-RM (Table 6)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-JA-RM (2)	50% NKH-4B	50% Slipped, well-polished (ext), Slipped (int)	100% No decoration
	50% NKH-9	50% Slipped, well-polished (ext), Smoothed (int)	

Table 8 KH-JA-RM correlations

A total of two round-mouthed jars were identified in the assemblage. This small group is represented exclusively by these two specimens, which differ noticeably from the rest of the ceramic repertoire in both morphology and typological features. Both vessels fall within the medium-small size range, exceeding 15 cm in height, and are defined by a distinct formal profile: a clearly separated neck emerging from a cylindrical body, a rounded rim with a slight outward flare, and a high-swung vertical strap handle extending from the rim to the shoulder of the vessel.

Only one base is preserved, and it is of the flat type, although this may not necessarily be representative of the group as a whole. Both jars display consistent surface treatments, characterised by the presence of a slip and a well-executed polishing of the exterior surface. No decorative elements are attested on either specimen.

[126] The fabric of PK-3 is described as a highly oxidised fabric similar (though not identical) to NKH's K17. It is interesting to note that it is also found from the MIA onwards, but unlike NKH, it is much more commonly used to produce Alishar IV. There are even examples from the Achaemenid/Hellenistic period.
PK3A and B are moderately sorted fabrics and homogenous; the ratio inclusions-matrix is around 15-25% for PK3A, 15-20% for PK3B and the inclusions have a granulometry between very fine sand and very coarse sand, and angularity between sub-rounded and rounded. Pores are moderately abundant and regular for PK3A, while for PK3B are scarce. Firing is usually A (red/light red). Petrographic characterization of the inclusions allowed us to identify quartz, amphibole or pyroxene and/or biotite, acid intrusive lithic fragments. Personal communication of A. Mantovan

Despite the limited sample, the two jars are made from different fabrics: one is produced in NKH-4B, while the other belongs to NKH-9. Both fabrics are relatively fine, with an inclusion content below 15%, and show evidence of stable and uniform firing conditions. As both fabrics are attributed to production in the wider Niğde region, these containers may reflect standardised production practices within a local or regional ceramic tradition.

KH-JA-PI (Table 7)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-JA-PI (2)	50% NKH-5	50% Slipped (ext), No treatment (int)	100% Plastic
	50% NKH-3A	50% No treatment (both surfaces)	

Table 9 KH-JA-PI correlations

A total of two pithoi were identified within the Room Dr7 assemblage. These large, closed containers were intended for long-term storage of substantial quantities of goods. Neither specimen is fully preserved, but both have been reconstructed up to approximately mid-body, allowing for partial morphological and volumetric analysis. Despite differences in body shape, the two pithoi share notable structural similarities: both exhibit the same rim profile and wall thickness, measuring approximately 2 cm.

The body morphology differs slightly: one specimen presents a broader, more globular profile, while the other displays a more elongated, ovoid shape. Digital reconstruction of their original volume suggests a storage capacity of approximately 177 litres for the larger vessel and 117 litres for the smaller one, confirming their use as high-capacity storage containers.

Both pithoi were originally equipped with four vertical handles. In the case of the larger specimen, this feature is attested only by the residual marks left on the vessel surface after the detachment of the handles. The smaller pithos preserves its handles, which are of the vertical strap type and show plastic decorative elements on the upper section, along with two distinct finger impressions at the lower attachment point.

Plastic decoration is a consistent feature on both containers, manifested as applied ridges of varying widths. These are concentrated around the handle attachments and the lower portions of the body, likely serving both structural and decorative purposes. Surface treatment is minimal: while the larger vessel presents faint traces of an exterior slip, the overall treatment is otherwise absent in both cases.

The fabric composition differs between the two pithoi. The larger container is made from NKH-5, a fabric typically associated with coarse, utilitarian storage wares and produced locally at the Kınık Höyük site. The smaller vessel, by contrast, is manufactured in NKH-3A, the most frequently attested fabric at the site, which is also locally produced but not usually linked specifically to storage pottery. The association of NKH-5 with both storage and cooking wares suggests the existence of on-site production practices tailored to functional requirements.

KH-JA-FL (Table 8)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-JA-FL (1)	100% UNDETECT.	100% Slipped, well polished (ext), No treatment (int)	100% Geometric painted monochrome

Table 10 KH-JA-FL correlations

This category is represented by a single specimen, a flask distinguished by its unique morphological and technical features. The vessel is characterised by a long, narrow neck and three handles: a high-swung vertical strap handle extending from the rim to the shoulder on the rear side, and two smaller vertical loop handles symmetrically positioned on the lateral sides of the body. All three handles are decorated with monochrome black or dark brown paint, the same pigment used for the decoration on both sides of the vessel body. The base is rounded.

From a technological perspective, the body of the flask was constructed by joining two separately formed hemispherical halves. These halves are not identical, with the rear side—corresponding to the attachment point of the vertical strap handle—being slightly deeper than the front, suggesting an intentional asymmetry in the manufacturing process. The lateral handles are not placed at equal distances from the neck and appear too close to the vessel wall to serve a functional gripping purpose. Their position and proportions suggest a decorative or symbolic function, or perhaps they were intended to facilitate suspension.

Although the specific fabric type could not be determined, the vessel's exterior surface is finished with a well-applied slip and polished to a high sheen, consistent with fine wares or objects with a display or ceremonial function. The technical execution, decorative treatment, and unusual handle arrangement distinguish this flask from other forms within the assemblage and suggest a distinct production intention or external influence.

KH-JU (Table 9)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-JU-1 (8)	12,5% UNDETECT.	12,5% Slipped, roughly polished (ext), Slipped (int)	12,5% No decoration
	12,5% NKH-4A	12,5% Slipped, roughly polished (ext), No treatment (int)	12,5% Geometric Painted Monochrome
	12,5% NKH-5	12,5% Slipped, roughly polished (ext), No treatment (int)	12,5% Geometric painted monochrome
	25% NKH-3A	12,5% Slipped, roughly polished (ext), Slipped (int)	25% No decoration
		12,5% Slipped, roughly polished (ext), No treatment (int)	
	37,5 % NKH-9	25% Slipped, roughly polished (ext), No treatment (int)	12,5% Painted bichrome
			12,5% Geometric painted monochrome
		12,5% Slipped, roughly polished (ext), Slipped (int)	12,5% % No decoration
KH-JU-2 (1)	100% UNDETECT.	100% Slipped, well-polished (ext), No treatment (int)	100% Geometric painted monochrome
KH-JU (1)	100% NKH-13	100% Slipped, smoothed (ext), No treatment (int)	100% No decoration

Table 11 KH-JU correlations

A total of ten jugs were identified within the Room Dr7 assemblage, classified into two morphological types based on the design of the spout. Type JU-1 is defined by the presence of a trefoil rim, while Type JU-2 features a beak spout. The latter is represented by a single specimen: a small jug with a relatively narrow neck, globular body, flat base, and a vertical strap handle connecting the rim to the shoulder. The vessel's outer surface is slipped and well-polished, with a monochrome black painted decoration. The fabric could not be determined, limiting further technological observations.

Type JU-1 includes eight jugs sharing the same diagnostic features: a trefoil rim, strap handle extending from the rim to the shoulder or upper body, and a globular or slightly oval body. In two

cases, a round base is preserved. Surface treatments are consistent across this group, with an exterior surface finished with slip and rough polishing. The interior surface is left untreated, although the slip sometimes extends onto the inner rim and neck. Decorative treatment is observed on four out of eight specimens: three are painted using a monochrome black or dark brown pigment, while one presents a bichrome decoration combining black or dark brown with red. Painted motifs are generally limited to the exterior surface and do not appear inside the vessels.

The fabrics identified among Type JU-1 jugs are varied, with no clear correlation between fabric type and decorative presence. The most frequently attested is NKH-9, associated with both decorated and undecorated examples. NKH-3A follows, found in two undecorated jugs. NKH-4A and NKH-5 are each represented by a single jug; the presence of NKH-5, a fabric type linked to local production on-site, may suggest that at least part of this group was manufactured at Kınık Höyük. The final vessel in this assemblage is fragmentary, with only the body and base preserved. It is characterised by a globular shape, a flat base, and a red slip applied solely to the outer surface. The fabric, NKH-13, is produced in the local region and displays a relatively fine composition with low inclusion content and consistent firing characteristics.

Despite the limited number of specimens, this group of jugs reveals a degree of formal standardisation, particularly in Type JU-1, coupled with variation in decorative schemes and fabric types. These observations suggest that functional needs may have played a primary role in shaping the vessels, with decoration and fabric choice influenced by availability and possibly production context.

KH-MIN (Table 10)

TYPOLOGY (qt)	FABRIC	SURFACE TREATM.	DECORATIVE MOT.
KH-MIN (3)	33% UNDETECT.	66% Slipped, well-polished (ext), Smoothed (int)	66% Geometric painted monochrome
	33% NKH-4B		
	33% NKH-2	33% Slipped, well-polished (ext), No treatment (int)	33% No decoration

Table 12 KH-MIN correlations

Three miniature vessels were identified within the Room Dr7 assemblage, unified by their markedly reduced dimensions, which serve as the primary classificatory criterion over shape or function. The first specimen resembles a small krater, featuring an everted rim and a slightly carinated body. Its surface bears monochrome painted decoration, composed of alternating panels and horizontal lines. The second example is a juglet of very small size, distinguished by a high-swung strap handle

extending from the rim to the shoulder, a globular body, a narrow neck, and a small spout. The decoration, applied in monochrome paint, closely resembles that observed on vessel KIN21D4353F90, suggesting possible similarities in production or stylistic conventions.

The third miniature vessel is less well-preserved and differs technologically from the others. It was not wheel-made but rather appears to have been moulded, and it presents a globular body, rounded base, and flaring neck. The rim is missing, but the overall morphology evokes the shape of a pomegranate, which may have symbolic or ritual significance. All three vessels exhibit a high level of care in surface treatment, with well-executed finishing on the exterior. Notably, the moulded specimen was produced using the NKH-2 fabric, a coarse, fire-resistant fabric manufactured locally at the site and typically associated with cooking ware.

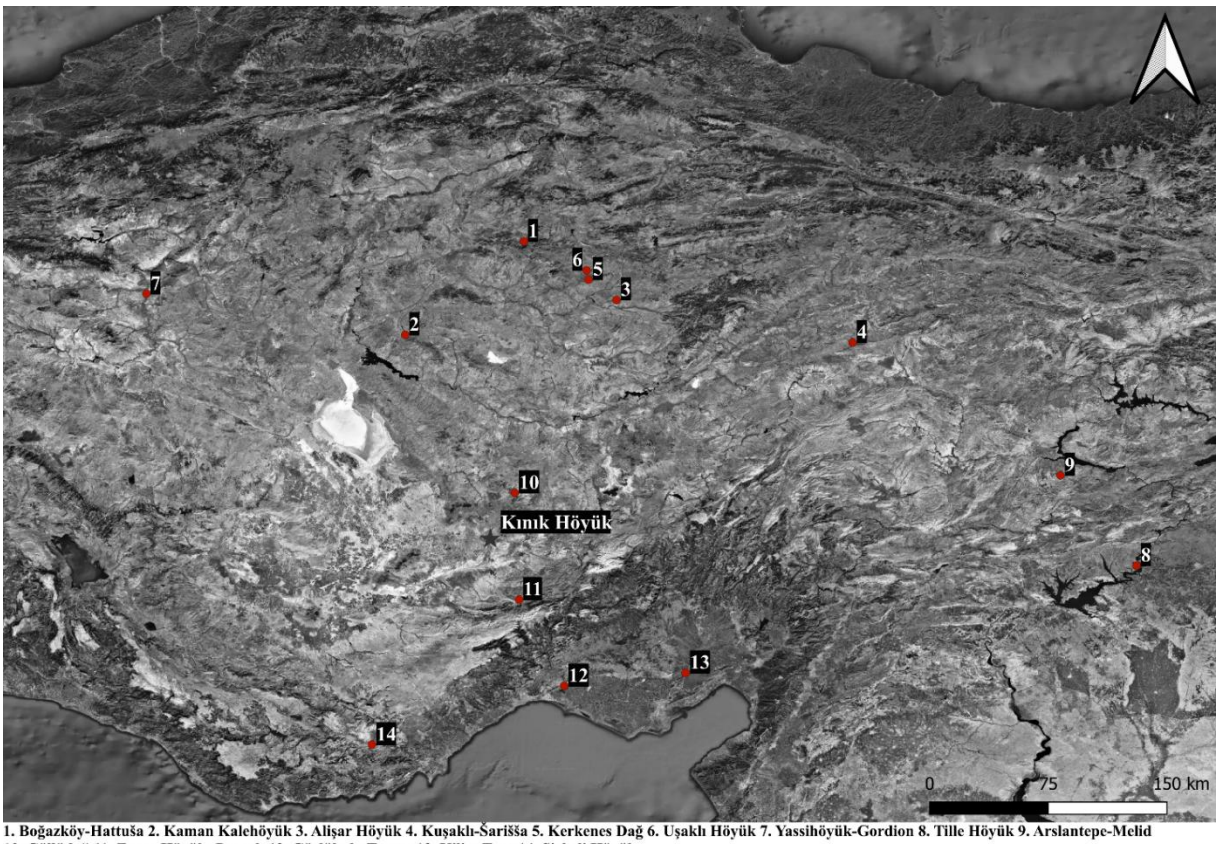
These miniature items, although diverse in form and technique, share an emphasis on deliberate craftsmanship despite their diminutive scale. Their function remains uncertain, but their formal and decorative qualities may point to symbolic, ritual, or didactic purposes within the assemblage.

Chapter 4: Comparative analysis

4.1 Introduction to the sites

The aim of this chapter is to establish the chronological framework and broader regional and supra-regional context necessary for interpreting the ceramic material recovered from Room Dr7. To this end, a selection of archaeological sites has been introduced and critically examined in terms of their relevance for comparative purposes. These sites were chosen primarily based on their geographical proximity to and chronological affinity with the room's occupation phase, enabling meaningful contextualisation of the assemblage within its immediate cultural and temporal landscape (Fig. 4-1).

However, to test the boundaries of diffusion and investigate possible long-distance influences, the comparative scope has been extended to include sites beyond the immediate region. These more distant contexts provide an essential basis for evaluating the extent to which certain morphological and decorative traits identified in the ceramics reflect broader stylistic trends or cultural interactions. Adopting this dual comparative approach, the chapter sheds light on patterns of continuity, innovation and exchange that may have shaped the site's material culture.



1. Boğazköy-Hattuša 2. Kaman Kalehöyük 3. Alişar Höyük 4. Kuşaklı-Šarišša 5. Kerkenes Dağ 6. Uşaklı Höyük 7. Yassihöyük-Gordion 8. Tille Höyük 9. Arslantepe-Melid 10. Göllüdağ 11. Zeyve Höyük- Porsuk 12. Gözlükule-Tarsus 13. Kilise Tepe 14. Sirkeli Höyük

Figure 4-1 Cited sites' map

4.1.1 Boğazköy – Ḫattuša

The site of Boğazköy (Fig. 4-2), located approximately 200 km east of Ankara, has drawn the attention of numerous scholars since the early 1900s, primarily due to its role as the capital of the Hittite empire Ḫattuša in the late 2nd millennium BCE. Its landscape, characterized by plateaus, gorges, and ridges, has made it the focus of systematic archaeological research since the 1930s, with much of the work concentrated in the Büyükkale area. This area revealed a stratigraphy where successive building phases occurred almost continuously from the Early Bronze Age to the Late Iron Age.[127]

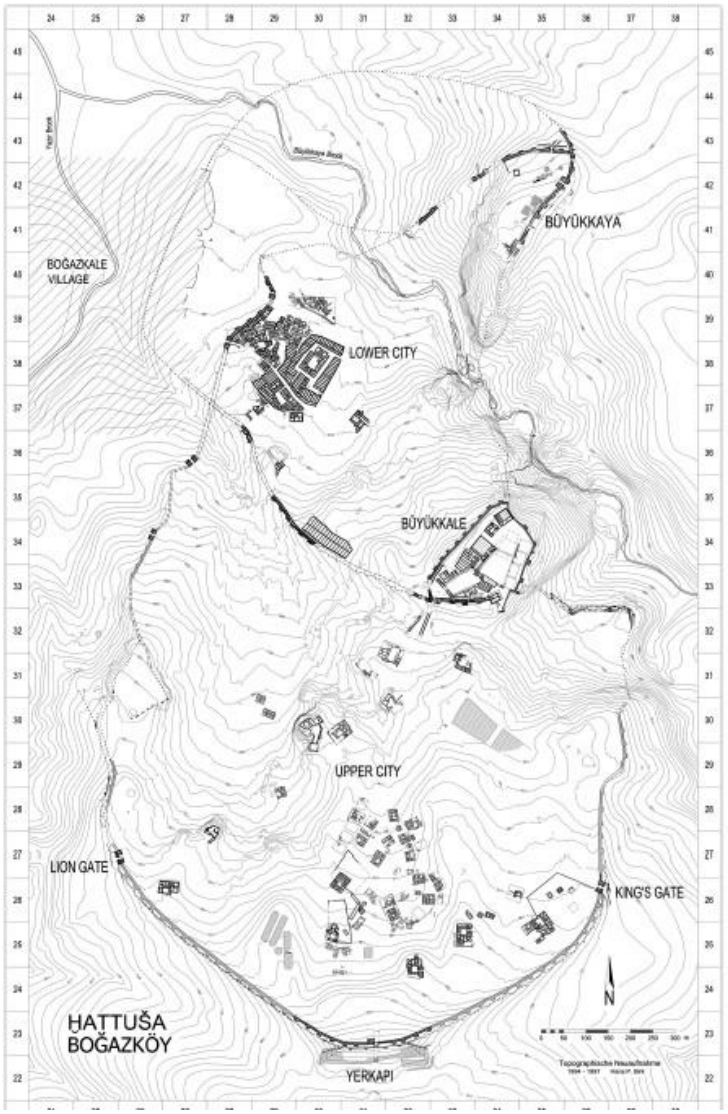


Figure 4-2 Boğazköy – Ḫattuša general plan, from Seeher and Genz 2023

[127] Schachner 2024, p. 2

The application of the Büyükkale stratigraphy to other, topographically distant areas of the site, based on the dating of cuneiform texts, ceramics, and other artifacts, has resulted in the development of a linear chronological model. According to this model, the settlement began as small nuclei at the end of the third millennium BCE and reached its peak expansion in the 13th century BCE, with an interruption during the Middle Bronze Age. Consequently, both the findings and the architectural remains associated with the historical events mentioned in the texts have led to a linear and univocal narrative that does not reflect the actual development of the settlement. Since the 1990s, the systematic use of scientific dating methods, along with new ceramic investigations and reassessments of construction processes, has enabled a more detailed reconstruction of the site's history. This required defining each area of the site individually before later linking them to create a broader understanding[128]. Evidence for the Iron Age is concentrated mainly in two areas of the site: Büyükkaya for the Early and Middle Iron Age, and Büyükkale for the Middle and Late Iron Age. By the end of the 13th century BCE, with the collapse of the Hittite Empire, the capital was largely abandoned, and the population experienced a significant decline. The void left in the capital was quickly filled by new settlers who established a new settlement on the Büyükkaya ridge (phase Büyükkaya 7-5), in the northeastern part of the site, and used the remaining resources from the former capital, including water reserves, arable land, and construction materials. These new settlers more likely were a new group with a completely different material assemblage from the same Hittite groups who still lived in the area that show very few traces of contact with the previous Hittite pottery tradition. The settlement came to an end in the beginning of 10th century BCE but the same ridge of Büyükkaya was shortly after occupied again (half 10th century BCE). The pottery of this phase (Büyükkaya 4) shows a clear belonging to the Early Iron Age tradition but already displays shapes and feature typical of the Middle Iron Age[129]. The settlement on Büyükkaya continued until half of the 9th century BCE (Büyükkaya 3. In parallel there were traces of an occupation on the citadel of Büyükkale, namely phase Büyükkale IIb) when the settlement was slowly abandoned except for few small single roomed structures: at the same time, Büyükkale saw an increase in its use and became the central point of the site. Houses were constructed either as single-room dwellings, reminiscent of earlier periods, or in a megaron-like style, featuring a large room with a smaller anteroom, suggesting the emergence of a new architectural model. However, multi-room structures appear for the first time at the end of the Middle Iron Age (Büyükkale IIa)[130]. The Büyükkale I phase marks the beginning of

[128] Schachner 2024, p. 2-3
[129] Seeher and Genz 2023, p. 37
[130] Seeher and Genz 2023, p. 39

the Late Iron Age, likely starting around the 7th or 6th century BCE and continuing until the 5th century BCE[131].

		Büyükkaya	Büyükkale
2nd half 6th – 5th BCE	Late Iron Age		Ia (+ Nişantepe and Sudburg)
Half/2nd half 6th BCE			Ib (+ Nişantepe and Sudburg)
7th BCE – 1st half 6th BCE			Ic (+ Nişantepe and Sudburg)
8th BCE	Middle Iron Age		IIa
9th BCE		3	IIb
10th BCE	Early Iron Age	4	
11th BCE		5	
		6	
		7	

Table 13 Boğazköy Iron Age Chronology[132]

Although wheel-made pottery is documented at the beginning of the Early Iron Age, continuing the tradition of Late Bronze Age production, the middle and final phases of the Early Iron Age show a significant rise in hand-made pottery, which eventually became the predominant method of ceramic manufacture. Common shapes include shallow bowls with truncated conical body walls; deep bowls with similar body walls, hole-mouth cooking pots; jars with short, thickened necks, and kraters featuring ledged, rounded rims[133]. During the Middle Iron Age, wheel-made pottery once again became the most common type, surpassing hand-made pottery, which continued to be produced but in much smaller quantities. Some forms that were widespread during the Early Iron Age, such as truncated conical bowls, ceased to be made. Instead, the most common bowls in this phase are of the S-profile type or those with flattened rims, slightly thickened on the inside. In most cases, the upper part of the rim features painted decoration. Regarding cooking pots, the hole-mouth variety was replaced by one with a short neck and rounded rim. The most frequent closed shapes include jars with either wide or narrow necks and everted rims, which may have one or two handles. Kraters with ledged rims are also present, both with straight necks and more inverted necks, with painted decoration commonly found on both jars and kraters[134].

Late Iron Age pottery displays new characteristics not seen during the Middle Iron Age, such as the use of glossy paint, often bichrome, in contrast to the predominantly matte monochrome paint of the

[131] Seeher and Genz 2023, p. 40-41
[132] This table has been developed from Seeher and Genz 2023
[133] Genz 2004, pp. 24-26
[134] Genz 2004, pp. 29-32

earlier period. Although the production of painted ware declines overall during the Late Iron Age, depictions of human figures and more detailed animal motifs become more common. In terms of shapes, hemispherical or carinated bowls, often featuring an omphalos base, are more frequent, as are small globular jugs or jars with faceted surfaces.[135]

Examining the pottery from room DR7 of Kınık Höyük, some of the most common shapes include deep and shallow bowls with thickened, painted rims, craters with straight necks and ledged rims, and jars with everted rims, all of which have numerous parallels in the Middle Iron Age phases at Boğazköy. Given that the Late Iron Age pottery from Boğazköy shows many similarities with the later phases of Gordion (YHSS-5) and Kaman (phase IIa3-5)[136], it is reasonable to suggest that the pottery from Kınık Höyük may also date to the Middle Iron Age

4.1.2 Kaman-Kalehöyük

Kaman-Kalehöyük (Fig. 4-3) is a large mound located nearly 100 km south-east of Ankara with a sequence span that goes from the Bronze Age to the Medieval period. One of the most studied periods though is the Iron Age one, defined as Stratum II, which is dived in multiple subphases: IId1-3 (the



Figure 4-3 Aerial photo of the mound of Kaman Kalehöyük, from Akkuzu 2018

[135] Seeher and Genz 2023, p. 48-49
[136] Seeher and Genz 2023, p. 49

eldest subphase); IIc2-3; IIc1-IIa6; IIa3-5; IIa1-2 (the most recent one). The majority of the architectural remains and the ceramic assemblages show a domestic use of the investigate areas, with some larger buildings appearing during the Late Iron Age period, even if the continuous occupation of the site led to a difficult interpretation of the deposits, often disturbed by more recent layers.

The sequence of the Iron Age, with its subphases, could be summarized as follow:

- Stratum IIa1-2: 370-205 BCE
- Stratum IIa3-5: late VII – IV cent. BCE
- Stratum IIa6-IIc1: VIII – VII cent. BCE
- Stratum IIc2-3: end of IX – beginning of VIII cent. BCE[137]
- Stratum IId1-3: end of X – half IX cent. BCE[138]

Stratum IId1-3 could be associated with the Early Iron Age period, while Strata IIc2-3 and IIa6-IIc1 could be associated with the Middle Iron Age period. Stratum IIa3-5 is defined as Late Iron Age while Stratum IIa1-2 is dated to the Hellenistic period[139].

Looking from a ceramic point of view, a strong change is observed between Stratum IId4-6 and Stratum IId1-3, visible from a multiple perspective: vessels without neck were used in Stratum IId4-6 for cooking, while in Stratum IId1-3 collared jars were commonly used for the same purpose; the surfaces of the vessels in Stratum IId1-3 are carefully smoothed unlike those from Stratum IId4-6, where ground-coating finishing are more common, evidencing a mass production that was still going at the end of the II millennium BCE. Another change is visible in the appearance of polychrome painted ware in Stratum IId1-3, with geometric patterns associated with it: since there's no development of Painted Ware during Stratum IId1-3 but it appeared fully developed, has been assumed that some kind of interruption in the ceramic tradition occurred between Stratum IId1-3 and Stratum IId4-6.[140] The shapes too show a strong shift from the previous Stratum to the more recent one: if open shapes were far more used in Stratum IId4-6 than closed shapes, in Stratum IId1-3 both open and closed shapes occur equally. Furthermore, there are also new types of vessels appearing in Stratum IId1-3, like the S-shaped bowls, the wide necked kraters and the round mouthed jars. The most used fabric in this Stratum is fine, with a light colour and rich in vegetable and micaceous inclusions.[141]

[137] Steadman and McMahon 2011, p.433-434
[138] Matsumura, Omori 2010, p. 446
[139] Omura 2011, p 1096
[140] Matsumura 2005, p. 396
[141] Matsumura 2005, p. 397

As for Stratum IIc2-3, one of the most noticeable features is the appearance of the so called “Alişar IV" ware, painted with the monochrome silhouette and concentric circles motives, along with other patterns found in Alişar’s Layer IV. Some sherds with painted motives both associated with Stratum IId4-6 and IId1-3 show a continuity between the two phases despite the appearance of the “new” Alişar IV patterns. The same connection appears also with the shapes of the vessels, since the most commons shapes in Statum IId1-3 as the S-shaped bowl and the krater still are frequently represented even in Stratum IIc2-3. At the same time is possible to notice the development and changing of these same shapes, especially with the deep bowl: if in the previous phase the most common rim profile was the one internally thickened, in Stratum IIc2-3 is far more common to see the rim thickened both internally and externally or only externally. The same can be said for the closed shapes, in particular for the kraters: in Stratum IId1-3 the slightly inward bent shape of the neck was prevailing; in Stratum IIc2-3 the flaring shaped neck was more diffused. The round mouthed jars that appeared in Stratum IId1-3 are now more frequent and usually painted. During this phase most of the pottery was oxidised-fired, but it’s noticeable an increasing of the reduced-fired pottery.[142]

One of the biggest changes in Stratum IIa-6IIc1 is the strong presence reduction ware, which was explained with an increase in contacts with the west. Another change is visible in the surface treatments, since in Stratum IIa-6IIc1 only the outer surface in smoothed, while in the previous strata both surfaces were treated. Painted ware is still very represented but the deer/stag motif typical of “Alişar IV” ware is completely absent, unlike other motives that from Stratum IIc2-3 are continuing also in Stratum IIa-6IIc1. Most shapes remain unchanged from the previous period, especially for open shapes. For closed shapes, there is an increase in the number of neckless or collared shapes compared to the previous period[143].

Although S-shaped shallow bowls are present in the Kınık repertoire but with a non-elongated rim like those in layer IIc2-3, deep bowls with a thickened rim either on the inside and outside or only on the outside are much more common, as they are in Stratum IIc2-3. As far as closed shapes are concerned, both shapes with and without necks are present in the repertory, in relatively equal proportions. The necked kraters of room DR7 have a cylindrical or slightly flaring top and ledged rims, like those widespread mainly in the IIc2-3 period. Kınık craters, as well as other painted shapes, have decorative motifs reminiscent of Alişar IV but without the deer/stag motif. The collared jars used as cooking pots begin in Layer IId1-3 but as a shape continue to be used in later periods.

[142] Matsumura 2005, p. 398-399
[143] Matsumura 2005, p. 406-408

As we have seen, in layers IId1-3, IIc2-3, IIa6-IIc1 the shapes undergo little change, showing a remarkable continuity. The presence of some elements such as the deep bowls and the ledged rims of the craters suggest a more precise comparison for the room context with layer IIc2-3. The absence of the deer/stag motif that is a characteristic feature of this layer can be overlooked, since many other motifs that are characteristic of the Alişar IV pottery itself are also very present and well represented within the repertoire. Since most of the comparisons were found with pottery from Stratum IIc2-3, it is possible to date the Kınık Höyük repertoire between the 9th and 8th centuries BCE.

4.1.3 Alişar Höyük

Alişar Höyük (Fig. 4-4) is situated near the modern centers of Yozgat and Sorgun, on the Central Anatolian plateau. Since the 1930s, the site has been studied by researchers from the Oriental Institute of Chicago. Alişar Höyük presents an almost continuous occupational sequence from the Chalcolithic to modern times, with only a few interruptions. The primary aim of the Oriental Institute's research was to establish a Late Bronze Age sequence, leading to a focus on the Hittite levels during excavation. The Iron Age levels (IVa-c M), described as “Phrygian,” follow a destruction layer that marked the end of the Hittite occupation across the site. The earliest Iron Age phase, identified mainly on the mound (phase IVc), was dated by Von der Osten to the Early Iron Age (12th–9th century BCE), while the two later phases of Level IV were considered contemporary with the Phrygian period.

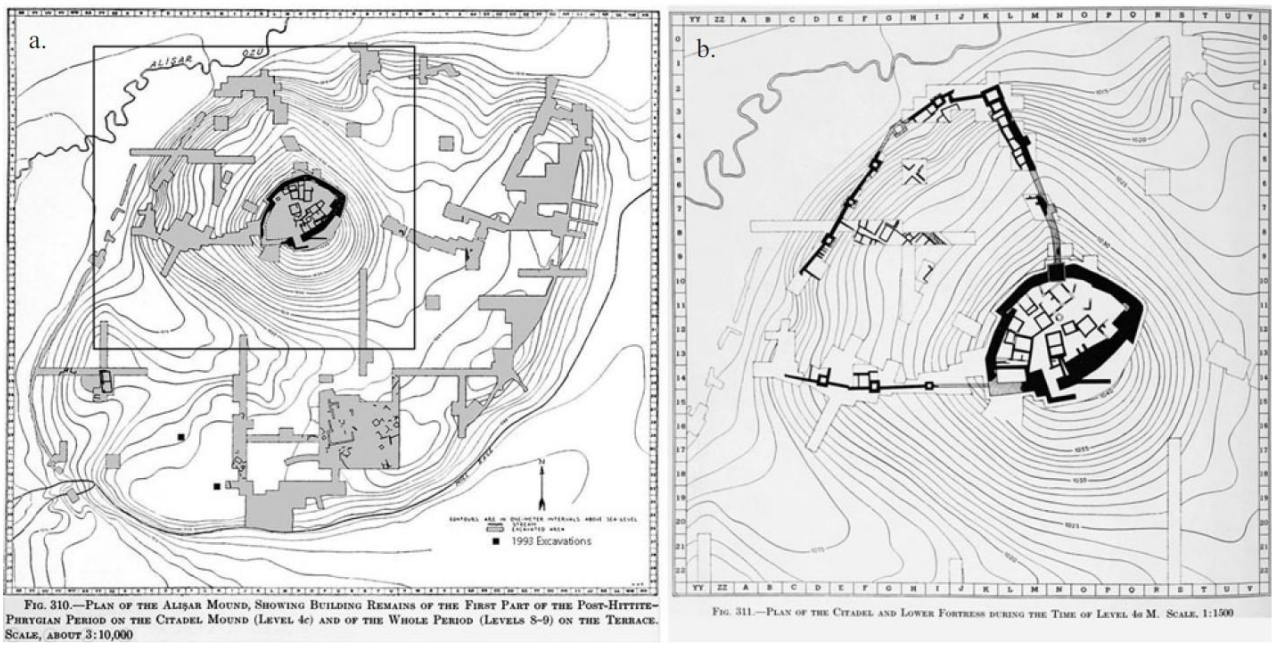


Fig. 310.—Plan of the Alişar Mound, Showing Building Remains of the First Part of the Post-Hittite–Phrygian Period on the Citadel Mound (Level 4c) and of the Whole Period (Levels 8–9) on the Terrace. Scale, about 3:10,000

Fig. 311.—Plan of the Citadel and Lower Fortress during the Time of Level 4c M. Scale, 1:1500

Figure 4-4 Alişar Höyük general plan (a) and Level IVa (b), from Kealhofer 2023

However, more recent studies propose a hiatus at the beginning of the Early Iron Age, suggesting that the "Phrygian" levels should not be dated earlier than the Middle Iron Age (9th century BCE).[144]

The Iron Age levels at Alişar can be summarized as follows:

- Level IVc: 1180 – 900 BCE – Early Iron Age
- Level IVb: 900 – 700 BCE – Middle Iron Age
- Level IVa: ca. 700 – 600 BCE – Late Iron Age
- Level V: 600 – 540 BCE – Late Iron Age
- Level V: 540 – 330 BCE – Achaemenid Period[145]

It is challenging to relate the ceramic assemblage to architectural features, as the archaeological excavations of that time did not follow the scientific methods applied in more recent years, and limited attention was given to the finding context. There is also a lack of information regarding the quantity of each type of ware identified (plain, decorated, kitchen ware) found in the assemblage. The pottery is described as exclusively wheel made. The absence of hand-made pottery, which has been found at neighboring sites, could suggest either that it was not identified or collected, or that during the Early Iron Age, when hand-made pottery was widely prevalent, there was an actual hiatus in occupation, with the site being reoccupied in the Middle Iron Age. The most common shapes of Level IV pottery include shallow and deep bowls with thickened, prominent rims, round-mouthed jars with high, swung handles, and jugs with trefoil rims and beak spouts. Large, necked kraters with rounded or ovoid bodies were widely used, though more narrow-necked jars are also present. Decoration was predominantly painted, either monochrome or bichrome, applied mainly to bowls (particularly on the upper rims, but also on both inner and outer surfaces) and larger, closed forms, where it could be arranged in panels. The motifs consist primarily of the silhouettes and concentric circles motif, and other geometric patterns, while depictions of human figures are rare[146].

The Kınık Höyük assemblage shares many similarities with Alişar Level IV, both in terms of shapes and decoration. Although the deer/stag motif is absent, other elements of the same decorative scheme, such as concentric circles, are widely used. The arrangement of motifs on the upper rims of the bowls also resembles that of Alişar. If we consider the revised dating of the deer/stag motif proposed by d'Alfonso et al. (2022), which places it in the 10th–9th centuries BCE at Kınık Höyük [147], it is possible

[144] Kealhofer et al. 2023, pp. 72-73
[145] Based on Kealhofer et al. 2023, p. 72
[146] Kealhofer et al. 2023, p. 76
[147] d'Alfonso et al. 2022, pp.

that the context of Room Dr7 is slightly later, dating to the end of the 9th – beginning of the 8th century BCE.

4.1.4 Kuşaklı – Šarišša

The site of Kuşaklı (Fig. 4-5), located in the modern province of Sivas, was investigated between 1992 and 2004 and identified as the Hittite centre of Sarissa. Situated at the base of a mountain range, the excavation campaigns explored the acropolis and other sectors outside the city walls, revealing that the settlement was a new foundation established at the end of the 16th century BCE. Several temples were uncovered on the acropolis, along with non-religious buildings on the western slope of the site, all dating to the city's foundation. In the 14th century BCE, the city was destroyed during violent conflicts, but evidence of rebuilding and repopulation exists until the 13th century BCE, during the final phase of the Hittite Empire. Among the findings from this period is the so-called Building A, where a clay tablet archive was discovered. The city then experienced a progressive

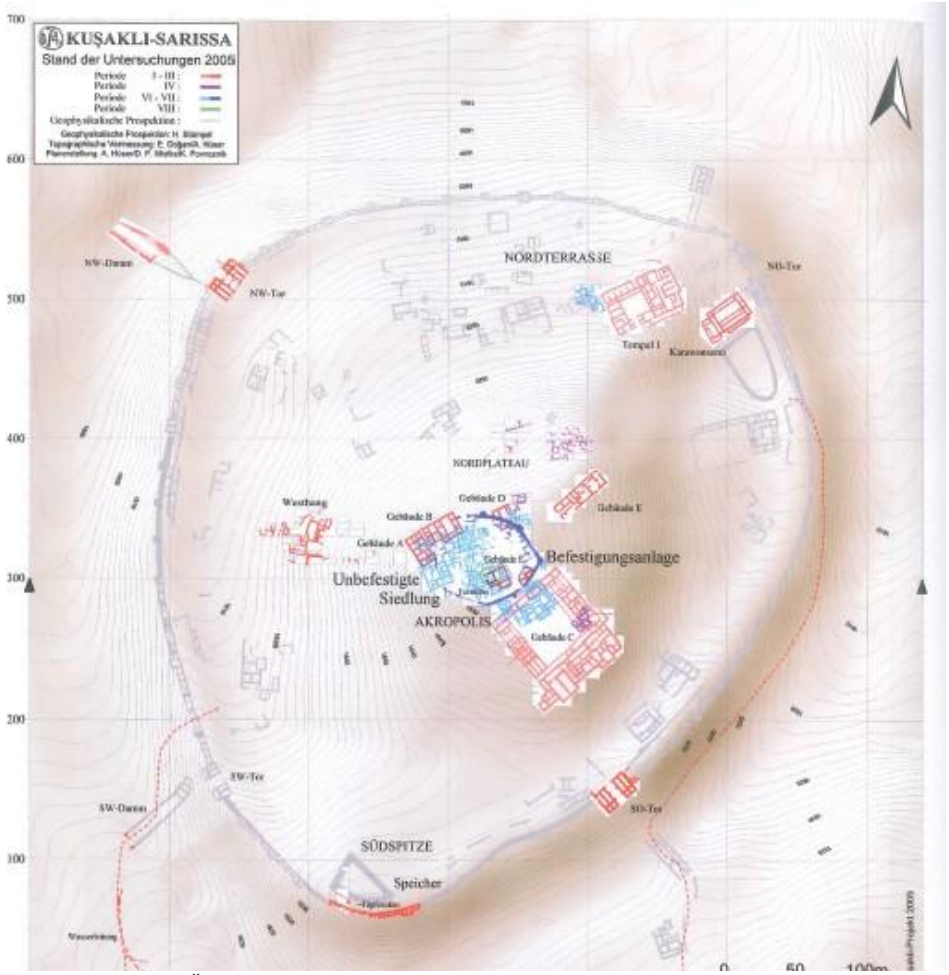


Figure 4-5 Kuşaklı – Šarišša general plan, from Powroznik 2010

depopulation and definitive abandonment at the end of the 13th century BCE [148]. After a hiatus of nearly a century, parts of the former Hittite city were reoccupied during the Middle Iron Age. The new settlement made use of the Hittite ruins with minimal attention to construction quality, incorporating small structures with dry stone walls and no wooden supports[149].

The new settlement has been dated to the 7th century BCE (Period VI) but was later abandoned, only to be reoccupied in a subsequent phase (Period VII). During this later period, a fortified citadel with towers, ramparts, and casemates was constructed.

This phase came to an end at the beginning of the 6th century BCE, following a violent destruction[150].

- Period I-IV: Hittite Late Bronze Age (1570-1200 BCE)
- Period V: Iron Age (800-700 BCE)
- Period VI: Iron Age (700-600 BCE)
- Period VII: Iron Age (600-500 BCE)[151]

In all the areas investigated, it was not possible to excavate a primary Iron Age context. As the remains of the Hittite buildings were reused in later periods, materials from the Middle Iron Age occupation were mixed with earlier and later elements. Consequently, distinguishing between the oldest and most recent assemblages has not been possible, apart from the identification of Hittite forms through comparisons with neighbouring sites[152].

The ceramic assemblage of Kuşaklı in the Middle Iron Age is largely dominated by bowls and closed vessels, such as cooking pots and jars. The bowls, both shallow and deep, generally feature a simple rounded rim, either vertical or bent inward. A few examples have thickened and flaring or flanged rims, though these are in the minority. No decoration has been found on the bowls. The cooking pots (eT10) typically have a globular body with a short, flaring rim, and in some cases, a short collar is visible. A single handle running from the rim to the shoulder is common. Kraters with ledged rims are frequently found, often featuring a short or longer neck with two handles and are also undecorated. Trefoil jugs, sometimes with painted decoration on the neck and shoulder, and necked jars are also widely present. [153]

[148] Mielke 2011, pp. 1042-1045
[149] Powroznik 2010, pp. 12-15
[150] Muller-Karpe 2017, 162-163
[151] Based on Powroznik 2010, pp. 1-2
[152] Powroznik 2010, p. 131
[153] Powroznik 2010, pp. 135-175

In terms of shape, the assemblage from Room Dr7 at Kınık Höyük shows similarities to that of Kuşaklı's Period VI. The ledged kraters and cooking pots, for instance, share very similar morphologies. The trefoil jugs from Kuşaklı are not well enough preserved to provide more than a basic indication of their presence in both contexts. The primary distinction is found in the bowls: those from Kınık Höyük generally feature thickened and decorated rims, while bowls with plain or inwardly folded rims, more typical of Period VI, are less commonly observed. Since Period VI has been dated to the 7th century BCE, and the shapes from the later period (Period VII) do not show significant changes from those of the earlier period, it may be possible to suggest that the Kınık Höyük repertoire dates earlier than Period VI, potentially placing it in the 8th century BCE.

4.1.5 Kerkenes Dağ

Kerkenes Dağ (Fig. 4-6) is situated on the northern edge of the Cappadocian plain, near the modern town of Yozgat and roughly 73 km southeast of Boğazköy. Positioned on elevated terrain, Kerkenes Dağ overlooks and is prominently visible from the surrounding countryside, making its location a

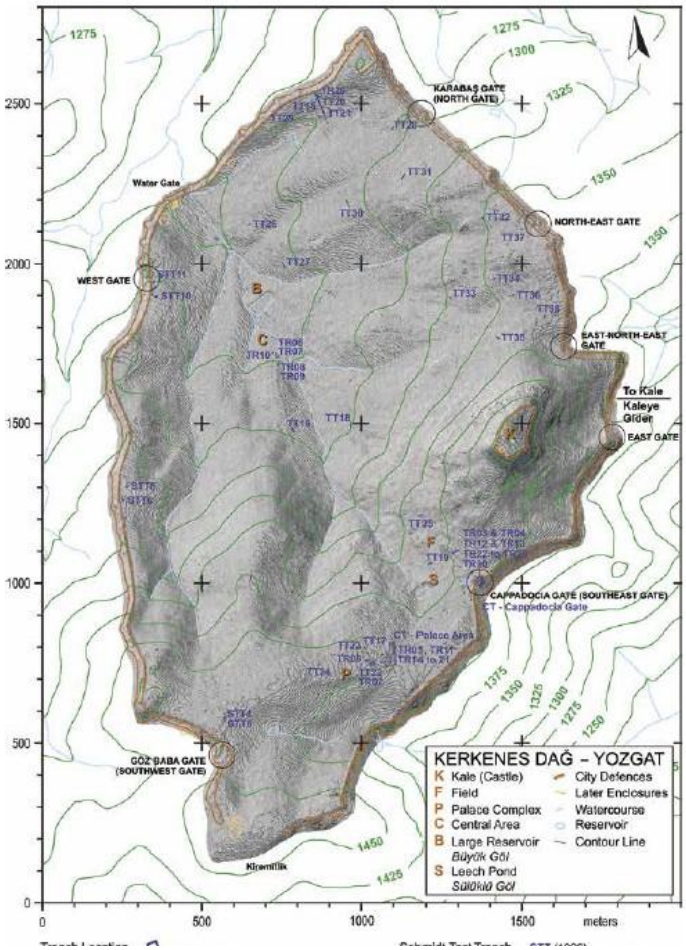


Figure 4-6 Kerkenes Dağ general plan, from Summers 2021

clear statement of power, further emphasized by the impressive stone walls encircling the entire site for approximately 7 km[154]. It has been proposed that the massif on which Kerkenes Dağ stands could be identified with what the Hittites called Mount Daha, the home of the storm god of Zippalanda, and that the route from Cappadocia Gate to the plateau of the same name may correspond to the path traveled by the Hittite king to the city of Ankuwa during the spring festival. However, no artifacts from the second millennium BCE have been found at Kerkenes Dağ, nor any from the first millennium BCE that precede the city's establishment. Kerkenes Dağ thus appears to be a new foundation, marking the establishment of a capital for a new kingdom rather than being built over an earlier settlement. The substantial stone walls around Kerkenes Dağ largely follow the natural contours of the landscape, with the seven city gates leading out to roads that each extend in a different direction, such as the route through Cappadocia Gate[155].

The archaeological excavations conducted from 1999 to 2011 aimed to address three main questions: the foundation of the city and the construction of its defensive walls, the lifespan of the capital, and the date of its destruction, which was caused by a deliberately set fire. Since dendrochronology could not be applied, material culture has served as the primary reference for answering these questions, though with certain challenges. The first is the poor preservation of ceramic artifacts due to the high acidity of the soil, and the second is the limited quantity of pottery recovered from the site. This scarcity may be partly due to the fact that excavations have focused primarily on two areas of public interest, the Cappadocia Gate and the Palatial Complex[156]. No pottery predating the city's foundation has been discovered. The Iron Age pottery at Kerkenes Dağ is marked by the absence of the so-called "Alişar IV" type, with most recovered sherds aligning with the Middle Phrygian Gordion repertoire. At the Cappadocia Gate, pottery was found in three main contexts: the first, related to the construction of the defensive walls, included a painted jug and a panelled krater. The second context, located behind the gate, yielded fragments of a second panelled krater along with numerous animal bones. The third context is the destruction layer, from which only a small quantity of pottery was recovered[157]. From the Palatial Complex, only a small amount of pottery was recovered from secure contexts dating to the city's destruction, primarily from Structure C. The finds include mainly juglets, bowls, and jars, along with a few sherds of burnished, black-slipped ware identified as imports[158]. The absence of Achaemenid pottery and Greek imports has led to dating the site's destruction to the mid-sixth century BCE, prior to the Achaemenid period. Based on material evidence, the city's

[154] Summers 2021, p. 3
[155] Summers 2021, p. 4
[156] Summers 2021, p. 5
[157] Summers 2021, pp. 113-114
[158] Summers 2022, p. 79

foundation is estimated to have occurred in the latter part of the seventh century BCE, giving the city an approximate lifespan of about a century[159].

The ceramic repertoire of Kerkenes has been closely associated with that of the Middle Phrygian period at Gordion, and it is believed that the same Phrygian group was responsible for its foundation, due in part to similarities in the urban layout and megaron-type structures found at both Kerkenes and the Gordion Citadel[160]. While the ceramic assemblages from the Cappadocia Gate and the Palatial Complex are limited, they share similarities with those from Room Dr7 at Kınık Höyük, particularly in the presence of craters with ledged rims and body decorations, as well as jars with wide openings and globular bodies (referred to as kraters in this study). Miniature jars, which find parallels in the single KH specimen, are also present. The absence of Alişar IV-style pottery is a point of particular interest, leading to the hypothesis that the site dates to the late 7th century BCE, with the settlement at Göllü Dağ marking the final endpoint for its presence[161]. Although Alişar IV silhouette pottery is absent in Room Dr7, other decorative motifs and ceramic forms attributable to the same period are present. Considering the recent re-dating of silhouette pottery, the absence of this specific style does not necessarily indicate a complete lack of contact with the Alişar site, but rather warrants re-evaluation.

4.1.6 Uşaklı Höyük

Uşaklı Höyük (Fig. 4-7) is situated in the heart of the Anatolian plateau, known in Hittite texts as the "Upper Land." Its strategic position at a key crossroads connected Cappadocia with northern Pontus

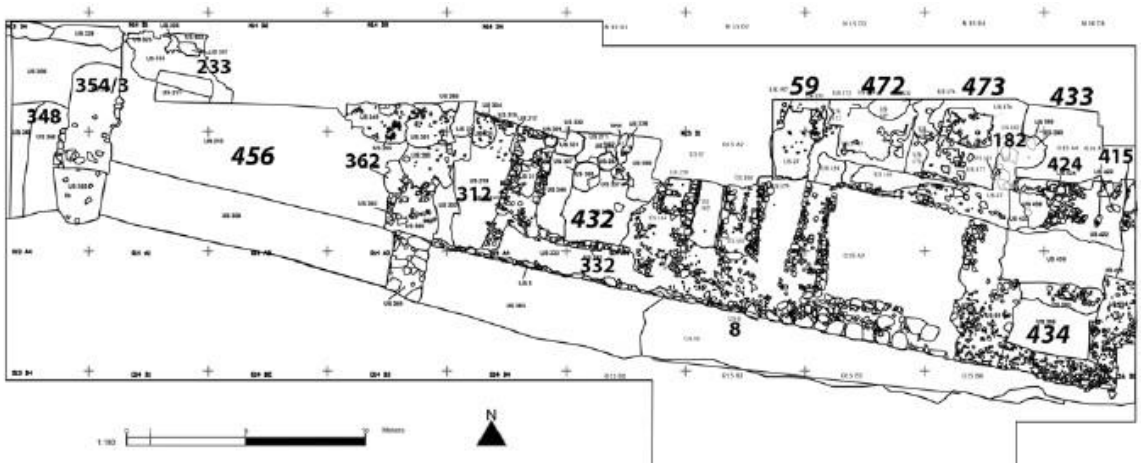


Figure 4-7 Building III of Uşaklı Höyük, from D'agostino et al. 2021b

[159] Summers 2021, pp. 5-6
[160] Summers 2022, pp. xxxv-xxxvi
[161] Summers 2021, pp. 113

and eastern Anatolia with the western regions. This advantageous location supported continuous occupation of the area from the Late Chalcolithic period through the Byzantine era, including significant settlements during the Bronze and Iron Ages. The site is situated on a natural rise and comprises a terrace of approximately 10 hectares, with a mound primarily occupying its southern side. It is bordered by two streamsto the north and framed to the south by low hills[162]. The reciprocal visibility between Uşaklı Höyük and Kerkenes Dağ likely played a significant role in shaping the site's function and importance[163], considering the northern route leading to the Hittite capital Ḫattuša and Alaca Höyük, as well as providing a degree of oversight over the surrounding plain[164].

Following the survey conducted from 2008 to 2012, which revealed continuous occupation from the late 3rd millennium BCE to the 1st millennium BCE, including phases during the Roman and Byzantine periods, investigations since 2013 have concentrated on the lower terrace and the slopes of the mound. Excavations in Area A, located on the terrace, uncovered a monumental structure constructed from large stone blocks, likely serving as a key public building during the Late Bronze Age Hittite period. On the southern slope of the mound, in Area D, a second structure was partially uncovered, featuring a façade of large granite blocks and evidence of complete burning[165]. Three distinct levels can be identified within the building: the large structure at the bottom (Building III), dated to the Late Bronze Age; the remains of the building above it; and another substantial stone structure. The latter two levels are attributed to the Iron Age[166]. On the eastern slope of the mound, in Area C, part of a retaining structure was uncovered, consisting of three components: a glacis made of medium-sized stones, a burnt earth fill contained by burnt brick walls perpendicular to the courses of the glacis. The purpose of the structure was to reinforce the mound and provide a stable foundation for construction. It is likely that a defensive wall was part of this mound consolidation project, erected above the glacis. The later Hellenistic, Roman, and Byzantine periods are represented on the lower terrace and the summit of the acropolis, which is fortified by a wall circuit constructed with square blocks[167].

Regarding the Iron Age levels, a long sequence of floors, pits, small walls, and domestic installations was discovered, overlapping with Building III and dating to the Middle Iron Age. This indicates a significant shift in the occupation of this area of the site, which seems to have been repurposed for domestic activities and possibly small-scale manufacturing. The Early Iron Age is only represented

[162] Mazzoni et al 2019, pp. 57-58
[163] D'agostino et al. 2021b, p. 56
[164] Mazzoni et al 2019, p. 58
[165] D'agostino et al. 2021a, pp. 115-116
[166] D'agostino et al. 2021b, p. 57
[167] D'agostino et al. 2021a, p. 116

by fragments found in secondary contexts; however, it is evident that by the early 1st millennium BCE, a change occurred in the site's occupation. Residential structures became concentrated on the acropolis, which was eventually enclosed by a defensive wall and a stone glacis, giving the impression of a fortified settlement. In some areas, Building III is covered by a series of stone floors and walls from the Middle Iron Age, linked to residential-type structures[168].

The Early Iron Age ceramic assemblage from Uşaklı's Area D is limited to a few pits and small deposits, but it is clearly characterized by handmade craftsmanship. It primarily consists of two groups: the so-called plain ware, which can be further divided into common and kitchen production, and the red-painted and decorated wares. Both groups appear roughly made and show similarities to Early Iron Age materials from Büyükkaya, suggesting that the Uşaklı site was occupied during the 11th to 10th centuries BCE[169] The assemblage from Uşaklı for the Early Iron Age is mainly characterized by handmade conical-profiled bowls and flat plates used for food preparation[170]. The Middle Iron Age assemblage is predominantly wheel-made, with painted decoration being very common, often monochrome and, in some cases, bichrome. The painted motifs are mostly geometric, appearing on bowls with thickened and decorated rims, as well as on the tops of closed shapes or kraters, where they are arranged in more complex patterns. There are also fragments with monochrome decoration in the distinctive Alişar IV silhouette style[171]. The Middle Iron Age phases are marked by the prevalence of bowl shapes with thickened rims, S-shaped profile bowls, carinated bowls with a convex profile, kraters with ledged rim, and supports for cooking vessels[172]. Late Iron Age production is characterized by burnished wares, red-slipped wares, and painted wares. Among the painted types, the most common decoration features broad reddish-brown horizontal bands, typically associated with closed shapes. Another type includes sherds with bichrome and polychrome decoration, already present from the Middle Iron Age. The decorative motifs include horizontal lines or bands, series of triangles, parallel lines, checkerboards, and large concentric circles[173].

A comparison of the Iron Age assemblage from Uşaklı with that from Room Dr7 at Kerkenes Höyük reveals that the main similarities lie in the Middle Iron Age phase of Uşaklı. Deep cups with thickened and decorated rims are very common, as are kraters with ledged necks and rims, also decorated. The decorative motifs show parallels, as does the use of monochrome and bichrome paint. Another shared

[168] D'agostino et al. 2021b, p. 60
[169] D'agostino et al. 2021b, p. 64
[170] Calderone 2020, p. 180
[171] D'agostino et al. 2021b, p. 64
[172] Calderone 2020, p. 181
[173] D'agostino et al. 2021b, p. 67

feature is the presence of large concentric circles, although at Uşaklı, these are more commonly associated with the Late Iron Age.

4.1.7 Yassıhöyük – Gordion

Located approximately 100 km southwest of Ankara, the Citadel Mound of Gordion (Fig. 4-8) is characterized by a long occupation in a time span that goes from the Late Bronze Age to the Medieval period and provide one of the most complete sequences for the Iron Age in Anatolia.[174] Given the site's nature and the presence of burial mounds (Tumuli), Gordion has long attracted significant interest in archaeological research. The first stratigraphic investigations, carried out between 1950 and 1973 under the direction of R. Young from the University of Pennsylvania, concentrated on the remains from the so-called 'Early Phrygian Period' on the acropolis and the so-called Destruction Level of the late 9th century BC, which revealed evidence of a widespread conflagration, later sealed by a clay layer up to 5 meters thick[175]. Initially, the destruction layer was attributed, based on written sources, to the Cimmerian invasion at the end of the 8th century BCE. Based on a re-evaluation of stratigraphy, comparative artefact analysis, and new dendrochronological studies, the chronology of the Destruction Level was established as dating to the late 9th century BCE[176]. The thick clay layer became the foundation upon which the later citadel was built. Excavations on the acropolis uncovered an elite district, accessible through a monumental gate set within a massive fortification wall. Most

[174] Steadman and McMahon 2011, p. 428-429
[175] Steadman and McMahon 2011, p. 429
[176] For a general discussion about the new dating of the Destruction Level see Voigt 2009, Sams 2012

of the buildings exhibit a megaron-type structure, and their function appears to have been productive, public, and for storage purposes.

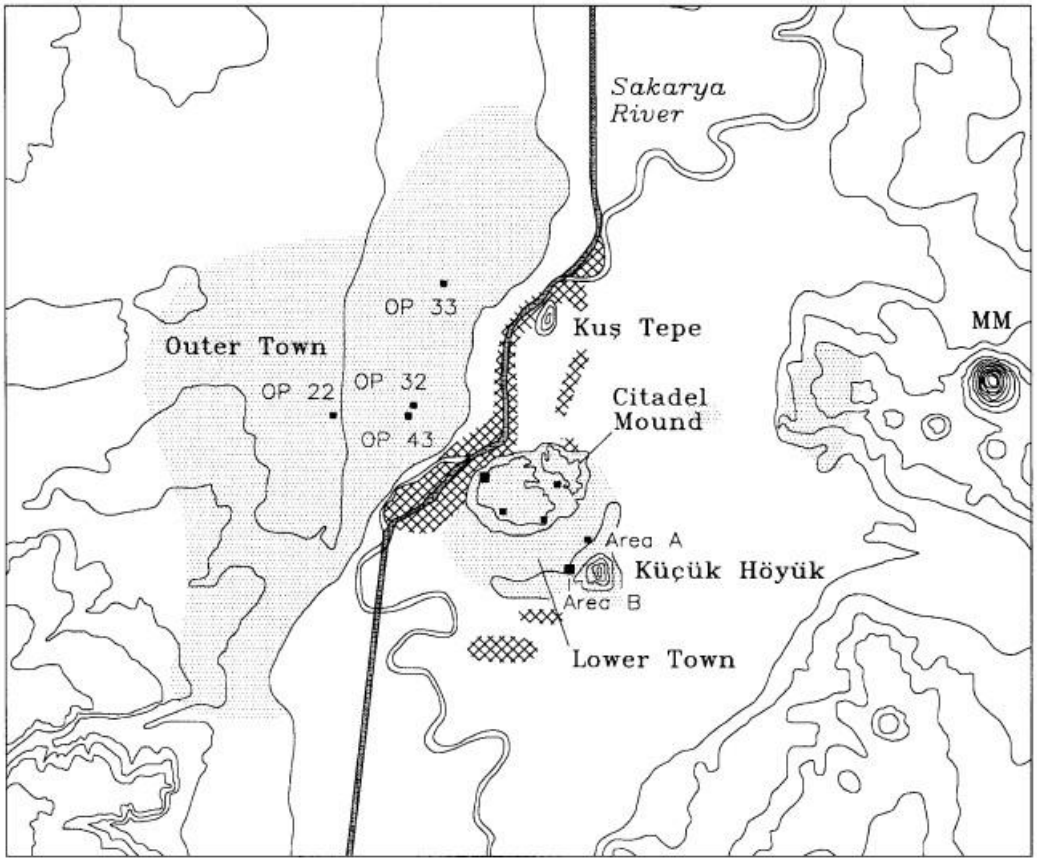


Figure 4-8 Yassıhöyük – Gordion excavated areas, from Voigt and Henrickson 2000

The Iron Age sequence begins with period YHSS-7B and 7A and its domestic contexts: even if there are no traces of destruction or abrupt change, the material culture and architecture are so different from the previous Late Bronze Age settlement that has been interpreted as an influx of a new population at the beginning of the Iron Age. Levels YHSS-6B and 6A follows the previous domestic levels uncovering a fast development of the Phrygian polity in the settlement, defined as the Early Phrygian level, and could be associated with the Middle Iron Age period.

The chronology of Gordion could be summarized as follows:

- YHSS-7: XI cent. BCE – 950 BCE
- YHSS-6: 950 – 800 BCE (Early Phrygian)
- DESTRUCTION LEVEL: 800 BCE
- YHSS-5: 800 – 540 BCE (Middle Phrygian)

- YHSS-4: 540 – 330 BCE (Late Phrygian)[177]

Since the pottery from the YHSS-7B phase is exclusively handmade, and in phase 7A there is a gradual increase in wheel-made pottery, comparative research has focused on material from the Early Phrygian level, where pottery was predominantly wheel-made and found many comparisons in the pottery coming from the Destruction Level and Post-Destruction Level.

The repertoire analyzed in depth by Sams includes a wide variety of both open and closed shapes: the most common are bowls, primarily shallow with careened walls[178]; round-mouthed jugs with painted motifs[179]; trefoil jugs with both narrow and wide necks[180], side-spouted sieve jugs[181]; one-handled utility pots[182]; amphoras (defined as closed vessels with opposing handles), subdivided into subcategories such as small amphoras, kantharos/krater, large narrow-necked amphoras, and large open-mouthed amphorae[183]; low-necked jars; and dinoi (defined as globular vessels with an everted foot and a rim resting directly on the shoulder); necked jars; narrow-necked jars; and wide-mouthed jars[184].

The ceramic assemblage from Kınık Höyük shows several similarities with that of the Early Phrygian material from Gordion, both in terms of shape and decoration, although some differences are evident. In room Dr7 carinated shallow bowls are found in much smaller numbers compared to deep bowls with a rounded profile and thickened rim, which are the most common type in the room. Deep bowls with round body wall profile and thickened rim are completely absent at Gordion. Furthermore, the carinated shallow bowls at Kınık do not display the pronounced carination and everted rims typical of those from Gordion. Round-mouthed jugs, a common shape at Gordion, are also present at Kınık with little variation: the two vessels found in Room Dr7 show no painted decoration but a carefully executed surface treatment. The same shape of the one-handled utility pots from Gordion are found in the form of cooking pots at Kınık, which consist of jars with very short collars or necks and one or two handles.

Apart from the deep bowls with thickened rims, found at Kınık Höyük but absent at Gordion, and the side-spouted sieve jugs, present at Gordion but missing from the Kınık Höyük assemblage, nearly all shapes in the room have parallels with the Early Phrygian assemblage from Gordion, though with

[177] Rose 2013, pp. 1-17
[178] Sams 1994; pp. 44-48
[179] Sams 1994; pp. 52-57
[180] Sams 1994; pp. 57-63
[181] Sams 1994; pp. 67-70
[182] Sams 1994; pp. 70-73
[183] Sams 1994; pp. 77-91
[184] Sams 1994, pp. 91-101

some variations. In terms of decorative motifs, there are also significant similarities, particularly the animal motifs at Kınık Höyük, which closely resemble those of Gordion's "brown-on-buff" style[185].

Regarding decorative motifs, KIN21D4353F59 features a decoration with animals in outlined black paint, filled with either dots or solid color. Additionally, there is a checkerboard pattern with alternating red dots instead of black squares. At Gordion, these two motifs appear together on the same vessel only in mounds K-III and P, and in post-destruction contexts, all dated to the first half of the 8th century BCE[186]. Bichrome pottery examples with the same bichrome checkerboard and dot motifs are also found in both the Destruction Level and the South Cellar, dated to the second half of the 8th century BCE[187]. Considering these factors, along with comparisons to shapes from the Destruction[188] and Post-Destruction Levels of the Early Phrygian period, an 8th century BCE dating for the assemblage from Room Dr7 of Kınık Höyük can be hypothesized.

[185] Sams 2012, p. 59
[186] Sams 2012, p. 60
[187] DeVries 2005, p. 41
[188] Sams 1994, Fig. 25 n. 644

4.1.8 Tille Höyük

Tille Höyük (Fig. 4-9), located on the west bank of the Euphrates River in southeastern Turkey in modern-day Adıyaman province, was excavated by the British Institute of Archaeology at Ankara (BIAA) between 1979 and 1990, prior to flooding caused by the construction of the Atatürk Dam. The site revealed traces of numerous occupation phases spanning from the 3rd millennium BCE to the Medieval period, with only a few interruptions. Prehistoric layers were identified through pottery sherds in a sounding on the eastern side of the mound. The Late Bronze Age levels, particularly in the northwest corner of the mound, were the most thoroughly investigated. These levels comprise a sequence of 15 building phases beginning in the 15th or 14th centuries BCE. During this time, a large mudbrick building was constructed but was later destroyed by fire, likely around the end of the 12th

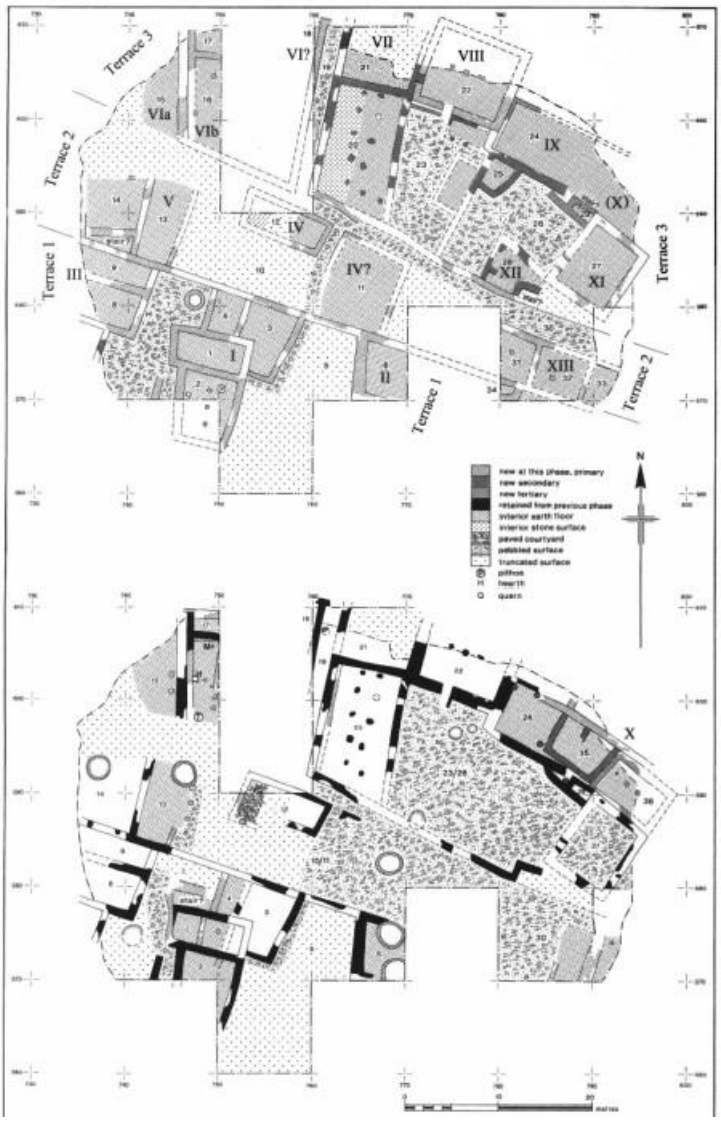


Figure 4-9 Tille Höyük Level IV general plan, from Blaylock 2009

century BCE. The pottery of this phase, found only at Tille, is the so-called "Combed ware", characterized by incised decorations[189].

The Iron Age levels at Tille Höyük include a sequence of ten structural phases, spanning from the 11th century BCE to the 6th–4th centuries BCE. The earliest occupation, corresponding to the Early Iron Age (Levels I–III), shows village-style construction established among the ruins of the prior Late Bronze Age structure. This period introduced new pottery types, distinct from those of the Late Bronze Age. The Middle Iron Age levels (Levels IV–VII), likely dating from the 9th century BCE to the late 8th century BCE, represent the peak of the Neo-Hittite kingdom of Kummuh, likely marking the primary settlement phase.

Level IV stands out for its widespread use of iron and distinctive cooking pots decorated with grooved or ribbed designs, which were prevalent in Eastern Anatolia and North Syria. Levels VI and VII reveal similarities with Neo-Assyrian pottery and artifacts, indicating a probable 8th-century BCE date. Assyrian influences persist in Level VIII, evident in both pottery styles and architectural features, including a substantial palatial building around a central courtyard. Level IX centers on a building complex likely dating to the late 7th or early 6th century BCE. The final Iron Age level, Level X, contains structures with distinct Persian characteristics, suggesting a late 6th or early 5th century BCE date, with indications of continued occupation into the 4th century BCE[190].

The chronological sequence for the Iron Age can be summarized as follows:

- Level I – III: 11th – 9th century BCE (Early Iron Age)
- Level IV – V: 9th century BCE (Middle Iron Age)
- Level VI – VII 8th century BCE (Middle Iron Age)
- Level VIII – IX: 7th century BCE– first half 6th century BCE (Late Iron Age)
- Level X: second half 6th century BCE – early 5th century BCE/4th century BCE? (Latest Iron Age/Achaemenid period)[191]

In terms of ceramics, there appears to be continuity between Late Bronze Age and Early Iron Age productions, both in shape and decoration. A key element is the presence of painted pottery, which, although distinctly different from Late Bronze Age pottery, shares similarities, such as decorative motifs like hatched triangles, parallel lines on the body, and radial lines on the rim, suggesting a clear link to the earlier period. At the same time, notable differences exist between the two periods, such

[189] Blaylock 2009, pp. xvii-xviii
[190] Blaylock 2009, p. xviii
[191] After Blaylock 2009, Blaylock 2016

as in the execution of the painting. In the Late Bronze Age, brushstrokes were well-controlled and lines fine, while in the Early Iron Age, the painting became thicker and was applied on slipped surfaces. Painted pottery was then gradually replaced by unpainted pottery, likely introduced between the 10th and 9th centuries BCE. Continuity between the two periods is also visible in certain shapes, such as some types of bowls and jugs. The characteristics of Early Iron Age ceramics, evident in Level I, persist into Levels II and III. Another typical feature of this phase is the absence of Ribbed Ware, red-slipped, and bichrome sherds, which distinctly separates Levels I-III from both earlier and later levels[192].

The transition from Level III to Level IV marks a significant shift in ceramic production. The most distinctive element is the so-called Ribbed Ware, which consists of handmade, burnished cooking pots with horizontal incised lines on the rim and shoulders. Ribbed Ware appears both to the north, in the Keban region, and to the south, in northern Syria. Wheel-made cooking pots also enter the repertoire, while round-bottomed cups continue from previous levels. Level IV and V are characterized by rounded-rim bowls, bowls with tripod looped bases, jugs, tall jars, sometimes with two handles, flat plates, and carinated bowls. Unlike the Early Iron Age levels, painted pottery is present only in very limited amounts[193].

The ceramics of Levels VI and VII, while still part of the Middle Iron Age, display some differences. The limited number of examples from these phases makes definitive conclusions difficult, yet it is evident that typically Assyrian shapes were already coming into use, later becoming predominant in Levels VIII and IX. Pottery from this period appears transitional, with Ribbed Ware seemingly no longer in use, while flat plates remain frequent[194].

The decision to seek comparisons with Tille Höyük was made with an awareness of engaging with a repertoire significantly different from that of Kınık Höyük, yet with the need to have an example of what existed in Eastern Anatolia. Tille's influences are primarily Mesopotamian and North Syrian, resulting in a repertoire quite distinct from the typical Iron Age Anatolian standard. Thus, rather than focusing on the limited similarities, mainly seen in closed forms like trefoil jugs, it is useful to note the absence of certain forms: Anatolian-style bowls, both deep and shallow, with thickened, decorated rims are entirely absent, as are craters with necks and ledged rims. Middle Iron Age cooking pots at Tille Höyük feature the distinctive Ribbed Ware, which is entirely absent in the Kınık Höyük assemblage. In terms of decoration, painted motifs appear at Tille Höyük only in Early Iron Age

[192] Blaylock 2016, pp. 6-7
[193] Blaylock 2016, p. 14
[194] Blaylock 2016, pp. 24-25

phases, continuing from the previous period, with some motifs, such as net designs and hatched triangles, bearing resemblance to those in Kınık Höyük Room Dr7. However, these motifs are also present in Early Iron Age Anatolian productions that extend into the Middle Iron Age and thus are not particularly distinctive. Since the Tille Höyük production in Levels VIII-IX is marked by "Assyrianizing" pottery, which starts already in Levels VI-VII and is entirely absent from the Kınık Höyük repertoire, it can be assumed that the Middle Iron Age levels, particularly Levels IV and V, could serve as the primary reference for comparisons between the two repertoires.

4.1.9 Arslantepe – Melid

Arslantepe (Fig. 4-10) is a site located on the right bank of the Euphrates, approximately 12 km from the river and near the modern city of Malatya, situated in a fertile plain surrounded by mountains. The site reveals a long occupational sequence from the 6th millennium BCE until the destruction of the Neo-Hittite settlement by Sargon II of Assyria in 712 BCE. After this destruction, a new occupation during the Neo-Assyrian period is likely, as evidenced by the ruins of a building that



Figure 4-10 Arslantepe - Melid Late Bronze Age and Iron Age excavated areas, from Manuelli 2011

overlapped the Neo-Hittite structures. The site was later reoccupied during the Roman period, following a period of abandonment, and was used as a cemetery during Byzantine and Medieval times.[195] The excavations focused mainly on two areas of the mound: the north-eastern one that investigated the Late Bronze and Iron Age periods[196] while in the south-western sectors was investigated a long sequence from the Late Calcholithic to the Early and Middle Bronze Age levels[197].

Regarding the periodization of the Late Bronze and Iron Age phases, three main periods have been identified:

- Period VB: Late Bronze Age I
- Period IV: Late Bronze Age II
- Period III: Early and Middle Iron Age[198]

Late Bronze Age Period VB production is characterized by shallow and deep bowls with simple, sometimes pointed rims; bowls with straight or concave walls; and jugs featuring a globular body, externally thickened rim, vertical handle, and trefoil mouth. Kraters display a carinated profile with inward-bent walls. Additional jugs have a short neck, externally thickened rim, globular body, and vertical handle. Other closed forms include jars with a collar and straight body or jars with a collar and globular body, both with vertical handles on the shoulder[199]. Period IV is marked by continuity with the preceding period, though some new shapes emerge. Among these, plates with internally thickened rims, shallow bowls with straight walls and internally thickened rims, deep bowls with a carinated profile, and kraters with externally thickened rims are prevalent. Necked bowls continue into this period but are joined by those without necks or with collars, externally thickened rims, and globular bodies. Among closed forms, jars with long, flared necks and flanged rims become widespread[200].

Early Iron Age production is characterized by a locally produced assemblage that includes shallow bowls with curved or straight profiles and rounded rims; carinated bowls with slightly squared rims; narrow-necked bottles with externally thickened rims; and kraters with inward-bent walls and no neck. Cooking pots feature short necks, globular bodies, and vertical handles[201].

[195] Steadman and McMahon 2011, p. 968
[196] Manuelli 2011, p. 16
[197] Steadman and McMahon 2011, p. 971
[198] After Manuelli 2011, p. 17
[199] Manuelli 2011, pp. 18-19
[200] Manuelli 2011, pp. 19-20
[201] Manuelli 2010, pp. 75-77

In the most recent horizon of Period III, associated with the Middle Iron Age, a mix of locally produced ceramics and local adaptations of types found elsewhere can be observed. Shifts in local production are noticeable, with deep bowls featuring rounded profiles and thickened rims becoming increasingly common, while open carinated forms are replaced by those with straight or curved profiles and thickened rims. Among the closed forms, kraters, high-necked bottles, and short-necked cooking pots continue to appear. Levels from this period have also yielded fragments of "Red Polished" ware, typical of Urartian fortified settlements, as well as fragments with monochrome and bichrome painted decorations related to Cypriot-Phoenician production and others identified as Phrygian[202]. The earlier horizon of Level III is dated to between the latter half of the 11th century BCE and the mid-9th century BCE, while the more recent horizon dates from the late 9th century BCE to the early 8th century BCE[203].

[202] Manuelli 2010, pp. 77-79
[203] Manuelli 2010, p. 80

4.1.10 Golludağ

Golludağ (Fig. 4-11) is an extensive mountain settlement dated to the 8th century BCE, located in Niğde Province near the modern village of Gölcük, adjacent to the crater lake of an inactive volcano. The site is encircled by a lengthy defensive stone wall. Excavations were initially conducted in the 1930s and later resumed between 1968 and 1969, with the most recent excavation campaign taking place from 1992 to 1998[204].

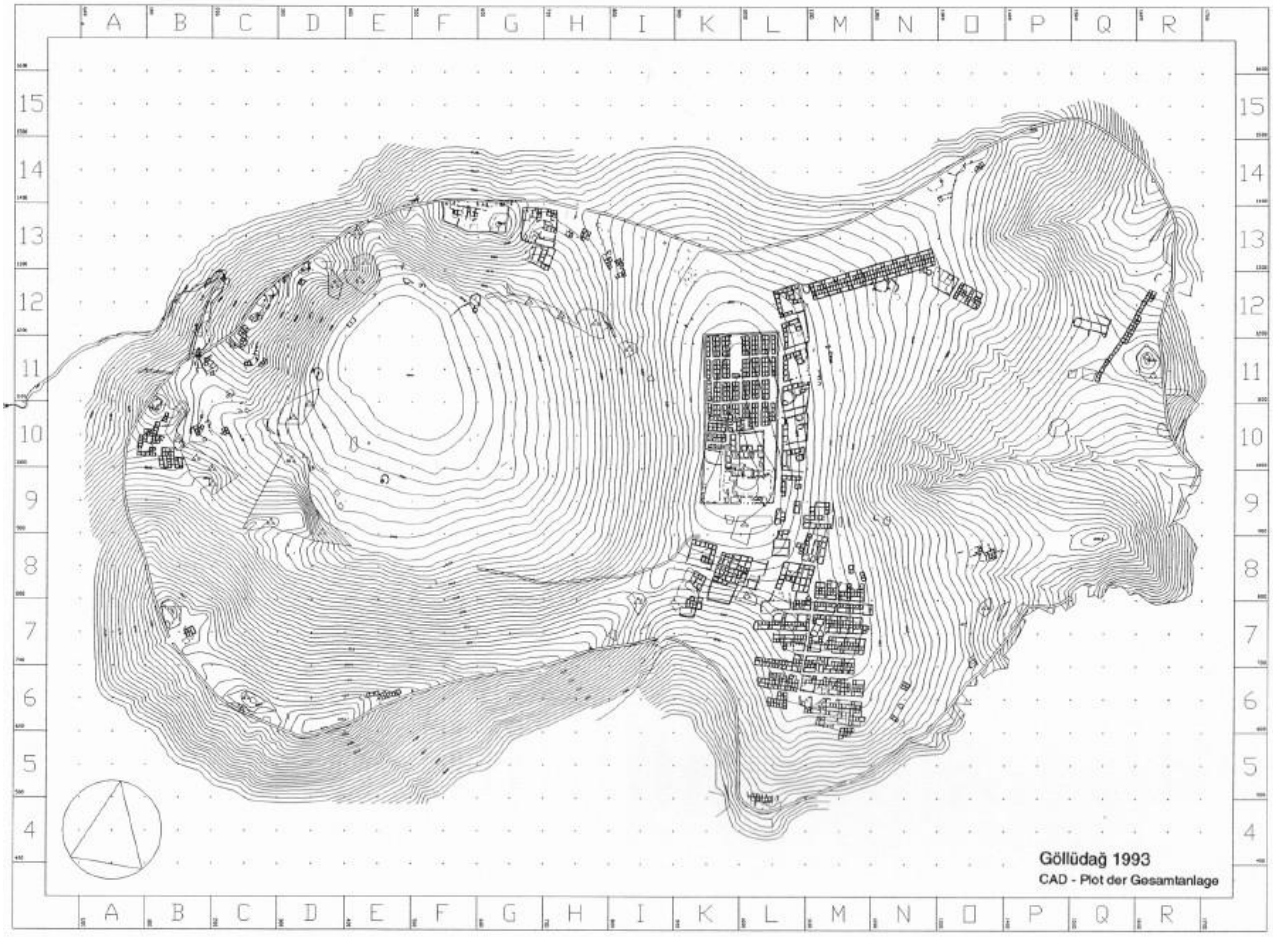


Figure 4-11 Golludağ general plan, from Aro 2023

The defensive wall features four gates, north, south, east, and west, while within the enclosure numerous structures can be identified. The primary structure, located at the summit, can be described as a citadel. This palatial-type building spans approximately 228 meters in a rectangular layout and is enclosed by thicker walls. On its southern side lies a monumental entrance adorned with two double-headed lion statues[205]. Another area, located south of the palace and north of the southern city

[204] https://www.hittitemonuments.com/golludag/
[205] Tezcan 1992, pp. 1-2

gate, was investigated. In this area, two adjacent structures identified as megarons were uncovered. Their outer walls are thicker than the shared central wall that separates them. Inside one of the megarons, stone pedestals were discovered, likely used to anchor wooden posts that supported the ceiling[206]. The palatial complex revealed fragments of large kraters with painted decorations depicting both animal and geometric motifs on a white slip, a trefoil jug, and other vessel fragments with monochrome paint[207]. In the second area investigated, other fragments of kraters with animal motifs and concentric circles were uncovered, along with several pieces featuring grey or black slip. The pottery and its decoration, dated between the late 9th and late 7th centuries BCE, along with the presence of Megaron-like structures comparable to those of the Gordion citadel, support an overall dating of the site to the eighth century BCE[208]. The ceramic repertoire of Göllüdağ, though limited, shows notable similarities to that of Room Dr7 at KH, particularly in terms of decoration. Many of the decorative motifs found on craters and other forms align with those present in the KH assemblage.

4.1.11 Zeyve Höyük – Porsuk

The site of Porsuk-Zeyve Höyük (Fig. 4-12) lies near the modern town of Ulukışla in Niğde province, positioned advantageously at the base of the Taurus Mountains. Situated on the main route connecting the Cappadocian region to the Anatolian plateau through the Cilician Gates, this site has been recognized and studied since the late 1800s, with numerous investigations conducted since the 1960s. Founded in the 16th century BCE by Hattusili I, the site was strategically established to maintain control over the southern region and toward the Mediterranean coast. Its proximity to metal mines further ensured its significance in subsequent periods.[209]. The site presents evidence of occupation from the Middle Bronze Age to the Hellenistic and Roman periods, with later levels affecting earlier ones and complicating their interpretation[210]. Investigations focused on two primary areas: Chantier II, at the western end of the mound, where remains of the Hittite fortification system were uncovered. This area was reoccupied during the Iron Age, with new fortifications constructed. At Chantier IV on the eastern end, a 7-meter-deep archaeological deposit was uncovered, revealing six distinct phases[211]:

[206] Tezcan 1992, pp. 5-6
[207] Tezcan 1992, p.4
[208] Tezcan 1992, pp. 8-9
[209] Beyer and Patrier 2012, pp- 455-456
[210] Beyer et al. 2014, p. 327
[211] Beyer and Patrier 2012, pp.456-457

- Porsuk I: Roman period (1st century BCE – 3rd century AD)
- Porsuk II: Hellenistic period (3rd – 2nd century BCE)
- Porsuk III: Middle/Late Iron Age (8th – 7th century BCE)
- Porsuk IV: Early Iron Age (10th – 9th century BCE)
- Porsuk V: Hittite Empire period (14th century – 1200 BCE)
- Porsuk VI: Hittite Ancient Kingdom, foundation of the city (1600 BCE)[212]

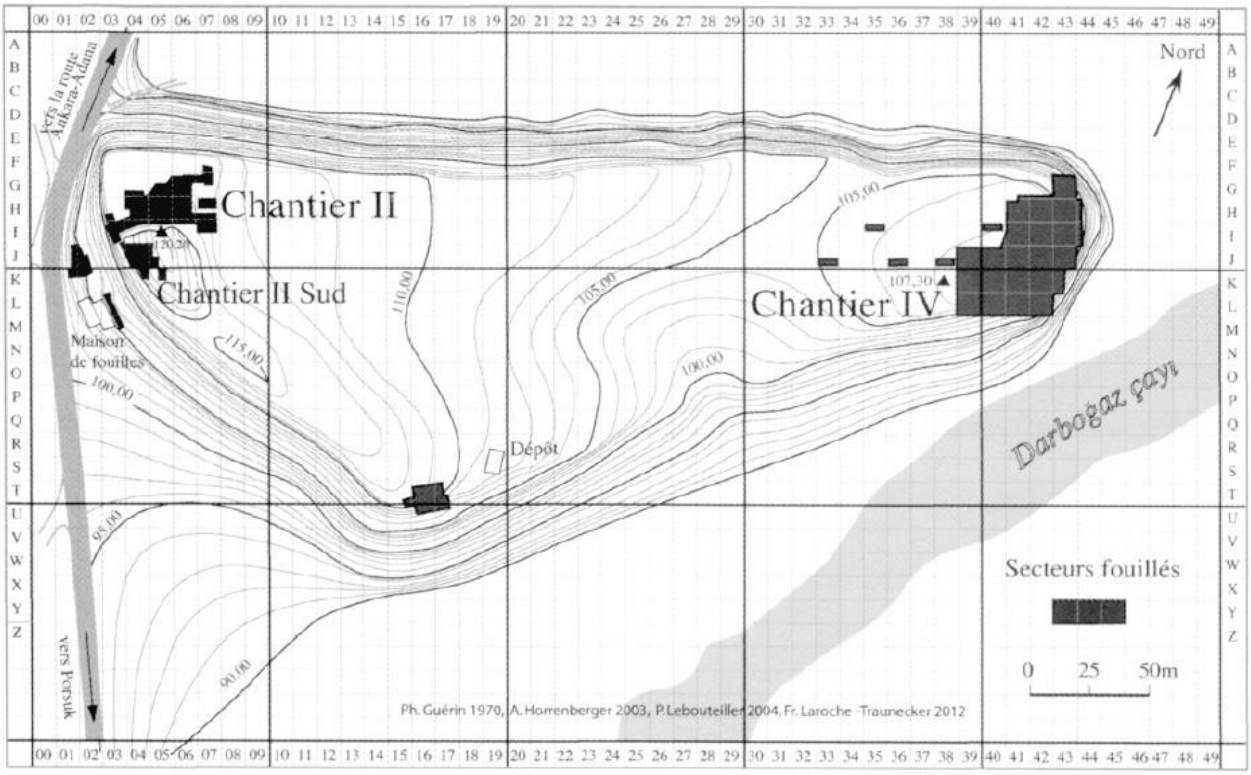


Figure 4-12 Zeyve Höyük – Porsuk general plan

The Iron Age ceramic repertoire, which is attested from Phase IV onwards, shows a clear decrease in the number of attested shapes compared to those of the previous period (widespread during the Hittite Empire). Among the open shapes, the most common are medium to large bowls with a thickened rim (inside and outside and slightly flattened) and bowls with a rim that resembles a cut edge sloping inward. Among the closed shapes, on the other hand, jars with narrow necks, jars with cylindrical necks (which can also be defined as kraters) and cups with flaring necks, globular bodies and single handles are highly attested. Painted decoration is the most attested and is found on both open and

[212] Based on Beyer and Patrier 2012, p. 457

closed shapes: the most common motifs are horizontal lines and bands, series of vertical lines, net motifs and wavy lines[213].

In Level III, the ceramic assemblage reflects both continuity with the previous level and the introduction of new shapes. Among the forms carried over from Level IV are deep bowls with a thickened rim, while newly introduced shapes include shallow bowls with a slightly flaring or elongated rim, as well as shallow bowls with a slightly carinated profile (although carinated bowls were present in Level IV, the carination there was more pronounced). Closed shapes such as cups are less frequent, while the 'vase à panse sphérique' (closed containers with a globular body and a straight or flaring neck) are widespread. Cooking pots, notable for their very short collar or neck, are also common, along with kraters featuring a ledged rim. Painted decoration continues to be the most commonly found, appearing on both open and closed forms, similar to the previous level. The motifs display greater variety and may also be arranged in panel or metope patterns[214].

The ceramic assemblage from Kınık Höyük Room Dr7 shares many morphological and decorative similarities with that of Porsuk Level III. The deep bowls with thickened, decorated rims display similar decorative arrangements, with various geometric motifs alternating with vertical lines or solid-colored panels. Shallow bowls have the same rim morphology and horizontal line decoration on the interior. Although poorly preserved, the kraters with ledged rims also show comparable decorative patterning starting from the neck. Noteworthy similarities appear among the closed forms as well, particularly the cooking pots, which have identical rim and body shapes. The 'vases à panse sphérique' closely resemble the round-mouthed jars and juglets in Room Dr7 in both shape and decoration. Interestingly, the meander decoration found on some Kınık Höyük forms appears only at Porsuk. Additionally, the presence of a local Porsuk fabric among the local fabrics of Kınık Höyük in the Room Dr7 could possibly sugge consistent exchanges between the two sites. For these reasons, it is likely that the repertoire from Room Dr7 dates to the same period as Porsuk Level IV.

4.1.12 Gözlükule – Tarsus

The Tarsus site (Fig. 4-13), located within the modern town of Gözlükule, is located within the Cukurova floodplain. This is surrounded to the north by the Taurus Mountain range, to the south by the Mediterranean, to the east by the Amanus Mountains, and to the west by Rough Cilicia. Passing

[213] Dupré 1983, pp. 61-69
[214] Dupré 1983, pp. 79-94

through the Cilician Gates, Tarsus is the first settlement found going toward the Mediterranean, making it one of the strategic points between the sea and Central Anatolia. Scientific interest in the site began in the 1930s when the American expedition led by Hetty Goldman aimed to connect the material culture of the Aegean world with that of the Near East. For this purpose, two sectors were opened: sector A in the east and sector B in the west, which revealed a chronological sequence spanning from the Neolithic to the Middle Ages. Further excavations since 2007 have resumed to better define the chronology and stratigraphy established by the Goldman excavations[215]. Sector A demonstrates continuous occupation from the Neolithic to the 11th century BCE, followed by a hiatus that resumes from the Hellenistic period through the Late Middle Ages. Meanwhile, Sector B shows continuous occupation from the Late Bronze Age to the Late Middle Ages.

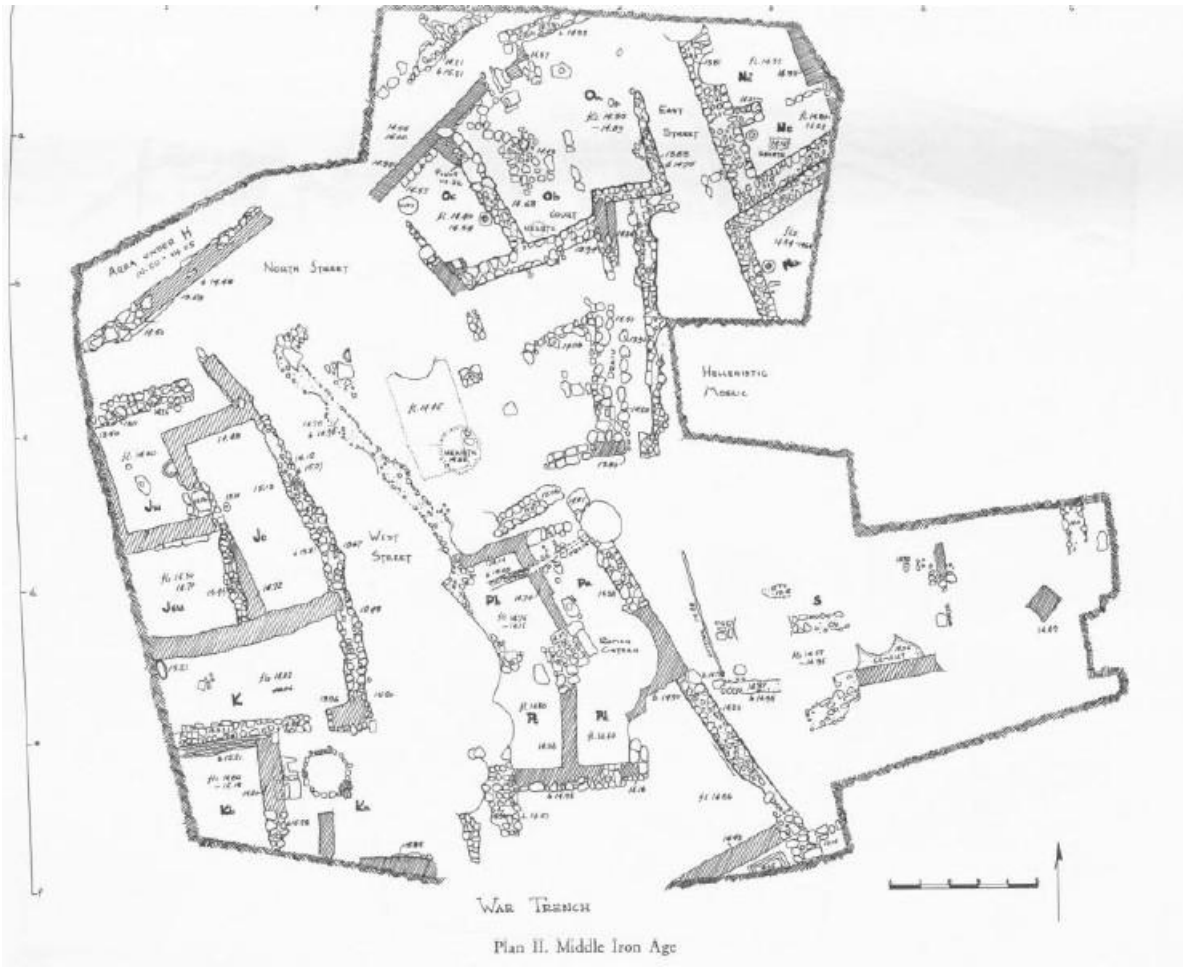


Figure 4-13 Middle Iron Age Level of Gözlükule – Tarsus, from Goldman 1963

The chronological sequence for the Iron Age at the site can be summarized as follows (for the oldest and most recent levels see Novák et al 2017, p. 162):

- Late Bronze Age IIa-b: 1400 – 1100 BCE (Sectors A-B)
- Early Iron Age: 1100 – 850 BCE (Sector B)

[215] Novák et al. 2017, pp. 161-162

- Middle Iron Age: 850 – 700 BCE (Sector B)
- Late Iron Age a-b: 700 – 520 BCE (Sector B)
- Hellenistic: 330 – 50 BCE (Sectors A-B)[216]

Early Iron Age pottery production in Tarsus undergoes some changes compared to the Late Bronze Age, such as with painted pottery, but the main production of unpainted common use pottery remains almost unchanged. The same occurs with some surface treatments such as burnishing techniques or the use of red slip, which remain anchored in the Late Bronze Age hittite tradition. A change came with the appearance of so-called "Cypro-Cilician Painted Ware", painted pottery that closely resembles that produced in Cyprus but influenced by already existing local wares[217]. Since from the very beginning it appears in four well-differentiated variants (buff, white, black-on-red, bichrome) it has been assumed that there was a movement of workmanship from Cyprus to Tarsus. The appearance of this type of ware also suggests a strengthening of the site's relations with the Aegean world, which is shown also in the imitation of complete shapes or of just certain parts of the vessel. Influences from the Anatolian world persisted, though less widespread, particularly in plain ware[218]. Certain bowl and jar shapes, for instance, resemble those found in the transitional layers between the Late Bronze Age and Early Iron Age at other sites, such as Boğazköy and Porsuk[219].

Although Sector A has no stratified occupation[220], five pottery kilns dating to the Middle Iron Age were found.[221] The conspicuous presence of pottery shattered around the kilns and still inside the kilns has been dated to the 8th century BCE[222]. Findings of Black-on-Red, White, and Buff Painted pottery, along with kitchen wares, indicate local production of Cypro-Cilician painted pottery at the site. The volume of Cypro-Cilician pottery is nearly equal to that of the kitchen wares, highlighting its significant role in the ceramic repertoire of Tarsus-Gözlükule.[223]

The production of Cypro-Cilician painted wares increased, like there seems to have been an increase in the number of globular flasks and juglets. Regarding the decorative motifs, the local compositions

[216] Based on Novák et al. 2017, p. 162
[217] In Goldman 1963 this ware has been defined as "Cilician Painted Ware". In more recent studies has been chosen to define it as Cypro-Cilician Painted Ware to distinguish it from other painted wares indicative of the Early Iron Age and locally produced. (Mönninghoff, Hannah; Ware/Ware Family: Cypro-Cilician Painted Wares, *The Levantine Ceramics Project*, accessed on 31 October 2024, https://www.levantineceramics.org/wares/558-cypro-cilician-painted-wares.)
[218] Goldman 1963, pp. 92-94
[219] Yalçin 2013, pp. 201-202
[220] Unlu 2015, pp. 518-519
[221] Goldman 1963, pp. 119-120
[222] Goldman 1963, pp. 117-118. The sudden abandonment of the kilns has been related to Sennacherib's invasion, so their use is to place before 696 BCE. But the absence of solid evidence that could link this abandonment both with the Assyrians conquest and specifically with the events of 696 BCE, since Sennacherib's inscriptions says nothing about Tarsus, suggests that this hypothesis should be abandoned (Postgate 2008, p. 173)
[223] Goldman 1963, pp. 118-120

with a metopal setting, similar to the Cyprus one, is no longer attested. Apart from some isolated cases, such as a very few depictions of birds and trees or other animals and some hanging dishes, the most widespread motif is the concentric circles, usually combined with wavy lines, mostly found on jugs and juglets and necked kraters.[224]

Jars also become more frequent, with the lines-between-bands motif more commonly appearing on them than concentric circles, although the two may occasionally be combined. These horizontal bands are placed either just below the neck or slightly farther down, often accompanied by a thin wave-line encircling the body[225].

Standard bowls and Standard cups[226] remain largely consistent with their Early Iron Age forms, though some bowls take on a shallower shape with a more rounded profile. Standard cups also show some variation: while certain traditional forms continue, there is a trend toward steeper walls, as well as a variant with a carinated body[227]. Two new types of locally painted pottery appear: mottled ware, typically large bowls decorated with concentric circles, and tricolor bowls (usually black and red on orange). Local bichrome pieces, with chimney-like necks and large bodies—perhaps krater-like—feature bands and concentric circles. Another bichrome ware, decorated with fringed triangles and dotted checkerboards, recalls Anatolian motifs[228].

Cooking pots undergo an improvement in workmanship and are characterised by a triangular rim thickened on the inside that creates a sort of collar but concave on the inside. The pithos show new types of rims, again triangular, and the handles are decorated with impressed circular motifs[229]. Deep bowls, classified as heavy plate ware, remain largely unchanged, with the pinched-in rim and horizontal handles, introduced in the Early Iron Age, continuing steadily. Bowls with horizontal loop handles become more common, featuring profiles similar to those seen in painted wares. In the Middle Iron Age, jugs and pitchers diversify into various types: some lack a trefoil rim and have a single vertical handle from rim to shoulder, while amphoroid forms feature handles extending from below the rim to the shoulder; jugs with trefoil rims of similar proportions are also present. These shapes are common to both Cyprus and Greece. Additionally, globular jugs with small necks and trefoil rims appear, resembling Cilician or Cypriot production[230].

[224] Goldman 1963, pp. 120-121
[225] Goldman 1963, pp. 121
[226] For the definition of Standard Bowls and Standard Cups see Goldman 1963, pp. 43-44 and pp. 84-85
[227] Goldman 1963, p. 121
[228] Goldman 1963, p. 122
[229] Goldman 1963, p. 124-125
[230] Goldman 1963, p. 126

Overall, the Iron Age ceramic repertoire from Tarsus, particularly from the Middle Iron Age, shows certain decorative similarities with that of Room Dr7 at Kınık Höyük, though parallels in shape are limited. Typical Middle Anatolian Iron Age forms, such as necked kraters with a ledged rim or deep bowls with a thickened rim, are entirely absent at Tarsus, where these forms developed differently. Tarsus kraters, or 'chimney necks,' lack the usual rim and ovoid body, favoring a more globular, neckless shape. While deep bowls are present, they do not have thickened rims and therefore lack the typical rim decoration. Some similarities are seen in the jugs: the trefoil rim is present, but with much deeper folds than those in Dr7; the body is often ovoid or slightly more globular, similar to those from Kınık Höyük. Shallow bowls, especially those decorated with horizontal lines, show parallels, as does a small bowl with an everted rim that may resemble black-on-red examples.

Among the most common decorations at Tarsus are concentric circles, which also appear in the Kınık Höyük repertoire, though not as fillers (as seen in the small concentric circles used in Geometric Painted Monochrome pottery present in the room's collection) but as the main decoration on certain shapes. The Tarsus concentric circles, characterized by alternating concentric bands and lines, also appear on some pieces in Room Dr7: two trefoil jugs, for instance, feature this decoration in a style reminiscent of Tarsus jugs with concentric circles[231], although certain elements, such as the circling body lines, are absent. This same decoration type is even more closely paralleled on the interior of the Tarsus' bowls, suggesting that the design may have originated there before being transferred to the jugs as an imitation. The same type of decoration also appears on one flask from Dr7, a form not found in the Tarsus repertoire, again reflecting the same stylistic inspiration.

Given these elements, the Middle Iron Age ceramic repertoire from Tarsus can be compared with that of Room Dr7 at Kınık Höyük, suggesting that certain stylistic elements may have crossed the Taurus Mountains to reach Kınık Höyük.

[231] See Goldman 1963, Table 68, no. 445

4.1.13 Kilise Tepe

Kilise Tepe (Fig. 4-14) is a small mound sited on the left side of the Goksu River, approximately 45 km from the mouth of the river and the Mediterranean. The site has been already identified in Mellaart's[232] and French's[233] surveys between the 50s and the 60s with the name of Maltepe. The major excavation has been carried out during the 90s at the north-west end of the the mound (namely Northwest Corner), where a 13 m deposit showed an almost uninterrupted sequence from the Early Bronze Age to the Byzantine Era (a short hiatus occurred around the 5th – 6th century BCE)[234]. In the Northwest Corner, a small sounding was conducted to explore Early Bronze Age and Middle Bronze Age levels (Levels V and IV), while Level III, corresponding to the first half of the Late Bronze Age and divided into five phases (IIIa–e), is more extensively documented. The second half of the Late Bronze Age was investigated in the so-called Stele Building—a structure with eight to nine rooms, likely serving ritual and storage purposes within the settlement (Levels IIa–IId). The Stele Building experienced two destructive fires, in Levels IIc and IId, marking what scholars identify as the Terminal Late Bronze Age. Iron Age layers in the Northwest Corner were examined in square I18 (Levels IIe–h), though these remain fragmentary and cease between the Middle and Late Iron Age[235]. To this phases belongs two pottery kilns, one of them was filled with ash and thousands of potsherds that belongs to a homogenous assemblage dated between 750 and 650 BCE.[236] To better understand the stratigraphic sequence between the Terminal Late Bronze Age and the Early Iron Age, between 2007 and 2011 a new investigation has been carried out in the so-called Central Strip, a 35 m long trench that cuts the mound from west to east[237]. The chronological sequence from the Late Bronze Age can be summarized as follows:

[232] Mellaart 1958
[233] French 1965
[234] Postgate 2008, p. 166-167
[235] Novák et al. 2017, pp. 152-153
[236] Hansen and Postgate 1999, pp. 112-113
[237] Bouthillier et al. 2014, pp. 96-98

		Northwest Corner	Central Strip
Late Bronze Age	1500 – 1350 BCE	IIIa-b (Northwest Build.)	
		IIIc (Northwest Build.)	
		IIId (Northwest Build.)	Phases 15 – 12
		IIIe (Northwest Build.)	
	1350 – 1250 BCE	IIa (Stele Building)	Phases 11 – 7
		IIb.i (Stele Building)	
		IIb.ii (Stele Building)	
Terminal Late Bronze Age	1250 – 1150 BCE	IIc (Stele Build. + I18)	
		IId (Stele Build. + I18)	Phases 6c-a
Iron Age	1150 – 800 BCE	IIe (I18)	Phase 2e (Surfaces 5e-a + Surfaces 4-2)
	800 – 650 BCE	IIf (I18)	Phase 2f (Surface 1)
		IIg-h (I18)	Phase 2k (Surface 1)

Table 14 Kilise Tepe chronology[238]

The pottery from Level III consists only of sherds clearly belonging to the Late Bronze Age, featuring shapes characteristic of Red Lustrous Wheel-made Ware, such as spindle bottles, arm-shaped vessels, and flasks. Other typical forms include shallow bowls with inward rims and jars with a dark red wash. In Levels IIa–d, continuity with Level III pottery is evident, as seen in the presence of similar shallow bowls and trefoil jugs. Pilgrim flasks with fenestrated stands also persist but show greater variety in shape and decoration. Meanwhile, new shapes begin to appear, such as shallow bowls and jars with broad, red-painted bands and cross-hatching motifs, which also decorate bowls and large jars with squared rims. Another new feature is the addition of ridges between the neck and carination on larger jars.[239]

[238] After Novák et al. 2017, p. 153
[239] Hansen and Postgate 1999, p. 113

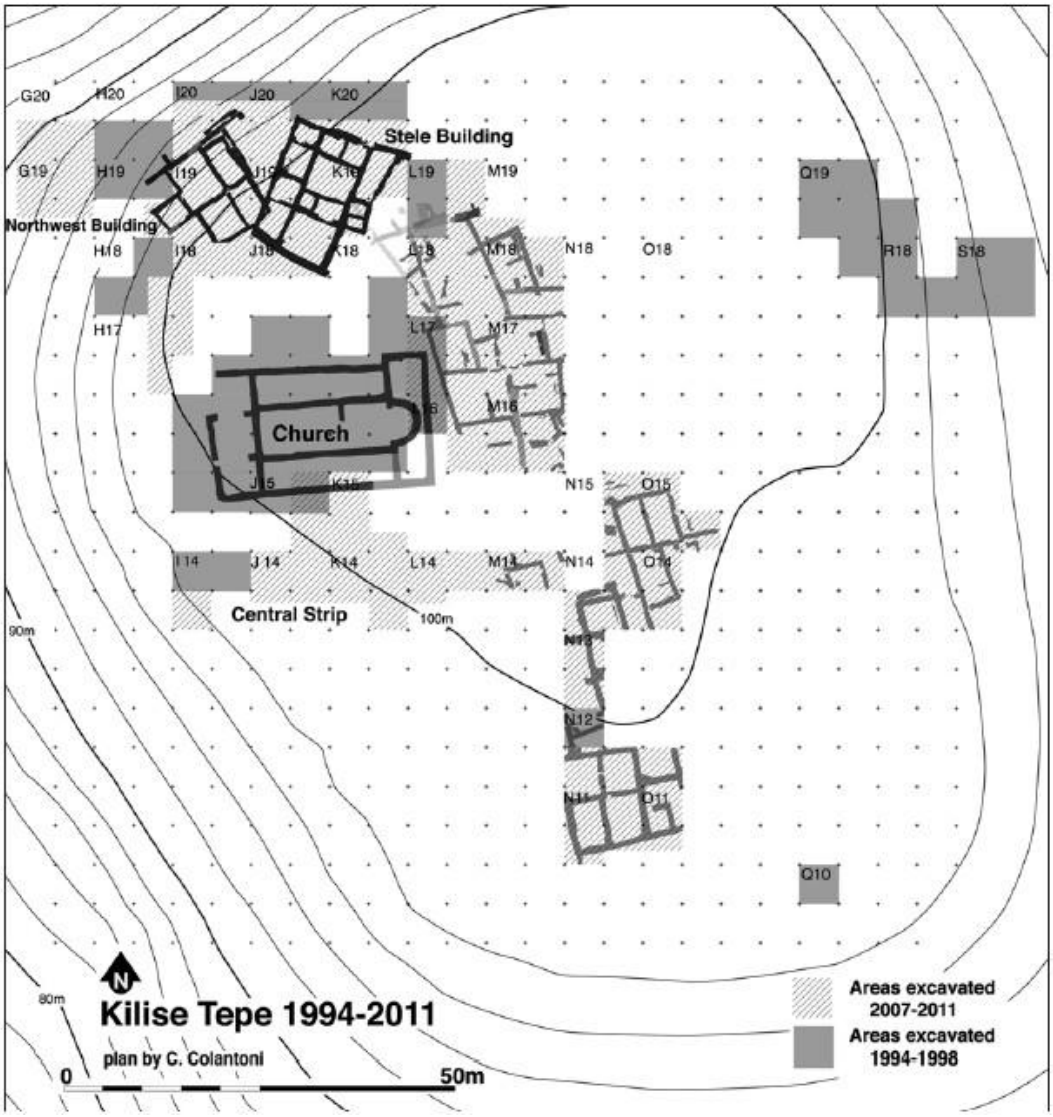


Figure 4-14 Kilise Tepe general plan, from Bouthillier et al. 2014

At the beginning of the Early Iron Age, a shift in pottery production is marked by the appearance of new shapes, like the bowls with a "grooved" rim on the internal surface[240] and decorative patterns, while other shapes, such as shallow bowls with inward rims, trefoil jugs, and flasks with stands, become less common. Red-banded bowls and red-painted jars continue, though these no longer feature a squared rim or inward-bent shoulder; instead, they show a globular body, flaring neck with an everted rim, and vertical handles[241]. The decoration consists of simple designs, but some changes are clear in the layout, with a panelled scheme divided by vertical lines or herringbone motifs. Concentric pendant semicircles are also placed beneath horizontal bands. Some jars display a very

[240] Postgate and Thomas 2007, p. 344
[241] Hansen and Postgate 1999, p. 113

rough, hand-made quality, which scholars have termed 'Kindergarten ware[242]. In the Central Strip, the new excavation shows a great continuity between the Terminal Late Bronze Age material and the Early Iron Age one, despite some changes in shapes, decorative motifs and fabrics. The introduction of the Kindergarten Ware and the first examples of Cypro-Cilician ware could suggest a new occupation of the site after a period of abandonment. The Kindergarten ware is introduced at the end of Phase 5 and continues until Phase 2f, predominantly on storage vessels.[243]

After Level IIe, more carefully executed designs appear, including concentric circles, fine horizontal lines, and bichrome decoration on a buff surface, along with Black-on-Red wares, mainly found around the kilns[244]. In the Central Strip after the introduction of the Cypro-Cilician wares in Phase 5 and until Surface 2 there's an abrupt change towards undecorated vessels.[245]

The nature of the material and contexts in the Northwest Corner Phase II did not permit the reconstruction of a ceramic typology. For this reason, the material, while showing some features similar to late Phase III artifacts and thus datable earlier, with other pieces resembling later Iron Age characteristics, has been treated as a single corpus without further subdivision[246].

There are clear similarities between the Kilise Tepe Phase II repertoire and that of Room Dr7, particularly in phases IIe–IIf, where parallels in both shape and decoration are evident. Closed forms, such as small jugs and trefoil jugs with globular or ovoid bodies, appear in both repertoires. Decorative features, including concentric circles and combed lines, further underscore these similarities. Necked jars in both collections share a common decorative scheme, even if the specific motifs differ. Collared jars, used as cooking pots, are found in earlier levels (e.g., IId). Pilgrim flasks, widespread in Kilise's Late Bronze Age levels, are absent in the early Iron Age. In terms of open shapes, shallow bowls with flaring rims and banded decoration occur at both Kilise Tepe and Room Dr7 at Kınık Höyük. Kraters typical of the Anatolian Iron Age, characterized by ledged rims and necks, are absent; the examples found in Level II belong to phases earlier than IIe–f. Likewise, deep bowls with everted, decorated rims are absent. Given the strong similarities with material from phases IIe–f, the artifacts from Room Dr7 can likely be associated with the same period.

[242] Hansen and Postgate 1999, p. 116
[243] Bouthillier et al. 2014, p. 156
[244] Hansen and Postgate 1999, p. 116
[245] Bouthillier et al. 2014, p. 157
[246] Postgate and Thomas 2007, p. 343

4.1.14 Sirkeli Höyük

The site of Sirkeli Höyük (Fig. 4-15) is located on the left bank of the Ceyhan River, 40 km east of the modern city of Adana. The site has been the focus of much research since the 1930s, when the reliefs of the Hittite king Muwatalli II were uncovered. Excavations resumed in the 1990s and again from 2006 onwards. Besides the main mound, which is divided in a higher "inner citadel" and a lower "plateau", the site includes a lower town to the south and southeast, as well as extramural workshops to the north and east. A necropolis associated with the settlement is located on a natural hill to the southwest. Additionally, an adjoining area of the settlement is identified on the opposite riverbank. Earlier excavations concentrated on the mound, which formed the core of the citadel, while more recent investigations have expanded to include geophysical prospecting and surface surveys in the lower town (Sector F to the southeast and Sector B to the north). Additional sectors (A in the northwest and C in the centre) were opened atop the mound.[247]

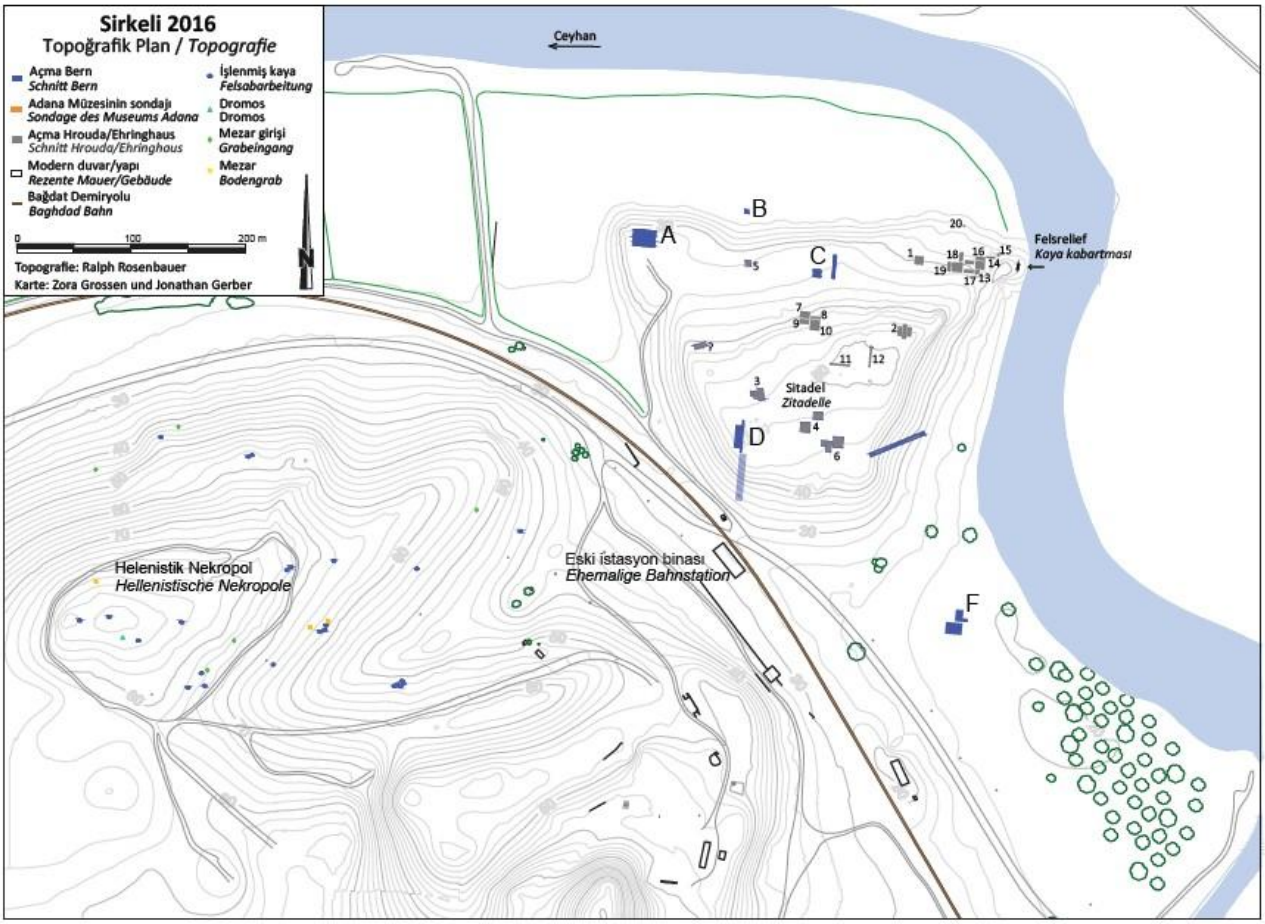


Figure 4-15 Sirkeli Höyük general plan, from Novák et al. 2020

[247] Novák et al. 2017, p. 170

The stratigraphy and chronology of the site are organized by area, with a general periodization established based on architectural and artifact characteristics. This framework employs the new regional periodization terminology specific to Cilicia (Early, Old, Middle, and Neo-Cilician periods) rather than the traditional metal ages[248].

The chronological sequence from the Early Iron Age can be summarized as follows:

		New Cilician Chronology	Citadel	Sector A	Sector D	Lower Town	Sector F
Iron Age I	1130 – 950 BCE	NCI 2	P V	A8-A7	D9		
Iron Age II	950 – 720 BCE	NCI 3	P V	A8-A7	D8-D6	U V	F 16
						U IV	F 15 – 13
						U III	F12 - 8
Iron Age III	720 - 609 BCE	NCI 4	P IV	A6	D5	U II	F 7 - 5
	609 – 539 BCE	NCI 5	P III	A 5	D4		
	539 – 330 BCE	NCI 6	P III	A 5			

Table 15 Sirkeli Höyük chronology[249]

Sector D, situated on the southwestern slope of the mound, has revealed traces likely belonging to the Iron Age fortified citadel, including what appears to be a large building. The presence in some parts of the sector of Late Bronze Age levels made it possible to determine the beginning of the Iron Age sequence Sector D offers the most extended and reliable sequence for the Iron Age and is, from a ceramic perspective, representative of all site areas for this period[250].

The repertoire of Phase D9, marking the Early Iron Age, is defined by the coexistence of Iron Age pottery alongside Late Bronze Age ceramics. This may be explained by soil movement due to the sector's slope position. Another factor could be the apparent continuity between the Late Bronze Age and Early Iron Age, as evidenced by the ongoing presence of 'standard' undecorated Late Bronze Age pottery in Early Iron Age levels[251].

For Plain Standard Ware, the assemblage includes bowls with inturned rims and vessels with strongly everted rims, both following the Late Bronze Age tradition. Plates with a stepped interior rim are also present; however, unlike the handmade, larger Anatolian examples, those at Sirkeli are wheel-made and smaller in size. The cooking pots show short, narrow necks with different types of rims (some of

[248] Novák et al. 2017, p. 170
[249] After Novák, Kozal, Yaşin 2019, pp. 35-36
[250] Kulemann-Ossen and Mönninghoff 2019, pp. 111-112
[251] Kulemann-Ossen and Mönninghoff 2019, p. 112

them reminiscent of the cooking pots of Tarsus). Other examples have wider necks with everted rims and vertical handles placed from rim to body. Among the painted wares, the most common shapes are bowls of various sizes, painted in different colors. The decorative motifs consist of horizontal bands placed near the rim. Conical bowls also display this decoration, along with diagonal lines and sometimes cross-hatched triangles. The same patterns are visible also on larger closed vessels.

Some sherds of Red Slip ware, primarily in the common rounded bowl shape with a flattened rim, are present alongside a few sherds of fluted ware, which becomes more common from the NCI 3 period onward.[252]

Phase D8, representing the Middle Iron Age and the NCI 3 period, includes an assemblage from Room D of Building D1, indicating a domestic function for the room. The plain standard ware comprises jars with outward-bent triangular rims, bowls with rounded or slightly pointed rims, and bowls with a carination positioned high toward the rim. A variant with finer fabric also appears during Phase D8, occurring in the same shapes as the plain standard ware. The cooking pots in Phase D8 differ from those in the D9 assemblage, displaying necks or narrow openings with slightly thickened or everted, ledged rims. Additionally, these pots feature a burnished exterior surface, unlike the cooking pots from D9. Regarding the painted ware, motifs of the metope style and hatched triangles, close to the Cyprus' motifs, dominate alongside concentric circles and fine lines, which appear in this period and became dominant in phase D6, pendant semicircles, diagonal bands or lines, hatched patterns framed by vertical lines. Bowls with dark bands on the rim are among the most common shapes, along with jars with externally thickened rims[253].

In Phase D6, still within the NCI 3 period, plain standard ware presents a finer fabric than that of the previous phase. Among the open shapes, bowls with pointed or triangular rims and carinated bowls with rounded rims are common, occasionally featuring vertical pseudo-handles attached to the rim. Jars with narrow openings and handles appear alongside jugs with trefoil rims. The cooking pots exhibit short, slightly everted necks with slightly thickened rims. Unlike in Phase D8, the cooking pots' exterior surfaces are no longer burnished but are instead smoothed or left rough. The conical painted bowls seen in Phase D8 are replaced by rounded shallow bowls painted with dark bands near the rim, and some sherds display bichrome painted decoration. In Phase D6 concentric circles painted with thin lines become a standard decorative motif[254].

[252] Kulemann-Ossen and Mönninghoff 2019, pp. 113-115
[253] Kulemann-Ossen and Mönninghoff 2019, pp. 116-117
[254] Kulemann-Ossen and Mönninghoff 2019, pp. 118-119

The Iron Age ceramic assemblage at Sirkeli shows some similarities to that of Room Dr7 at Kınık Höyük, though these are not particularly extensive. In open shapes, a resemblance is noted in the slightly flaring bowl rims, although in the D8 phase, the walls are much more vertical compared to the shallower bowls of Room Dr7. The deep bowl examples lack the classic everted, thickened rim decorated with geometric motifs. The shallow bowls with horizontal lines and rounded rims from Phase D6 more closely align with the examples from Room Dr7 at Kınık Höyük. In closed forms, cooking pots with short necks and thickened rims bear some resemblance to those from Kınık Höyük, though without the collar. Conversely, jars with narrow necks and varied rim styles do not find counterparts in Room Dr7. From a decorative perspective, both assemblages feature thin-line concentric circles, as well as bands and horizontal lines.

Thus, while similarities are limited, no direct comparisons exist between Sirkeli's D9 phase and the Kınık Höyük repertoire in terms of form or decoration. Given these factors, a tentative association can be made between the Kınık Höyük Dr7 room repertoire and that of Sirkeli's D8 and D6 phases, situating it within the Middle Iron Age.

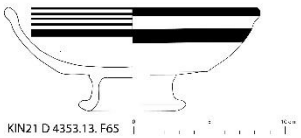
4.2 Synchronic comparanda

After presenting the sites selected for comparative analysis, this chapter turns to the examination of the ceramic assemblage from Room Dr7, using the typological framework developed in Chapter 4. The aim of the analysis is to identify morphological and decorative parallels with ceramic materials datable to a chronological horizon either contemporary with or broadly consistent with that of the assemblage.

Given that the Room Dr7 repertoire includes a relatively high number of complete or archaeologically reconstructable vessels, it was often challenging to compare them with assemblages composed primarily of highly fragmentary material. For this reason, the analysis was conducted with particular attention to detail, seeking not only typological parallels in general terms, but also correspondences between individual specimens within the same formal categories.

Although at first glance the assemblage appears to reflect the 'classic' forms typical of Iron Age Central Anatolia, a closer examination reveals significant elements of local reinterpretation, as well as influences from external traditions. These contributions, whether regional, interregional, or culturally hybrid, play an essential role in defining the unique character of the ceramic repertoire in Room Dr7.

4.2.1 KH-SB-1a (Plate I)



(F65+c74)

Shallow bowls are well-documented in the Central Anatolian region,
with numerous examples from both the Büyükkale and Büyükkaya areas of Boğazköy. These small to medium-sized bowls display a wide variety of rim forms. Painted decorations are frequently observed, applied both on the interior and exterior, as in F65, though the motifs differ, with 'festoons' (semicircles beneath a horizontal line on the interior rim) being a prominent style. Footed bases appear infrequently, either due to the limited preservation of bases or because most preserved examples are flat or ring-shaped. In the rare cases where footed bases are present, they tend to be shorter than those seen in F65 and c74[255]. A wide variety of shallow bowl rims is also documented at

[255] Bossert 2000, Pl. 63 n. 675. Pl. 67 n. 739, Pl. 68 (for decorations), Pl. 84 n. 1014 (for base); Genz 2004, Pl. 38 n. 6-7, Pl. 41 n.1

Kaman-Kalehöyük; however, examples resembling F65 and c74 are relatively rare. These bowls appear in both Stratum IIc2-3 and Stratum IIa6-IIc1. Decoration is minimal, and only one instance of a footed base has been identified[256]. At Alişar Höyük, many shallow bowls with flaring rims have been identified; however, examples with a profile similar to that of F65 are scarce. One specimen, however, closely resembles F65 in both rim and overall body profile. Painted decorations with various patterns are mentioned, though the specific motifs are not detailed.[257]. The examples from Uşaklı are very limited and fragmented but show similarities to F65, despite having a thickened rather than flaring rim. Painted decoration with horizontal bands and lines is present on both the interior and exterior surfaces[258]. At Kuşaklı – Šarišša, shallow bowls are extremely common, with the variant featuring a simple straight or slightly inwardly folded rim being the most prevalent. However, some specimens with slightly flaring rims resemble F65 and are similar in size. Bases are not preserved, and no examples of painted bowls have been identified[259]. Shallow bowls from Gordion are characterized by a simple, vertical rim and a general shape resembling a hemispherical bowl. However, a few examples with slightly flaring rims are more comparable to F65. Footed bases are very common, whereas decorations are entirely absent[260]. At Porsuk, shallow bowls are highly prevalent, with dimensions comparable to F65. Monochrome painted decoration is widespread, often featuring bands and horizontal lines applied either to the exterior or interior, though it is less common for both surfaces to be decorated. None of the bases are preserved[261]. A specimen very similar to F65 was uncovered at Göllüdağ: although the rim is not flaring, it features a footed base and painted decoration with horizontal lines and bands on both the inner and outer surfaces. Additionally, concentric circles are painted on the base, similar to c74[262]. In the Cilicia region, at Tarsus, many shallow bowls with a wide variety of rims—such as simple straight, thickened, or obliquely cut—have been identified, but none match the slightly thickened and flaring rim of F65. However, painted decoration with horizontal lines and bands is widespread, though it is rarely applied to the outer surface[263]. At Sirkeli Höyük, during the NCI period, various types of shallow bowls have been identified, including some that may resemble F65. One example features horizontal lines and bands painted on the inner surface. Similar to Tarsus, the decorative motif of horizontal lines and bands is extremely common[264]. At Kilise Tepe Tepe, shallow bowls are also widely attested, but the form

[256] Matsumura 2005, Pl. 107 n. KL89-2014, KL89-M385, Pl. 108 n. KL87-3609, Pl. 151 n. KL87-3739
[257] Von der Osten 1937, Fig. 435 n. 12
[258] Calderone 2020, Pl. XVIII n. 116 (for decoration), n. 120, Pl. XIX n. 130 (for decoration)
[259] Powroznik 2010, Pl. 27 n. 33, 35
[260] Sams 1994, Fig. 19 n. 491, Fig. 21 n. 516, n. 289 (for base), Pl. 33 n. 510
[261] Dupré 1983, Pl. 60 n. 7-8, Pl. 63-64 (for decoration)
[262] Tezcan 1992, Fig. 29
[263] Goldman 1963, pl. 70 n. 530 (for decoration)
[264] Novák et al. 2019, Fig. 83 n. 1, Fig. 88 n. 1

similar to F65 is quite uncommon. Only one example, from level IId-e, features such a profile, with painted decoration on the outer surface, though the motifs differ and do not include horizontal lines. There is, however, one example with a footed base[265].

4.2.2 KH-SB-1b (Plate II)

(c40)



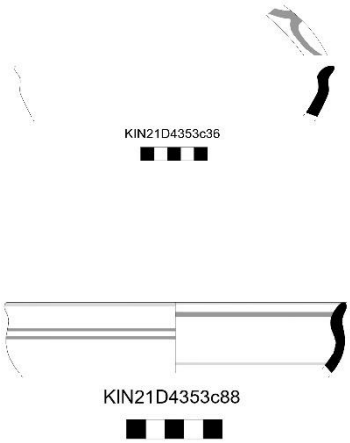
Morphologically, it can be regarded as a variant of F65, with the only difference being the shape of the rim, which here is simple and straight. The body shape could suggest a footed or ring-shaped base. The decoration follows a similar pattern, differing only in the use of two-tone colouring. Shallow bowls with a simple, straight rim are common at Boğazköy, found in both the Büyükkale and Büyükkaya areas. Additionally, examples with a general profile resembling c40 further support the possibility of a footed base[266]. At Kaman-Kalehöyük, although shallow bowls appear in great variety across both periods, plain and straight-rimmed examples are less common. The body profile tends to be more hemispherical, unlike that of c40. The examples found lack any form of decoration and have no preserved bases[267]. At Alişar Höyük, the published examples of shallow bowls appear to have slightly thicker rims, resembling F65 or even more so. Examples with plain, straight rims typically feature a hemispherical body profile. Only one example shows a body profile that might be more comparable to c40[268]. Among the shallow bowls documented at Kerkenes Dag, there is an example closely resembling c40, characterized by a simple, straight rim and a body shape that is not hemispherical[269]. At Kuşaklı – Šarišša, as observed with F65, shallow bowls with a simple, straight rim similar to c40 and of small to medium size are extremely common. Some examples also feature a body shape that is slightly more upright rather than hemispherical[270]. The so-called “Class 2” bowls from Gordion, among those with a plain rim, closely resemble c40, particularly as the rim's edge does not fold inward to form a hook. For the decoration, refer to F65[271]. At Porsuk, there is at least one example that could be considered a variant of F65, featuring a straighter and less

[265] Postgate and Thomas 2007, Fig. 396 n. 759, 764 (for base)
[266] Bossert 2000, Pl. 64 n. 691-692, Pl. 65 n. 705, 707-708, Pl. 66 n. 720, 723, Pl. 67 n. 740-741, Pl. 68 n. 758, Pl. 70 n. 791, 799; Genz 2004, Pl. 39 n. 5, Pl. 41 n. 2
[267] Matsumura 2005, Pl. 107 n. KL88-1188, Pl. 151 n. KL88-1420, Pl. 152 n. KL87-3190
[268] Von der Osten 1937, Pl. VIII e1019 (for shape), Fig. 432 n. 39-42
[269] Summers 2021, Pl. 175e
[270] Powroznik 2010, Pl. 14 n. 22, Pl. 19 n. 22, 24-25, Pl. 20 n. 17, 19, Pl. 21 n. 16-17, 22
[271] Sams 1994, Fig. 20 n. 503-504, 508

hemispherical body shape. It is also decorated with bands and horizontal lines[272]. Further south, in Cilicia, the examples most comparable to c40 at both Kilise Tepe and Sirkeli Höyük correspond to those of F65. At Tarsus, while the rim of c40 is straight and simple, similar to many documented examples, the body shape of Tarsus' shallow bowls appears to lack an intermediate form, tending instead toward either very shallow or very deep profiles, unlike c40, which occupies a middle ground[273].

4.2.3 KH-SB-2a (Plate III)

(c36, c88)



At Boğazköy, shallow bowls with a thinned, flaring rim and an 'S'-shaped body profile are common in the Büyükkale area, whereas in the Büyükkaya area, fewer examples are attested. Most of these features a thinned but very elongated and bent rim, almost flanged. The body curvature is never pronounced enough to form a carination. c36 and c88 measure 22.7 cm and 17.3 cm in diameter, respectively, falling within the size range of Boğazköy examples, which vary from small to larger specimens, reaching up to 30 cm in diameter. In terms of decoration, painted motifs on the upper part of the rim are widespread, with some variation in style, featuring different decorative motifs, except for concentric semicircles that are somewhat reminiscent of the motif on C36. Decorations consisting solely of horizontal lines, as we see in c88, are less common, apart from the use of the horizontal line on the thickened inner part of the rim, which is widespread. Some examples of this type have monochrome decoration. Preserved bases are of the flat type[274]. The shallow bowls with flaring rims found at Kaman-Kalehöyük in both Strata analysed have a more flanged and elongated rim than SB-2a and display a more pronounced carination on the body. Some examples feature decoration on the upper part of the rim, similar to c36, while decorations with horizontal lines, as seen on C88, and the use of bichrome painting are entirely absent[275]. Many shallow bowls with S-shaped profiles are documented at Alişar Höyük, but their rims tend to be far more everted and elongated compared to the SB-2a type.

[272] Dupré 1983, Pl. 60 n.3
[273] Goldman 1963, Fig. 122 n. 409, Fig. 124 n.539
[274] Bossert 2000, Pl. 75 n. 879 (for c88), n. 880 (for c36), 883-884, Pl. 77 n. 913-914, 916, Pl. 78 n. 924, 929, 932, 934, Pl. 81 n. 966, Pl. 82 n. 967; Genz 2004, Pl. 42 n. 5, Pl. 45 n.7
[275] Matsumura 2005, Pl. 116 n. KL88-1229, Pl. 117 n. KL89-P164, KL89-P423, Pl. 118 n. KL89-M352

The body profiles are less carinated, reminiscent of c36 and c88, but are generally more outwardly inclined, unlike the straighter angles of SB-2a. Additionally, the Alişar Höyük examples lack the internal rim thickening seen in C36 and C88. One complete specimen features painted decoration both on the top of the rim and on the exterior below the rim. The motifs include concentric semicircles, which may resemble those of C36, but decorations consisting exclusively of horizontal lines are absent[276]. Few examples are preserved from Uşaklı Höyük, but the rims of the shallow bowls most similar to SB-2a are again more elongated and lack internal thickening. Only one example resembles C88, featuring painted decoration on both the inner and outer surfaces, though with distinctly different decorative motifs[277]. The so-called 'bols à lèvre évasée' from Porsuk Level III most closely resemble SB-2a in both shape and painted decoration. Specifically, there are two examples that closely mirror both c88 and c36: for the former, the Porsuk specimen, belonging to Série b, has a more elongated rim and features a zig-zag motif along the upper part of the rim. The horizontal lines on both the outer and inner surfaces are positioned in the same pattern but reversed in number (two inner and one outer, compared to c88's opposite pattern). The specimen most closely resembling c36 belongs to Série a, with decoration on the upper part of the rim featuring different motifs. However, this specimen lacks any carination in the body, unlike c36[278]. A shallow bowl fragment from Göllüdag features a rim similar to c36, thinned and flaring, with an S-shaped profile. It also displays painted decoration on the upper part of the rim. However, the portion is too poorly preserved to determine whether additional decorative motifs were present alongside the solid painting.[279]. Moving on to Cilicia, the examples from Sirkeli Höyük belonging to the NCI period are generally more similar to C88 in shape, but due to the presence of a slightly thickened rim on the inside, they may also be associated with C36. These examples are slightly larger than C88, and the body shape appears more globular. They feature painted decoration in lines and horizontal bands on both the inner and outer surfaces, though the decoration is generally monochrome[280]. At Kilise Tepe, there are only two examples that are more similar to type SB-2a in terms of the shape of the body, although the rim is slightly more flaring than in C88 and C36. These examples also feature painted decoration, though with different decorative motifs[281].

[276] Von der Osten 1937, Fig. 434 n. 1, 27, Fig. 435 n. 9, 31-35
[277] Calderone 2020, Pl. XXII n.153 (for c88)
[278] Dupré 1983, Pl. 73 n. 102 (for c36), Pl. 74 n. 106 (for c88)
[279] Tezcan 1992, Fig. 28
[280] Novák et al. 2019, Fig. 174 n. 1-2
[281] Postgate and Thomas 2007, Fig. 397 n. 774, 777

4.2.4 KH-SB-2b (Plate IV)

(c90)



Boğazköy's shallow bowls, found in both the Büyükkale and Büyükkaya areas, typically feature a carination that is not particularly pronounced and are documented in large quantities. However, examples with vertical or only slightly flaring rims are quite rare. The most common variant is characterized by a prominently flanged and elongated rim. The bowl from Büyükkaya differs slightly due to its internally thickened rim, while example c90 appears almost tapered. Like c90, the Boğazköy examples lack any form of decoration. The preserved bases of the Boğazköy bowls are consistently flat[282]. In both Kaman-Kalehöyük's Strata (IIc2–3 and IIa6–IIc1), examples featuring a body with a shallow carination and a vertical rim are scarce. While they appear in both phases, the specimens most comparable to c90 belong to the later phase[283]. Examples from Uşaklı are limited, with only one specimen resembling c90 in general characteristics. However, its body profile is more globular than carinated[284]. At Kerkenes, no specimens allow for direct comparison; however, a shallow bowl with a very pronounced carination and a vertical rim suggests the presence of this type of bowl[285]. At Kuşaklı – Šarišša, there are examples of shallow bowls with a lightly accentuated carination and a vertically thinning rim that closely resemble c90. No preserved bases or traces of painted decoration are present, consistent with c90. One example differs in the rim shape, which is thicker and more flaring, but it closely resembles c90 in body profile and depth[286]. At Gordion, shallow bowls with carination are extremely common, but most examples feature either a very pronounced carination or an overly flanged rim. The specimens most similar to c90 have a softer carination and a vertical rim, though the rim is thickened rather than thinned, as seen in c90. The preserved bases are of the flat or disc type[287]. At Tille Höyük, shallow bowls with carination are attested, but the carination is more pronounced, and the bowls tend to have greater depth than c90. One example closely resembles c90, although the rim is too flaring in comparison[288]. In Cilicia, at Tarsus, many shallow bowls with carination are found, including some with very pronounced carination. However, the vertical rim, which is typically flanged or flaring in this type of bowls, is completely absent. Furthermore, these

[282] Bossert 2000, Pl. 82 n. 974, 978, Pl. 83 n. 993, 997; Genz 2004, Pl. 38 n.8
[283] Matsumura 2005, Pl. 108 n. KL-89-M406, Pl. 114 n. KL89-P347, Pl. 155 n. KL87-3664, KL88-1472
[284] Calderone 2020, Pl. VIII n. 59
[285] Summers 2021, pl. 177b
[286] Powroznik 2010, PL. 27 n. 24-26
[287] Sams 1994, Fig. 15 n. 477, 480
[288] Blaylock 2016, Fig. 11.5 n. 468

bowls are often associated with horizontal handles[289]. In Kilise Tepe, a single Phase IIa specimen, which is older, can be traced back to c90, featuring a slightly smooth carination and a tapered vertical rim. In this case, there is also a painted decoration with a net motif on the outer surface[290].

4.2.5 KH-SB-2c (Plate IV)

(c91)

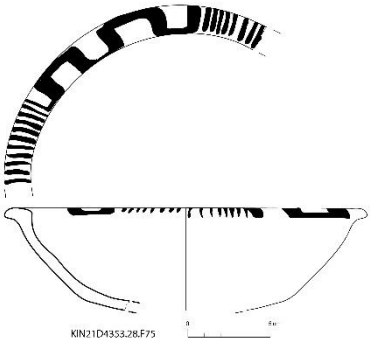


SB-2c can be considered a variant of SB-2b, as the only difference is that instead of being vertical, the rim is bent inwards. The rim always remains simple and slightly tapered. At Boğazköy, there are many shallow bowls with this type of rim, but those with both a carination and an inward-bent rim are far fewer in the Büyükkale area. In Büyükkaya, on the other hand, inwardly thickened rims are much more common. The only Büyükkaya specimen resembling c91 has painted decoration, whereas the Büyükkale specimens have no decoration at all[291]. A few examples are also found at Kaman-Kalehöyük, either in Stratum IIc2–3 or later, as most carinated bowls tend not to feature a simple rim. The most comparable examples to c91, however, belong to Stratum IIa6–IIc1, distinguished by the shape and inclination of the rim as well as the subtly pronounced carination[292]. The Kuşaklı – Šarišša repertoire includes many shallow bowls with a plain rim, but the most common type features a rim that is slightly thickened at the end and bends inwards. This contrasts with the SB-2c type, which has a longer inward-bending portion that creates the carination. However, there are specimens that closely resemble c91 in both shape and size, although larger examples are also present[293]. At Gordion, the same observations made for SB-2b could be applied regarding the general shape and rim of the carinated shallow bowls. The specimens most comparable to c91 lack a simple rim but it's bent inwards[294]. One fully preserved specimen from Göllüdağ displays all the characteristics of c91, including both the rim and body shape. It features a flat-type base[295]. At Porsuk, no simple type of rim associated with carinated shallow bowls is attested, while in Cilicia, the only examples resembling c91 come from Hellenistic contexts[296].

[289] Goldman 1963, Fig. 131
[290] Postgate and Thomas 2007, Fig. 386 n. 752
[291] Bossert 2000, Pl. 67 n. 733-736, Pl. 71 n. 807, 811, Pl. 72 n. 830; Genz 2004, Pl. 39 n.10
[292] Matsumura 2005, Pl. 108 n. KL89-M276, Pl 155 n. KL87-3456, KL87-3657
[293] Powroznik 2010, Pl. 13 n. 29-30, 32, Pl. 14 n. 19, 21
[294] Sams 1994, Fig. 14 n. 470, Fig. 15 n. 474
[295] Tezcan 1992, Fig. 31
[296] Novák et al. 2019, Fig. f1 n. 3, Fig. 177 n. 3-4

4.2.6 KH-SB-3a (Plate V)

(F75, c89)



Shallow bowls with a flanged rim are widespread in Boğazköy, especially in the Büyükkale area, but they typically feature a slightly more flaring and elongated rim. The specimens most resembling SB-3a are characterized by a slightly enlarged, flanged, and shorter rim, with the upper part of the rim decorated with monochrome painting. This type of decoration is very common on shallow bowls of this kind, though the decorative motifs vary[297]. At Alışar, shallow bowls with thickened and flanged rims are very common in Level IV, including examples with a shallower body. Monochrome decoration on the upper part of the rim is widespread, featuring motifs such as the vertical line pattern seen in F75. However, the meander motif is completely absent from the repertoire of decorative motifs[298]. In Kaman-Kalehöyük, on the other hand, examples are very limited, as flanged and thickened rims are usually associated with carinated bodies or deep bowls[299]. The most accurate comparisons come from Level III at Porsuk, where many examples of bowls with flanged and thickened rims and monochrome painted decoration on the upper part of the rim are found, although most of these can be attributed to deep bowls. Regarding the arrangement of the decoration and the motifs, one specimen appears to be an exact copy of F75. The meander motif has only been found at Porsuk[300]. Regarding Uşaklı and the sites of Cilicia, refer to the subsequent discussion on KH-DB-1.

4.2.7 KH-SB-3b (Plate V)

(c39)

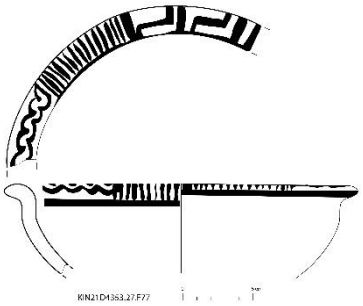


Shallow bowls with a slightly flattened rim that is not enlarged externally and a straight-descending body are rare at Boğazköy. Most shallow bowls of this type are instead associated with hemispherical

[297] Bossert 2000, Pl. 79 n. 940, Pl. 78 n.924-925
[298] Von der Osten 1937, Fig. 432 n. 8, 14, 31, e2762
[299] Matsumura 2005, Pl. 112 n. KL88-P122, PL.152 n. KL88-1309
[300] Dupré 1983, Pl. 63 n.32 (F75), Pl. 64 n.36 (c89), Pl. 72 n. 92, Pl. 73 n. 98

or carinated body shapes. The closest parallels to SB-3b, which were found at both Büyükkale and Büyükkaya, feature painted decorations that differ from those of C39 in terms of both motifs and placement. The arrangement of decorations and motifs on the Boğazköy examples, however, aligns with those observed in SB-3a[301]. A rim type similar to C39 is well documented at Kaman-Kalehöyük, although it is most commonly associated with deep bowls. Only two examples, from Strata IIc2-3 and IIa6-c1, resemble the SB-3b type in terms of both the shallower body profile and the shape of the rim. In these cases, no decoration is present.[302]. At Alişar Höyük, a shallow bowl with an identical rim to C39 has been documented, but it is associated with a deeper body. It is unclear whether decoration was applied[303]. At Kuşaklı – Šarišša, the most common rim type for shallow bowls is a simple rounded form. However, at least one example closely resembles c39 in both the rim's shape and the body profile, though it lacks any associated decoration[304]. At Porsuk Level III, a small number of shallow bowls are comparable to C39 in terms of their rim shape. However, the body differs slightly, descending more vertically to give an overall deeper shape. The closest examples also feature painted decorations in the form of horizontal lines on both the interior and exterior surfaces, recalling C39[305]. Comparable examples of SB-3b from the Cilicia region are limited. At Sirkeli Höyük, only two examples share the same rim type. Despite their poor preservation, both appear to have straighter and deeper profiles than c39. These examples lack painted decoration; one is fluted ware, and the other has a red slip surface treatment[306]. From Kilise Tepe, a single specimen from Phase IIg features a flattened rim reminiscent of c39, though the body again descends more vertically. The decoration on the outer surface is present but consists of distinct motifs, specifically diagonal lines[307].

4.2.8 KH-DB-1 (Plate VI)



Deep bowls with thickened and decorated rims, regardless of the specific rim type, are extremely common at Boğazköy, appearing in both shallower and deeper forms. The rim type of DB-1, thickened both internally and externally with a distinct separation between the body and the rim on the interior, is less prevalent than other variants

[301] Bossert 2000, Pl. 66 n. 718, Pl. 70 n. 797; Genz 2004, Pl. 39 n. 12, Pl 40 n. 8
[302] Matsumura 2005, Pl. 109 n. KL89-M350, Pl. 153 n. KL87-3819
[303] Von der Osten 1937, Fig. 432 n. 50
[304] Powroznik 2010, Pl. 26 n. 49
[305] Dupré 1983, Pl. 60 n. 4-5, 10
[306] Novák et al. 2019, Fig. 84 n. 3, Fig. 88 n. 2
[307] Postgate and Thomas 2007, Fig. 397 n. 770

but is still present. Only F77 features a softer overall profile, reminiscent of examples coming from Buyukkale[308]. Some rim types, in addition to being thickened, are slightly sloping[309], such as F76. Painted decoration on the upper part of the rim is a shared characteristic of both Boğazköy and Room Dr7 specimens. In both cases, alternating geometric motifs are displayed: F74 features the same patterns found on examples from Buyukkale[310], with concentric semicircles on a black background. Among the Boğazköy specimens, wavy lines are absent as a geometric motif, while festoon patterns, extremely common in the former Hittite capital, are entirely missing from Room Dr7 specimens. A type of bowl with a carinated wall is present at Boğazköy but absent from Room D7. Most examples lack a preserved base; those with an intact base are of the flat type. At Büyükkaya, rims that are thickened both externally and internally are less common than elongated, flared or flanged types, and carinated body walls are equally prevalent. Painted decorative motifs on the upper part of the rim are widespread, though they differ from those commonly found in Room Dr7[311]. In both Strata IIc2-3 and IIa6-c1 at Kaman-Kalehöyük, bowls, both deep and shallow, are extremely widespread, exhibiting a great variety of rims and sizes ranging from very small to very large, bordering on what might be considered basins. Due to the state of preservation, many bases could not be identified. Numerous comparisons were made with the DB-1 type rims in both phases. Notably, in Stratum IIc2-3, painted monochrome decorations on the rims are less prevalent on thickened DB-1 type rims than on more elongated, flared ones. In Stratum IIa6-c1, this difference is less pronounced. The decorative motifs are highly varied, with vertical lines and solid black panels being the most common. Semicircles, semicircles on a black background and wavy lines are also well represented[312]. At Alişar Höyük, Level IV has provided a wide variety of rim types belonging to both shallow and deep bowls, some of which closely resemble DB-1. Although complete profiles are relatively rare, it is notable that deep bowls with fully preserved thickened rims feature a ring base, as observed in Room Dr7. In contrast, bowls with flaring rims have a flat base. Not all deep bowls with thickened rims display monochrome painted decoration, and apart from the concentric semicircles, there is limited correspondence with the decorative motifs observed on the deep bowls from Room Dr7[313]. A large number of both shallow and deep bowls with different types of rims come from Porsuk Level III, and among the thickened-rim examples, many correspondences with DB-1 rims were identified. Most pieces feature a monochrome decoration painted on the upper part of the rim, found on both thickened

[308] Bossert 2000, Pl. 78 n. 923–924
[309] Bossert 2000, Pl. 80 n. 949
[310] Bossert 2000, Pl. 77 n. 909, 911
[311] Bossert 2000, Pl. 75-80; Genz 2004 Pl. 41-48
[312] Matsumura 2005, Pl. 108 n. KL89-M20 (F77), Pl. 109 n. KL89-M61, KL89-M174 (F76), Pl. 110 n. KL89-P61 (F76), Pl. 112 n. KL88-P112, KL89-M265, KL89-P424 (F76), Pl. 115 n. KL89-M169 (F72, F73, F74), Pl. 152 n. KL88-P136 (F76), KL88-P675 (F77), Pl. 153 n. KL87-3198, KL87-3204, KL87-3738 (F72, F73, F74)
[313] Von der Osten 1937, Pl. VIII n. c2762, d925, c2761, Fig. 432 n. 2, 12, 18, 20, 23

and flaring rims[314]. The decorative motifs are very similar to those of DB-1, with concentric semicircles and vertical lines being the most common. Other motifs include pairs of wavy lines like those on F73[315]; the fishbone pattern[316]; and single or paired zigzags[317]. Although not present on the bowls, the meander motif seen on F77 is widespread on other Porsuk shapes[318]. Examples of deep bowls with thickened rims and painted decorations on the upper rim are scarce and poorly preserved at Uşaklı Höyük. Their decorative motifs, featuring vertical lines and solid black panels, resemble those from Boğazköy more than those found in Room D7[319]. Though the specific rim type cannot be identified from the pictures, there are examples of bowls with thickened, decorated rims from Tarsus. The most common profile among the bowls from the Middle Iron Age levels features a simple, vertical rim, with clusters of horizontal lines as the predominant decoration on both the inner and outer surfaces. For bowls with thickened rims, the recorded decorations mainly consist of vertical line panels. The meander motif, with variations, is also present on other shapes from the same period[320]. No bowls with a similar decorated rim to that of DB-1 have been documented at Sirkeli Höyük in any sector during the NCI period. However, one example has been identified that resembles the thickened rim of DB-1 and has a comparable depth[321].

4.2.9 KH-DB-2 (Plate VI)

(c34, c93)



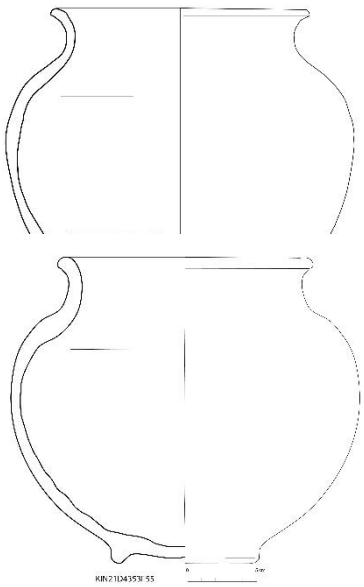
Type DB-2 can be considered a variant of Type DB-1 as it is also a deep bowl with a thickened rim. However, unlike DB-1, the rim is rolled out and thickened on the inside to create a "hook" that prevents the contents from spilling out easily. This type of deep bowl also features monochrome decorations painted on the top of the rim. One of the two specimens lacks decoration, but it is possible that it was originally present on another part of the rim. The same considerations and comparisons made for DB-1 apply to most of the sites considered (Boğazköy, Uşaklı Höyük, Tarsus and Sirkeli Höyük). At Kaman-Kalehöyük, examples have been found in both

[314] Dupré 1983, Pl. 62 n.14 (F76), Pl. 64 n. 44 (F72, F73, F74), Pl. 65 (F72, F73, F74), Pl. 73 n. 100 (F77)
[315] Dupré 1983, Pl. 61 no. 25
[316] Dupré 1983, Pl. 77 no. 134
[317] Dupré 1983, Pl. 74 no. 106, Pl. 61 no. 21
[318] Dupré 1983, Pl. 81-82
[319] Calderone 2020, Pl. XVIII n. 123, Pl. XX n. 140-143, Pl. XXI n. 146-149
[320] Goldman 1963, Pl. 66 n. 359-361, Pl. 67 n. 425, Pl. 74 n. 644
[321] Novák et al. 2019, Fig. 88 n. 4

Strata IIc2-3 and IIa6-c1 with rims that are similar to c34 and c93, although this may simply be a variation in the shape of the rim[322]. Among all the variants present at Alişar Höyük Level IV, one type of thickened rim can be identified which resembles c34. For both the general shape and the decorative motifs, refer to the discussion regarding DB-1[323]. At least two specimens from Level III at Porsuk closely resemble the two variants of DB-2. One deep bowl specimen with a thickened rim on the inside and outside, and a pointed edge on the outside, closely resembles C93. Another specimen is nearly identical to C34 in terms of the shape of the rim and the painted decoration on the upper rim. Both specimens feature the same decorative motif of concentric semicircles and a poorly executed design. The only difference is the diameter, which is larger in the case of Porsuk than in c34[324]. Neither type DB-1 nor type DB-2 has been found at Kerkenes, Kuşaklı, Šarišša, Tille Höyük, Kilise Tepe or Gordion. At Gordion, deep bowls with flanged and thickened rims are only found alongside carinated body profiles. At Kuşaklı-Šarišša, rims other than plain, vertical, or bent inwards are very uncommon, and the few examples present are associated either with shallower bowl types or with carinated body profiles.

4.2.10 KH-KR-1a (Plate VII)

(F55, F68)



The first type of small krater is characterised by a globular body, short neck and rounded, flaring rim. Comparisons can be found at Boğazköy in the Büyükkale and Büyükkaya areas. Vessels in Büyükkale have a flaring rim, globular body and flat base, while F55 and F68 feature ring and round bases, respectively. Another common feature is the absence of handles. One of the dinoi shows a certain similarity, particularly in the body, which widens below the shoulder, though not enough to achieve the globular shape of KR-1a[325]. Comparisons can also be made with vessels from the Büyükkaya area featuring a globular body that sometimes tends to be more ovoid and

[322] Matsumura 2005, Pl. 108 n. KL89-M35, Pl. n. 112 n. KL88-1337, KL89-M220, KL89-P40, Pl. n. 153 n. KL88-1433, Pl. 154 n. KL88.1441 (c93)
[323] Von der Osten 1937, Fig. 432 n. 6
[324] Dupré 1983, Pl. 67 n. 63 (c34), 70 (c93)
[325] Bossert 2000, Pl. 51 n. 526, 528, Pl. 53 n. 553, Pl. 31 n. 286

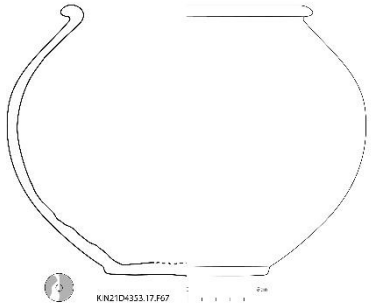
a very short neck that is often barely noticeable in comparison to those observed in F55 and F68. The bases of these vessels are flat and handles are never present. Unlike the Büyükkale specimens (except for the dinos), which are decorated differently to those in Room Dr7, the Büyükkaya examples feature painted decorations[326]. At Kaman-Kalehöyük, examples reminiscent of KR-1a can be found in both Layer IIc2-3 and Layer IIa6-IIc1, though there are some differences. The Kaman-Kalehöyük specimens do not have a clear distinction between the rim and body as seen in Room D7 specimens, and the rim is less flared than in F55 and F68 specimens. None of the specimens have handles, and the bases are not preserved[327]. Of the specimens from Alişar Höyük Level IV, the ones that most closely resemble KR-1a are the cooking pots with a collar or everted rim, which have a more globular shape than F55 and F68. While the bases are not preserved, it cannot be excluded that they had handles. Among the profiles of what are referred to as 'large jars', two specimens with a flaring rim and a short neck that is distinct from the body can be identified, although their dimensions are not specified[328]. Some specimens similar to KR-1a have been identified in Kuşaklı – Šarišša. These vessels have a short neck and do not widen immediately at the end of the rim. The rim flares outwards and, in terms of size, these vessels are similar to KR-1a. The only apparent difference is that the maximum body diameter of the Kuşaklı – Šarišša specimens must have been much wider than the vessel's mouth. No complete specimens have been found to provide information about the bases, and no handles have been preserved[329]. The Uşaklı Höyük specimens are poorly preserved, so the shape of the body may not be globular. However, the rim is flaring, and in terms of size, they are similar to KR-1a. There are no preserved handles or bases[330]. A cooking pot specimen from Kerkenes shows some similarities with KR-1a such as the flaring rim and the globular body (although there is a slight hint of carination), while the neck is less pronounced. There are neither handles nor bases preserved[331]. At Gordion, the so-called 'low-necked jars' closely resemble the KR-1a in terms of their shape, featuring a short neck and globular body. A notable difference is that the mouth of the vessel is much narrower than the maximum body diameter, unlike KR-1a, where the mouth is only slightly wider. It is not possible to confirm whether the rim flares, as this cannot be determined from the images. There are no handles, and all the preserved bases of this krater type are flat[332]. There are very few specimens from Cilicia. At Sirkeli Höyük, a specimen with a similar rim from the NCI period has been identified, although the body is not well enough preserved to determine its extent. Although

[326] Genz 2004, Pl. 52 n. 4-6, Pl. 59 n. 1
[327] Matsumura 2005, Pl. 128 n. KL89-M428, Pl. 173 n. KL87-3439, KL-87-3693, KL87-1191
[328] Von der Osten 1937, Fig. 428 n. e2329, e1271a, Fig. 451 n. 28, 30
[329] Powroznik 2010, Pl. 42 n. 18-25
[330] Calderone 2020, Pl. XXVI n. 193-195
[331] Summers 2021, Pl. 175c
[332] Sams 1994, Fig. 48 n. 139, Pl. 136 n. 946, 948, 950-951, Pl. 137 n. 955, 958

it belongs to cooking ware, it is not a cooking pot[333]. The only object at Kilise Tepe that may be similar to KR-1a in terms of both rim and body is a cooking pot with a handle[334].

4.2.11 KH-KR-1b (Plate VII)

(F67)



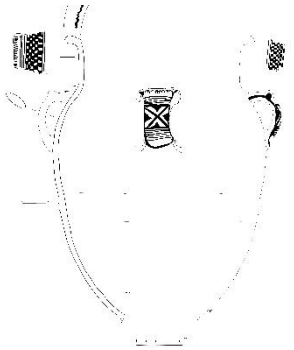
The KR-1b is a variant of the KR-1a. It is characterised by a flanged and rolled-out rim and an absence of a neck. Its body is globular and its base is flat. In size, it is similar to KR-1a. A few specimens that can be associated with this type have been found in the Büyükkale and Büyükkaya areas of Boğazköy. Within the Büyükkale specimens, the closest comparisons can be seen among the dinoi, which share the same overall spherical shape and absence of a neck. However, dinoi typically have lugs or handles, which are absent from F67. Furthermore, most dinoi have a very flattened rim, giving them a square profile as the rim appears almost cut off. Where bases are preserved, they are flat. Many Büyükkale dinoi feature painted decorations or incised horizontal lines. The most similar specimens from Büyükkaya have a slenderer overall shape than F67, with a more flared and less pronounced flanged rim. The opening of these vessels usually corresponds to the maximum diameter of the body, or it can be much narrower, giving the vessel a taller, more slender form. No handles are preserved and the bases are flat[335] At Kaman-Kalehöyük, in both Strata IIc2-3 and IIa6-IIc1, there are many jars with short necks, similar to KR-1a, but not identical. The same applies to KR-1b: globular vessels with a barely defined neck and flanged rim are present, but the body is ovoid and not as wide as F67. The dimensions vary significantly, ranging from very small to very large specimens. Again, no handles are preserved, and where bases are preserved, they are of the flat type[336]. At Kuşaklı – Šarišša, there are several examples of jars with a very short neck or no neck at all, characterized by a flanged and rolled-out or slightly pointed rim. These specimens lack both handles and bases. The dimensions are quite similar to F67, though there may be specimens that are either larger or smaller[337]. At Kerkenes, the only specimens that can be compared to F67 are two cooking pots, characterized by the absence of a neck and a flanged rim similar to F67. They have globular bodies, and the rim opening is slightly wider than in

[333] Novák et al. 2019, Fig. 197 n.4
[334] Postgate and Thomas 2007, Fig. 404 n. 907
[335] Bossert 2000, Pl. 27-28, Pl. 34; Genz 2004, Pl. 52 n. 8, Pl. 58 n. 1, 5
[336] Matsumura 2005, Pl 128, Pl. 130, Pl. 171, Pl. 173-174
[337] Powroznik 2010, Pl. 42 n. 28-30, Pl. 43 n. 24-30, Pl. 44 n. 4,17, 18, Pl. 47 n. 11, 19, 20

F67. Neither handles nor bases are preserved[338]. At Gordion, many specimens are classified as dinoi or low-necked jars. KR-1b can be considered a hybrid between these two shapes, having a neck longer than a dinos but shorter than a low-necked jar. The body profile closely resembles both shapes, characterized by a very globular form with a low center of gravity. The bases are typically flat, though some may be footed, and no handles are preserved. Some specimens also feature painted decoration[339]. Only one specimen from Porsuk can be compared with F67: a pot with a globular body and a flanged rim, though not as wide as F67. Neither handles nor bases are preserved[340].

4.2.12 KH-KR-2a (Plate VIII)

(F70)



This category includes craters characterized by a sloping, thickened rim, with one specimen featuring a ledged rim. They may have a long neck distinct from the body or lack a neck altogether. F70 is a large krater with a flanged rim, short neck, and four vertical strap handles with a ridge applied at the edge. The body has an ovoid shape and has a raised band placed in the lower part of the vessel. The base is not preserved but considering the shape of the body it was probably simply rounded or had a ring base. The whole external surface of the krater and the inner part of the rim and neck were covered by a white/ light brown slip and then polished. A black painted decoration organised in three registers separated by triple horizontal lines covers the upper part of the vessel, from rim to carination[341]. F70 features a ledged-type rim, which is the most common type among kraters during the Middle Iron Age. At Boğazköy, many variations of the ledged rim exist, with the most common showing a more rounded final part. In contrast, F70 has a more tapered, flaring rim, and the ridge is less pronounced than in most ledged rims. Although few fully preserved specimens from Büyükkale resemble F70, those that do not share the same ovoid body are more globular (similar to F56). However, some examples have the same elongated neck, which is distinct from the body. It is also worth noting that the handles of Boğazköy specimens are often positioned higher up the shoulder than those of F70. This positioning affects the arrangement of decorations on the neck and body. In F70, the handles

[338] Summers 2021, Pl. 175a, b
[339] Sams 1994, Fig. 48 n. 136, 321, Pl. 136 n. 948, Pl. 137 n. 954, Pl. 138 n. 960
[340] Duprè 1983, Pl. 87 n. 221
[341] For the discussion about the decorative motif placed on the neck see F90

divide the decoration on the body into ‘metopes,’ leaving the neck free for continuous decoration. If the handles are positioned higher, either they are incorporated into the decorative motif or the decoration is divided into metopes on both the neck and body. The decoration consists of multiple elements that can be identified individually in the Büyükkale levels. The motif with arches and dots appears on some sherds, as does the checkerboard decoration filled with various motifs. The rhombuses filled with net patterns, used as separators on F70, are also the main decorative motif in another crater. The concentric circles found as separators and fillers in the base of the arches on F70 are used either as the main motif in paneled decoration or in association with the ‘Alişar IV’ style silhouette sherds. Handle decoration is common, with variations of the cross motif found on the front of the handle, although there is never a checkered decoration on the upper part. Many specimens of ledged handles come from Büyükkaya, with at least two very similar to F70. Only one specimen is sufficiently preserved to show that the body is not ovoid like F70, nor globular like F56; the distinction between body and neck is very clear. The handles resemble F70, with a raised portion in the upper part, but are not always positioned on the shoulder, which affects the continuous decoration on the neck. In almost all specimens, decoration appears on the upper part of the rim, either as a wavy line like F70 or with other motifs[342]. At Kaman-Kalehöyük, the shape of F70 is present in both Layer IIc2-3 and Layer IIa6-IIc1. The ledged rim is the most common, with variations at the end, which may be more rounded or thinner. In some cases, the neck descends vertically, while in others, it flares out immediately after the rim. The ovoid body, similar to F70, is quite common among well-preserved specimens. Painted decoration is widespread, and while there are not many well-preserved pieces, both the motifs and the arrangement of the metope-like decoration positioned between the handles and extending onto the neck are distinguishable. The handles have relief on the upper part, and the wavy line painted inside the rim is frequently observed[343]. From Alişar Höyük Level IV, kraters with a ledged rim are very common, fully preserved, and often feature painted decoration in silhouette style. In general, these vessels have a less slender body than F70, being more globular and with a flat base. The vertical handles, which have a raised part similar to those on F70, are typically placed under the neck or on the belly and are often accompanied by a raised cord placed above or below, which is incorporated into the decoration (unlike F70, where it is present but undecorated). The layout of the painted decoration is similar to that of F70, with one or more continuous motifs on the neck and a

[342] Bossert 2000, Pl 5 n. 42 (arches), Pl. 7 n. 57 (rim), Pl. 11 n. 118-119 (shape and rim), Pl. 15 n. 129-130 (shape and rim), Pl. 16 n. 137 (shape and rim), Pl. 17 n. 164 (rhombuses), Pl. 24 n. 224 (shape), Pl. 31 n. 261 (arches), Pl. 105 n. 149 (checkerboard), Pl. 125 n. 617 (checkerboard); Genz 2004, Pl. 67 n. 4-9, Pl. 68 n. 1,6

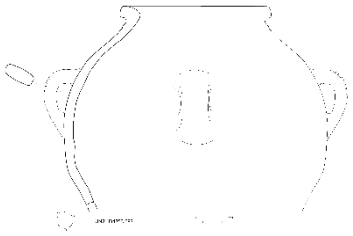
[343] Matsumura 2005, Pl. 132-139 (Pl. 132 n. KL89-P93, Pl. 137 n. KL89-P65, KL88-P109 in particular for shape and decoration), Pl 174-181 (Pl. 179 n. KL88-1018, KL90-P41 in particular for shape and decoration)

decoration divided into metopes by the handles[344]. Examples of a krater with a ledged rim are attested at Uşaklı Höyük, unfortunately too poorly preserved to provide further information[345] as well as at Kerkenes. The number of specimens at Kerkenes is limited, and they differ primarily in the positioning of the handles, which are placed either immediately below the rim or about halfway down. They also differ in the shape of the rim, which, while ledged, is notably more flared. Two examples feature a painted decoration framed within a panel and composed of concentric circles, while another is undecorated[346]. There are many examples of ledged crater rims with vertically descending necks in the Kuşaklı – Šarišša region. The profile of the rim varies, with flared, thickened or rounded forms being present. Both smaller specimens resembling F70 and much larger ones are present. None of the specimens have handles or are intact, and no traces of painted decoration have been found[347]. Many vessels with ledged rims that are not always classified as kraters come from Gordion. These vessels exhibit the aforementioned variations in rim shape. While ovoid bodies are common, the handles are usually positioned higher than on F70 vessels. Frequent painted decoration features geometric patterns and motifs typical of the silhouette style and the brown-on-buff style. The handles are either vertical straps or feature a thickened part, which is often decorated with cross motifs[348]. Further south, the Göllüdag repertoire includes vessels that, despite lacking a ledged rim, bear a striking resemblance to F70 in terms of both shape and decoration. One specimen has handles that divide the decoration on the body, and the uninterrupted neck displays several distinct motifs. The decoration consists of geometric patterns in the silhouette style, rendered in brown on a buff background, with animals outlined in black. The handles are adorned with line and cross motifs that are reminiscent of those found on F70. Another specimen, lacking a neck, has a painted decoration that is very similar to that found on F70. The motifs are organised into three registers: the first register is divided by the handles, though not creating true metopes. Below this, the squares are divided by a virtual continuation of the handle. On the belly, geometric motifs are placed within a series of squares above relief cords[349]. Although few examples of kraters have been found at Porsuk, the ledged rims from Level III closely resemble those of F70. Although they are poorly preserved, the painted decorations on the neck and rim can still be easily identified. They feature motifs similar to those on F70, including an almond

[344] Von der Osten 1937, Pl. X n. e2300, b2542, Fig. 444 n. 18 (painted arches), Fig. 445 n. 7 (painted arches), Fig. 446-447 (rims), Fig. 455-456 (handles)
[345] Calderone 2020, Pl. XI, Pl. XXIX
[346] Summers 2021, Pl. 174b, Pl. 176; Summers 2022, Pl. 102b
[347] Powroznik 2010, Pl. 56-58
[348] Sams 1994, Fig. 40-41, Fig. 44 n. 935, Fig. 36 n. 882 (for decorative motifs); Pl. 122-127
[349] Tezcan 1958, p. 232 n. 23, 25; Tezcan 1992, p. 16 n. 4

motif and a vertical row of concentric circles, albeit much smaller in size. The vertical handles are decorated with cross and line motifs similar to those on F70[350].

(F83) (Plate IX)



Only a few specimens comparable to F83 have been found in Boğazköy, and these were found only in the Büyükkaya area. These are large vessels with openings that are narrower than the maximum diameter of the body. The body is globular and curves sharply towards the base after reaching the point of maximum expansion. Compared to these specimens, F83 has a narrower opening and a more inclined rim than the flanged rims of Boğazköy vessels. All of the preserved specimens have two vertical handles, either loop or strap type, and the bases, where preserved, are flat[351]. Among the many specimens with internally thickened rims, no neck and bodies that immediately widen at Kaman-Kalehöyük, at least one from each of the two considered strata closely resembles F83. From Stratum IIc2-3, an ovoid-bodied specimen with a narrow opening and slightly flaring rim has been found. It has two vertical handles, but the base is not preserved. Another specimen from Stratum IIa6-IIc1 resembles F83, particularly in the shape of the internally thickened rim[352]. A few specimens reminiscent of F83 have been identified at Level IV at Alişar Höyük, including one that closely resembles F83 due to its globular body shape, narrow aperture and handles positioned at the same point on the shoulder. Other specimens, despite having a more pronounced and narrower neck, can also be associated with F83. However, the rims vary among the specimens[353]. A few specimens comparable to F83 were identified within the category of amphorae and bottles from Kuşaklı – Šarišša. One specimen has a very short neck, an externally flared rim, a narrow opening and a body that curves significantly below the belly. It has no preserved handles. Another specimen, although much larger than F83, shares some similarities, particularly with regard to the vertical, flattened rim and the very narrow opening. It also has vertical handles positioned at the same point on the shoulder as F83[354]. A specimen from Gordion described as a dinoid amphora features an internally enlarged rim, no neck and a narrow opening, similar to F83. Its ovoid body bends below the preserved vertical button handle[355].

[350] Dupré 1983, Pl. 83 n. 168 (almond motif), Pl. 88 n. 227, 229, Pl. 92 n. 256 (vertical concentric circles)
[351] Genz 2004, Pl. 59 n. 4, 8, Pl. 60 n. 1
[352] Matsumura 2005, Pl. 129 n. KL88-1027, Pl. 169 n. KL87-3628
[353] Von der Osten 1937, Pl. IX n. a521, d1633, e 685
[354] Powroznik 2010, Pl. 54 n. 8, Pl. 59 n. 7, Pl. 60 n. 2
[355] Sams 1994, Fig. 44 n. 937

(c96) (Plate X)



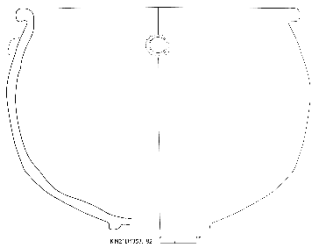
Although C96 has a similar rounded, sloping rim to F83, its general shape differs, featuring a longer neck and a much wider opening that resembles the top of F70, albeit without the latter's characteristic ledged rim. Examples of kraters without a ledged rim, with a neck that descends vertically, are found at Boğazköy, both at Büyükkale and Büyükkaya. C96 features a painted bichromatic decoration, though it is not sufficiently well-preserved to identify the motif with certainty; it is similar to that found on many other panel-decorated examples from Büyükkale. While most of the craters from Büyükkaya have a ledged rim, a few have rims that are more similar to those of the F83. The most common decoration is monochrome and, unlike the Büyükkale craters, it is divided into 'metopes' by the handles on the neck. As C96 is not well preserved, it is unclear whether its decoration was organised in panels or metopes.[356]. At Kaman-Kalehöyük, examples of craters with an externally thickened rim and a neck descending vertically, very similar to C96, have been found in both Strata IIc2-3 and IIa1-IIc6. In some cases, a painted decoration is located directly below the rim and they are comparable in size to C96. Other shapes feature panel decoration similar to that found on the Boğazköy specimens, executed on a background colour different to that of the vessel's surface. Given the contrast between the light brown outer surface and the white decoration, it cannot be excluded that the decoration on c96 followed a similar pattern[357]. At Kuşaklı – Šarišša, the most common crater rims are ledged, but some specimens have a rim that is more similar to C96 in terms of both the rounded profile and the inclination. The diameter falls within the c96 range, and the vertically sloping neck is also reminiscent of it. However, no specimens with painted decoration have been identified[358]. Despite not being of the ledged type, the krater examples from Kerkenes have a different profile and rim compared to C96. They are notable, however, for their painted panel decoration on a white background, framed by a dark line. The decorative motifs are limited to large concentric circles, but it cannot be ruled out that C96 may also have had a similarly structured decorative scheme[359]. At Gordion, there are examples of large containers with a non-ledged rim, including one that resembles c96, with a rim that is rounded on the outer part and pointed on the inner side. The neck descends vertically and the diameter is similar to that of C96. However, the decorations commonly found on craters with a ledged rim are absent. Bichrome painted decorations are present

[356] Bossert 2000, Pl. 17 n. 163-164, Pl. 20 n. 185, Pl. 22-23, Pl. 106; Genz 2004, Pl. 67-68
[357] Matsumura 2005, Pl. 131 n. KL89-M353, Pl. 135 n. KL88-P238, Pl. 175 n. KL88-P67, KL99-P68
[358] Powroznik 2010, Pl. 56 n. 1, 7, Pl. 39 n. 9-13
[359] Summers 2021, Pl. 174b, Pl. 176

on wide-necked amphorae, though the motifs differ from those seen on C96[360]. There are also a few craters at Porsuk with a non-ledged rim and more similar to c96, although the neck runs less vertically and the overall size is smaller[361].

4.2.13 KH-KR-2b

(F82) (Plate XI)

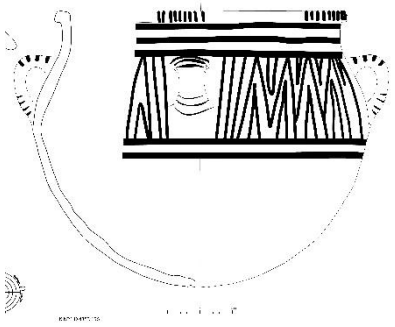


At first glance, the F82 appears to be a reinterpretation of the Dinos shape, with the main difference being that, rather than having a narrow opening, it is as wide as the maximum diameter of the vessel's body. Examples of dinoid shapes with wider openings, featuring flanged or thickened rims and lugs positioned on the rim, have been found at Boğazköy in both Büyükkale and Büyükkaya. Although F82 lacks handles or lugs, the button-like decoration below the rim may be reminiscent of those seen on dinoi. The rim itself has an almost square profile and is bent outwards. At Büyükkaya, vessels of this type tend to have rounded rims, though only a few are bent like F82 or have a square rim. The most common form comprises a very short neck and a globular body. However, some examples share similarities with F82, including the exceptionally wide opening and raised decorations[362]. Only a few poorly preserved examples have been recovered from Kaman-Kalehöyük, from both Strata IIa6-IIc1 and the later IIa3-5. Of the preserved rims, only one has a square profile, and its body appears to descend in a way similar to that of F82. However, this interpretation remains tentative[363]. From Kuşaklı – Šarišša, many examples of jars without necks have been found. These jars have either vertical rims or rims that flare outwards, and they have wide openings, but none of them are as wide as that of F82. Nevertheless, the general impression is that the shape is not markedly different from that of F82. Two particular examples bear a strong resemblance to F82: one has an opening as wide as the maximum body diameter and a flaring rim with a rounded section, while the other has a flanged rim with a square section similar to that of F82. However, none of the examples are sufficiently well-preserved to reveal the base, and no handles or lugs have been recovered[364]. The most comparable examples at Gordion are also found among the dinoi, where F82 appears to have been inspired by their shaping before being adapted. Unlike in Boğazköy, however, there are specimens with very wide openings that most closely resemble F82[365]. Some examples at Tille Höyük

[360] Sams 1994, Fig. 57 n.355
[361] Dupré 1983, Pl. 87 n. 223, 226
[362] Bossert 2000 Pl. 29 n. 270, Pl. 30 n. 274, 276, Pl. 31 n. 287; Genz 2004, Pl. 51 n. 1, Pl. 53 n. 1, Pl. 56 n. 11
[363] Matsumura 2005, Pl. 174 n. KL87-3181, Pl. 203 n. KL86-1171, KL86-1284
[364] Powroznik 2010, Pl. 41 n. 14 (squared rim), Pl. 42 n. 31 (shape), Pl. 45 n. 27-28, 30, Pl. 46 n. 4, Pl. 48 n. 9-10, Pl. 15
[365] Sams 1994, Fig. 49 n. 970, Fig. 57 n. 357

bear similarities to F82. These are kraters with very wide openings that gradually narrow into a carinated body. They are distinguished by handles positioned directly on the rim. One example from Level V lacks handles and more closely resembles F82, although its rim is distinctly flattened rather than bent outwards[366]. There are relatively few examples from Cilicia. At Tarsus, kraters with a flattened, internally thickened rim and a globular body have been found, which are similar in size to F82. Some of these kraters have vertical handles that are attached directly to the rim[367].

(F56) (Plate XII)



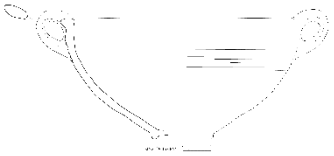
The F56 shape is widespread at Boğazköy, though variations are observed in rim shape, neck length and body form. Examples closely resembling F56 have been recovered from Büyükkale, in terms of both general shape and the arrangement of the decoration, which extends from below the rim to the ends of the handles on the body. The rim of the F56 features a square profile, whereas the most common type has a ledged rim. Bases are rarely preserved, but when present they are usually flat. In contrast, the base of the F56 is rounded with a central hole. Decorative motifs are generally interrupted by the handles, creating metopes similar to those seen in KR-2a. The pattern of nested triangles is not often used on its own, unless it is used with other shapes to make more complicated designs. Handles are often decorated, though typically with patterns that differ from those on F56. Similar examples to F56 have also been found at Büyükkaya, though these tend to feature a more ovoid and slender body, comparable to F70. In terms of rim shape and decorative patterns, the specimens from Büyükkale and Büyükkaya appear to differ minimally[368]. Kraters are widespread at Kaman-Kalehöyük, though little beyond the neck is typically preserved. The most common type has an ovoid, slender body, a long neck and a narrower diameter than the maximum body width. However, fragments from Strata IIc2-3 and IIa6-IIc1 include rims with dimensions and neck patterns that suggest the possibility of specimens resembling F56. The ledged rim remains the most prevalent type and the decorative setting is consistent with that observed in KR-2a. When bases are preserved, they are flat[369]. At Alişar Höyük Level IV, kraters with a more ovoid body and a longer neck are the most common. The majority of rims are ledged, though the square profile seen in F56 is absent from the variations. Specimens most similar to F56 have a

[366] Blaylock 2016, Fig. 10.9 n. 80, Fig. 10.14 n. 144, Fig. 11.17 n. 736
[367] Goldman 1963, Fig. 123 n. 471, Fig. 130 n. 859, Fig. 131 n. 870-871
[368] Bossert 2000, Pl. 7 n. 57, Pl. 14, Pl. 17-18, Pl. 12 n. 122, Pl. 108 n. 264 (decoration); Genz 2004, Pl. 67 n. 7 (decoration), Pl. 68 n. 2, 6 (decoration)
[369] Matsumura 2005, Pl. 132 n. KL-P93, Pl 133-138, Pl. 175-182, Pl. 217 n. KL87-3336 (decoration)

globular body and a shorter neck, but are smaller in size. The same type of painted decoration on the handles is also shared with F56. These decorative motifs appear on both the neck and body and include simple horizontal lines, semicircles and monochrome silhouette patterns[370]. Many kraters have been found at Kuşaklı–Šarišša, but only one is intact and resembles F56. While the body is not as wide as F56, it is not ovoid like other examples, and its neck is relatively short. It has a ledged rim, a flat base and two vertical strap handles. Unlike F56, this krater does not feature any painted decoration. Among the rim fragments identified, some resemble F56 in that they are thickened either externally or internally and exhibit a squared profile[371]. Two kraters with ledged rims have been found in Kerkenes. While the groove is not particularly pronounced, giving the rim a squarer profile, the body is not globular like F56 or ovoid like KR-2a. Both specimens are decorated with a painted panel design featuring concentric circles on a white background. The better-preserved specimen has two visible vertical strap handles[372]. At Gordion, kraters of this type are known as 'open-mouthed amphorae' and are particularly common in the Destruction Level. They are characterised by a long neck that is distinct from the ovoid body and a ledged rim. Unlike the large kraters from Room D7, these vessels usually feature two vertical handles. Rims other than the ledged type are rare. The painted decoration is widespread and follows the same approach seen in KR-2a, with the handles dividing the decoration into metopes[373]. At Level III of Porsuk, all krater specimens are only preserved up to the neck, and only one of these has a neck pattern that is reminiscent of F56, featuring the same vertical line decoration along the top of the rim. All the specimens feature painted decorations starting just below the rim[374]. Moving on to Cilicia, a few vessels with rims similar to F56 have been found in the Middle Iron Age levels of Tarsus, though they belong to storage jars or other jar types. Only one specimen closely resembles F56 in that it has a globular body; however, it lacks a neck altogether. The rim is ledged and has vertical handles attached directly to it. The specimens most similar to F56 come from the Early Iron Age levels and feature a very globular body with a distinct vertical neck. As with the other examples, the handles are attached directly to the rim and the base is ring-shaped[375]. Some specimens from Kilise Tepe can be compared to the F56 model, though they are much smaller and not well-preserved beyond the neck. The rim profile is quite square, resembling that of F56. Most of these specimens originate from earlier phases of Level II, with one specimen coming from Phase IIf[376].

[370] Von der Osten 1937, Pl. X n. e2319, c1692, c1693, c1694, Pl. XI n. d928, d926
[371] Powroznik 2010, Pl. 56-58 (Pl. 58 n.6 for the completely preserved one)
[372] Summers 2021, Pl. 174b, Pl. 176
[373] Sams 1994, Fig. 42 n. 931, Pl. 126 n. 932
[374] Dupré 1983, Pl. 87-88 (Pl. 88 n. 225 (for shape and decoration)
[375] Goldman 1963, Pl. 58 n.117, Pl. 59 n. 124 (Early Iron Age), Pl. 130 n. 857-859, Pl.132 n. 953 (Middle Iron Age)
[376] Postgate and Thomas 2007, Fig. 399 n. 793-799, Fig. 400 n. 804

(F64) (Plate XIII)



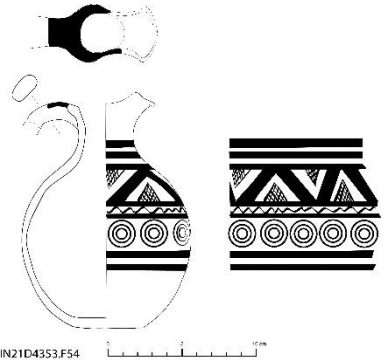
F64 is an open shape that is too large and deep to be classified as a deep bowl. While it can be considered a krater geometrically, following the parameters set out in Chapter 2, its overall shape resembles a basin. At Boğazköy, large, deep bowls with vertical handles or lugs are common at both Büyükkale and Büyükkaya and are occasionally decorated. The rims associated with this shape vary; for example, F64 has an externally thickened and rounded rim, whereas the most common type in the Boğazköy repertoire is flattened. Lugs are more frequent than handles, though some examples feature vertical lugs that are attached directly to the rim and extend above it. Preserved bases are rare, but when present they are flat. Painted decoration is typical of this category, but F64 is unique in the Room Dr7 repertoire for featuring incised decoration in the form of horizontal lines[377]. At Kaman-Kalehöyük, this shape is represented by deep bowls with vertical handles in both Strata IIc2-3 and IIa6-IIc1. There are only a limited number of them, though this may be due to the absence of preserved handles, which makes it difficult to distinguish them from large, deep bowls. Specifically, the rim shape resembles that of the specimen from Layer IIa6-IIc1, while in other cases it is thickened internally. All of the preserved handles are vertical straps, positioned similarly to those of F64. No bases have been preserved[378]. From Alişar Höyük Level IV, only a few fragments of rims have been identified that appear to belong to deep bowls with handles attached directly to the rim. One example resembles F64, though its rim is thinner and its diameter cannot be determined[379]. Open shapes with vertical handles or lugs are quite common at Kuşaklı – Šarišša, though they are typically smaller in size than F64. A variety of rim types are present, including thickened and simple vertical forms. Bases are not preserved[380]. Two examples closely comparable to F64 have been identified from Gordion's Destruction Level. Both feature vertical handles and lugs positioned directly on the rim. The rims are thickened on the outside, while the body profile of the specimen with handles is slightly carinated. Both examples have flat bases[381]. A complete specimen featuring two vertical handles attached to the rim and extending above it has been recovered from Göllüdağ. The rim is slightly thickened on the outside, and the base is flat. This is one of the few complete examples that closely resembles F64, though it is slightly smaller[382]. A deep bowl specimen with a vertical handle has been identified from

[377] Bossert 2000, Pl. 63 n. 685, Pl. 90 n. 1065, Pl. 91 1074; Genz 2004, Pl. 49-50
[378] Matsumura 2005, Pl. 112 n. KL88-1337, Pl. KL87-3171
[379] Von der Osten 1937, Fig. 432 n. 55-57
[380] Powroznik 2010, Pl. 12 n. 12, 19, Pl. 15 n. 9, 14, Pl. 16 n. 12, Pl. 19 n. 9, 14, Pl. 22 n. 8, Pl. 23 n. 2, 3, 33, Pl. 26 pl. 37
[381] Sams 1994, Pl. 21 n. 475-476
[382] Tezcan 1968, p. 234 n. 34

Level III at Porsuk. While the body profile is carinated, the rim closely resembles that of F64. Both the rim and the handle are decorated with paint. This specimen is smaller in size than F64[383].

4.2.14 KH-JU-2 (Plate XIV)

(F54)



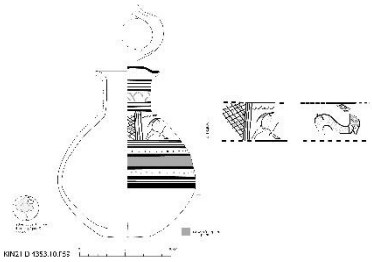
F54 is a small juglet that is featured with a globular body, a beak-shaped spout, a flat base, and a vertical strap handle. Its entire surface has been carefully polished and black decorations have been painted between the base of the neck and the widest point of the body. Similar examples have been found in the Büyükkale area of Boğazköy. Shared characteristics include a spherical body, slender neck, beak-shaped spout and elevated handle. The three horizontal bands positioned at the base of the neck are also similar. Further comparisons can be drawn with small juglets from Büyükkaya, which also feature a globular body and a beak-shaped spout. Their decorations, including triangles filled with a net motif and concentric circles, bear a strong resemblance to those on F54[384]. The painted decorative motifs can only be compared with those from Layer IIc2-3 at Kaman-Kalehöyük. These motifs include triangles filled with net patterns, but they are not framed by horizontal bands or paired with concentric circles. Additionally, small vessels with globular bodies and narrow necks are absent[385]. At Alişar Höyük, comparisons can be made only with the painted decoration, specifically triangles filled with net motifs, identifiable on numerous fragments. Among these, a sunburst arrangement at the base of a neck can be seen, which closely resembles that of F54[386]. Although no well-preserved examples are available, the presence of small juglets at Kuşaklı – Šarišša is indicated by the beak spouts, which resemble those of F54. Among the larger vessels, evidence of painted decoration includes concentric circles and triangles filled with net motifs[387]. A few small juglets with globular bodies and beak spouts have been identified at Kerkenes. Compared to F54, their bodies are slightly flatter, and most notably, they lack any painted

[383] Dupré 1983, Pl. 71 n. 83
[384] Bossert 2000, Pl. 31 n. 268, Pl. 36 n. 343, 345-346 (decoration), Pl. 104 n. 138, Pl. 110 n. 285, Pl. 112 n. 351, 367
[385] Matsumura 2005, Pl.138 n. KL88-P158, Pl. 141 n. KL90-P44, Pl. 145 n. KL88-P52, KL89-136, Pl. 146 n. KL89-P375, KL89-P219
[386] Von der Osten 1937, Fig. 444 n. 7, Fig. 449 n. 13, Fig. 471 n. 2
[387] Powroznik 2010, Pl. 50 (shape), Pl. 52 (decoration), Pl. 53 n. 5, Pl. 67 n. 4 (triangles and net motif), Pl. 68 n. 3 (concentric circles)

decoration[388]. Several juglets have been recovered from the Destruction Level at Gordion. While some differ from F54 in shape, featuring a very flattened body and a wider neck, others share similarities such as the beak spout and high-swung handle. They also feature painted decoration, including triangles filled with net motifs[389]. No juglets were recovered from Level III at Porsuk; more precisely, no small spouts that could be associated with this shape were identified. However, fragments of small globular containers are widespread, suggesting that juglets may have been present. These fragments commonly feature painted decoration, including motifs such as horizontal rows of concentric circles paired with horizontal lines and bands. Opposing triangles, both filled with net motifs and unfilled, are also present[390].

4.2.15 KH-JU-1

(F59) (Plate XIV)



Although they are still classified as small juglets, the primary morphological difference between the JU-2 and the type under discussion is the use of a trefoil rim instead of a beak spout. Otherwise, the two share similarities, such as a globular body and narrow neck. At Boğazköy, particularly at Büyükkale and Büyükkaya, the majority of small juglets are of the JU-2 type with a beak spout. However, examples with trefoil rims are also present, featuring similar painted decorations extending across the neck, shoulder and body. Most examples have a vertical loop handle, which is absent in F59 but was probably not preserved. The painted decoration on F59 evokes the layout observed on a krater, characterised by vertical lines that divide metopes enclosing specific motifs, and wavy lines or festoons that surround the metope. The depiction of animals in a style other than silhouette is uncommon; however, a fragment of a trefoil jug with paneled decoration features an animal representation similar to the cervid on F59, characterised by a sinuous body outlined in black and dots indicating fur. Another decorative motif on F59 is a net pattern with red dots filling the spaces between the lines. This specific variant is absent in both Büyükkale and Büyükkaya, where other styles, such as two-colour checkerboards (black and red squares) or checkerboards with dots in the white squares, are more typical. Another variation includes a highly regular net motif forming

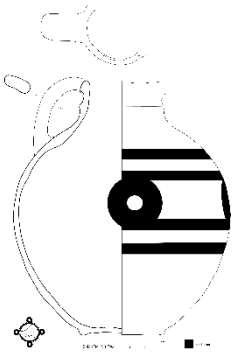
[388] Summers 2022, Pl. 101, Pl. 105, Pl. 116, Pl. 164
[389] Sams 1994, Fig. 26 n. 781, Fig. 27 n. 789
[390] Duprè 1983, Pl. 83 n. 167-169 (shape), 172, 178-179 (concentric circles), Pl. 84, n. 189 (triangles)

rhombuses, with each rhombus containing smaller, differently coloured rhombuses. The checkerboard and dot motif is found at Gordion in EPB V (mid-9th century BCE), while the "concentric diamond" decoration appears in Post-destruction levels (post-800 BCE). The use of a bichrome checkerboard design has been identified in the mid-Iron Age levels at Büyükkaya, and it is also present at Gordion in EPB V and the Destruction Level. This motif appears to have disappeared from the Hattusa area following the relocation of the Iron Age centre from Büyükkaya to Büyükkale, re-emerging only in the 6th century BCE[391]. There are few comparative examples of juglets with trefoil rims in terms of shape at Kaman-Kalehöyük, as most are not well-preserved beyond the neck. However, painted decoration is prevalent in strata IIc2-3 and IIa6-IIc1 and clearly extends to the necks of juglets. Among the decorative motifs, animal depictions at Kaman-Kalehöyük are limited to the silhouette style. Nevertheless, a crater from Layer IIa6-IIc1 features a decorative arrangement that is reminiscent of F59. This includes small metopes divided by vertical lines within which a checkerboard pattern containing dots is present[392]. Several juglets with trefoil rims have been recovered from Level IV at Alişar Höyük, some with narrow necks similar to F59 and others with wider necks. In terms of decoration, animal depictions are limited to the silhouette style, while the net motif featuring dots appears on several fragments of vessels of different shapes[393]. The overall shapes could also recall the small pitchers with sider strainer-spouts[394]. Several small juglets with long, narrow necks, globular bodies and flat bases have been found at Gordion. They typically feature a loop handle, and the decorative pattern extends from the neck down to the body, sometimes divided into metopes. Non-silhouette-style animal decorations are present at Gordion, depicted with black outlines and dots to represent the animals' fur, as seen on F59. The animals depicted in this style are usually roes and lions, though one specimen features a bull. In the specimen from Room Dr7, a cervid is followed by another ungulate (possibly bovine). Additionally, the net motif with dots is commonly found[395]. Some specimens in the brown-on-buff style, characterised by brown-painted decoration on a light brown surface, feature both animal outlines and the net motif with dots. This combination is found exclusively in Tumuli K-III and P, as well as in contexts following the destruction in the first half of the 8th century BCE[396]. The side-sieve spout jug is one of the most common shapes with this type of decoration. It features a trefoil rim and a side opening with a long spout. As F59 is not fully preserved,

[391] Bossert 2000, Pl. 35-36 (shape), Pl. 109 n. 272 (checkerboard and dots), Pl. 113 n. 359 (animals); Genz 2004, Pl. 61 (shape), Pl. 75 n. 13
[392] Matsumura 2005, Pl. 147 n. KL89-P135, KL89-P169 (shape), Pl. 179 n. KL88-1018 (checkerboard with dots)
[393] Von der Osten 1937, Fig. 411 n. e255, d927 (shape), Fig. 444 n. 24-25 (net motif and dots), Fig. 449 n. 10 (dots), Fig. 468 n. 15 (dots), Fig. 439 n. 7 (net motif and dots); Schmidt 1932, Pl. XXXIV n. 903, b743:17
[394] Von der Osten 1937, Fig. 415
[395] Sams 2004, Fig. 30 n. 1041 (shape and decoration), Fig. 46 n. 1068-1069 (animals), Pl. 72, Pl 73 n. 710 (shape), Pl. 97 n. 832 (animals), Pl. 99 n. 1045-1047 (dots)
[396] Sams 2012, p. 59 fig. 5.3, p. 60 fig. 5.4

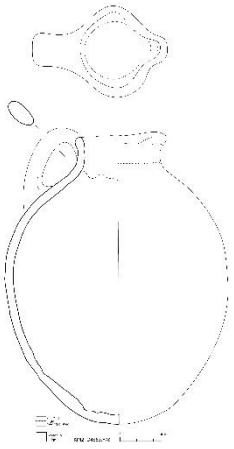
particularly in the side sections, it is possible that it also belongs to this category, as such vessels are widespread in Level IV of Alişar Höyük. Moving southwards to Level III of Porsuk, small globular vessels with painted decorations have been found, although their necks are not preserved. The animal representations are primarily in silhouette style, but one fragment shows the head of an animal outlined in black, which resembles the depiction on F59. However, the net motif with dots is completely absent[397].

(F92)



Although the rim is not completely preserved, it appears to be shaped like a trefoil, suggesting that the object is a jug rather than a jar. The globular body has a very high centre of gravity, and the shape is similar to that of F85/F87. The decorative motif featuring a single thick circle framed by two horizontal bands is unique. The only comparable examples come from Cilicia, as seen with F85, where a possible central circle is surrounded by other concentric circles or lines. However, specimens with only this central element have not been found.

(F78) (Plate XV)



The only difference between the F78 specimen and those mentioned above is its ovoid body shape, as opposed to the globular shape of the F92 specimen. Unlike F92, the base is rounded and lacks painted decoration. The comparisons are mostly the same as for F85,F87, with the only difference being the shape of the body. More precise comparisons can be found at Kuşaklı – Šarišša, where one of the decorated specimens appears to have a more ovoid body[398]; From Level IV at Alişar Höyük comes a complete trefoil jug with an ovoid body, a fairly wide neck and a vertical handle attached directly to the rim. The base appears to be flat and the rim folds are very deep. F78 has the same type of rim as F85,F87[399]. The specimen most similar to F78 comes from the IIf level of Kilise Tepe,

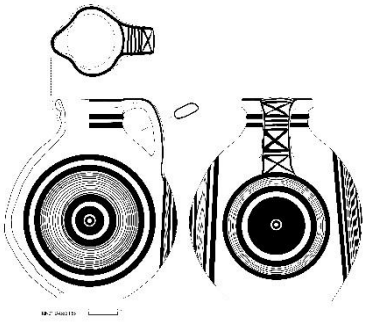
[397] Dupré 1983, Pl. 83 (shape), Pl. 99 n. 272 (animal)
[398] Powroznik 2010, Pl. 52 n. 2-3
[399] Schmidt 1932, Fig. 331 n. a512

although it lacks part of the trefoil rim. It has an ovoid body and rounded base, as well as a vertical strap handle attached directly to the rim[400].

(F79,F80,F91)

These three trefoil jugs are identical in shape to F85/F87 but are closer in size to F85. They have a very globular body, a trefoil rim, a wide neck and a vertical strap loop attached directly to the rim. One example has a rounded base, similar to that of F78. They also feature a raised ridge on the neck and the same surface treatment: a light-coloured slip on the outer surface that extends into the inner part of the neck and then stops. They are distinct from F78 due to their lack of polish, and from F85,F87,F92 because they do not feature any decoration.

(F85/F87) (Plate XV)



Many examples of jugs with a globular body, short neck, single vertical loop handle and painted decoration have been found in Boğazköy. While the rim of most of these jugs is a beak spout, F85/F87 features a trefoil rim. The necks of the Boğazköy specimens from the Büyükkale and Büyükkaya areas are relatively wide and short. They are similar to those in Room Dr7, but lack the raised ridge on the neck that characterises most of the room's repertoire of jugs. The bases of the jugs that have been preserved are flat, while those of F85/F87 are not preserved. The decorative motifs on the jugs differ significantly from the concentric circles/targets seen on F85/F87 and are often arranged in framed panels. F85, additionally, has a painted decoration on the handle, which is not present on the Boğazköy specimens[401]. Similar specimens have been found in both Strata IIc2-3 and IIa6-IIc1 at Kaman-Kalehöyük. These vessels have relatively wide necks, with a more distinct separation from the body. The single handles are attached directly to the rim and are ovoid in cross-section. The handle from Layer IIa6-IIc1 has an impression at its base. There is no raised ridge on the neck. Although the body is not decorated, the same cross decoration seen on F85 appears on other shapes[402]. Several jugs with a globular body, a vertical handle attached directly to the rim and a flat base have been found at Level IV at Alişar Höyük. As only photographs are available, the morphology of the rim is unclear, but in some cases

[400] Postgate and Thomas 2007, Fig. 405 n. 915
[401] Bossert 2000, Pl. 38 n. 348, Pl. 112 n. 350, 352, Pl. 116 n. 378, 391, 394; Genz 2004, Pl. 60 n. 7, Pl. 61 n. 7
[402] Matsumura 2005, Pl. 144 n. KL88-P211, KL89-P18 (handle decoration), Pl. 147 n. KL89-2018, Pl. 186 n. KL88-1551

the folds of the trefoil rim appear to be deeper than those of the JU-1 type. There are no raised ridges on the neck. Though not very common, the decorative motifs on the decorated trefoil jugs from Alişar Höyük differ significantly from the decoration on F85/F87. These motifs are arranged in metopes, following a similar decorative pattern to that seen on F59 or craters with metope divisions. Some handles of different shapes feature a cross decoration similar to that on F85, albeit with some variations[403]. The trefoil jugs from Kuşaklı – Šarišša are not particularly well preserved. However, the trefoil rims present have deeper folds than those of F85/87. Only one specimen features a bichrome painted decoration on a white background. While the decorative motifs differ from those on F85/87, this specimen's body shape appears to be more similar to that of F78, which was previously discussed. Another specimen has a narrower neck and decoration applied beneath the handle, and follows the same globular pattern as F85/F87. In all surviving specimens, the handle is vertical and attached directly to the rim. In some cases, the handle is not strap-shaped, but instead has a depression in the centre that runs its entire length[404]. A very poorly preserved fragment of a trefoil jug was found at Phase 3a of Uşaklı Höyük. The folds of the trefoil rim are less pronounced than those of JU-1, and the separation between the neck and body is not very distinct. In any case, no large trefoil jugs with painted decorations have been found; only juglets have been discovered[405]. Several jugs referred to as 'Large Trefoil Jugs' have been found from the Destruction Level at Gordion. These resemble F85/F87 types due to their very globular body and the vertical strap loop that is attached directly to the rim. They also have deeper folds in the trefoil rim and a narrower neck. As with F85/F87, there is no raised ridge. Fully preserved examples have flat bases. While a few examples bear painted decorations, the majority are undecorated and the decorative motifs differ entirely from those on F85/F87[406]. At Tille Höyük, during the Middle Iron Age (Levels VI–VII), jugs and jars commonly have a very globular body shape. Trefoil jugs from this period have a vertical loop attached directly to the rim and a raised ridge on the neck. However, no specimens with painted decoration have been found. Triangles filled with net motifs are the most common decorative motifs, even on other shapes[407]. In Cilicia, from Level II/IIf at Kilise Tepe, several jugs with globular bodies and much narrower, longer necks than F85/F87 have been found. In terms of decoration, one specimen features a painted design that is very reminiscent of F85 in terms of both the motifs (concentric circles/targets) and the arrangement. This design appears on all four sides of the jug. This specimen also features the same horizontal lines on the neck and the lines following the top of the rim and the sides of the handle.

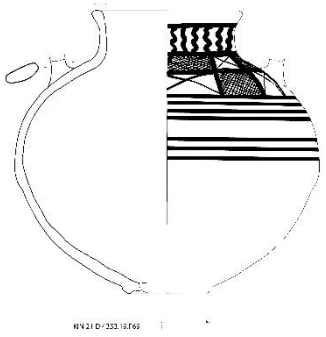
[403] Schmidt 1932, p. 242 n. a642, p. 253 n. a1049, a1055; Von der Osten 1937, Fig. 442 n. 18, Fig. 367 n. e1112, a1270a
[404] Powroznik 2010, Pl. 49-51, Pl. 52 n. 2-3
[405] Calderone 2020, Pl. XV n. 94
[406] Sams 1994, Pl. 80 n. 749-751, Pl. 158 n. 585
[407] Blaylock 2016, Fig. 10.15 n. 151-152, Fig. 11.28 n. 976

Additionally, a fragment of a barrel jug reveals a motif that is almost identical to those found on F85/F87 jugs, although the central relief element is notably absent[408]. The same types of jugs found at Kilise Tepe are also found at the Middle Iron Age levels of Tarsus, featuring a globular body and a long, narrow neck. Decorative motifs consisting of concentric circles and targets, similar to those on F85 and F87, are widespread across many shapes, including open forms. A very similar motif can also be found on the inside of a dish, and the same cross motifs seen on the handle of F85 also appear on some other handles[409].

4.2.16 KH-JA-NE-1

The necked jars Room D7 display a variety of sizes, rims and body profiles, with their elongated necks standing out as a distinctive feature that sets them apart from the collared jars.

(F69) (Plate XVI)



In the Büyükkale area of Boğazköy, they are called amphorae and are characterised by a globular body, a narrow neck and an everted rim that is much more pronounced than that of the F69. In some cases, the centre of gravity is rather high, similar to that of the F69 type. Boğazköy specimens always have two vertical handles positioned from the base of the neck and attached to the rim; these handles may be either strap or loop. In some cases, the handles may also be horizontal loops. The F69 handles definitely start from the base of the neck, but they seem to rise too vertically to attach directly to the rim. Therefore, it cannot be ruled out that they were of the high-swung type. There are also specimens with painted decorations extending from the neck to the shoulder and the vessel's maximum diameter, although these have different decorative motifs. A specimen from Büyükkaya is also reminiscent of F69 due to its painted chequerboard decoration filled with a net motif. Like F69, it lacks the cross motif in the white squares[410]. Specimens of jars with necks featuring various types of rim, including some with a highly everted rim similar to F69, come from Layer IIc2-3 of Kaman-Kalehöyük. There are no handles, possibly due to preservation issues. One specimen has painted decoration in the same area as F69;

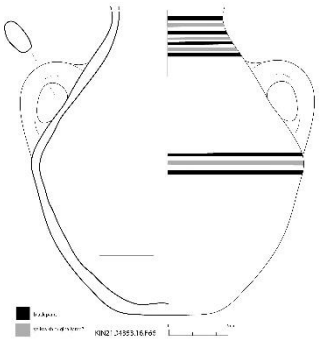
[408] Postgate and Thomas 2007, Fig. 394 n. 707, 735, Fig. 401 n. 841, 847-849, Fig. 402 n. 851
[409] Goldman 1963, Pl. 68 n. 445, Pl. 69 n. 476, Pl. 70 n. 498, 502, Pl. 72 n. 583, 585, Pl. 74 n. 645
[410] Bossert 2000, Pl. 2 n. 12, 19, Pl. 4 n. 23, Pl. 102; Genz 2004, Pl. 66 n. 4 (shape and decoration), 10, Pl. 65 n. 8-10

although the decorative motif differs, the metope division is reminiscent of F69's arrangement[411]. From Level IV of Alişar Höyük come fragments of jars featuring a globular neck and body pattern with an everted, thickened rim. It is unclear whether these jars are decorated. However, other types of jar feature painted decorative motifs reminiscent of those on F69. A fragment of a 'large jar' features vertical wavy lines similar to those on the neck of F69 below the rim. Another jar differs in general outline but features a painted decoration similar to that of F69. Handles divide this decoration into metopes, and it features a prominent net motif that fills triangles rather than forming a checkerboard pattern[412]. Specimens defined as amphorae with a high centre of gravity and an ovoid body come from Kuşaklı – Šarišša. The neck is narrow, and the rim of the surviving specimens is rolled out and very everted. The handles are vertical straps, always positioned between the body and shoulder. One specimen displays painted decoration very similar to F69. Although the decorative motifs are different, the decoration extends from the neck to the belly, with the handles dividing two metopes[413]. At Gordion, 'narrow-necked amphoras' are quite common. They are characterised by a narrow neck, a globular body (sometimes with a high centre of gravity) and vertical handles positioned between the body and neck. Unlike F69, the handles are never positioned between the neck and rim. The rim can vary in type and can be very everted; however, some examples have a more vertical rim, similar to F69. One example features painted decoration that is very similar to that on F69: two metopes are divided by the handles, and there is a chequered motif. The net motif is also present, though it does not fill the squares of the chessboard, and horizontal lines appear below the main register. This motif is also present on other shapes[414]. Only a few specimens have been found at Porsuk Level III, and only one has been preserved beyond the neck. They are all characterised by a raised ridge on the neck and vary in rim type. One specimen is most similar to F69, featuring a globular body and two vertical handles on the shoulder, attached to the neck. Another specimen has painted decorations on the rim and neck, but with motifs that differ from those of F69[415]. Few specimens have been found in Cilicia. While there are no fully preserved specimens from the Middle Iron Age levels of Tarsus, the types of rims and necks that have been found suggest that shapes like F69 existed. Only one specimen closely resembles F69 in terms of both shape and the presence and arrangement of painted decoration, albeit with different motifs[416]. A necked jar specimen from Level IIf at Kilise Tepe has a narrower rim and neck than most specimens and resembles F69, although its rim is squarer. The globular body is not as

[411] Matsumura 2005, Pl. 140 n. KL89-M224, KL89-M203, KL89P406, Pl. 141 n. KL90-P44
[412] Schmidt 1932, Pl. XXVIII n. b1685, Von der Osten 1937, fig. 449 n. 13, Fig. 451 n. 2-6
[413] Powroznik 2010, Pl. 60 n. 1-2
[414] Sams 1994, Fig. 37 n. 898, Fig. 38, Pl. 113 n. 890-893, Pl. 114 n. 894-896, Pl. 125 n. 931, Pl. 127 n. 935
[415] Dupré 1983, Pl. 85 n. 191-194
[416] Goldman 1963, Pl. 124 n. 623

wide as that of F69 and features a painted decoration with a similar layout, consisting of geometric motifs on the neck and other motifs arranged in bands on the shoulder[417].

(F66) (Plate XVII)



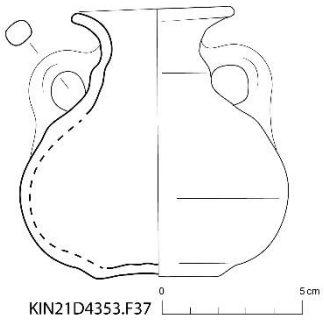
As the rim is not preserved, it is impossible to determine whether it belongs to Type 1 or Type 2 of KH-JA-NE. A few specimens reminiscent of F66 have been found in the Büyükkale and Büyükkaya areas of Boğazköy, including one with the same body shape, though the lower part is not preserved. While the rim of F66 is also missing, it cannot be ruled out that it might be similar, given that the neck of F66 appears to follow the same shape. The handles are vertical straps positioned from the end of the neck to the widest part of the body. Additionally, it has a painted decoration which, although featuring different motifs to those on F66, is positioned in roughly the same areas[418]. The specimens from Kaman-Kalehöyük and Porsuk are too poorly preserved to determine the shape of the body. However, a specimen from Level IV of Alişar Höyük, which has already been mentioned in relation to its similarity to F69 in terms of decoration, resembles F66 in shape: it has a flat base and vertical strap handles in the same position. Although the neck and rim are not preserved, the body shape appears similar to that of F66. This shape is quite common, albeit with some variations. However, it cannot be fully assessed due to the lack of a rim. The handles are positioned in the same place, and if the bases are preserved, they are flat. When present, the painted decorations feature different motifs and are always monochrome. The comparisons found for F69 are also applicable to F66, as are those for the necked jar specimens from Gordion and Kuşaklı – Šarišša. A flat base with part of the body preserved has been found at Uşaklı Höyük, which seems to follow the same pattern as the body of F66. Additionally, it has a painted decoration of horizontal lines in the same position as F66, although in this case the decoration is monochrome[419]. As for Tille Höyük, the specimens most similar to F66 have been found not to come from the Middle Iron Age levels, but from the Early Iron Age or transitional levels between the two periods. The body's shape, which curves at its widest point, is very similar to that of F66. Although the decorative motifs are very different, these specimens also feature painted decorations. Any vertical handles are positioned in the same way as those of F66[420]. There are few examples from Cilicia that can be compared with F66. The only example from the NCI period that features a bichrome decoration with horizontal lines resembling that of F66 is from Sirkeli

[417] Postgate and Thomas 2007, Fig. 399 n. 800
[418] Bossert 2000, Pl. 2 n. 12, Pl. 4; Genz 2004, Pl. 63 n. 8, Pl. 64 n. 10, Pl. 65 n. 4
[419] Calderone 2020, Pl. XXXI n. 230
[420] Blaylock 2016, Fig. 10.5 n. 32, Fig. 10.15 n. 150, Fig. 11.1 n. 344

Höyük, but it is on a completely different shape.[421]. Many fragments of necked jars come from Kilise Tepe, but they are poorly preserved, which makes it difficult to discern the shape of the body. In only one case is it possible to observe the presence of one or two vertical loops positioned between the shoulder and the body, similar to F66[422].

4.2.17 KH-JA-NE-2 (Plate XVIII)

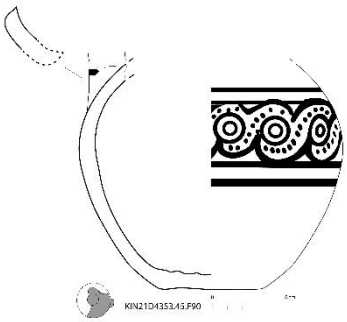
(F37)



Due to its small size, F37 can often only be compared with larger vessels of a similar shape, as seen at Gordion with the large amphorae, for example. At some sites, such as Kaman-Kalehöyük and Porsuk, the specimens are too poorly preserved for meaningful analysis, so the comparison is similar to that of F66. Specimens described as small amphorae have been found in both the Büyükkale and Büyükkaya areas of Boğazköy. These specimens show some variation in neck width and handle positioning, with the handles being lower than in F37. When preserved, they have flat bases, globular bodies, and typically very everted rims, similar to F37. In some specimens from Büyükkaya, the handles are positioned between the neck and body, much as they are in F37[423]. From Level IV of Alişar Höyük come the 'Small Jars,' which closely resemble F37 in terms of shape. These jars have a very everted rim, a globular body with a low centre of gravity, a flat base and a well-defined neck in relation to the body. The handles vary in type (horizontal, vertical or perforated lugs) but are always positioned on the shoulder in the same place as on F37. The only difference is that all the Alişar Höyük specimens have painted decorations, which are absent from F37[424]. Only a few comparisons can be made from the Cilician area, specifically from Kilise Tepe, where a small number of specimens have been found. While these specimens appear to feature a globular body and flaring rim, they are too poorly preserved for detailed comparison. They also display painted decorations in black[425].

[421] Novák et al. 2019, Fig. 97 n. 3
[422] Postgate and Thomas 2007, Fig. 404 n. 892
[423] Bossert 2000, Pl. 2 n. 16-18, Pl. 4 n. 24; Genz 2004, Pl. 64 n. 11, Pl. 65 n. 2, Pl. 66 n. 7
[424] Von der Osten 1937, Fig. 418 n. e872, d1173, Pl. IX n. e1341, a637a
[425] Postgate and Thomas 2007, Fig. 394 n. 710-711

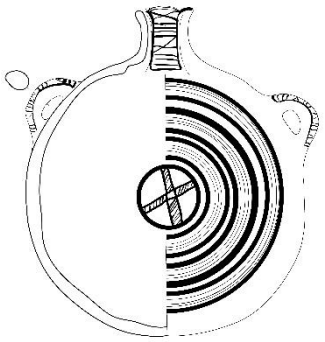
(F90)



As neither the neck nor the rim has been preserved, it can only be inferred from the preserved body wall that this is a necked jar. While the body is more globular, it resembles F66 and has a vertical strap handle attached to the shoulder. As the opposite side is not preserved, it cannot be ruled out that there might have been two handles. The monochrome decoration on the shoulder, consisting of a wave motif arranged in concentric circles, is uncommon and has only been found at a few sites. It closely resembles the decoration on the neck of F70. From Level IV of Alişar Höyük comes a fragment with a decoration similar to that on F90. This features a central concentric circle surrounded by a wave motif filled with dots and is associated with a different shape. Another fragment displays the same type of decoration, but without the central concentric circle[426]. Two specimens bearing the same type of decoration also originate from Golludağ. In these cases, the central concentric circles are absent. Instead of being filled with dots, one instance is filled with short brushstrokes and another with diagonal lines[427]. A similar painted decoration is found in the Middle Iron Age levels of Tarsus, but it has a more regular pattern and lacks the central concentric circle[428].

4.2.18 KH-JA-FL (Plate XVIII)

(F60)



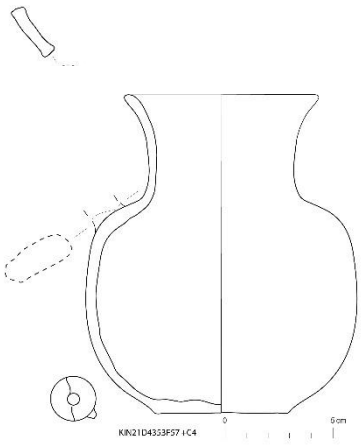
From Boğazköy, we have a single fully preserved flask from the Büyükkale area, which is smaller in size than F60. The body is formed from two parts that were worked separately and then joined together, as was the neck, which was added later. There are two lugs with holes on the sides, but no trace of a possible third handle on the back. The two parts of the body have the same curvature; in contrast, F60 has a back that is more convex than the front. The painted decoration on the Boğazköy specimen is reminiscent of that on the F60 flask, featuring concentric circles. However, unlike the KH flask, it lacks fine lines and the various bands within the concentric circles are filled

[426] Von der Osten 1937, Fig. 440 n. 19; Schmidt 1932, Pl. XLVI n. b1182:8
[427] Tezcan 1992, p. 16 Fig. 4, p. 19 Fig. 12
[428] Goldman 1963, Pl. 74 n. 644

with white or red, while the surface is light brown. Furthermore, no decoration is reported on the top, in contrast to F60. A fragment from Büyükkaya, on the other hand, has monochrome painted decoration and a cross motif that is very similar to the one in the central circle of F60[429]. A fragment of an open shape with a double-cross motif, very similar to F60, has been found at Level IV of Alişar Höyük. In this case, however, it is filled with net motifs instead of simple diagonal lines[430]. Three examples of flasks, all dated to the Early Iron Age, come from Tille Höyük. These undecorated flasks were moulded in two separate parts that were joined together afterwards. They have a handle running from the end of the neck to the body, unlike F60 flask, where the handle starts at the rim. These flasks also lack side handles or lugs[431]. Comparisons can be made with the discussion on JU-1 regarding the painted decoration on F60, which closely resembles those on F85 and F87 .

4.2.19 KH-JA-RM (Plate XX)

(F57/F58)



The specimens from the Büyükkale area at Boğazköy, which are referred to as cups, are characterised by a flaring rim, a globular body, a flat base, and a high-swung handle strap, which is a typical form for this type of vessel. The specimens from Room Dr7 show a slight variation in body shape, with a more cylindrical section than the globular form. However, the differences in overall structure are minimal. This suggests that, although there are some variations in body shape, the general design and functional elements of these vessels are consistent[432]. The Kaman-Kalehöyük specimens, which date from Strata IIc2-3 and IIa6-IIc1, are predominantly rim and body wall fragments. These vessels vary in size, ranging from small to larger than the JA-RM type. Painted decoration is extremely common on these vessels, with only a few examples lacking decoration, similar to the JA-RM type. The rims of the vessels are rounded and flared, and while the bases are not preserved, the preserved body fragments display a globular pattern. The handles are of the high-swung type, consistent with the overall design typical of this form[433]. The specimens from Level IV of Alişar Höyük consist of numerous rim fragments displaying

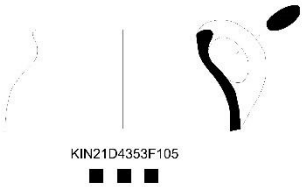
[429] Bossert 2000, Pl. 58 n. 616; Genz 2004, Pl. 61 n. 10
[430] Von der Osten 1937, Fig. 442 n. 19
[431] Blaylock 2016, Fig. 10.2 n. 19, Fig. 10.7 n. 47, Fig. 11.6 n. 500
[432] Bossert 2000, Pl. 46
[433] Matsumura 2005, Pl. 144-145, Pl. 185

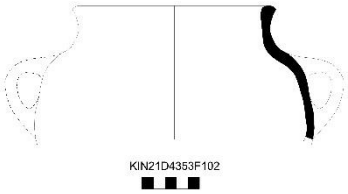
a rounded, flaring pattern that is similar to that of the JA-RM type. These fragments are usually very thin and, although few complete bodies are preserved, the preserved body fragments generally exhibit a globular pattern. Where present, the handles are of the high-swung type, consistent with the JA-RM design. Most of these specimens feature painted monochrome decoration[434]. Rim fragments with the same flaring pattern as JA-RM were found in subphases 2b and 3b at Uşaklı Höyük, though only one of the preserved specimens has painted decoration; the others lack any decorative motifs. The bodies, bases and possible handles of these examples are not preserved[435]. At Gordion, 'round-mouthed jugs' are commonly found in Destruction Level and earlier. These vessels exhibit a wide range of variations: while the rims usually flare outwards, they can be either rounded or thinned. The bodies are usually globular, though some examples have a lower centre of gravity or are carinated. The necks of these jugs can vary in width, and the distinction between neck and body can be more or less defined. The bases can be either flat or footed, and the handle is consistently of the high-swung type, although it is unclear whether it is of the strap or loop type[436]. Numerous JA-RM specimens have been found at Level III at Porsuk, although most are poorly preserved, with only the rim or part of the body and neck surviving in some cases. The rims are typically flared or slightly vertical with a rounded profile. The bodies are primarily globular, though some examples have a lower centre of gravity. Some specimens have a flat base and a high-swung loop handle. All preserved examples, whether complete or partial, feature painted decorations[437]. Only a few large specimens resembling JA-RM have been found in Cilicia. From Kilise Tepe, a specimen of a similar shape to JA-RM but approximately twice its size has been noted. It has a flaring rim and a globular body, though neither the base nor a possible handle has been preserved. It is decorated with black monochrome paint[438]. At Sirkeli Höyük, a few large specimens bear a slight resemblance to JA-RM in terms of their shape. Only one specimen is the same size as JA-RM and has a flared rim with a thinned profile; however, no other parts are preserved[439].

4.2.20 KH-JA-CO-1a (Plate XXI)

[434] Von der Osten 1937, Fig 408 n. e2692, d2001, Fig. 440-441
[435] Calderone 2020, Pl. IX n. 64-68, Pl. XXV n. 180
[436] Sams 1994, Fig. 23 n. 534, 553, 617; Pl. 39 n. 533, Pl. 40-44, Pl. 47 n. 577, Pl. 48 n. 586
[437] Duprè 1983, Pl. 81-82, Pl. 83 n. 173-178
[438] Postgate and Thomas 2007, Fig. 400 n. 807
[439] Novák et al. 2020, Fig. 281 n. 5

(F94, F98, F100, F102, F104, F105, c56)





As all jars of this type are classified as cooking pots, comparisons are made based on the production of kitchenware from each site. No specimens with what could be described as a short neck or collar have been found in either the Büyükkaya or Büyükkale areas of Boğazköy. While globular shapes are present, the rim usually curves outwards, forming a rounded profile. This differs from the flattened, externally thickened rim of JA-CO-1a. Some specimens have one or two handles, and all preserved bases are flat[440]. Specimens from Stratum IIc2-3 and, especially, Stratum IIa6-IIc1 at Kaman-Kalehöyük show examples where the neck's morphology creates a collar or short neck. In these specimens, the loop is usually single and positioned between the rim and the body. Examples with loops positioned on the body are absent[441]. There are fewer examples from Level IV at Alişar Höyük, but they are quite similar to JA-CO-1a, especially F105 and F100. Although the collar or short neck is present, it is not as sharply defined as in JA-CO-1a. There are also examples with single or double handles[442]. Some jars from Kuşaklı – Šarišša have flattened and thickened rims and short necks, with a single loop attached from the rim to the body. One specimen has a very globular body with a double loop attached to it. Despite the absence of a collar, these jars generally resemble the JA-CO-1a type[443]. At Phase 2b of Uşaklı Höyük, jars were found with a collar-shaped rim, a fairly globular body and a single loop from the rim to the body. These jars are reminiscent of JA-CO-1a in their overall shape[444]. Similarities can be seen in the presence of a distinct short neck or collar in the Gordion specimens, which are separate from the body. However, the specimens always have a single handle and are medium-sized, unlike the large examples found in Room D7. The handle is consistently attached from the rim to the body, rather than just to the body. This shape is preserved from EPB III to Tumulus III (mid-8th century BCE)[445]. The cooking pots identified at Tille Höyük vary significantly from each other. Most lack a neck and have two handles attached from the rim to the body. Only one specimen closely resembles JA-CO-1a: it features a

[440] Bossert 2000, Pl. 52 n. 534, Pl. 54 n. 566; Genz 2004, Pl. 52-54
[441] Matsumura 2005, Pl. 128 n. KL89-M291, KL89-M294, Pl. 170
[442] Schmidt 1932, Fig. 333 n. a1051, a1056; Von der Osten 1937, Fig. 428 p. 379
[443] Powroznik 2010, Pl. 41-42, 45-46 (most similar: Pl. 41 n. 14, 18, Pl. 42 n. 18, Pl. 44 n. 1, 19, Pl. 45 n. 26, 29, Pl. 46 n. 13, 26)
[444] Calderone 2020, Pl. X n. 74-76
[445] Sams 1994, Pl. 101-102

flattened, thickened rim that creates a collar, and a slightly ovoid body[446]. At Porsuk Level III, there are examples where the rim forms a distinct collar around the globular body. These rims are quite similar to those of JA-CO-1a, being flattened and thickened. However, no specimens with a single rim-to-body handle were found. Instead, some examples have two handles attached to the rim and body[447]. Cooking pots from the Middle Iron Age levels of Tarsus in Cilicia exhibit a collar-like rim that forms a point on the inside when inclined. The body is usually globular, though some examples are carinated. There is a sharp distinction between the rim and the body, and the handles are typically of the vertical strap type and positioned on the shoulder[448]. One cooking pot from Level IId at Kilise Tepe is comparable to JA-CO-1a. As this type of cooking pot appears consistent across different levels, similar forms are likely to be present in more recent levels as well[449].

4.2.21 KH-JA-CO-1b (Plate XXII)

(F95, F103)



Type JA-CO-1b can indeed be considered a variant of Type 1a, and the same comparisons apply to some sites. There are few specimens from Boğazköy, but one specimen from Büyükkale recalls this type due to its thickened external rim, which creates a collar-like feature when viewed from above. However, as with JA-CO-1b, the base and handles are not preserved. There are few comparisons from Büyükkaya, as most cooking pots from this area have a flaring rim with an opening almost as wide as the maximum body diameter[450]. At Kaman-Kalehöyük, many cooking pots from Layers IIc2-3 and IIa6-IIc1 have a flaring rim with a rounded profile; only a few examples resemble the rim of JA-CO-1b. The body is generally globular and some specimens have handles, a feature also found on JA-CO-1b[451]. There are numerous examples from Kuşaklı – Šarišša with rims that fold to create a collar. Some are vertical in shape, while others have an inner point. From Level III at Porsuk, there are specimens with a rim forming a collar and a globular body. These examples are very

[446] Blaylock 2016, Fig. 10.12 n. 126, Fig. 11.17 n. 739
[447] Dupré 1983, Pl. 86 (n. 207 very similar to F94)
[448] Goldman 1963, Pl. 76 n. 794, Pl. 128 n. 791, 793, 797
[449] Postgate and Thomas 2007, Fig. 404 n. 907
[450] Bossert 2000, Pl. 53 n. 546; Genz 2004, Pl. 53-54
[451] Matsumura 2005, Pl. 129 n. KL88-1360, KL89-M122, Pl. 172 n. KL87-3779, KL89-M162

similar to JA-CO-1b[452]. The comparisons for the specimens from Gordion, Alişar Höyük, Tille Höyük, Tarsus and Kilise Tepe align with those made for JA-CO-1a .

4.2.22 KH-JA-CO-2a (Plate XXII)

(c58)

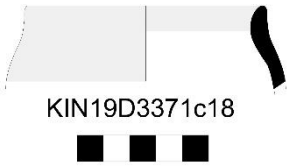


For this type of jar, comparisons are indeed rare, with most examples only showing partial similarities, typically concerning the shape of the rim or the overall profile. From the Büyükkale area at Boğazköy, no specimens have a narrower opening than the body with an inward-tilted rim. Only one specimen remotely resembles this type due to its rounded rim profile or vertical shape[453]. At Kaman-Kalehöyük, in Stratum IIc2-3, the inward-tilted rims create a hole-mouth shape that does not align with JA-CO-2a. One specimen is vaguely similar to JA-CO-1b, with a vertical rim forming a sort of collar; however, the rim end is not rounded[454]. There are some similarities in the general profile of Level IV at Alişar Höyük, particularly the flattened rim, which is a feature of JA-CO-2a[455]. At Kuşaklı – Šarišša, a few specimens have a vertical, rounded rim that forms a collar-like shape. However, none of them have an inward slant[456]. Finally, a specimen from Uşaklı Höyük with a flattened rim on top has a profile that resembles JA-CO-1b. The rim and body create a collar-like form[457]. The specimens most similar to JA-CO-2a from Porsuk Level III have rims with either a flattened or rounded profile. In all cases, the rims are slanted inward to form a collar. These specimens also have an opening that is narrower than the maximum body diameter, making them the closest match to this type observed so far[458] .

[452] Dupré 1983, Pl. 86 n. 206, 208, 214
[453] Bossert 2000, Pl. 53 n. 546
[454] Matsumura 2005, Pl. 127 n. KL89-M124, KL89-M264
[455] Von der Osten 1937, Fig. 451 n. 11-12
[456] Powroznik 2010, Pl. 48 n. 28, 30, 32
[457] Calderone 2020, Pl. XXVII n. 204
[458] Dupré 1983, Pl. 86 n. 204-206, 216-217

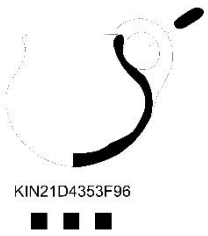
4.2.23 KH-JA-CO-2b

(c18) (Plate XXIII)



The specimen from Room Dr7, which is characterised by a collared/short neck and a red slip, is unique in the ceramic assemblage as it is the only non-cooking pot. It shares similarities with Type C18, particularly in the slightly thickened internal profile of the rim and its inward inclination. Like c18, these smaller shapes also feature painted decoration. While the Büyükkale specimen has handles, those from Büyükkaya have single handles, suggesting that C18 may have had similar features[459]. A specimen from Layer IIc2-3 at Kaman-Kalehöyük is reminiscent of C18, though it has a more everted rim, a less globular body and is smaller in size[460]. The Kuşaklı – Šarišša specimen is nearly identical to c18 in both rim shape and overall form, though it is classified as a cooking pot[461]. A specimen from Stratum IIc2-3 at Kaman-Kalehöyük bears a resemblance to C18, but has a more everted rim, a less globular body, and is smaller[462]. Overall, the specimen from Tille Höyük is quite similar to C18, although it differs in having a rounded rim and a less globular body. Despite these differences, it shares several characteristics with C18, which contribute to its general resemblance[463].

(F96, c57) (Plate XXIV)

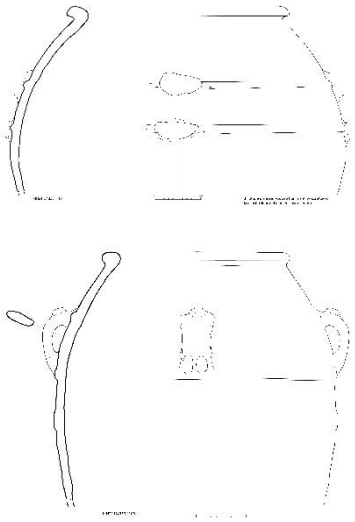


This variant has a flared rim, rounded profile and globular body. F96 has a single, raised, strap-type handle above the rim and a rounded base. Only part of the rim and shoulder of C57 is preserved. Many examples of this type come from the Büyükkale area of Boğazköy, as well as from Büyükkaya. Many cooking pots have a single raised rim, globular body and rounded rim, similar to C57. Specimens with a preserved base are of the flat type. There are both small specimens, like F96, and larger ones[464]. There are specimens from Kaman-Kalehöyük that resemble F96, mainly because of their very small size. These specimens come from Strata IIc2-3 and IIa6-IIc1, and although they have no preserved handles, they are similar to F96. Larger specimens have a single

[459] Bossert 2000, Pl. 50 n. 513; Genz 2004, Pl. 55 n. 6, Pl. 56 n. 2
[460] Matsumura 2005, Pl. 128 n. KL89-M186
[461] Powroznik 2010, Pl. 45 n. 40
[462] Dupré 1983, Pl. 86 n.204, Pl. 87 n. 221
[463] Blaylock 2016, Fig. 11.34 n. 1203
[464] Bossert 2000, Pl. 47 n. 487, 491 (F96), Pl. 48 n. 504 (c57), Pl. 52 n. 540 (c57), Pl. 54 n. 574 (c57); Genz 2004 Pl. 53 n. 1 (c57), 5-10 (F96), Pl. 101-102 (c57)

raised loop, a globular body and a rim with a rounded profile. They have a flat base but resemble it overall. There are also cooking pots reminiscent of C57 due to the rounded rim that creates a short neck[465]. Specimens from Kuşaklı – Šarišša are similar to F96 in size and rim shape but lack a handle. The rim is usually more everted and the opening is generally wider than that of F96 in relation to the maximum body diameter, but they resemble it overall. As for C57, there are similar specimens in terms of both rim and body shape. In no case are the bases preserved[466]. The so-called 'one-handled utility pots' found at Gordion have flat bases, globular bodies and raised rims. However, the rims do not appear to be as rounded as those of the C57 type, and they are always larger than the F96 type[467]. There are no examples at Porsuk Level III that are as small as the F96 or have a rim, but there is one that closely resembles it. However, as for C57, there is one example reminiscent of it in terms of the shape and size of the rim[468].

4.2.24 KH-JA-PI (Plate XXV)



The storage jars from Boğazköy, which survive beyond rim fragments, share similarities with JA-PI. While the rims are of the same type, they show some variations, being either more flattened or thickened, both internally and externally. Some examples from the Büyükkale area have painted decorations below the rim but lack the raised beads on the body and handles that are characteristic of JA-PI. These jars have a more ovoid body shape, similar to F108, although larger specimens like F107 are also present. A few examples from the Büyükkaya area display a raised cord positioned at the point of the maximum body diameter[469]. At Kaman-Kalehöyük, examples of storage jars come from both Layer IIc2-3 and Layer IIa6-IIc1. The rim types are similar to those of the Boğazköy specimens, with the same variations seen in the JA-PI examples. However, due to the incomplete preservation of these specimens, it is not possible to confirm the presence of raised handles or cordons[470]. Two types of storage jar were found at Level

[465] Matsumura 2005, Pl. 128 n. KL89-2015, KL89-M3(1/2) (F96), KL89-M378 (c57), Pl. 170 n. KL87-59, KL88-1005, KL88-1006 (F96), Pl. 171 n. KL87-3007, Pl. 174 n. KL88-1401 (c57)
[466] Powroznik 2010, Pl. 42 n. 7, 9 (F96), 13-18, 28 (c57), Pl. 45 n. 40 (F96)
[467] Sams 1994, Pl. 8 n. 413 (F96), Pl. 101-102 (c57); Pl. 102 n. 849 (F96)
[468] Dupré 1983, Pl. 86 n. 214 (F96), Pl. 87 n. 221 (c57)
[469] Bossert 2000, Pl. 95 n. 1113-1114, Pl. 96 n. 1115-1117, Pl. 97 n. 1123, Pl. 98 n. 1124, 1126, Pl. 99 n.1132-1133; Genz 2004, Pl. 70-71
[470] Matsumura 2005, Pl. 122 n. KL89-M191, KL89-M184, Pl. 124 n. KL88-1345, KL88-1253, KL89-M140, KL89-M152, Pl. 125 n. KL89-216, Pl. 163 n. KL88-1465, Pl. 164 n. KL87-3440, KL87-3697/98, Pl. 165-166

IV at Alişar Höyük. The first type is smaller and has an ovoid body, a wide rim and two vertical handles. The second type has a narrower opening, a short neck and an ovoid body, as well as one or two raised cords where the horizontal handles are set. The rims of both types may be flanged or flat. Overall, these jars resemble JA-PI[471]. At Kuşaklı – Šarišša, there are numerous examples of storage jars displaying a variety of rim types, some of which are very similar to the JA-PI type. However, the majority of the rims are flattened and flanged. The preserved bodies are ovoid in shape, and none show traces of raised handles or cords. Some specimens indicate that the body widens immediately, in a manner similar to F107[472]. The storage jars from Gordion are characterised by their short neck, which distinguishes them from JA-PI jars. The rims are also notably different. The ovoid bodies have a low centre of gravity, but no handles have been preserved[473]. From the Porsuk Level III site, a single, large, complete specimen closely resembles the JA-PI type in terms of its general appearance. The rim is thickened internally and rolled out externally, with two raised cords serving as supports for several vertical handles. These handles are of the same type as F108, featuring a button at the top and finger impressions at the bottom — two impressions in the case of F108 and three in the case of the Porsuk specimen. In addition to the two raised beads for the handles, there are others that extend almost to the base[474]. Two storage jar specimens from Golludağ show strong similarities to JA-PI, particularly in the shape of the rim, which is almost identical. One of the jars has vertical handles and both are decorated with black paint or circular impressions[475]. In Cilicia, there are few specimens comparable to the JA-PI type. The storage jars from Tarsus differ significantly from JA-PI in their overall shape, but they have handles that strongly resemble those of F108. These are decorated with finger impressions and buttons at the top[476]. A storage jar specimen from Phase IIe at Kilise Tepe features a fairly narrow neck and opening, an ovoid body, and a pointed base. It has vertical handles positioned at the maximum diameter of the body, and the rim is flattened and flanged. Additionally, two other specimens similar to JA-PI originate from Phase IIb, an earlier period. While these specimens share characteristics with JA-PI in terms of body shape and handle positioning, they belong to an earlier period of use[477].

[471] Von der Osten 1937, Pl. XI n. 976, a1069, a1068
[472] Powroznik 2010, Pl. 29-34 (for more similar rims: Pl. 32 n. 1, Pl. 33 n. 12, 14, Pl. 34 n. 1)
[473] Sams 1994, Fig. 50 n. 993, Pl. 145 n. 994-995, 997
[474] Dupré 1983, Pl. 89
[475] Tezcan 1992, p. 21 Fig. n. 16-17
[476] Goldman 1963, Pl. 76 n. 817, 819, Pl. 79 n. 914-915
[477] Postgate and Thomas 2007, Fig. 404 n. 909-910, Fig. 405 n. 911

Chapter 5: Comprehensive evaluations

5.1 Functional analysis of the ceramic assemblage

After analysing the assemblage from a morphological point of view and establishing a typology on the basis of the previously identified criteria, the following analysis will focus on the functional analysis of the objects found in room Dr7, particularly the ceramic containers. The analysis aims to shed light on what must have been the behaviour or habits of those who used these containers. Even if the analysis cannot shed light on any changes over time, as it is a closed context, it can still provide interesting indications on the use that might have been made of these objects.

Since the primary functions of a ceramic container are mainly three (processing, storing and transporting), studies on the functional analysis of ceramics agree that a container must first of all be used; therefore, a vessel created for a specific purpose does not exclude that it could have been used in other ways as well.

To understand the function of a ceramic vessel, one must follow a two-step process: the first is to understand the technical choices made by the potter, the second step is to connect the technical choices to the intended performance. Among the technical choices identified are the morphology of the container, the fabric composition, the firing temperature and the surface treatment[478].

Three metric criteria used by Smith 1988 were used to determine the function of a vessel in order to find the correlation between its shape and its function. The three criteria used were 1) the relative openness of the vessel profile (i.e. the ratio of the circumference of the lip to the total external surface area); 2) the diameter of the vessel rim; 3) the total volume of the vessel. In addition to the metric criteria established by Smith, five so-called "morphological correlates of use" are also used to determine the function of the vessel:

- The orifice size is proportional to the amount of contents are changed
- Serving of liquids or solids correlates with rim forms that do not curve inwards
- Orifice size is inversely proportional to the duration of storage time
- Vessels that require access to the contents during use will have an orifice big enough for hand access

[478] Skibo 2013, pp. 27-28

- Vessels used to transport liquids have a small orifice diameter[479]

With these criteria in mind, four performance characteristics that influence vessel morphology have been identified:

- Capacity: The capacity of a vessel can be easily assessed and used to define the function of a vessel. Every vessel has a maximum capacity and an actual capacity, and most vessels are not used to their maximum capacity (e.g. cooking pots are usually filled to ½ or ¾ of their maximum capacity).
- Stability: it's the ability of a vessel to stand upright. A rounded or curved base is mechanically stronger and reduces the thermal difference between the parts of the vessel but reduces stability. A vessel with a rounded base and no stability must rely on other technologies to stand upright, although sometimes concavities on the bottom can be used to support it.
- Accessibility: it measures how easily the contents inside the vessel can be accessed. It depends on the diameter of the rim and the size of the neck. For example, some storage jars may have limited accessibility, while some types of cooking pots or mixing vessels may have full accessibility, or vice versa.
- Transportability: this measures how easily a vessel can be moved over short or long distances. Although ceramic vessels are fragile and heavy compared to other materials, they are still well suited to contain liquids and the fragility can be countered by other means to avoid impact. Many vessels are designed to be moved relatively short distances and have relatively low transportability[480].

Classification criteria for the performance matrix of the vessels:

1. Accessibility:
    a. Low: when the opening allows neither a hand nor an instrument to be inserted (narrow neck)
    b. Medium: when the opening allows either a hand or an instrument to be inserted
    c. High High: when the opening allows two hands or other containers to be easily inserted
    d. Variable
2. Stability:
    a. Low: when the base of the container does not allow it to stand upright without additional support

[479] Skibo 2013, pp. 30-31
[480] Skibo 2013, 31-34

b. Medium: Medium: when the morphology of the base would allow it to stand upright, but the overall size of the container still requires additional support
c. High: when the container can easily stand upright without any support

3. Transportability:
    a. Low: when the container cannot be moved from its position or manoeuvred once filled (mainly due to weight)
    b. Medium: when the container can be moved from its position but with difficulty (due to lack of lugs or due to weight)
    c. High: when the container can be easily moved from its position both when empty and when filled
    d. Variable: when several containers of the same type are of such dimensions that they can be moved with equal ease or not.
4. Capacity:
    a. Low: when a container contains (in terms of maximum capacity) less than 1 l
    b. Medium: when a container contains (in terms of maximum capacity) between 1 l and 3 l
    c. High: when a container contains (in terms of maximum capacity) between 3 l and 10 l
    d. Very high: when a container contains (in terms of maximum capacity) more than 10 l
    e. Variable: when several containers of the same type have capacities ranging from low to very high

By convention, a single- serving container for the consumption of beverages is defined as a container with a capacity that, when filled once, is sufficient for consumption by one person (i.e., the actual capacity, not the maximum capacity). For the consumption of beverages, a multiple serving is defined as a container that, when filled once, contains sufficient liquid to be shared by more than one person. For the consumption of solid food, single portions are those containers that can be easily held in the hand without the need for a supporting surface and can be eaten directly from the container.

Based on the above criteria and previous studies, five main functional groups have been identified in this work. Four of these are related to food-related activities, while one is reserved for activities related to the presumed use of containers for ritual or symbolic activities.

5.1.1 FOOD AND DRINK PROCESSING

This category includes all the vessels used for the preparation of food (such as pots) or its transformation by maceration or filtering processes. Although it has not been possible to confirm these latter activities through analysis of the remaining contents, morphological analysis suggests a possible function related to this field (Table 16 and Fig. 5-1).

Performance characteristics	Vessel type		
	KH-JA-CO	KH-JA-NE	KH-KR (F56)
Accessibility	Medium	Medium	High
Stability	Low	High	Low
Transportability	Variable	High	Low
Capacity	Variable	High	Very high

Table 16 Performance matrix of food and drink processing vessels

The first of the two groups in this functional category are the cooking pots. The main identification of their function, even before their morphology, comes from both the type of fabric and the traces of use (mainly traces of exposure to heat) that can be seen on the surface. The size of the pots varies widely, from very small containers with a capacity of around 0.25 litres to very large ones that can reach over 30 litres, but they all have one feature in common: the presence of a rather narrow opening and a very short neck. The rim can be vertical or flaring and the body is globular. Their limited accessibility makes them suitable for cooking foods that need to be kept moist, with relatively little evaporation of the cooking liquid. As we have seen, the capacity varies: the existence of very large containers could be justified by the need to cook meat with bones, which would require more spacious containers to accommodate them. However, it cannot be ruled out that the pots were also used as storage containers for (dry/dried) food in case of need, since the morphology of the neck and rim allows for easy closing. Only vertical handles are attested for this type of vessel, either from the rim to the shoulder or only on the shoulder. Not all of them have two preserved handles, but for those that definitely had a single handle, it cannot be ruled out that they were placed in direct contact with the coals. (One example holds less than 2 litres when fully filled, in which case it can easily be moved with one hand.) Larger pots, once filled, may have required the action of two people and perhaps the use of some tools to move them (hence the variable classification of transportability). The only preserved base is of the round type, which occurs on a very small specimen. It is possible that the

larger pots also had the same type of base in order to minimise the thermal difference between the different parts of the container.

Another shape that belongs to this category are (some) necked jars. The fabric is not the same as used for cooking pots, and they show no signs of heat exposure. Their function is therefore not related to the cooking of food. Their limited accessibility suggests that the contents would have had to be stored in a more protected condition. The only surviving example lacks the trefoil rim and the morphology of the necked jars is very different from the trefoil jars found in the room. It is therefore unlikely that they were intended for the storage of liquids. They are very stable vessels, with a flat or ring-shaped base and a high capacity, suggesting that they were intended to remain stationary in one place once filled. The handles of the only fully preserved necked vessel appear to rise vertically, probably attached directly to the rim, and it cannot be ruled out that they were raised. Such a conformation would make it difficult to close the jar with cloth fastened below the rim, suggesting that it was intended to remain open. Inside we can assume that there may have been food in the process of steeping or dried food. It could therefore be one of those containers used in food processing processes that do not involve cooking.

Crater F56 is one of two large craters within the spatial assemblage. It has a less ovoid body shape than F70 and has preserved a deliberately drilled hole (1.5 cm diameter) at the bottom. It is not exactly in the centre, it is slightly displaced and may indicate that there may have been more. The presence of this hole could indicate a possible function related to filtering through a cloth: vessels with a single hole, from Mesopotamia, have been linked to the production of beer[481]. The shape of F56, unlike that of F70, which seems to be associated with wine consumption, could therefore be related to the production and filtering of beer. A different function could also be suggested by the type of decoration, which differs in theme and execution from that of F70.

[481] On this topic see Otto 2012, Sollee 2012, Pucci 2020

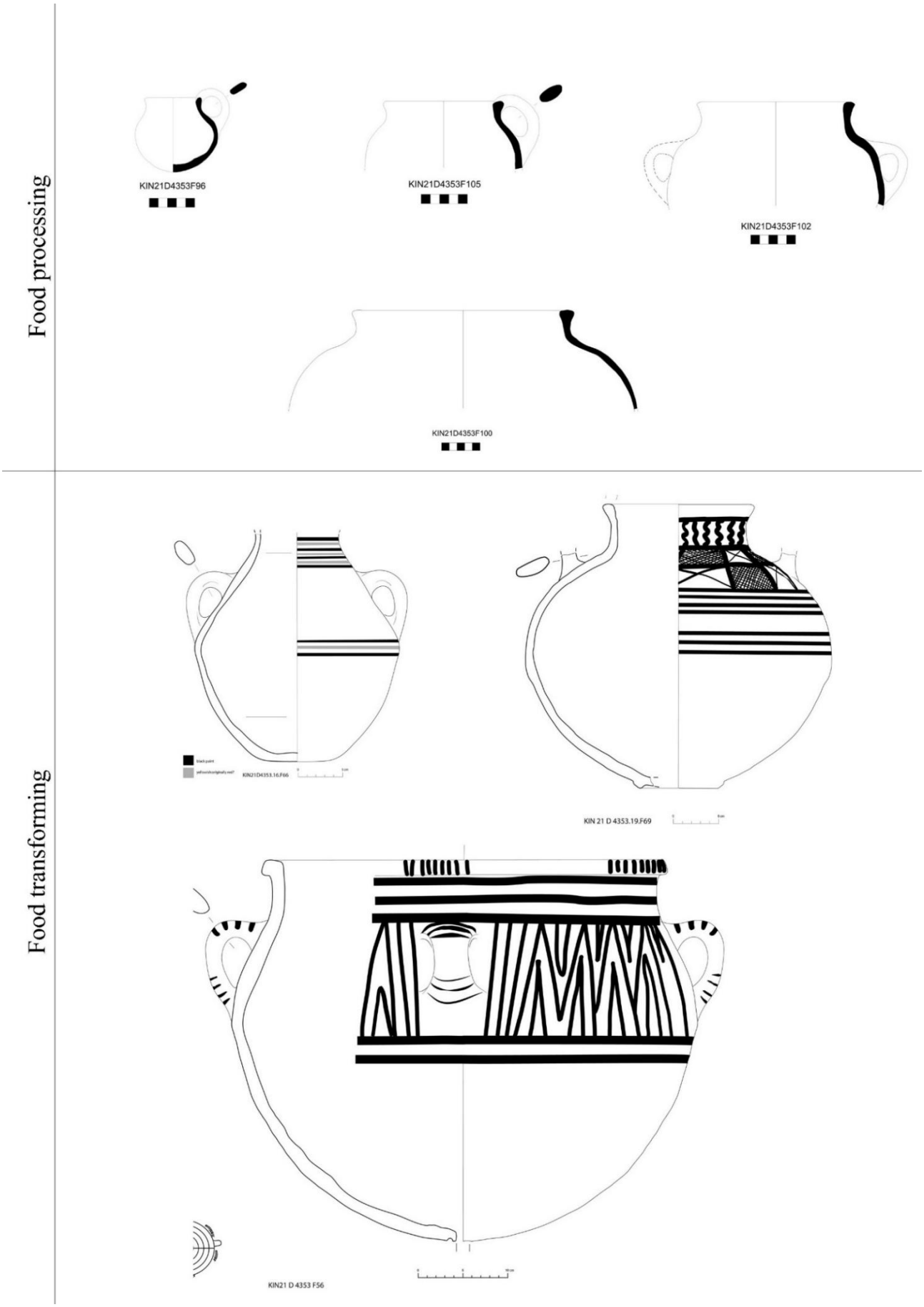


Figure 5-1 Food and drink processing vessels

5.1.2 FOOD AND DRINK CONSUMPTION

This category includes all the containers associated with the consumption of food and drink: we will therefore have bowls of different sizes and capacities for the consumption of liquids or solid food; large containers for mixing alcoholic drinks and containers for pouring liquids (Table 17 and Figs. 5-2; 5-3).

Performance characteristics	Vessel type				
	KH-SB	KH-JA-RM	KH-KR (F70 + bacino)	KH-DB	KH-JU-1
Accessibility	High	Medium	High	High	Medium
Stability	High	High	Medium	High	Low/Medium
Transportability	High	High	Low	High	Medium
Capacity	Low	Low	Very high	Medium	High

Table 17 Performance matrix of food and drink consumption vessels

Among the shapes that belong to this functional category are the KH-SBs: these are small, stable, easily transportable containers with a reduced capacity, suitable for the consumption of beverages. There are ten examples, one of which is not preserved, which can be divided into three groups: A) maximum capacity of 1-1.5 litres; B) maximum capacity of about 0.5 litres; C) capacity of less than 0.3 litres. Of all these, only a few are suitable for the consumption of liquids taken from larger containers by immersion, excluding those with a base on a high foot and those with an inwardly sloping rim. Of all the examples, the only one suitable for drinking by dipping is the shallow bowl c90, which, given its size and the morphology of its rim, could be used for this purpose. The other shallow bowls, of more or less limited size, were probably intended for the consumption of solid food, in smaller individual portions than could be contained in deep bowls, as we shall see.

Another shape that can belong to this category and to liquid consumption is the round-mouthed jar. The flaring rim, the biconical shape and the raised rim make it suitable for dipping into larger containers. They are containers of medium accessibility, but easy to transport and stable once filled, thanks to the flat base. The two preserved specimens have different current capacities (one 0.6 l and the other 0.3 l). The smaller one is consistent with use for a single portion of drink; the larger one may also have been used for serving multiple portions, perhaps pouring directly from the JA-RM into other smaller containers.

Another vessel that may belong to this category is a small amphora (F37) with a flat base, a flaring rim, a narrow neck, and a double loop between the rim and shoulder. It has a maximum capacity of 0.3 l. Its small size may suggest that it was immersed in a larger container and then consumed directly by drinking from the rim. However, given its limited accessibility and small size, it cannot be excluded that it was used to hold precious liquids.

Regarding the consumption of food, deep bowls were certainly used for this purpose, since they were easily accessible, stable and transportable, and had two different capacities: the larger ones could hold about 2 litres of liquids and about 0.6 kg of dry food. In this case we would speak of single or at most double servings in the case of solid food, but of multiple servings in the case of soup or liquid food (a modern double serving is stable at about 0.25 l, in which case 2 l would serve about 4 people). The smaller deep bowls, on the other hand, have a current capacity of about 0.5 l of liquid and 0.3 kg of solid food. There is no difference in morphology or decoration between the large and small deep bowls: the latter can only be used as single servings if they are large, while the larger ones can also be used as multiple servings.

To summarise, we have Type A shallow bowls and smaller deep bowls, which are likely to be used for the consumption of single servings of food. The larger deep bowls, on the other hand, are used for the consumption of multiple servings. The shallow bowls of type B and C, on the other hand, could be used for the consumption of single portions of food, but only C could be submerged in other, larger containers.

Not intended for consumption, but probably used for 'serving', is a crater/bowl (F64) with an almost hemispherical shape, high capacity and accessibility, and a ring base to make it stable. The two raised vertical loops made it easy to move, although it was not suitable for long journeys. At maximum capacity it held about 12 litres of liquid and about 7-8 kg of solid food. The impression is that it was used to transport food (solid, perhaps pieces of meat) from the place of preparation to the place of consumption. The lack of decoration suggests that it had no particular social function, both in terms of the contents that were transported and the fact that once the containers (bowls?) were filled for eating, they did not remain in sight. It could not be used as a container for transporting and serving liquids because it was too wide and shallow, nor could it be used for storage because the raised handles prevented it from being closed. Nor could it be used for processing certain foods, such as maceration, because it is too open.

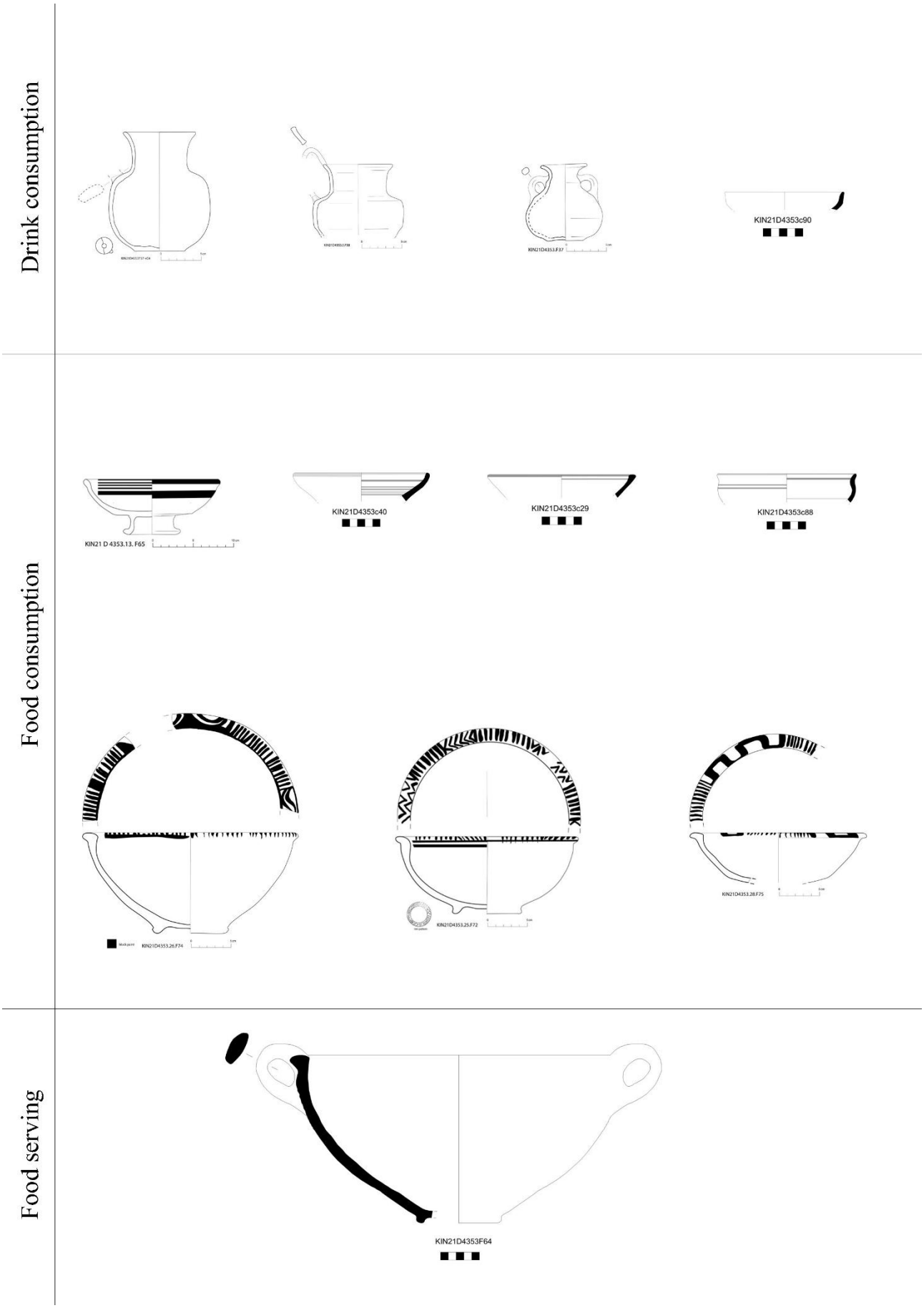


Figure 5-2 Food consumption vessels

A form related to the consumption of liquids, and in particular their mixing, is that of the crater. These are large, easily accessible containers designed to facilitate the removal of their contents. Their capacity is extremely high, more than 50 litres, which makes them very difficult to transport once filled. It is likely that once filled they would have remained where they were, even in sight if necessary: the rich decoration on their surface may suggest a social role. The only surviving base is of the round type, the other specimen appears to have a pattern suggesting the presence of a ring base. These are vessels that either had to be set into a concavity in the ground or used other supports to stand on. In the case of the possible ringbase crater, the overall size of the object would have made it unstable even with the presence of a ringbase; alternative supports would have had to be used in any case. The morphology of the neck and rim may allow a simple closure of the container with a cloth, then secured with a rope. The types of craters are different, probably because they were intended for different types of drink: F70-style craters are present in the Alişar IV-style drinking set, with the characteristics and social value we have already discussed. It cannot be ruled out that the krater, which is reminiscent of the style present in the room, may have had a similar social value.

The last form related to this functional category is that of the trefoil jugs, which, given the morphology of the rim itself, were certainly intended for pouring liquids. They all have very similar dimensions, with a height of around 30 cm and a maximum diameter of the spherical body of around 26 cm. The maximum capacity is therefore between 9.5 and 11.5 l. Accessibility is average, thanks to the rather short and wide neck, while stability is low: out of eight specimens, five have a round base and only one a circular one. Again, supports made of other materials had to be used to ensure that they stood upright. Since no special supports were identified in the ceramic assemblage, it is possible that they had to be made of perishable material. Given their large capacity, as well as being used for serving liquids, they were probably also used for short to medium term storage, rather than long term storage as they were not easy to close due to the presence of the handle attached directly to the rim. Considering the weight of the empty jar itself (which is around 3 kg) once filled, these containers must not have been easy to move: it can be assumed that once in place they were perhaps simply tilted to pour the liquid into smaller containers. As there are many containers in the assemblage intended for the consumption of alcoholic beverages, it can be assumed that this type of container was intended for water instead. At the same time, as there are both decorated and undecorated trefoil jugs, it cannot be ruled out that the decorated ones were intended to be seen and thus available during meals, while the undecorated ones were only used in the kitchen/storage area, where they were not displayed.

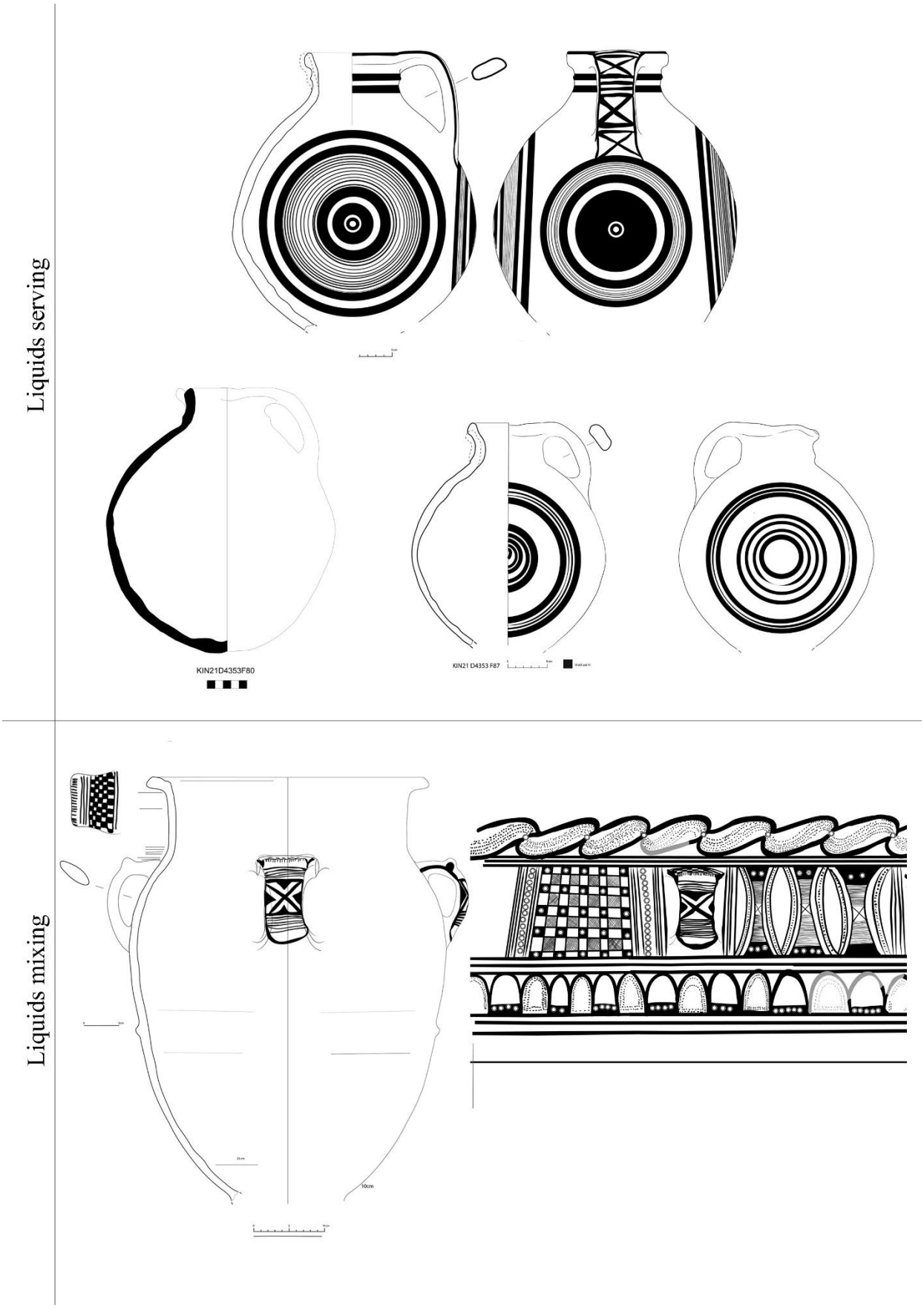


Figure 5-3 Drink consumption vessels

5.1.3 STORAGE

This category includes containers whose purpose is to preserve food. A distinction can be made between short-term, medium-term and long-term storage, mainly based on the size and morphology of the opening (Table 18 and Fig. 5-4).

Performance characteristics	Vessel type			
	KH-KR-1a/1b	KH-KR (grandi F82/83)		KH-JA-PI
Accessibility	High	HIgh	Low	High
Stability	High	High	/	High
Transportability	Medium/Low	Medium/Low	Low	Low
Capacity	Medium	Very high	Very High	Very high

Table 18 Performance matrix of storage vessels

The storage vessels include two types of craters: the first type (KH-KR-1) comprises three specimens that are very similar in terms of morphology, surface treatment and small size. They are containers of medium capacity, good accessibility and high stability (except for one with a round base). The morphology of the rim and the short neck made them easy to close with cloth and strings. The wide opening must have allowed easy and quick access to the contents: they probably contained dry food or grains that had to be used with some regularity. They had a maximum capacity of about 3-4 kg of grain or some kind of food that had to be filled frequently and could not be stored for long. The lack of handles made them less manoeuvrable for transport, but given their small size it was not impossible.

Of the other types of craters in the assemblage, two probably fall into this category: F83 is a crater that, were it not for its small size, would be closer to a pithos. It has limited accessibility, with a narrow opening compared to the maximum diameter of the body. The base is not preserved, so its stability cannot be determined. It has two handles that have been preserved and placed on the shoulder: they are placed at an irregular distance, the angle they form is 110°, if there were four they would not be orthogonal but slightly close together in pairs. It is possible that there were three of them, positioned at different angles, but moving them would be even more challenging. The capacity is high, about 30 litres of liquid and about 20 kg of grain, and the morphology of the rim made it easy to close. Such a container must have been intended for medium to long term storage.

F82 is another crater with very good accessibility, high stability due to its circular base and high capacity. Such a wide opening must have ensured that there were no liquids inside or they would have evaporated immediately, but at the same time it must have allowed quick and easy access to the

contents. The morphology of the rim made it easy to close, but the transportability is medium to low: instead of handles, there are decorative buttons in relief. At full capacity it must have held between 18 and 20 kg of grain: the lack of handles must have made it difficult to move, especially once it was full. The high capacity must have made it a suitable container for medium to long term storage: considering the other storage containers, perhaps small bowls (made of wood?) could have been used to scoop out the contents directly.

Pithos, the epitome of storage containers, are easily accessible and have a very large capacity. Their stability cannot be verified due to the lack of preserved bases, but their size suggests that they were intended to be embedded in the ground. Consequently, their transportability is nil. They are containers for long-term storage, and the morphology of the rim makes them easy to close. In terms of capacity, there were two different types: one was designed to hold between 70 and 80 kg of grain, the other between 110 and 130 kg.

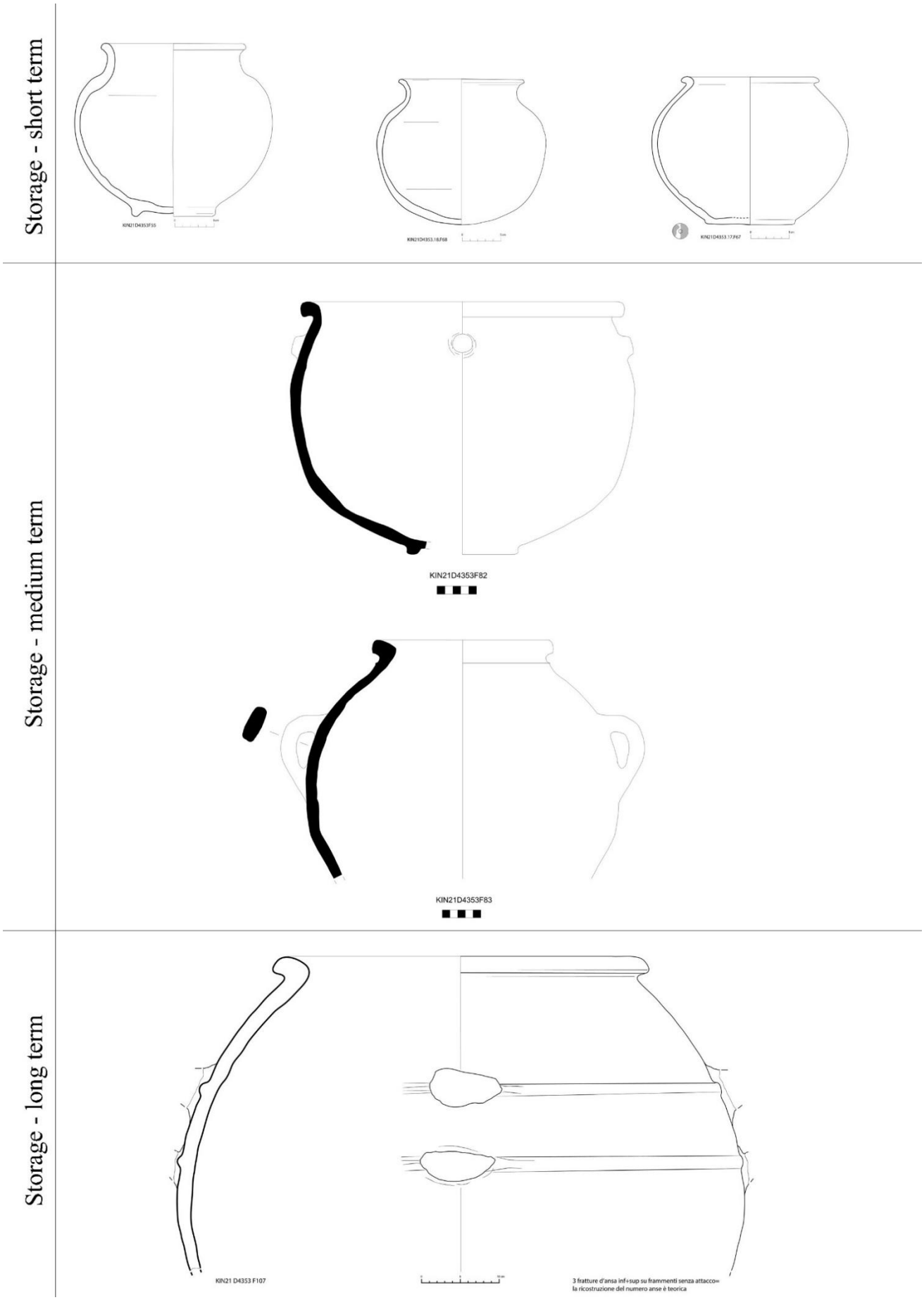


Figure 5-4 Storage vessels

5.1.4 TRANSPORT

This category includes a single container whose characteristics make it suitable for transporting liquids (Table 19 and Fig. 5-5).

Performance characteristics	Vessel type
	KH-JA-FL
Accessibility	Low
Stability	Low
Transportability	High
Capacity	High

Table 19 Performance matrix of transport vessels

The only container that can be assigned to this functional category is the flask: its narrow and long neck makes it very difficult to access and its round base makes it unstable. At full capacity it holds about 6 litres of liquid, and the sloping rim makes pouring relatively easy, also thanks to the vertical loop on the back that runs from the rim to the neck. The flask has two more vertical handles on the shoulders, but they are too small to use with the hands, perhaps they were designed to hang the container or secure it somewhere. The closure is difficult, given the presence of the loop that extends to the brim; some sort of clay stopper may have been used, or it may not have been closed at all (unlikely if it was intended to carry liquids). It is the only vessel in the entire room that could have played such a role.

5.1.5 NON-UTILITARIAN VESSELS

The latter category includes containers whose dimensions do not allow them to be used functionally, except in connection with specific contents or possible rituals (Table 20 and Fig. 5-5).

Performance characteristics	Vessel type	
	KH-JU (F54,F59,C76)	KH-MIN
Accessibility	Low	Low
Stability	High	High
Transportability	High	High
Capacity	Low	Low

Table 20 Performance matrix of non-utilitarian vessels

The vessels in this category have all the morphological characteristics of their larger counterparts, but their smaller size inevitably affects their function. The three jugs found in the room all have high stability due to their flat base, low accessibility due to the presence of a narrow neck, and low capacity. The presence of trefoil or beak spouts indicates that they must have been used for pouring liquids, and the presence of the single vertical back loop must have helped in this regard. One of the three does not have a bowl, but this is probably because it has not been preserved. Only F59 has a capacity of more than 1 litre, the other two contain 0.6 and less than 0.2 litre. Given their size, which was too small to be functionally used for pouring drinks during meals, they were probably intended to hold more valuable liquids. F59, which has the largest capacity, could also be used for this purpose, but its rich decoration suggests that it was intended for less frequent use. Small as they are, even when filled to maximum capacity, they were still very easy to move and shift.

The last container in this category is a miniature jar that resembles larger craters in shape and decoration. Its capacity is minimal, and it is stable thanks to its flat base. It has only one preserved perforated lug but probably should have had two. It is difficult to imagine that it had any practical use other than to be seen; it must have had some symbolic significance.

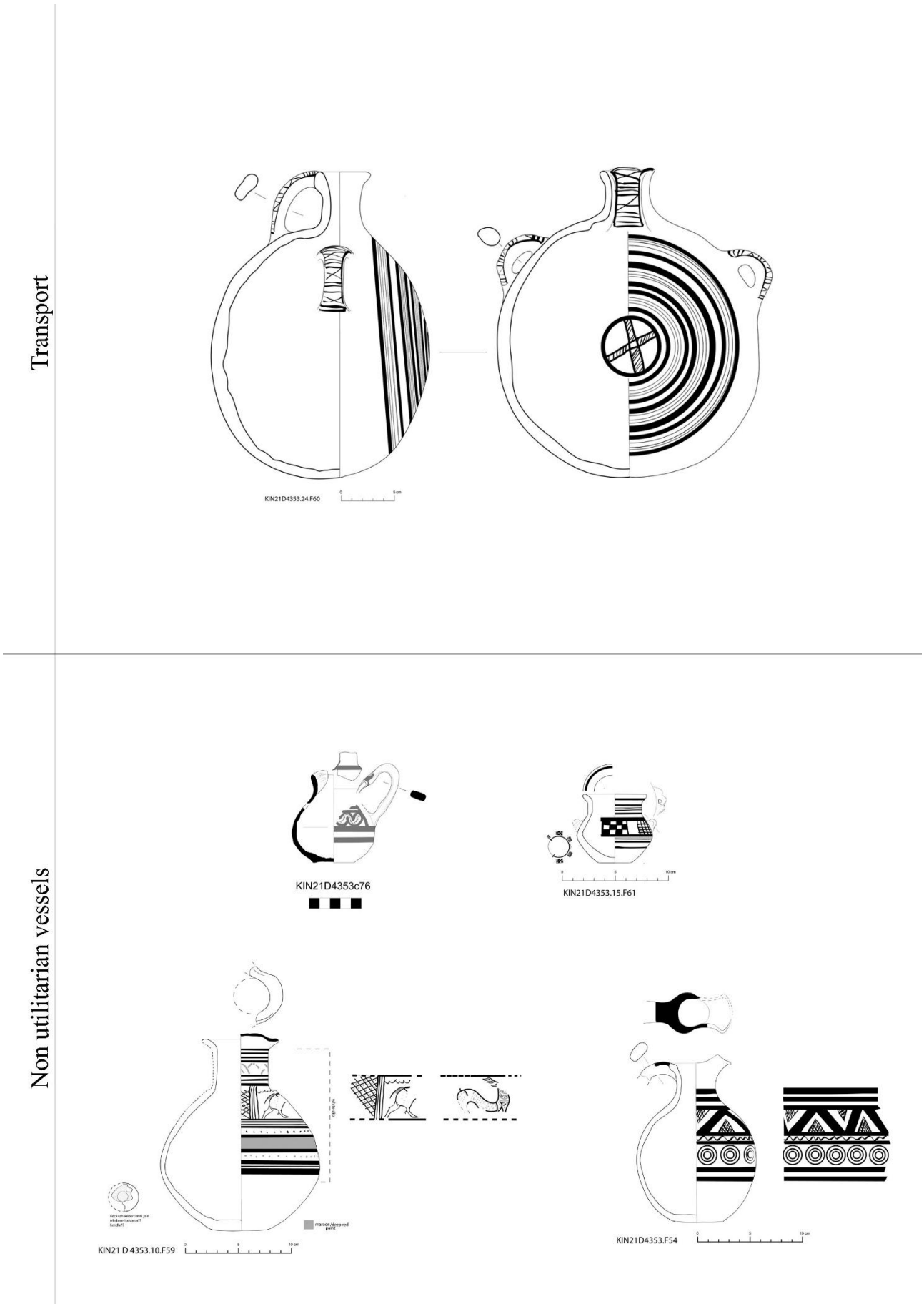


Figure 5-5 Transport and non-utilitarian vessels

5.2 Tracing interactions

5.2.1 The Lower Town and the Acropolis in the Iron Age

Examining a ceramic assemblage older than the one found in Room Dr7, attention shifts to material that does not come from the Lower Town, but rather from a survey conducted on the Acropolis. This investigation recovered sealed deposits from Iron Age levels, offering a rare opportunity to examine undisturbed material from an earlier phase of occupation. The survey, identified as C.4, was originally undertaken to gather information on the stratigraphy of the boundary wall of the Acropolis. However, it later proved valuable for studying the construction techniques employed in that wall and for drawing comparisons with the northern stretch of the boundary wall excavated in sector Aw (Fig. 5-6).

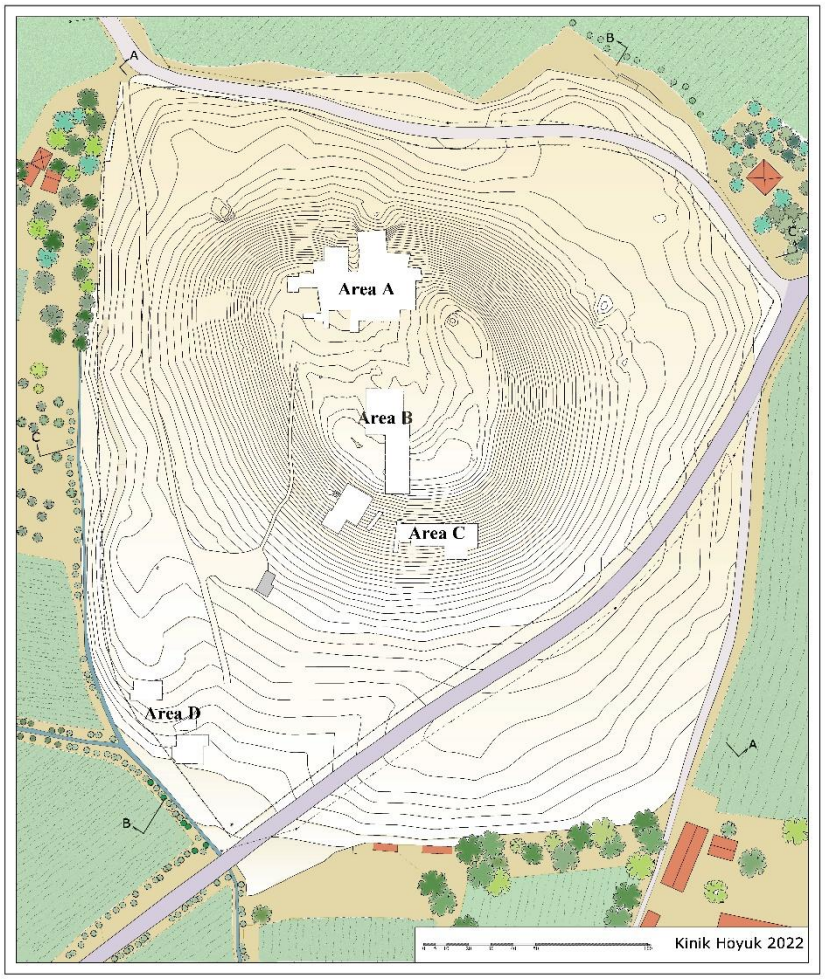


Figure 5-6 Kınık Höyük general field plan, from Pucci et al. 2024

The data gathered through this survey led to the conclusion that the boundary wall was reconstructed during the 11th century BCE. While the new wall partly followed the alignment of the final Late Bronze Age circuit, it employed distinct construction methods. As observed in sector Aw, the area in sector C.4 was prepared through the levelling and razing of earlier architectural remains prior to the erection of new structures. The preparatory phase also included operations related to the extraction of building materials and the creation of terraces, which laid the groundwork for the subsequent construction of the fortification wall[482]. The Early Iron Age terraces, created during this preparatory phase, sealed a substantial ceramic deposit associated with the internal structure of the wall in sector C.4 (Fig. 5-7). This assemblage has been dated to the KH-P Vb phase, corresponding to the Early Iron Age (1200–1000 BCE). The ceramic material from these levels is marked by a high proportion of handmade pottery, though wheel-made sherds are also present. Out of more than 400 fragments recovered, only 19 are diagnostic, highlighting the fragmentary and non-standard nature of the deposit. Nonetheless, a group of 68 non-diagnostic wheel-made sherds stands out for its consistent surface treatment: a light brown surface, wet-wiped and smoothed, typical of fast wheel production.

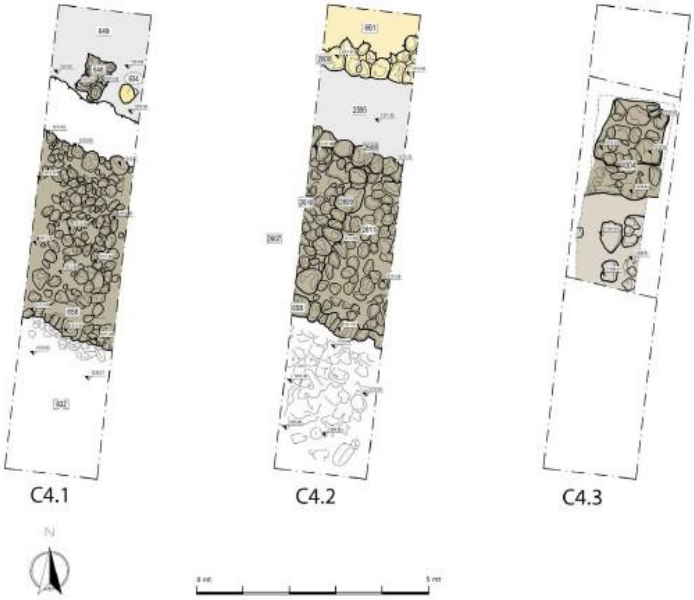


Figure 5-7 Plan of survey C.4, from d'Alfonso et al. 2020a

The most notable aspect of the assemblage is the significant presence of handmade pottery, which accounts for roughly half of the total material. Within this handmade component, a group of 26 sherds, none of which are diagnostic, presents characteristics that set them apart from both earlier and later ceramic traditions at the site. These fragments are made from coarse, brown fabric and exhibit dark brown, polished outer surfaces. The absence of parallels in known typologies suggests a local

[482] D'Alfonso et al. 2020a, pp. 76-77

production phase that remains poorly understood, possibly representing an ephemeral or transitional ceramic tradition confined to this specific context[483] (Fig. 5-8).



Figure 5-8 Non-diagnostic sherds from C.4, from d'Alfonso et al. 2020a

The most common diagnostic specimens in this assemblage include both tableware and storage or cooking vessels, with closed forms being significantly more prevalent than open ones. Among the open shapes, two types stand out: shallow bowls featuring enlarged, S-shaped rims, likely used for serving or food preparation, and deep bowls with truncated conical profiles and simple rims, possibly destined for domestic or communal meals. In the category of closed vessels, jugs with painted handles are particularly frequent, indicating an aesthetic dimension even in utilitarian objects. These are followed by medium-sized cooking pots or storage jars with hole mouths, versatile vessels for both food preparation and preservation, necked jars with rolled rims, hinting at a variety of pouring or storage techniques, and fragments of large storage jars[484] (Fig. 5-9). Through systematic comparative analysis, this assemblage has been assigned to the transitional period between the Late Bronze Age and the Early Iron Age. This reflects a widespread Anatolian pattern: while some ceramic traditions show direct continuity with the preceding Hittite period, others undergo a decline in workmanship, suggesting shifts in production organization, yet maintaing the use of the potter's wheel. Within this context, one of the defining features is the emergence of decorative motifs painted in opaque glaze, marking a stylistic evolution in vessel surface treatment.

[483] D'Alfonso et al. 2020a, pp. 81-82
[484] D'Alfonso et al. 2020a, pp. 82-83

Although Survey C.4 produced only a single sherd bearing opaque glaze decoration, its presence is significant: it aligns with comparable instances in Anatolian production during this transitional era and confirms that decorative practices persisted despite broader trends toward undecorated wares. In

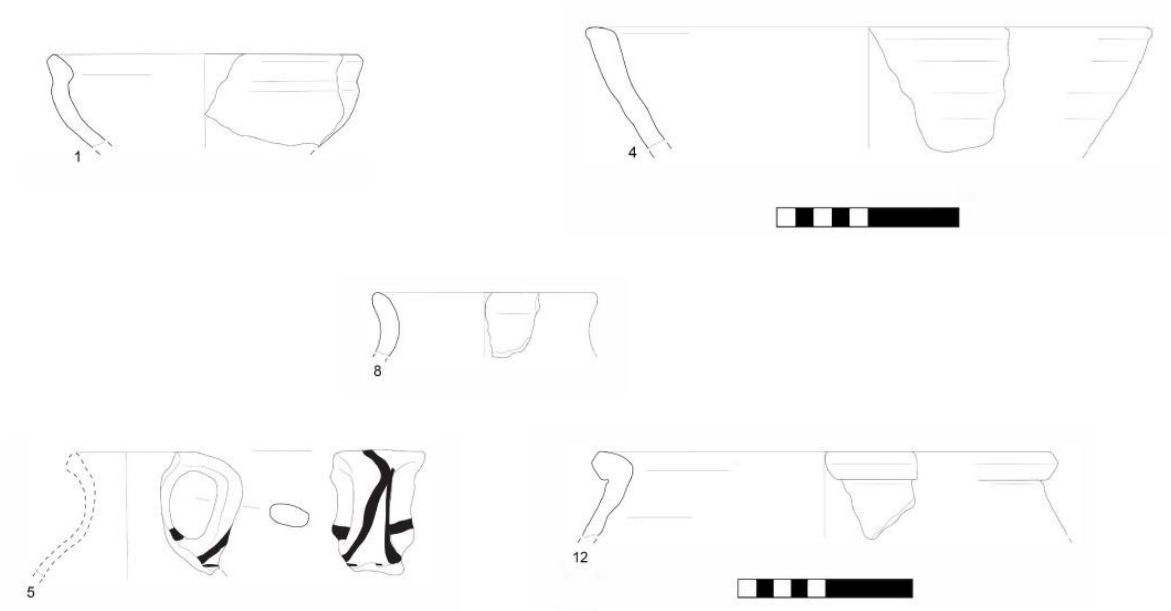


Figure 5-9 KH-P Vb period ceramic assemblage from C.4, from d'Alfonso et al. 2020a

fact, the majority of sherds in the assemblage remain undecorated, a characteristic that may reflect either a practical focus on function, a stylistic preference for simplicity, or a combination of both during this transitional phase[485].

All contexts attributed to the KH-P Va period are secondary and derive from earthen deposits abutting the Early Iron Age fortification walls in Operations A and C. The ceramic materials from Operation Aw (Fig. 5-10), associated with KH-P Va and corresponding to Level A.6, date back to the beginning of the first millennium BCE. Examples include outer thickened-rim, hole-mouth cooking pots, and Geometric Monochrome Dark Painted Ware[486] (Fig. 5-11).

[485] D'Alfonso et al. 2020a, pp. 83-84
[486] D'Alfonso et al. 2020b, p. 20



Figure 5-11 Operation Aw, from d'Alfonso et al. 2020b

In Operation A, these silty deposits form a rampart that can be chronologically framed to around 1000 BCE using the post-quem dating method, while the ante-quem threshold is established at approximately 850 BCE. In Operation C, the rampart outside the walls was similarly composed of earthen fills, and the stratigraphy within the wall, particularly in sector C3, was also examined. In this area two subterranean silos dating to the Early Iron Age were uncovered, their walls inclined and coated with straw-plaster. This architectural evidence suggests the continuation of complex, possibly centralized political institutions at the site, persisting beyond the fall of the Hittite Empire. The functional period of the silos was constrained by a radiocarbon sample, which provided an ante-quem date in the 10th century BCE. Following their complete use, both silos were backfilled with earthen

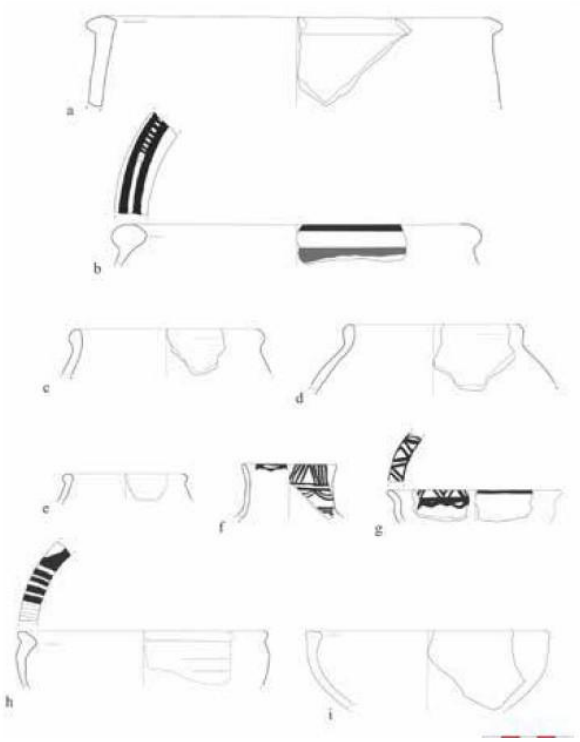


Figure 5-10 KH-P Va period ceramic assemblage from Operation Aw, from d'Alfonso et al. 2020b

material and sealed with a layer of mud-brick, marking their final phase of filling; subsequently, the KH-P IV structural level was erected directly above this fill[487]. Very few ceramic sherds from this phase have been recovered. Among those present, the sherds are distinguished by a white slip, monochrome decorative motifs, and a highly polished surface. Although their form exhibits some morphological continuity with pottery from the preceding phase, there is a noticeable shift in the vessels employed for serving and drinking[488].

It is indeed in association with this pottery that fragments of Alışar Höyük IV are found[489], specifically, embedded in the fills that form the ramparts of the northern and southern walls, as well as within the silo deposits. The Alişar IV assemblage from the acropolis contexts at Kınık Höyük comprises 42 sherds (Fig. 5-12). Around two-thirds of these were initially shaped by hand and then refined through wheel-trimming, while the remaining third were entirely wheel-thrown. Nearly all fragments exhibit a polished surface: roughly half are coated with a glossy slip, and the rest have a matte finish. This combination of techniques (hand-shaped & wheel-finished vs. fully wheel-thrown) and finishes (glossy vs. matte) suggests the existence of two distinct quality grades within this ceramic tradition: one finer and one more utilitarian[490].

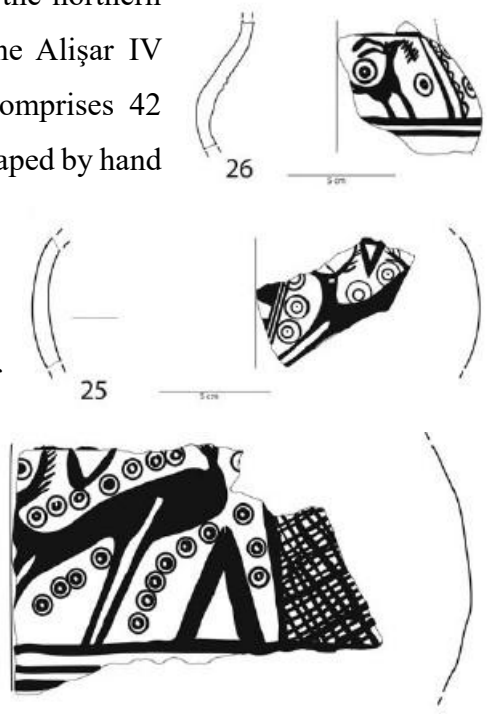


Figure 5-12 Examples of Alishar IV pottery from Kınık Höyük, from d'Alfonso et al. 2022

[487] D'Alfonso et al. 2022, pp. 42-44
[488] Personal communication from Prof. D'Alfonso
[489] For the discussion on the definition of Alishar IV pottery and the establishment of the DMGP ware group, see D'Alfonso et al. 2022, pp. 39–41. Here, the term "Alishar IV" will be used solely as a conventional designation; I agree with its classification as a sub-group within a broader painted-ware production. See also Doglio and Orsi 2022 for the distinction on the silhouette motives.
[490] D'Alfonso et al. 2022, p. 45

The pottery forms decorated with Alişar IV motifs at Kınık Höyük are primarily collared jars, round-mouthed jugs, and kraters (Fig. 5-13), with deep bowls representing a less common fourth category; in one instance, the deep bowl appears to belong to a later phase, distinguished by a cervid relief decoration. Notably, these vessel types also appear undecorated, supporting the interpretation that the Alişar IV style is part of a DMGP (Dark Monochrome Geometric Painted) subgroup connected to wine consumption[491]. In addition to vessel types, this subgroup is characterized by its monochrome decoration, arranged in metope-like panels bounded by linear frames and enriched with geometric elements. Some pieces also feature silhouetted deer or stags and concentric circles used as filler motifs[492]. The emergence and spread of Alişar IV styles at Kınık Höyük align with a period of intensified viticulture in the region, both economically and symbolically, a link underscored by nearby rock reliefs depicting the storm-god associated with vineyards[493].

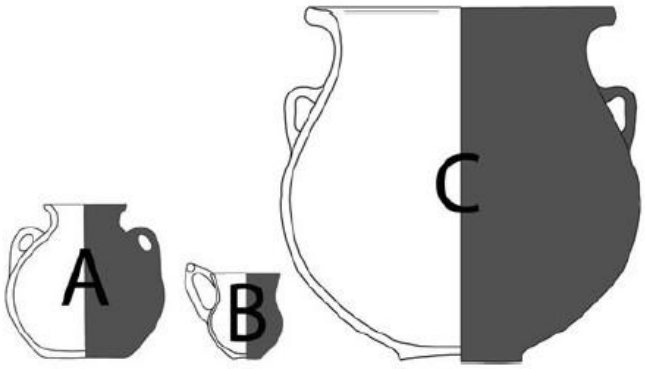


Figure 5-13 Shapes associated with Alishar IV decorations from Kınık Höyük, from d'Alfonso et al. 2022

One of the chief characteristics of the KH-P IV period from the Acropolis of Kınık Höyük ceramic assemblage is the presence of the so-called Grey Ware/Black Ware[494]. The Grey and Black Ware sherds recovered from the Acropolis can be grouped into four principal categories: (1) shallow bowls featuring a thickened internal rim; (2) deep bowls with prominently sloping, thickened rims, reaching a maximum diameter of approximately 25 cm; (3) open-mouthed jars with globular bodies and flattened rims, with diameters ranging from 10–15 cm to 20–30 cm; and (4) kraters characterized by straight necks and grooved rims[495]. All of the shapes are related to drinking, mixing liquids and pouring activities, so it is possible that they could represent a new set of drinking vessels for alcoholic beverages[496] (Fig. 5-14 and Fig. 5-15). The Grey Ware assemblage is dated to the 8th century BCE and was predominantly discovered within two adjoining rooms in Sector A2 of the Acropolis, thought to be part of a monumental building[497]. Both locally produced and imported artefacts are present in

[491] D'Alfonso et al. 2022, p. 46
[492] D'Alfonso et al. 2022, p. 41
[493] D'Alfonso et al. 2022, p. 58. For the discussion on the production of wine in the region and the site see Castellano 2018, Castellano 2021
[494] For the discussion on the definition of gray ware/black ware see Mantovan 2024, PhD dissertation and Mantovan 2024, pp. 193-197. Here, the term "gray ware/black ware" will be used solely as a conventional designation.
[495] Mantovan 2024, pp. 200-202
[496] Mantovan 2024, p. 204
[497] Mantovan 2024, p. 198

the collection, albeit with an obvious difference in quality. However, it is important to note that the production of Grey Ware artefacts required advanced technology that was not available in the Kınık Höyük region. This testifies to the impact that 8th-century BCE Phrygia must have had beyond the area under its direct influence. This influence is also evident in the presence of large quantities of Black Ware, which required an even higher level of technology that could not be replicated in Kınık Höyük, hence the need for direct imports.[498] From a morphological perspective, given that the drinking set present on the site (including the Acropolis) during the KH-P Va phase was of the Alişar IV type, one might expect that its vessel shapes evolved directly into those associated with the Grey/Black Ware tradition. However, the archaeological evidence does not support a straightforward lineage. Instead, it indicates that the inhabitants of the site deliberately adopted the new Grey/Black Ware set: they imitated those forms that could be replicated using local production techniques and imported those requiring more advanced technology.

In this way, contact with the Phrygian cultural and technological sphere becomes markedly evident in the KH-P IV period. The combination of locally made imitations and imported Grey and Black Ware vessels reflects not an internal evolutionary process, but a conscious engagement with external ceramic traditions, highlighting intentional adoption rather than endogenous development from the earlier Alişar IV assemblage.

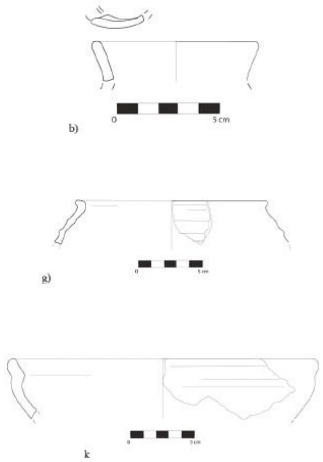


Figure 5-14 Examples of Black Ware shapes from Kınık Höyük, from Mantovan, in press

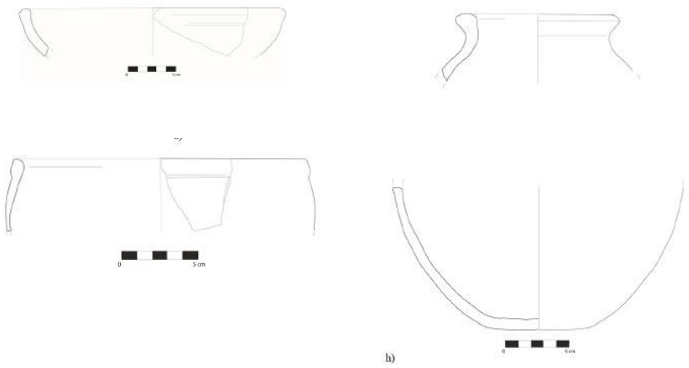


Figure 5-15 examples of Gray Ware shapes from Kınık Höyük, from Mantovan, in press

[498] Mantovan 2024, p. 211

The comparative analysis presented in this section focuses on the Acropolis contexts of Kınık Höyük, which provide the main assemblages used to assess continuity with the materials from Room Dr7.

The Acropolis yielded ceramic remains from both primary and secondary deposits, mostly concentrated in Sector A2 (Rooms Ar1 and Ar7) and in Sector C3, on the southern slope of the mound. Although many of these contexts result from later architectural activities and pitting, the better-preserved levels, particularly those of phases A2.4–A2.3 and C3.2, retain valuable evidence for the reconstruction of Iron Age occupation sequences.

These contexts are essential for understanding the KH-P IV phase, which follows the occupation of the Lower Town, and for identifying technological and stylistic links between the Acropolis and Room Dr7 assemblages. They also document a gradual shift from local handmade and wheel-made productions to more standardized and technologically advanced wares, marking a crucial stage in the site's evolution between the 9th and 8th centuries BCE. Their chronology, established through typological assessment and radiocarbon analysis, as discussed in detail in Alessio Mantovan's doctoral thesis, allows for a direct comparison with the assemblage from Room Dr7.

The objective of this comparison is to highlight similarities and differences between the two groups and to outline a preliminary framework for understanding the evolution of ceramic production at Kınık Höyük between the late 9th and 8th centuries BCE.

The first form examined is that of the shallow bowls, beginning with the examples from the Acropolis. In the contexts of Rooms Ar7 and Ar1, the shallow bowls (IA-SB[499]) generally feature simple or slightly everted rims; in some cases, however, the rim is thickened and decorated with painted motifs along the upper surface. In Room Dr7, despite the limited number of examples, a greater variety in rim inclination can be observed. From a decorative standpoint, no substantial differences are evident, and the fragments recovered are not sufficiently preserved to allow a detailed discussion of the base type or of possible decorations on the interior.

The most distinctive feature of this group is the widespread occurrence of the flattened rim, which is outturned and elongated on the upper edge. Furthermore, within the broader classification of vessel forms, small cups emerge that bear a close resemblance to hemispherical bowls, distinguished by their unadorned rims.

Regarding the deep bowls, the examples from the Acropolis[500] contexts exhibit a significantly broader range of variation in comparison to those recovered from Room Dr7. The assemblage includes small,

[499] Mantovan 2024, Plates 1-5
[500] Mantovan 2024, Plates 5-19

almost "egg-shaped" vessels and others with a funnel-like profile, forms that are entirely absent from the Dr7 assemblage. This is particularly evident in DB.A.1.1, DB.A.1.2, and DB.A.1.3. In Room Dr7, the most prevalent type is characterised by an externally thickened rim (sometimes also thickened internally), which may manifest as more horizontal or more inclined. In the majority of cases, a painted decoration is present. This motif also occurs in the Acropolis assemblages, but in these contexts the decoration is not limited to bowls with thickened rims; it also appears on other rim variants.

It can thus be proposed that the tradition of deep bowls persists from period KH-P Va into period KH-P IV, accompanied by certain innovations. Notably, this specimen exhibited notable variations in shape and size, with dimensions that, in some cases, were substantially smaller than those observed in Dr7. From a decorative perspective, the motifs remain largely consistent, with a few notable exceptions, such as star-like patterns composed of intersecting lines[501]. However, it is evident that other motifs remain constant, as evidenced by the correspondence between examples KIN17A1363c47 and KIN21D4353f77.

Regarding the jugs[502], the examples from the Acropolis are not limited to the trefoil type, which is also found in Room Dr7, but include a broader range of variants. Alongside trefoil jugs, there are also forms identified in the assemblage of Dr7 as RM-JA, which are already known from Lower Town contexts. Examples featuring a straight neck and simple rim, or conversely a narrow neck with a flaring rim, are also present. These typologies are entirely absent in Dr7.

Of these variants, the jug with a decorated beak spout, together with the RM-JA forms, appears to represent one of the few types showing a more pronounced degree of continuity over time. However, most of the finds from the Acropolis fall within the RM-JA category or the group of narrow-necked jugs with flaring rims. These are characterised by their regular distribution and significant diachronic persistence. Alongside these established types, the introduction of entirely new forms, classified as JU.A.1.1, JU.B.1.1, JU.C.3.1 and JU.C.3.2, attests to the enrichment of the ceramic repertoire, probably reflecting changes in usage practices and production methods.

The trefoil variant does not differ substantially from those documented in Dr7: the folds of the rim are shallow and the rim is slightly thickened. The only specimen preserved below the rim has a globular body with a vertical ribbon handle[503], which is fully consistent with examples recovered from Room Dr7.

[501] Mantovan 2024, Plates 18 n. KIN12A282c49
[502] Mantovan 2024, Plates 20-23, 26-27
[503] Mantovan 2024, Plate 27 n. KIN17A1359F29

The most widespread type of cooking pot[504] is the collared type. Medium-sized examples with a simple rim, either straight or slightly flaring, a well-defined collar and a globular body are particularly common in Acropolis assemblages. Alongside these, larger containers with a neck clearly distinct from the body and a straight rim are also well attested.

All the types of cooking pot documented in Room Dr7 are also found in Acropolis contexts, confirming substantial morphological and functional continuity. This suggests that usage practices and production criteria remained largely unchanged between the two areas..

Not many specimens of jars not used for cooking have been preserved in the Acropolis context below the rim. Some fragments resemble the small craters of Dr7, characterised by a rounded, slightly pronounced rim[505]. However, there are also much larger containers with narrow necks and ovoid or globular bodies. These types are absent in Dr7, as are jars without necks with particularly large diameters.

The necked jars found in the Acropolis are conceptually similar to those from Dr7, but the similarities are limited: the formal similarities are partial, and the decorations, which are frequent in Dr7, are scarce here. While the cooking pots show continuity with the Middle Iron Age tradition, the jars demonstrate a certain evolution in size and, above all, a reduction or almost complete absence of decorative elements.

An interesting aspect is the presence or absence of a collar: whereas in Dr7 this is limited to pots, in acropolis contexts the same morphological solution is applied to 'ordinary' jars, i.e. those not intended for cooking. Additionally, a type absent from Dr7 emerges hole-mouth jars characterised by a simple, sloping or cut rim, suggesting the development of a new form compared to the previous period.

Proceeding with the examination of the craters[506], it becomes evident that exists a considerable degree of variety in both their general configuration, and particularly the morphology of their rims. Simple, rounded rims are common and are typically associated with necks that are more or less distinct from the body, as well as a flaring pattern. Rims that are thickened on the outside and slightly squared are also prevalent, whereas the classic ledge rims typical of Iron Age craters are less common.

Craters with a distinct neck and a globular or ovoid body are found at Dr7, suggesting morphological continuity. The design of specimen KIN19A3283C76[507] is particularly interesting when compared to

[504] Mantovan 2024, Plates 24-25; 28-40
[505] Mantovan 2024, One example is specimen KIN12A250C4, Plate 28
[506] Mantovan 2024, Plates 41-50
[507] Mantovan 2024, Plate 50

that of crater KIN21D4353F64. The similarity lies less in the shape and more in the concept of an extremely large and wide container.

Among the new additions are craters with strongly flaring rims that create an almost funnel-shaped profile characterised by a very flared opening. There is continuity here with the Middle Iron Age tradition, particularly evident in the painted decoration. At the same time, there are innovative elements that depart from previous models, hinting at the development of new stylistic trends.

The final category examined is that of the pithos[508]. The rims found in the Acropolis contexts are very similar to those attested in the Dr7 assemblage, since they are not preserved below the upper part. However, as pithoi represent a morphological class characterised by considerable formal stability, their characteristics tend to vary rarely over time. For this reason, they are not a reliable indicator of changes or transformations within the ceramic sequence.

In conclusion, this brief comparative analysis of the assemblages from the Acropolis and Room Dr7 in the Lower Town reveals several notable absences in both.

For instance, the flask form is missing from the Acropolis assemblage, which is unsurprising given that this typology is also absent from the Dr7 assemblage. Similarly, no decorated trefoil jugs have been found on the Acropolis, despite their prevalence in Room Dr7, where they appear alongside target motifs — a defining decorative feature of many forms from that room.

This pattern suggests that, between the late 9th and early 8th centuries BCE, the period to which Room Dr7 is dated, the exchange of ideas and stylistic influences was primarily directed from the south, particularly from Cilicia and Cyprus, where the target motif was a distinctive element of the ceramic repertoire. By contrast, such decoration is much less common, if not entirely absent, in the assemblages from Acropolis rooms Ar7 and Ar1. These date to the mid- and late 8th century BCE and appear to fall within a sphere of influence more closely tied to Phrygia. This point was already emphasised by Alessio Mantovan in his doctoral dissertation.

Similarly, the Acropolis assemblage lacks any animal decoration in the brown-on-buff style attested in Dr7 by a single specimen, which may reflect Phrygian influence. This absence is consistent with the later chronology of the Acropolis contexts, even though they still demonstrate cultural and technological links to the Phrygian region.

Conversely, Room Dr7 confirms its earlier dating through the total absence of Grey-Black Ware, and more generally Reduction Ware, as well as newly introduced forms identified in later contexts, as

[508] Mantovan 2024, Plate 51-52

discussed above. In summary, the evidence reveals elements of continuity between the late 9th and early 8th centuries BCE that persist into later contexts. However, it also reveals innovations that were absent from Dr7, indicating changes in spheres of influence and production practices. Together, these developments outline a significant transitional dynamic that reflects broader shifts in cultural and commercial networks across the eastern Mediterranean.

This cultural and technological transition finds its counterpart in the architectural record. On the Acropolis, the KH-P IV phase begins after the complete demolition and levelling of all preceding structures. The earliest reconstructed occupation has yielded ceramic fragments bearing Phrygian inscriptions, firmly dating this phase to no later than the mid-8th century BCE. This architectural renewal reflects a fundamental transformation of the site, further underscored by the notable absence of constructions outside the defensive walls[509]. In the Lower Town, radiocarbon dating of a sample from the northernmost section of the road in Sector D2 places it within the earliest Iron Age reoccupation levels. Given that the floor of room Dr7, with its associated ceramic assemblage, represents the final use-level before the room's abandonment and destruction, and that this floor is assumed to be contemporary with the uppermost level of the adjacent street, a brief interval must be considered. This interval, likely spanning a few years up to approximately fifteen, suggests that the ceramic repertoire of the room should be dated to the early 8th century BCE.

Accordingly, the occupation of room Dr7 post-dates the peak production and circulation of Alişar IV pottery during the 9th century BCE[510]. It also follows the dating of the rampart fills in Operation A, which are bracketed between circa 1000 and 850 BCE.

[509] Personal communication from Prof. D'Alfonso
[510] D'Alfonso et al. 2022, p. 61

From one of the later phases in Area D, subsequent to Room Dr7, possibly corresponding to Phase 4a or 4b, derives an almost complete long-necked jar (catalogued as KIN21D4380F47) (Fig. 5-16). This distinctive vessel is characterized by a globular body, two vertical handles extending from the rim down to the shoulder, and decorative geometric excisions meticulously carved into its surface. Its significance lies not only in its unique morphology, with currently, no exact parallels in the ceramic corpus, but also in its dark grey to black ceramic fabric, coupled with an exceptionally polished exterior that demonstrates a high level of skilled finishing.

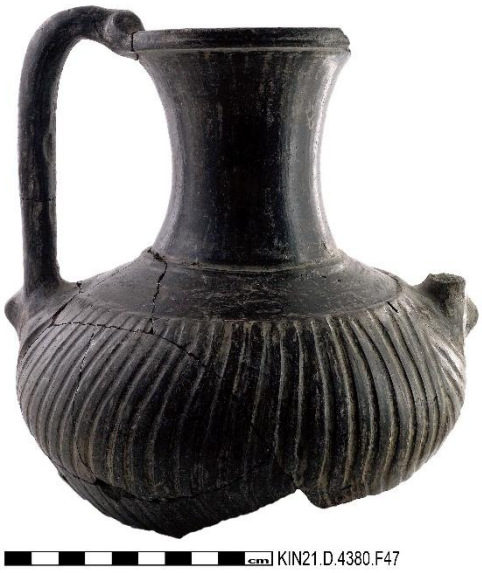


Figure 5-16 Jar KIN21D4380F47, for a more detailed description see Pucci et al. 2024. Archive of the Kınık Höyük Archaeological Mission

At present, compositional and mineralogical analysis of the ceramic fabric has not yet been undertaken, leaving open the question of whether it should be classified as Black Ware, and whether it is the product of local craftsmanship or was imported from elsewhere. Its secure stratigraphic context, positioned in layers superimposed upon those of Room Dr7, attests to its chronology within the KH-P IV period, firmly linking it to the broader presence of Grey/Black Ware types at the site. Planned future analyses, including petrographic and geochemical testing, will be crucial in clarifying both its technological origins and potential cultural affiliations.

With the exception of KIN21D4380F47, no other sherds attributable to Grey Ware or Black Ware have been recovered within the currently excavated areas of the Lower Town. Most notably, such

ceramics are entirely absent from Phase 4c in Sector D2, the archaeological stratum to which Room Dr7 belongs. This absence reinforces the conclusion that these vessel types appeared only after the room had been abandoned and destroyed. The appearance of KIN21D4380F47 therefore coincides with a phase of architectural renewal and reoccupation in the area, following the Acropolis reconstruction and marking a broader reactivation of the Lower Town during the KH-P Va phase.

This jar, unique in its form and context, thus not only enriches the ceramic repertoire of Kınık Höyük during the Iron Age but also highlights a moment of material and possibly cultural transition, in parallel with renewed settlement and artisanal activity across the site.

The absence of Alişar IV pottery in Sector D2 requires a different approach. As previously mentioned, Alişar IV sherds have been found on the Acropolis in contexts datable to the KH-P Va period. These sherds were found in association with other ceramics that had the same surface treatment and monochrome decoration as Alişar IV pottery but lacked the distinctive deer or stag motif. Therefore, it can be summarised that the KH-P Va period pottery from the Acropolis falls fully within the DMGP ware production group, and that pottery bearing the deer or stag motif is probably intended for an elite and falls within this broader group.

The ceramics from Room Dr7 also fall within this category. Most artefacts feature monochrome geometric decoration, though examples of bichrome painting and non-geometric motifs also exist. In terms of surface treatment, the pottery from Room Dr7 generally has a whitish or light-coloured slip, similar to the sherds found in the Acropolis contexts, as well as a polished surface, either very carefully or more hastily applied. The decorations featuring the deer or stag motif and concentric circles are essentially missing.

The forms identified as part of the Alişar IV repertoire on the Acropolis are also present in the room, as is the division of some decorations into metopes and the use of lines and geometric motifs as dividing elements.

Many of the decorative elements found on the Alişar IV fragments from the Acropolis can be traced back to the repertoire of Room Dr7. These include triangles filled with net motifs, as seen on juglet F54, and rows of flanking rhombi filled with net motifs, which act as metope separators on krater F70. The checkerboard pattern is prevalent in the Room's assemblage and appears on krater F70 in a more elaborate form on the body and in a simpler version on the upper handles. It also features on miniature vase F61. The row of concentric circles appears on juglet F54 alongside the triangles with net motifs, and on krater F70 as another metope separator.

The only animal representations appear on juglet F59 (Fig. 5-17), but these differ completely in style from the Alişar IV silhouettes and depict a different animal (not the deer or stag found in Alişar IV). The concentric circles are never used as filler motifs in these pieces.



Figure 5-17 Kin21D4353F59 with the animal painted representations. Archive of the Kınık Höyük Archaeological Mission

The assemblage from Room Dr7 fits fully both within the KH-P Va production and the broader Anatolian DMGP ceramic tradition. The absence of Alişar IV motifs from this repertoire seems to support the idea that this subgroup was reserved for elite use, and that such elite elements were not present in the Lower Town. This is reflected in the modest construction quality of the only well-preserved phase (Phase 4c), both within the room and immediately outside the surrounding wall remains.

As we have seen, the assemblage from Room Dr7 was produced entirely locally, with no imported wares. This indicates that the full range of decorative motifs characteristic of DMGP ware, as well as the defining features of the Alişar IV subgroup, were well known to local craftsmen. The decorative richness and overall quality of the artefacts suggest an intentional attempt to emulate an elite-style drinking set, even by someone who was not part of the elite.

Room Dr7 appears to have functioned as a storage space, housing containers of various types, ranging from miniature vessels to pithoi, kraters, and cooking pots. Evidence of use is apparent across the assemblage, indicating that these vessels were frequently employed, though perhaps not on a daily basis and by someone who likely did not reside in the Lower Town, given the very modest dimensions of the structures excavated there so far.

As noted earlier, no structures dating to the KH-P Va period have been identified on the Acropolis. It is therefore plausible that the actual settlement of that period lay elsewhere on the Acropolis, within an unexcavated area, and it likely included individuals of some prominence or status in society.

5.2.2 Shapes and decorations across Central Anatolia

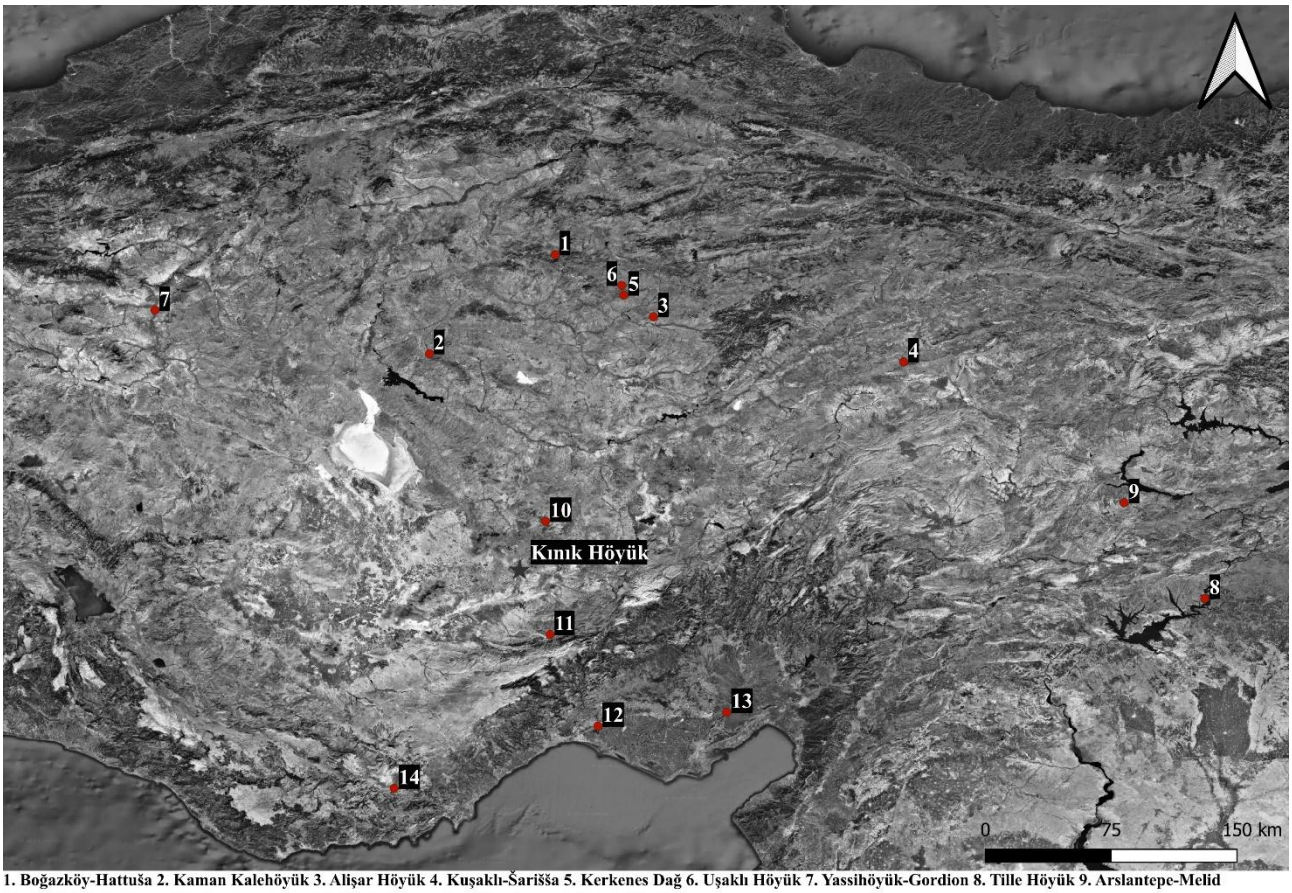
The comparative analysis of all container types identified in Room Dr7 is presented and summarised in Table 21. Although an attempt was made to trace precise parallels for each specimen, exact matches are in fact quite rare. In the majority of cases, it is possible to observe only general similarities, which may concern specific features such as the shape of the body, the form of the rim, the type of surface treatment or decoration, or even just a recurring decorative motif. These points of contact, while not always sufficient to establish a direct correspondence, still allow for meaningful observations on broader ceramic trends.

In both the summary table and the previous detailed discussion in Chapter 4.2, the absence of certain forms indicates that those specific shapes are not attested at the site under consideration. Conversely, when only one characteristic of a given form is present, be it the rim profile, the body shape, or another distinctive element, or when the available comparanda are too fragmentary or poorly preserved to support a full and confident comparison, the shape is marked in the table with a bracketed 'X' (X). This notation signals a degree of uncertainty or partial presence, which is further addressed and explained in the main text.

The results emerging from this comparative analysis are particularly useful in outlining the nature and extent of relationships both within the site of Kınık Höyük itself and across the wider region. On the local scale, attention is paid to the dynamics between different sectors of the settlement, such as the Lower Town and the Acropolis. On a broader level, the focus shifts to the interactions between Kınık Höyük and a series of contemporary regional sites, whose ceramic assemblages serve as points of reference for cross-comparison.

The analysis concentrates on ceramic shapes that are especially well represented in the assemblage from Room Dr7, both in quantitative terms and with the possibility of recognising these same shapes in the coeval archaeological levels at the comparative sites. The selected types include two open forms (KH-DB, KH-KR), which are typically associated with serving or consumption practices, and three closed forms (KH-JU, KH-JA-NE, KH-JA-RM), mostly related to consumption or storage of liquids.

For the purposes of this discussion, the comparative framework is organised according to large geographical macro-regions that reflect the main cultural and political entities of the period. These include: Central Anatolia, with reference sites such as Boğazköy-Ḫattuša, Alışar Höyük, Uşaklı Höyük, Kerkenes Dağ, Kušaklı-Sarissa, and Kaman-Kalehöyük; Eastern Anatolia, including Arslantepe-Malatya and Tille Höyük; Phrygia, represented by Yassıhöyük-Gordion; Southern Cappadocia, with sites such as Porsuk-Zeyve Höyük and Göllüdağ; and finally, Cilicia, where the comparisons are drawn from Gözlükule-Tarsus, Kilise Tepe, and Sirkeli Höyük (Fig. 5-18).



1. Boğazköy-Hattuša 2. Kaman Kalehöyük 3. Alişar Höyük 4. Kuşaklı-Šarišša 5. Kerkenes Dağ 6. Uşaklı Höyük 7. Yassihöyük-Gordion 8. Tille Höyük 9. Arslantepe-Melid
10. Göllüdağ 11. Zeyve Höyük- Porsuk 12. Gözlükule-Tarsus 13. Kilise Tepe 14. Sirkeli Höyük

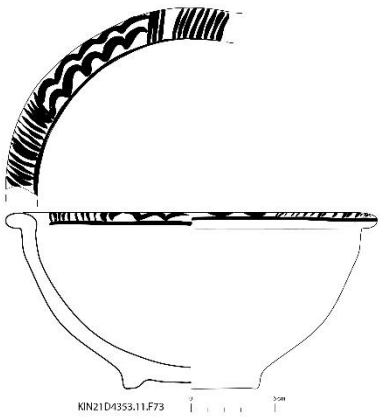
Figure 5-18 General map with the archaeological sites analysed, elaborated by M. Montesanto

OBJ. NUMBER	*TYPOLOGY*	BOĞAZKÖY	YASSIHÖYÜK-GORDION	KAMAN-KALE HÖYÜK	ALIŞAR HÖYÜK	KUŠAKLI-SARISSA	PORSUK-ZEYVE HÖYÜK	KERKENES DAĞ	UŞAKLI HÖYÜK	GÖZLÜ KULE-TARSO	KILISE TEPE	SIRKELI HÖYÜK	TILLE HÖYÜK	ARSLANTEPE	GÖLLÜ DAĞ
F65/c74	*KH-SB-1a*	X	(X)	(X)	(X)	(X)	X		(X)	(X)	(X)	(X)			(X)
c40	*KH-SB-1b*	X	X		(X)	X	X	X		(X)	(X)	(X)			
c36/c88	*KH-SB-2a*	X		(X)	(X)		X		(X)		(X)	X			(X)
c90	*KH-SB-2b*	X	X	(X)		X		(X)	(X)	(X)	(X)		(X)		
c91	*KH-SB-2c*	X	(X)	X		X									X
F75/c89	*KH-SB-3a*	X			X		X								
c39	*KH-SB-3b*	(X)		(X)	(X)	(X)	X				(X)	(X)			
F72/F73/F74/F76/F77	*KH-DB-1*	X		X	X		X		(X)	(X)		(X)			
c34/c93	*KH-DB-2*	X		X	X		X		X	(X)					
F55/F68	*KH-KR-1a*	X	(X)	(X)	(X)	X		(X)	(X)		(X)	(X)			
F67	*KH-KR-1b*	(X)	(X)	(X)		X	(X)	(X)							
F70	*KH-KR-2a*	X	X	X	X	X	(X)	(X)	(X)						X
c96		X	X	X	X	X	(X)	(X)							
F83		(X)	(X)	X	X	X									X
F82	*KH-KR-2b*	(X)	(X)	(X)		(X)				(X)			(X)		
F56		X	(X)	(X)	(X)	(X)	(X)	(X)		(X)	(X)				
F64		X	X	X	X	X	(X)								X
F54	*KH-JU-2*	X	X	(X)	(X)	(X)	(X)	X						(X)	
F59	*KH-JU-1*	(X)	X	(X)	(X)		(X)								
F92		X	X	X	X	(X)	(X)	(X)							
F78		(X)	(X)	(X)	X	X	(X)	(X)			X				
F85/F87		(X)	X	X	X	(X)	(X)	(X)	(X)	X	X	(X)		(X)	
F79/F80/91		(X)	X	X	X	(X)	(X)	(X)	(X)	X	X	(X)			
F94/F98/F100/ F102/F104/ F105/c56	*KH-JA-CO-1a*	X	X	X	X	X	X		X	X	X		(X)		
F95/F103	*KH-JA-CO-1b*	(X)	X	(X)	X	X	X			X	X		X		
c18	*KH-JA-CO-2b*	X		X		X	X					X	X		
c57		X	X	X		X	X	X	X						
c58	*KH-JA-CO-2a*	X		X	(X)	X	X								
F57/F58	*KH-JA-RM*	X	X	X	X		X		(X)		(X)	(X)			
F69	*KH-JA-NE-1*	X	X	X	X	X	X			(X)	(X)				
F66	*KH-JA-NE*	(X)	X		(X)	X			(X)		(X)	(X)	(X)		

F37	*KH-JA-NE-2*	(X)			X						(X)				
F90	*KH-JA-NE*				X					X					X
F60	*KH-JA-FL*	(X)			(X)								(X)		
F107/F108	*KH-JA-PI*	X	(X)	X	X	X	X			(X)	X				X

Table 21 Ceramic shapes of room Dr7 distribution in coeval Middle Iron Age sites

5.2.2.1 KH-DB



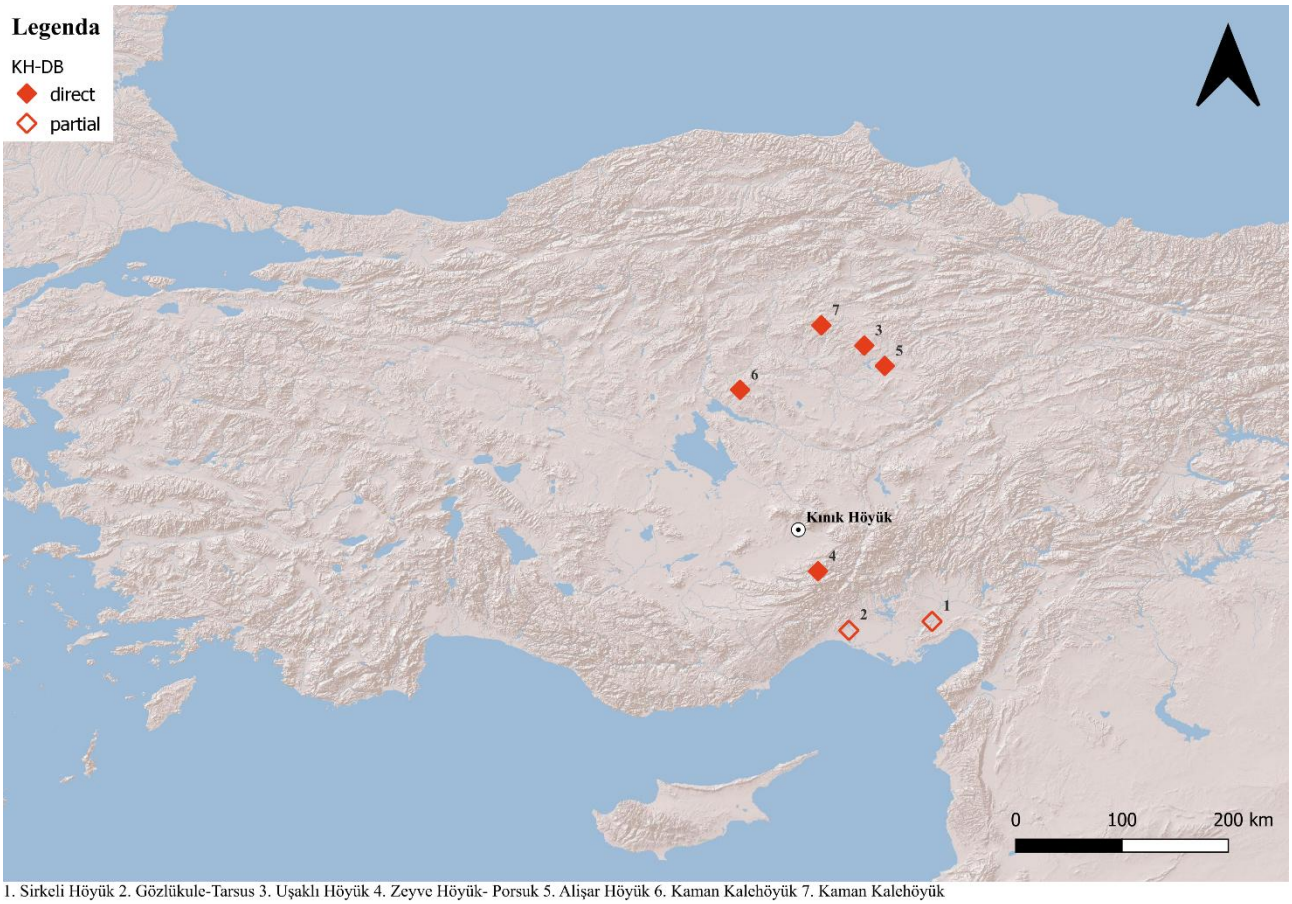
Deep bowls with thickened rims and painted decoration represent one of the most widespread and easily recognisable ceramic shapes within Middle Iron Age levels across Anatolia. Their distinctive features make them a key type for comparative analysis. The general morphology of the shape is well defined, with internal variability largely confined to a few specific aspects, such as the profile of the rim, the decorative motifs, and the layout or distribution of those motifs on the vessel surface.

Although the majority of specimens display painted decoration, undecorated examples are also attested in several contexts. These, however, tend to be less frequent, with a notable exception at the site of Kaman-Kale Höyük, where the overall proportion of painted ceramics is comparatively low in relation to the total number of sherds recovered.

The painted decoration on these vessels is consistently monochrome, executed using black or dark brown paint. The repertoire of motifs is relatively standardised and includes vertical lines, half semicircles, and wavy lines. At Kınık Höyük itself, additional elements such as stylised zigzag and triangle patterns are also observed, indicating a degree of decorative elaboration or experimentation within an otherwise conventional typology.

Among the decorative schemes recorded across the comparative sample, the only motif that appears to be unique to a single site is the meander. This specific motif is not documented at any of the sites considered, except for Porsuk-Zeyve Höyük, where it is clearly associated with the same KH-DB type. Interestingly, a fragment from Tarsus also displays a meander motif, though in that case it appears on a different vessel shape, interpreted as a local reworking or reinterpretation of the motif, executed with greater precision and technical refinement than the version attested in Southern Cappadocia.

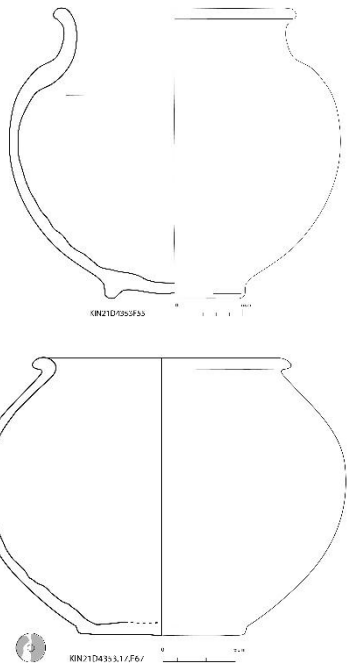
Looking at the broader distribution (Fig. 5-19), it is important to note some significant absences in the regional record. Deep bowls with thickened rims are not attested, or are present only in significantly different forms, at several major sites. At Yassıhöyük-Gordion, for instance, bowls classified under this shape are invariably characterised by a carinated body, diverging from the standard KH-DB profile. Similarly, no examples have been identified at Kušaklı-Sarissa and Kerkenes Dağ in Central Anatolia, at Tille in Eastern Anatolia, and at Kilise Tepe in the region of Cilicia. These absences are particularly relevant, as they may reflect differences in local consumption habits, production traditions, or broader cultural dynamics during the Middle Iron Age.



1. Sirkeli Höyük 2. Gözlükule-Tarsus 3. Uşaklı Höyük 4. Zeyve Höyük- Porsuk 5. Alişar Höyük 6. Kaman Kalehöyük 7. Kaman Kalehöyük

Figure 5-19 Distribution map of KH-DB. Elaborated by M. Montesanto

5.2.2.2 KH-KR



The small kraters classified as KR-1a and KR-1b, identified at Kınık Höyük, find numerous correspondences across the broader Anatolian region, although certain morphological differences are evident, particularly in the rim and body profiles. While regional parallels exist, these vessels tend to deviate slightly from the globular forms typically associated with kraters, instead displaying a more ovoid or elongated body shape. In terms of size, they often fall within the same dimensional range as cooking pots and various jar types, suggesting a potential overlap in function or usage.

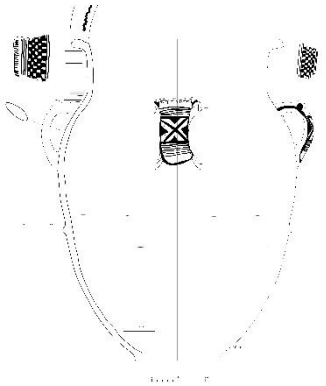
The variant designated as KR-1b, which lacks a defined neck, is of particular interest. In some cases, this form may represent a reinterpretation of the dinos, a vessel type with broad regional circulation between sites such as Yassıhöyük-Gordion and Boğazköy. However, it is equally possible to associate this variant with ceramic forms traditionally used as cooking pots, especially given its

morphological features and archaeological contexts. At Kınık Höyük, and specifically within Room Dr7, most cooking pots are characterised by a profile with either a very short neck or a simple collar, which aligns with the profile seen in KR-1b vessels.

One example from the assemblage, labelled c57, closely resembles the KR-1a type in both rim and body shape, yet can be confidently identified as a cooking pot based on other diagnostic traits. This observation reinforces the idea that KR-1a vessels, though formally classified as kraters, may also have served practical, domestic functions such as food preparation. Indeed, at several sites across the region, including Kınık Höyük, type KR-1a is frequently attested in contexts associated with cooking, supporting the notion of its functional versatility.

The ceramic fabric of the KR-1a examples found at Kınık Höyük appears to be of regional origin, though it remains unclear whether these vessels were produced directly on site or imported from nearby production centres. This contrasts with the fabric of vessel c57, which is more clearly attributable to local manufacture. Such distinctions highlight the complexity of ceramic supply and production systems in the region and suggest that the KR-1a type belonged to a broader, regionally shared ceramic tradition, with particular prevalence in Central Anatolia. The examples from Room Dr7 are especially notable for their refined surface treatment, which may indicate either a specific functional requirement or a local aesthetic preference.

KR-1b shapes also appear at some sites as cooking pots, while at others, the most relevant comparisons are with dinoi, such as those from Yassıhöyük-Gordion and Boğazköy. In this case, the shape might represent a reinterpretation of a relatively uncommon form, such as the dinos or jars with a globular body and wide mouth or very short neck. This versatility likely allowed for multiple functional applications.



Type KR-2a, particularly the F70 variant, is characterised by a ledged rim, a long neck, an ovoid body, vertical ribbon-like handles, and painted decoration. It represents a widely recognised and distinctive container form in Middle Iron Age contexts. Although fully preserved examples are relatively rare, the shape is clearly identifiable thanks to its consistent features. Some variation exists in the rim profile and body curvature, but the general structure of the vessel remains stable.

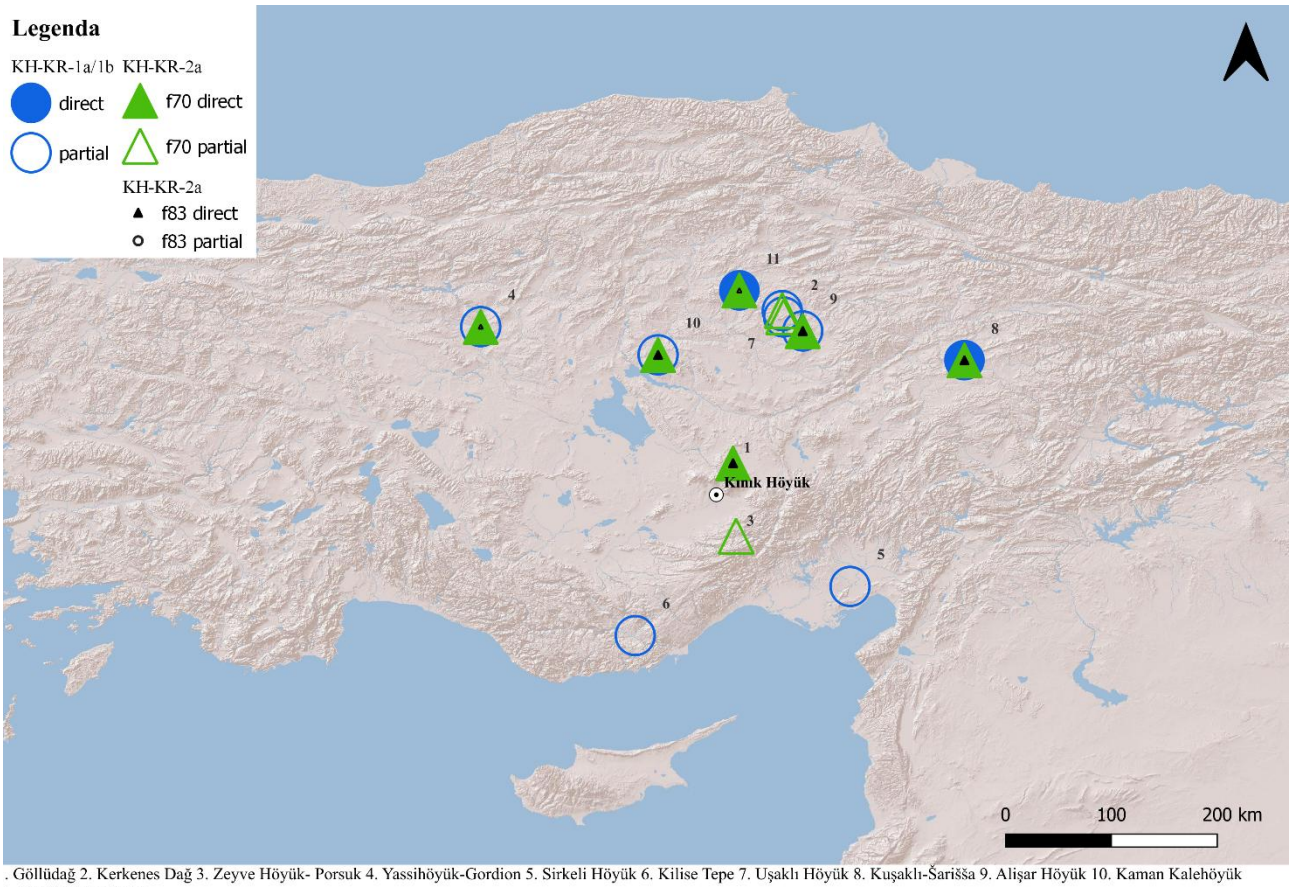
Painted decoration, commonly applied, is usually concentrated in the area between the neck and the maximum expansion of the body. However, significant differences emerge in how the motifs are

arranged and divided. The position of the vertical handles plays a central role in this respect, acting as visual dividers and framing what are often referred to as ‘metopes’, decorated panels set between the handles. In the F70 variant, where handles are attached to the shoulder or upper body, the decoration on the body is divided into metopes, while the neck decoration remains continuous. When handles are placed higher, near the rim or at the transition between neck and shoulder, the opposite occurs: the neck is divided into metopes, while the body decoration may either continue uninterrupted or be similarly compartmentalised. In some cases, the handles are not simply dividers but are actively incorporated into the decorative design, becoming part of the composition rather than acting as boundaries.

A different decorative arrangement is found in vessels where the painted surface is limited to a single panel, generally located on the shoulder or upper body. This panel, typically rectangular, often features a contrasting background colour—usually white—framed by a black border, with internal motifs made up of concentric circles or other geometric patterns. Krater c96 may belong to this group, although the fragmentary condition of the sherd makes it difficult to confirm this attribution with certainty.

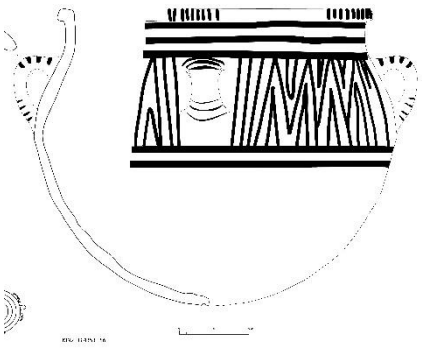
Many KR-2a kraters show decorations in the silhouette style, a technique documented not only at Alışar Höyük but also at other sites in the region. The decoration on F70 displays some affinity with this style, especially in the use of concentric circles as fillers or separators. However, the typical animal silhouettes associated with this tradition are absent. The checkerboard motif on F70, on the other hand, appears to align more closely with Phrygian decorative traditions. The continuous neck motif, also present in other contexts, has been identified at Göllüdağ, Tarsus, and Alışar Höyük, although never in combination with the concentric circle motif seen on F70.

Taken as a whole, the decoration on F70 suggests a convergence of stylistic influences from different regions, including Phrygia, Central Anatolia, and Cilicia. These elements appear to coexist rather than point to a single direction of influence. Notably, this type of krater is entirely absent in Cilicia, suggesting that a motif possibly of Cilician origin was applied to a vessel shape more typical of Anatolian ceramic traditions (Fig. 5-20).



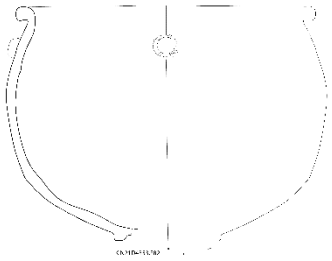
. Göllüdağ 2. Kerkenes Dağ 3. Zeyve Höyük- Porsuk 4. Yassihöyük-Gordion 5. Sirkeli Höyük 6. Kilise Tepe 7. Uşaklı Höyük 8. Kuşaklı-Šarišša 9. Alişar Höyük 10. Kaman Kalehöyük 1. Boğazköy-Hattuša

Figure 5-20 Distribution map of KH-KR-1a/1b and KH-KR-2a. Elaborated by M.Montesanto



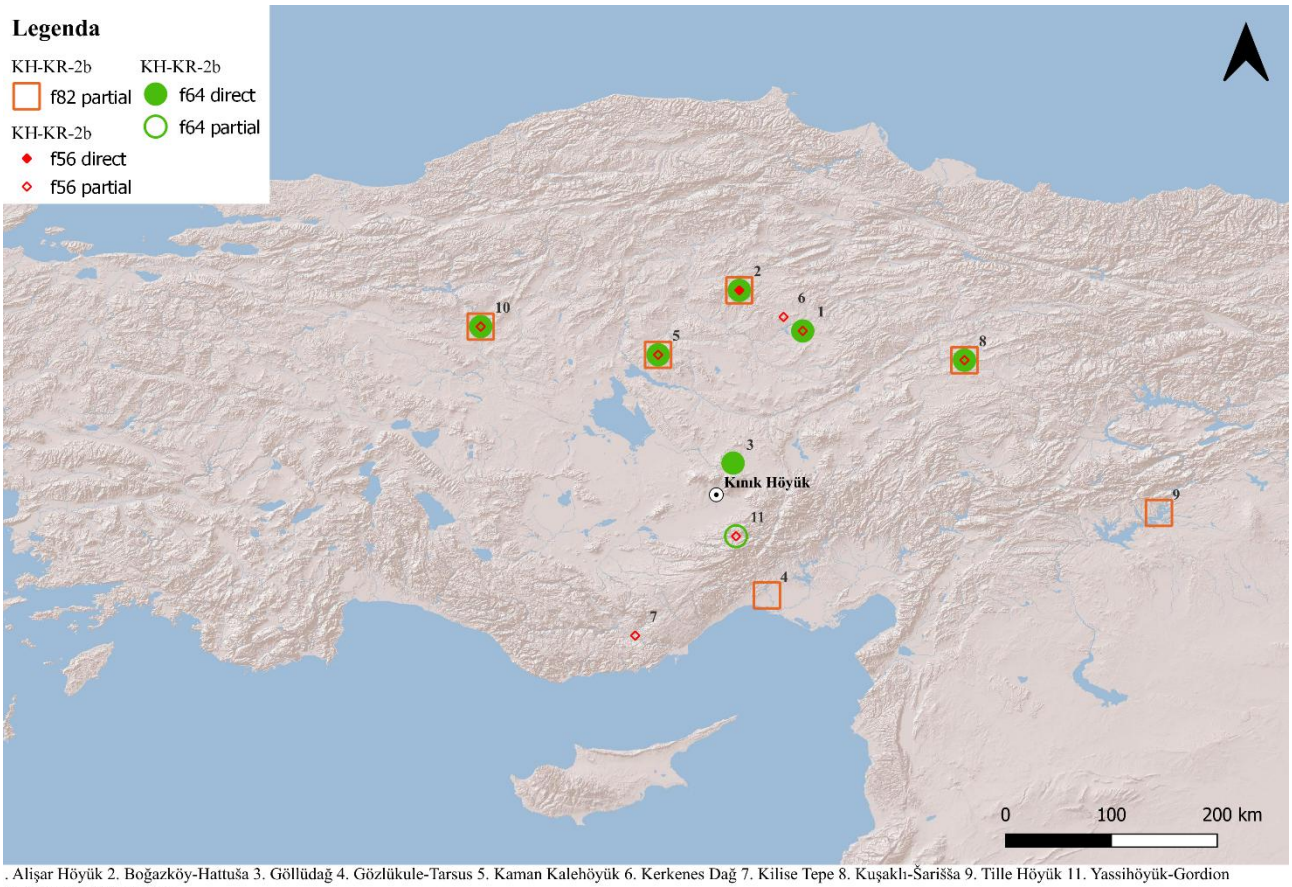
KH-KR-2b: In the case of KR-2b kraters, and in particular type F56, the organisation of the painted decoration follows principles broadly similar to those observed in the F70 variant. Here as well, the vertical handles serve to divide the decorated surface into metopes, which in this case tend to repeat the same decorative motif across each panel. The use of the triangle motif as a central decorative element is relatively rare and is even more unusual when applied to large surfaces, such as those of the substantial kraters in this group. As in F70, the neck decoration on F56 develops as a continuous band, unbroken by the presence of the handles.

The overall shape of F56, which is characterised by a short neck and a globular body, appears less frequently than the elongated form of F70. Nonetheless, it is attested in several sites in Central Anatolia, such as Alışar Höyük, Kušaklı-Sarissa, and Kerkenes, as well as in Cilicia, particularly at Tarsus, though mostly in earlier occupation levels. Differences among examples include variations in the profile of the rim, the length of the neck, and the specific decorative motifs applied, suggesting a certain degree of local or chronological variability within the type.



Krater F82, already discussed in relation to KR-1b, may represent a local reinterpretation of the vessel type broadly defined as dinos. While it shares some morphological traits with that category, it also diverges in significant ways—for instance, its wider mouth and the absence of lugs or handles, which are sometimes present in traditional dinoi. The presence of four applied buttons in relief may reflect a local solution to the absence of handles, potentially fulfilling a similar visual or functional role. Vessels resembling F82 are attested in Cilicia, although variations in rim profile point to the possibility of a distinct reinterpretation. This suggests that F82 may reflect a local adaptation of a shape known in both Anatolia and Cilicia, modified to suit specific needs or stylistic preferences at Kınık Höyük.

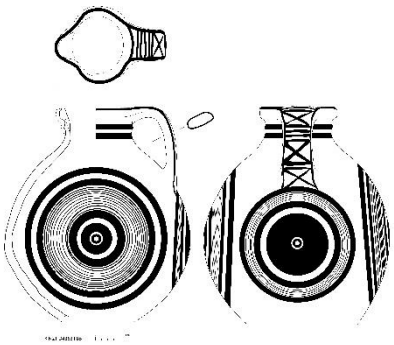
F64, though geometrically falling within the krater category, is morphologically closer to a basin. Its distribution indicates a relatively broad though infrequent presence across Central Anatolia. At Boğazköy, large deep bowls with vertical handles or lugs are common at both Büyükkale and Büyükkaya. At Kaman-Kalehöyük, similar vessels are attested in multiple strata (IIc2–3 and IIa6–IIc1), though their identification is often hampered by missing handles. Alişar Höyük yields only a few rim fragments, while at Kuşaklı–Šarišša, open shapes with vertical elements are attested, though typically smaller. Beyond Central Anatolia, Gordion provides two strong parallels from its Destruction Level, featuring similar rim and base treatments. A complete example from Göllüdağ closely resembles F64 in form and handle type, despite being smaller. A decorated specimen from Porsuk (Level III) further illustrates the wide, albeit scattered, reach of this shape (Fig. 5-21).



. Alişar Höyük 2. Boğazköy-Hattuša 3. Göllüdağ 4. Gözlükule-Tarsus 5. Kaman Kalehöyük 6. Kerkenes Dağ 7. Kilise Tepe 8. Kuşaklı-Šarišša 9. Tille Höyük 11. Yassihöyük-Gordion 12. Zeyve Höyük- Porsuk

Figure 5-21 Distribution map of KH-KR-2b. Elaborated by M. Montesanto

5.2.2.3 KH-JU



Jugs with a medium to large trefoil rim represent a widely distributed and recognisable type across numerous sites, with local and regional variations mostly concerning the depth of the trefoil folds and the dimensions of the neck, both in terms of length and width. While ovoid-bodied examples, such as those attested in Room Dr7, are present, the predominant form seems to be more globular, as indicated by several fragmentary but suggestive specimens.

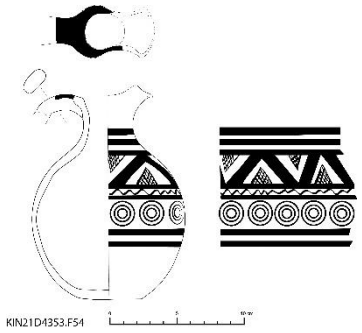
The trefoil jugs from Room Dr7 display a range of surface treatments. In some cases, they are decorated with painted motifs; in others, where such decoration is absent, the surface is covered with a slip, which may be carefully polished or left relatively unrefined. In Cilicia, however, certain distinctive characteristics emerge. Trefoil jugs in that region frequently combine a globular body with a markedly long and narrow neck, and painted decoration is particularly common. The decorative motifs found in Central Anatolia and Phrygia, by contrast, differ substantially from those observed

on the decorated trefoil jugs from Room Dr7. In some instances, decorations are organised into panels reminiscent of those on kraters, and feature motifs such as triangles, zigzags, and other designs typical of those regions.

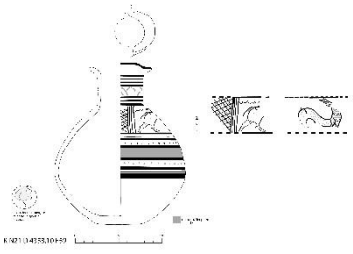
The decoration on the trefoil jugs from Room Dr7, especially on the example designated F85, appears instead to align more closely with Cilician traditions. In particular, it is characterised by the use of large concentric circles or "targets," a decorative motif widely employed in Cilicia. These "targets" appear not only on closed forms such as Cypriot-derived barrel jugs, but also on open shapes like plates and shallow bowls. However, while the motif is shared, its layout differs between the Cilician examples and those from Kınık Höyük. In Cilicia, the concentric circles often serve as fillers on the vessel's side surfaces and are framed by bundles of thin, intersecting concentric lines.

The decoration of F85 shows strong parallels with Cypriot barrel jugs, featuring bold targets composed of thick concentric circles surrounding a central blank space, which may correspond to the raised button commonly found at the centre of barrel jug motifs. In addition, the decorative scheme on F85 extends across the vessel's surface: it includes front and back bands positioned below the handle, and a black painted line running along the upper rim and down the sides of the handle. The handle itself is decorated with horizontal lines and cross motifs, elements that are well attested in Anatolian ceramic traditions.

Taken together, these features point to a combination of southern-inspired decorative motifs applied to a shape that is typical of the Anatolian repertoire. The result is a synthesis of different influences, in which external decorative traditions and local forms coexist and interact within the same object, offering insights into the cultural and stylistic dynamics at play in the ceramic production of Room Dr7.



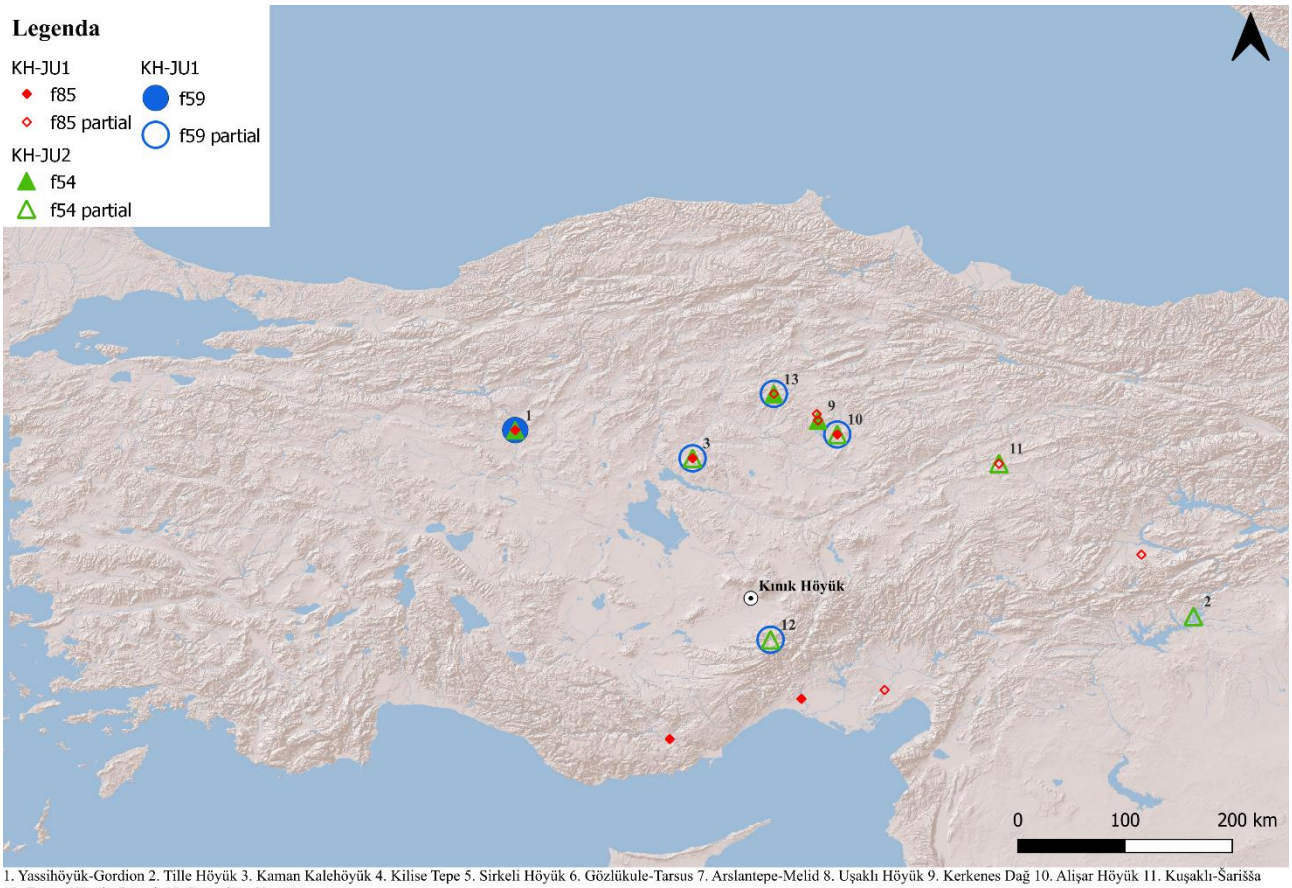
Small jugs with globular bodies are a common feature in Middle Iron Age ceramic assemblages, especially those equipped with beak spouts, a characteristic also observed in larger vessels. The specimen F54 from Room Dr7 belongs to this category and bears painted decoration that, while composed of individually well-attested motifs in Anatolian contexts, stands out for the unusual way these elements are combined. The sunburst motif at the base of the neck, formed by a ring of triangles, recalls examples from Alışar Höyük, while rows of concentric circles are more typically found on vessels of different shapes. However, their specific combination and placement on F54 appear to be unique, suggesting a fusion of decorative influences within the ceramic tradition of Kınık Höyük.



Another juglet from Room Dr7, although lacking its handle, features a trefoil rim with shallow folds. In comparison to F54, this vessel has a slightly longer and narrower neck. Its painted decoration once again brings together motifs that are seldom associated in the same composition, indicating a process of local reinterpretation. The overall decorative approach evokes the so-called ‘brown-on-buff’ tradition associated with Yassıhöyük-Gordion, which is characterised by outlined animal figures framed within panels, accompanied by geometric patterns and filler motifs. However, the juglet from Kınık Höyük differs from the typical examples of this tradition in one key aspect: it uses bichrome painting, combining red and black paint instead of the usual monochrome scheme.

This use of bichromy is not limited to minor decorative details, but also extends to structural elements of the vessel, including the trefoil rim, parts of the neck, and a horizontal band around the belly. The application of net motifs and dotted patterns on the exterior surface of the juglet further recalls stylistic elements seen in brown-on-buff ware from Yassıhöyük-Gordion and other sites. Yet, the incorporation of bichromy strongly suggests a local adaptation or reinterpretation of that style.

The combination of decorative elements that are typical of the Anatolian tradition with a colouring technique more commonly associated with other stylistic contexts reflects the diversity and creativity of the ceramic production at Kınık Höyük. These examples from Room Dr7 illustrate how existing motifs and techniques were reassembled in new ways, giving rise to hybrid forms that speak to the complexity and richness of the site's material culture (Fig. 5-22).

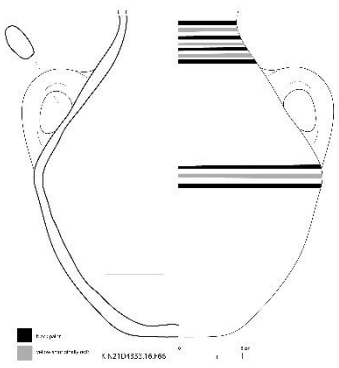


1. Yassihöyük-Gordion 2. Tille Höyük 3. Kaman Kalehöyük 4. Kilise Tepe 5. Sirkeli Höyük 6. Gözlükule-Tarsus 7. Arslantepe-Melid 8. Uşaklı Höyük 9. Kerkenes Dağ 10. Alişar Höyük 11. Kuşaklı-Šarišša 12. Zeyve Höyük- Porsuk 13. Boğazköy-Hattuša

Figure 5-22 Distribution map of KH-JU1 and KH-JU2. Elaborated by M. Montesanto

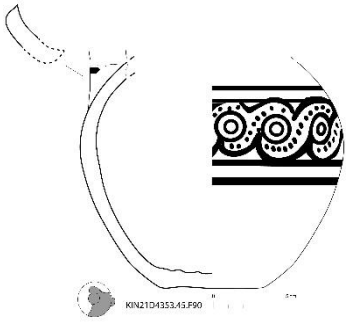
5.2.2.4 KH-JA-NE

The necked jars recovered from Room Dr7 reflect a convergence of multiple stylistic and regional influences, visible both in their formal characteristics and in their decorative treatment. These vessels show a range of variations, some of which are closely aligned with established Anatolian ceramic traditions. In several cases, smaller-sized examples appear to correspond morphologically to larger, more standardised forms, suggesting the existence of scaled versions adapted to different functions or contexts.

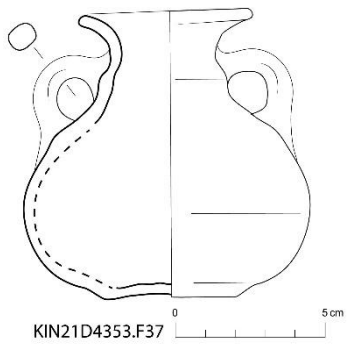


Among these, jar F66 is particularly noteworthy. Its shape and decorative scheme show strong affinities with Central Anatolian examples, confirming its place within a widely circulated ceramic tradition. However, F66 also presents an original feature: it applies bichromy to a more typically monochrome decorative motif. This chromatic choice introduces a notable variation within an otherwise conventional design and may reflect a local reinterpretation of broader stylistic norms. A comparable decorative solution, though applied to vessels of different shape, is

documented at Sirkeli Höyük, further pointing to the circulation and adaptation of decorative themes across different regions.



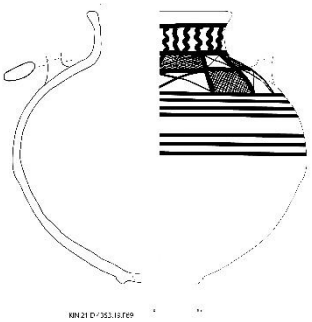
Another significant specimen is jar F90, which, despite being incomplete, offers two key elements of interest. Firstly, it is the only vessel within the Room Dr7 assemblage whose ceramic fabric has been traced to the Porsuk-Zeyve Höyük area. This distinguishes it from the rest of the assemblage, which is generally made from fabrics of local or, broader, Niğde provenance and suggests the possibility of either exchange or targeted acquisition. Secondly, its decorative motif, wavy lines arranged around a central concentric circle, is relatively rare. Similar compositions have been attested in southern Cappadocia, particularly at Alışar Höyük, although with certain variations: in some cases, the waves are not accompanied by the central circle, or the internal filling differs. In Cilicia, a closely related motif is found at Tarsus. Taken together, these occurrences suggest a decorative tradition that may have originated in Cilicia, potentially influenced by mediterranean models, and subsequently disseminated through key intermediary sites such as Porsuk-Zeyve Höyük and Kınık Höyük toward Central Anatolia. The presence of such a motif on F90, combined with its non-local fabric, supports the idea of Kınık Höyük as a site engaged in a network of stylistic and material exchange.

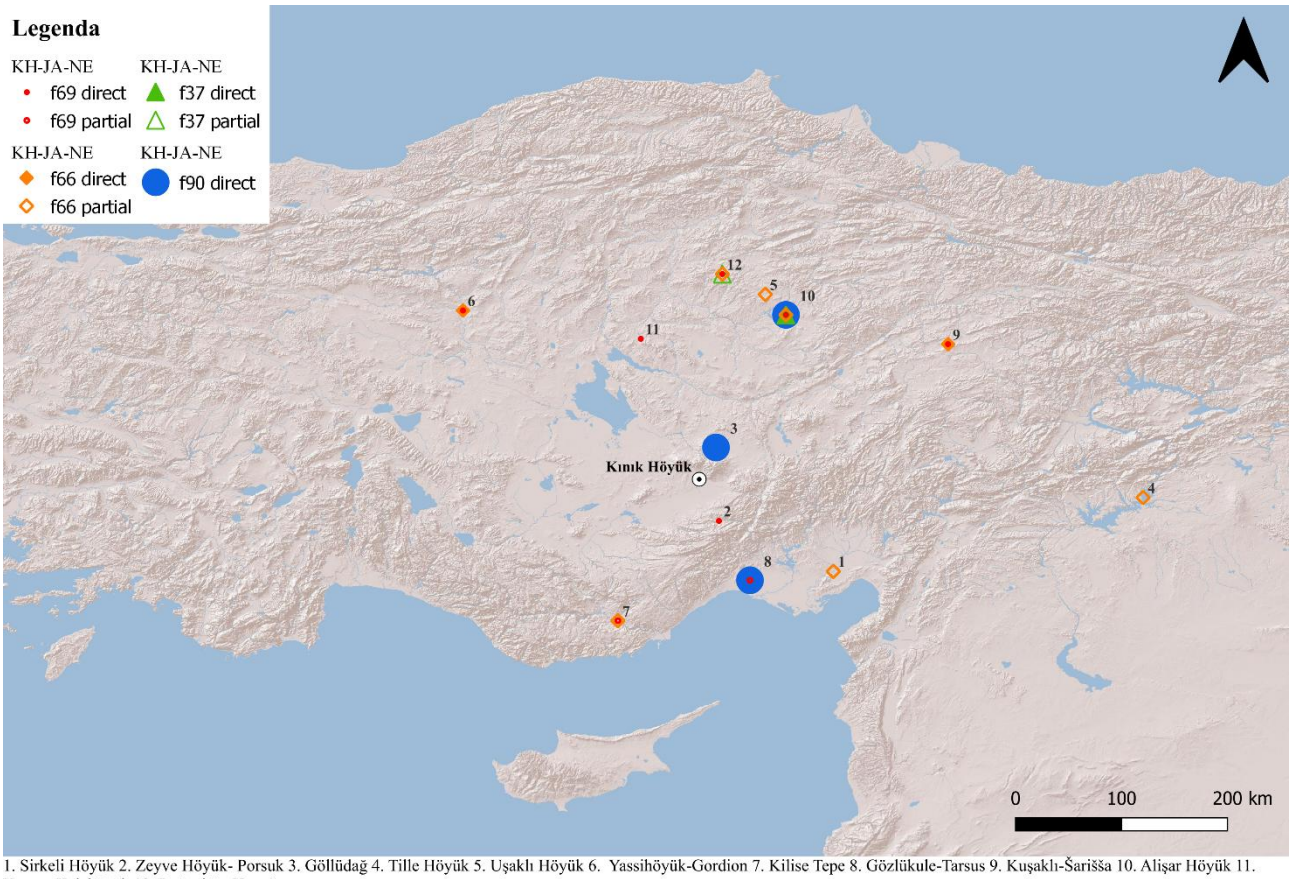


Among the necked jars from Room Dr7, jar F37 also merits particular attention. It appears to represent a smaller version of the so-called “amphoroid” shapes, a typology well documented at Central Anatolian sites but relatively uncommon in the Cilician region. In addition to its size, another significant aspect of this vessel is the absence of painted decoration. This contrasts with the larger amphoroid jars, which often display elaborate surface ornamentation. The plain surface of F37 may suggest a more utilitarian function or perhaps a distinct production context. Alternatively, it could reflect a simplified version of the type, adapted for everyday use or for specific activities that did not require any kind of decoration. In any case, its presence contributes further evidence of the diversity and complexity of the ceramic repertoire found in Room Dr7, where formal typologies and decorative traditions appear to overlap, evolve, and be reinterpreted according to local practices and broader regional trends.

Among the necked jars found in Room Dr7, only one specimen, jar F69, offers the possibility of a direct comparison that includes both overall shape and decorative features. This vessel characterised

by a simple rim, double vertical handles, and a globular body, finds clear parallels at several Central Anatolian sites. These comparative examples not only share a highly similar morphology, with minor variations in proportions or handle placement, but also feature monochrome painted decoration that closely resembles the pattern preserved on F69. While the specific motifs applied to jars of this type may vary, the presence of painted decoration on this shape is widespread across Central Anatolia during the Middle Iron Age. The consistency of this association suggests that F69 participates in a broader regional tradition, both in terms of form and ornamental practice (Fig. 5-23).





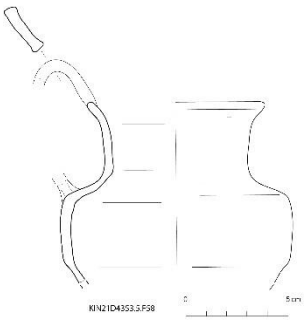
1. Sirkeli Höyük 2. Zeyve Höyük- Porsuk 3. Göllüdağ 4. Tille Höyük 5. Uşaklı Höyük 6. Yassihöyük-Gordion 7. Kilise Tepe 8. Gözlükule-Tarsus 9. Kuşaklı-Šarišša 10. Alişar Höyük 11. Kaman Kalehöyük 12. Boğazköy-Hattuša

Figure 5-23 Distribution map of JA-NE1 and JA-NE2. Elaborated by M. Montesanto

5.2.2.5 KH-JA-RM

Alongside deep bowls with thickened rims and kraters with ledged rims, the so-called round-mouthed jars (KH-JA-RM) constitute one of the most stable and widespread ceramic forms across Middle Iron Age assemblages in Central Anatolia, Phrygia, and southern Cappadocia. This type is easily recognisable due to its characteristic profile and overall proportions, which appear with remarkable

consistency across a wide geographic range. A recurring feature of these jars is the application of monochrome painted decoration on the exterior surface, particularly on the neck and upper body. Such decoration is attested on numerous examples from a variety of sites, highlighting a shared visual language within this ceramic tradition.

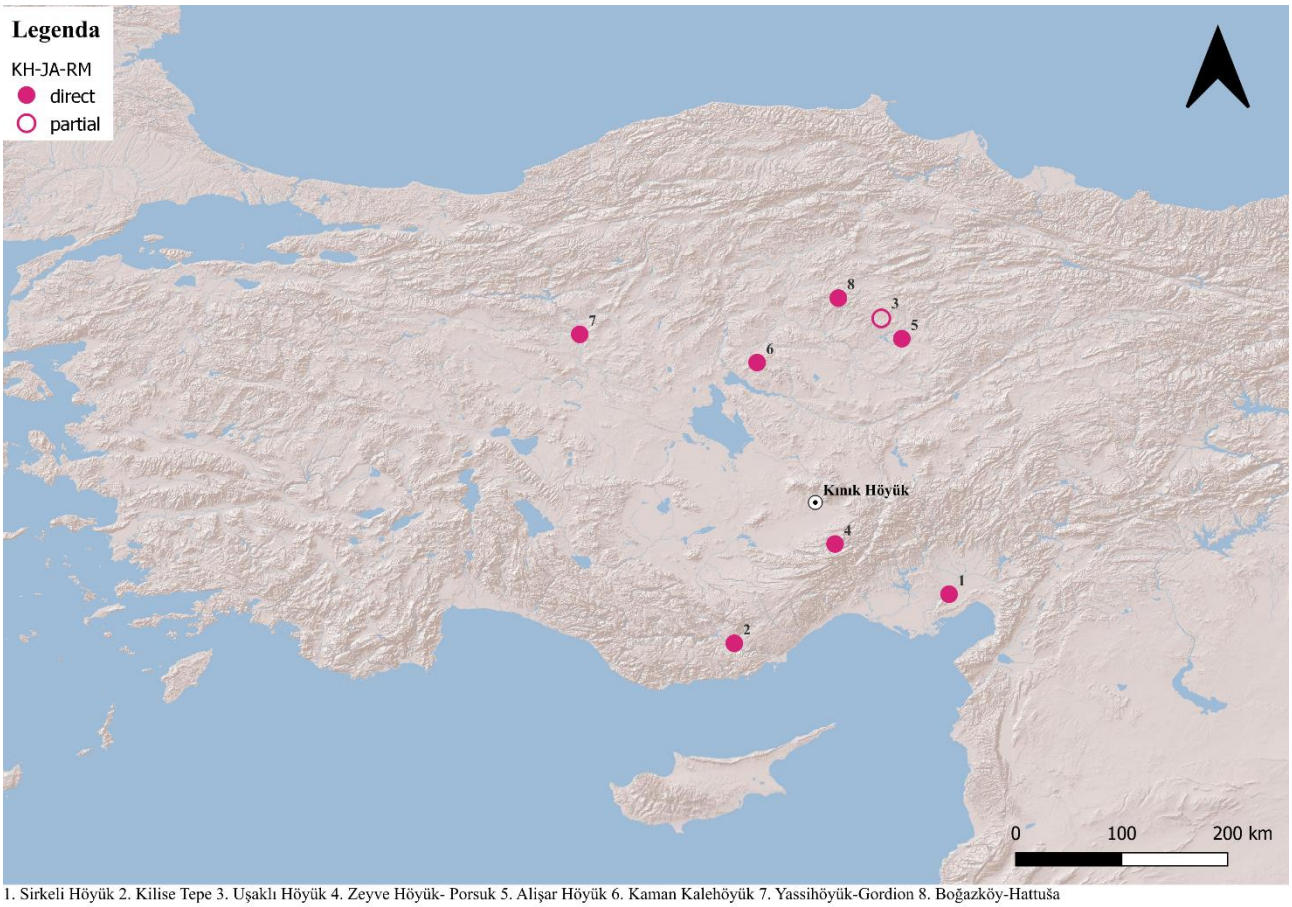


At Kınık Höyük, however, the examples of this form found in Room Dr7 lack any trace of painted decoration. This absence, while potentially noteworthy at first glance, should not be considered exceptional. In fact, similar jars bearing painted decoration, often concentrated on the neck and body, have been found in contexts that are both chronologically and spatially close to Room Dr7 (Fig. 5-24), suggesting that undecorated versions coexisted with decorated ones. Moreover, most round-mouthed jars from Yassıhöyük-Gordion, a key site in Phrygia, are also undecorated, further supporting the notion that painted and plain variants circulated simultaneously.



Figure 5-24 Example of a KH-JA_RM (KIN23D4496F91) found in Room Dr9, north of room Dr7. Archive of the Kınık Höyük Archaeological Mission

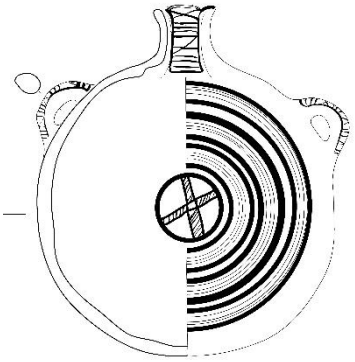
Despite the variation in surface treatment, this vessel type remains highly recognisable due to its enduring formal characteristics and widespread distribution. Its recurrence in diverse regions and contexts underscores its functional versatility and cultural significance within Middle Iron Age ceramic assemblages (Fig. 5-25).



1. Sirkeli Höyük 2. Kilise Tepe 3. Uşaklı Höyük 4. Zeyve Höyük- Porsuk 5. Alişar Höyük 6. Kaman Kalehöyük 7. Yassihöyük-Gordion 8. Boğazköy-Hattuša

Figure 5-25 Distribution map of KH-JA-RM. Elaborated by M. Montesanto

5.2.2.6 KH-JA-FL



Although it is not included in the distributional analysis of the other shapes, it is interesting to take a closer look at the only flask present in the ceramic collection. Its morphological and decorative features make it an ideal tool for tracing the evolution of this type of vessel in Anatolia.

From a technological standpoint, the flask identified in Room Dr7 presents a complex and carefully executed construction. Its body is formed by joining together two separately made globular halves, each shaped like a deep bowl with an almost hemispherical profile. These two components are not identical: the rear half is slightly deeper than the front, suggesting intentional asymmetry in the manufacturing process. The neck is narrow and elongated, topped by a thickened external rim with a flared profile, contributing both to the vessel's structural stability and to its formal character.

The flask has three handles arranged in a specific and functionally meaningful configuration. A vertical strap handle, attached at the back, extends from the rim to the base of the neck, allowing for a secure grip or suspension. Additionally, two vertical loop handles are placed symmetrically on the shoulders of the vessel, further facilitating manipulation and possibly contributing to its visual balance. The entire surface of the flask is covered with a white slip, over which black monochrome painted decoration has been applied. Both halves of the body display a repeated motif composed of concentric circles of varying thickness, with a central cross formed by two intersecting pairs of lines. The base is rounded, and the vessel measures approximately 26 cm in height.

Some formal and decorative parallels can be drawn with Middle Bronze Age material from Central Anatolia. For instance, flasks with globular bodies and surface decoration, often equipped with a single side handle, have been documented at Kültepe (Fig. 5-26). These vessels frequently bear painted motifs in monochrome or bichrome, including concentric circles similar to those seen on the Room Dr7 flask[511].



Figure 5-26 Flasks from Middle Bronze Age levels of Kültepe. From Kulakoğlu and Kangal 2010

In at least one case, a central cross motif is also attested, reinforcing the comparison with the concentric-and-cross composition on the Kınık Höyük specimen[512]. In some examples, concentric circles are not painted but engraved or excised, showing variation in the decorative techniques employed. While the typical handle configuration at Kültepe involves a single vertical handle on the shoulder, at least one specimen features two vertical handles positioned symmetrically, as seen on flask F60 from Room Dr7. Notably, when both types of handles are present, the single vertical handle

[511] Kulakoğlu and Kangal 2010, p. 195-196
[512] Kulakoğlu and Kangal 2010, p. 196 n. 77

is usually larger than the two side handles, a characteristic also observed on Kınık Höyük's flask[513]. A related example comes from the Middle Bronze Age levels at Zincirli (Fig. 5-27), where a flask

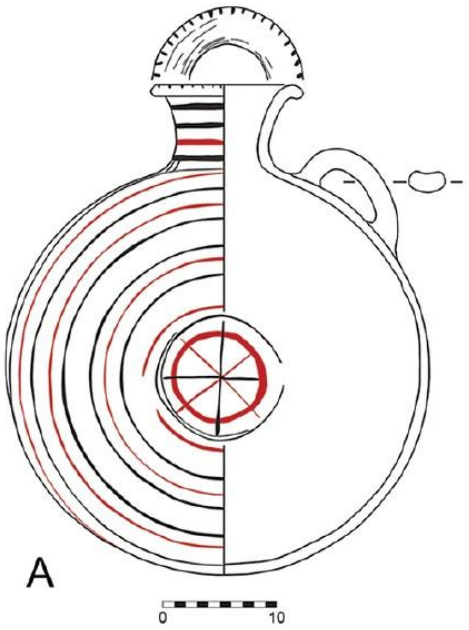


Figure 5-27 Flask from Middle Bronze Age levels of Zincirli. From Hermann et al. 2023

with a globular body, narrow neck, and slightly thickened flaring rim has been found. The decoration on this specimen, executed in bichrome paint, consists of concentric circles surrounding a central motif composed of rays enclosed within a circle, differing from the cross motif at Kınık Höyük but adhering to the same visual language of centralised geometric composition. This vessel also features a single vertical handle on the shoulder[514].

The Kültepe flasks have generally been interpreted as Levantine imports, possibly used for the transport of alcoholic beverages such as wine. If the same function is postulated for the Kınık Höyük example, the presence of a highly decorative, carefully finished flask in Room Dr7 may point to both long-distance connections and specific practices involving the storage or presentation of valued liquids. The combination of technical sophistication, symbolic decoration, and formal echoes of Bronze Age types supports the idea that this object stands out within the assemblage not only for its craftsmanship but also for its cultural significance[515].

As for the Late Bronze Age, locally produced flasks with both a vertical back handle and two smaller vertical side handles are attested at Boğazköy (Fig. 5-28), and present notable similarities with specimen F60. These vessels may feature either a long neck, as in examples of Red Lustrous Wheel-

[513] Kulakoğlu and Kangal 2010, p. 195-196
[514] Hermann et al. 2023, p. 10 fig. 6
[515] Hermann et al. 2023, p. 6

made Ware, or a shorter one. In terms of decoration, some of these flasks display concentric circle motifs with a central element, although this differs from the cross motif found on F60[516]. There are also numerous parallels from Cilicia, particularly from the site of Tarsus. These flasks are typically

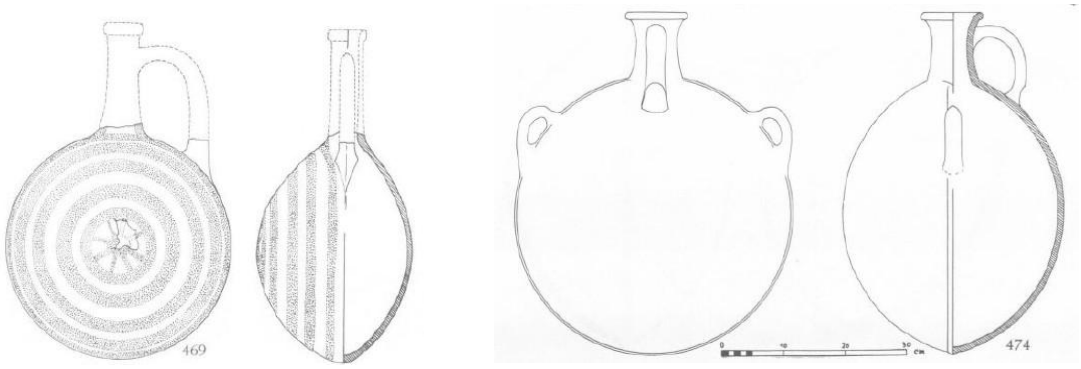


Figure 5-28 Flasks from Middle Bronze Age Levels of Bogazkoy. From Fisher 1963

characterised by the presence of a single vertical back handle, a short neck, and painted decoration. Although their handle configuration differs from F60, their overall form and surface treatment suggest a shared typological background[517].

At Kinet Höyük, several examples present a globular or lentoidal body combined with a neck that is generally longer than that of F60. In place of the two vertical side handles seen on F60, these vessels feature two raised buttons or lugs positioned at analogous points on the shoulder. Additionally, the vertical back handle often has a raised ridge at its top, adding a further point of distinction[518]. A similar configuration is found in the Late Bronze Age levels of Yumuktepe/Mersin. Here, a flask with a long neck and a raised ridge also features vertical side handles, rather than the buttons seen at Kinet Höyük. This variation once again illustrates the flexibility of the basic form and the coexistence of multiple regional solutions to similar structural and functional needs[519].

A specimen from the Iron Age levels at Boğazköy, discussed in Chapter 4.2, appears to carry forward an earlier ceramic tradition. The vessel in question is characterised by a narrow neck, vertical side handles, and bichromatic decoration composed of concentric circles. These features suggest a possible continuity from Late Bronze Age forms, reinterpreted within the material culture of the Iron Age. Although the evidence is limited, the formal and decorative consistencies imply that such traditions may have endured beyond their initial chronological horizons.

To date, the only securely documented example of a three-handled flask from the Iron Age comes from Level II at Kilise Tepe. This vessel differs in certain respects: it has a less globular body and

[516] Fisher 1963, pl. 46-50
[517] Goldman 1956, pl. 377 n. 1024
[518] Gates 2001, fig. 3 n. 10
[519] Garstang 1953, fig. 157 n. 15

lacks painted decoration, marking a departure from earlier, more elaborately treated specimens. Nonetheless, the presence of the three-handled configuration indicates a link, at least at the level of form, with the broader flask tradition documented in earlier periods.

These cases point to the development of an Anatolian ceramic tradition, likely influenced by the North Levant, as suggested by Middle Bronze Age examples from sites such as Kültepe and Zincirli. The persistence of this tradition into the Late Bronze Age is supported by the presence of flasks with similar features at Boğazköy, Kinet Höyük, and Kilise Tepe. During the Iron Age, however, the shape appears to become much less common, with known examples limited to Kilise Tepe and Kınık Höyük.

The dimensions of the Iron Age flasks are consistent with those of specimen F60 from Room Dr7. The decoration on F60, particularly the concentric circle or "target" motif, recalls Cilician traditions, while at the same time showing strong affinities with the painted repertoire of Middle Bronze Age Kültepe. The cross motif in the centre, by contrast, is more typically associated with Iron Age Anatolia and finds a clear comparison at Alışar Höyük. The presence of three handles on F60 may reflect the merging of multiple influences, Levantine decorative elements such as the target motif, and Anatolian features including the central cross and the linear decorations applied to the handles. At the same time, it is possible that this vessel represents a deliberate revival or reinterpretation of an older, specifically Anatolian typology, adapted within the cultural and technical framework of Iron Age ceramic production.

5.2.3 Reassessing the Dr7 assemblage through a multiscale framework

While the analysis presented so far has primarily focused on the technological, morphological, and stylistic features of the Room Dr7 assemblage, these results can also be interpreted through the multiscalar framework proposed by Knappett (2011). His model conceptualises social interactions through material culture as taking place simultaneously at the micro, meso, and macro levels, linking individual practices to broader social and cultural dynamics.

Applying this perspective to the evidence from Room Dr7 and the Lower Town allows the assemblage to be understood not merely as a local expression of domestic activity, but as part of a wider web of social relations and cultural transmission that extended across Iron Age Central Anatolia. This approach provides a way to bridge scales of interpretation, from the intimate sphere of household organisation and daily practice to community-level interaction and inter-regional exchange.

As Knappett emphasises, many archaeological approaches that attempt to describe and explain the relationships between people and objects have faced interpretative limits. His proposal seeks to overcome these by focusing not on single objects and their proximity to human gestures, but on entire assemblages of artefacts operating across multiple spatial and social ranges. This perspective fits particularly well the study of Room Dr7, whose assemblage represents precisely this kind of relational field. Since archaeological research derives its insights primarily from material culture, adopting Knappett's approach can help identify the social interactions that unfold across these different scales[520].

Although his case studies concern Middle Bronze Age contexts in Crete and the Aegean, the models he illustrates adapt well to the framework presented by Kınık Höyük. By focusing mainly on ceramic production, he distinguishes between patterns of distribution, consumption, and storage. As the Dr7 assemblage does not preserve sufficient evidence to reconstruct storage habits, especially long-term ones, the present analysis concentrates primarily on patterns of distribution and consumption. Following his methodology and applying it to the Dr7 context produces interesting and meaningful results.

The micro-scale can be defined as the level that investigates interactions between people and objects within a restricted environment, such as a domestic space or, at most, among a few domestic nuclei within the same settlement[521]. Because of its limited scope, Knappett also includes the aspect of production, aiming to reconstruct the operational steps that led to the finished artefact and, where possible, the decisions involved, especially when evidence for workshop installations is absent, as in the case of the Lower Town of Kınık Höyük during the Middle Iron Age.

This type of analysis is particularly valuable when comparing assemblages from chronologically connected periods, as it allows changes in gestures and production activities to be detected. In the case of Kınık Höyük, the transition from KHP Vb (Early Iron Age) to KHP Va (the phase to which the Dr7 assemblage belongs) reveals a significant transformation in manufacturing techniques: whereas hand-made pottery predominated in KHP Vb, wheel-made production became almost exclusive in KHP Va. Surface treatments also evolved, from rather careless burnishing to very accurate polishing.

Most notably, the presence of painted decoration marks the greatest change. As Knappett notes[522], the application of complex decorative schemes is far more time-consuming than earlier surface

[520] Knappett 2011, pp. 68–69
[521] Knappett 2011, p. 98
[522] Knappett 2011, p. 76

treatments and inevitably slows down production, implying higher labour investment and perhaps social valuation. Even though no workshop areas have been identified that could fully reconstruct the chaîne opératoire, it is evident that the Dr7 assemblage embodies different technological choices and gestures from those of the preceding phase.

Comparable changes are visible in the subsequent KHP IV period, which is slightly later than Va and spans the end of the Middle and the beginning of the Late Iron Age. New forms appear, although many continue, and a new firing technology produces Gray/Black Ware. Yet certain elements remain constant, such as the modelling of particular shapes and the extensive use of painted decoration.

These observations reveal technological and stylistic shifts occurring within the micro-scale of the site, which, despite the absence of clearly identified production or use contexts (since the Acropolis ceramics of KHP IV derive from secondary deposits), can nonetheless be read as indicators of socially meaningful choices in craft practice and consumption behaviour.

The meso-scale can be defined as the level of interaction that takes place among domestic units within a single community and between neighbouring communities within the same region[523]. It represents the first analytical scale that moves beyond the concept of direct physical proximity, though this shift inevitably introduces certain challenges in defining its spatial and social limits without merging into the macro-scale. It is also the first level through which patterns of cultural mobility can be explored, that is, how specific practices, originally developed within one household or community, are replicated across others and transmitted across space.

To address this, Knappett introduces the concept of communities of practice[524], describing social groups whose cohesion derives not from formal rules but from the repetition of shared daily practices. In ethnoarchaeological studies, this concept has been associated with the distribution of practices according to the type of cultural transmission they involve, whether horizontal or vertical.

Practices transmitted horizontally occur among peers and typically involve readily transferable skills, such as decorative techniques or stylistic innovations. In contrast, vertically transmitted practices rely on longer-term teaching relationships, often within families, and are more complex to reproduce — for instance, learning how to shape vessels or control firing conditions. These different modes of transmission produce distinctive patterns of material and behavioural distribution[525].

[523] Knappett 2011, p. 98
[524] Knappett 2011, pp. 99–100
[525] Knappett 2011, pp. 103–104

In the case of the Dr7 ceramic assemblage, the meso-scale can be applied only in a relative sense within the site. The limited number of contemporaneous domestic contexts prevents a full intra-site comparison, as we can only contrast the Lower Town and Acropolis assemblages, and the latter derive from secondary deposits. For regional comparison, the number of contemporary sites within the same geographic area is also small, Porsuk and Göllüdağ are the closest examples, further constraining the analysis.

Despite these limitations, several observations emerge. Using Knappett's same parameters of production and consumption, we can note that the forms represented in Dr7 were produced in a broadly similar manner, with only minor local variations, to those found elsewhere on the site and across the region. The forming techniques, firing regimes, and fabric recipes are largely consistent, reflecting vertically transmitted practices deeply rooted in local tradition and resistant to rapid change.

By contrast, decorative motifs represent horizontally transmitted practices, more subject to personal reinterpretation or local adaptation[526]. A comparable pattern is visible in consumption practices: the shapes used for serving, mixing, and drinking liquids, such as ledged-rim kraters, round-mouthed jars, trefoil jugs, and deep bowls with thickened rims, are widely shared both within the site and regionally, with only minor variations. The decorative language employed across these forms also appears to have been commonly understood and applied in similar ways, with the notable exception of the Alişar-style silhouettes, which are absent from the Dr7 assemblage.

The main question that arises is whether these decorative motifs carried specific social or ideological meanings, or whether they were employed primarily for aesthetic purposes. Given the absence of contextual data on where this pottery was used, it remains impossible to determine whether it served exclusively in representational or domestic settings or in both.

In summary, the meso-scale analysis at Kınık Höyük highlights both the continuity of vertically transmitted technical practices and the variability of horizontally transmitted decorative expressions, revealing a community that shared common production habits while allowing flexibility and innovation in visual communication.

The macro-scale concerns the interactions that occur among communities across multiple regions[527]. In order to pursue this analysis, it is necessary to distinguish clearly between interaction and cultural transmission. In his case study, Knappett identified these two processes in the relationships between Crete, the Aegean islands, and the western Anatolian coast during the Middle Bronze Age. It is

[526] Knappett 2011, p. 107
[527] Knappett 2011, p. 98

possible for interactions to take place without resulting in any form of cultural transmission, for instance, through simple exchanges of objects, whereas cultural transmission cannot occur in the absence of pre-existing interaction.

Knappett observed that after long periods of simple interaction, a shift can occur when one cultural group begins to influence others more substantially. Such a process can be interpreted through the lens of the micro-scale, where individual communities choose to align themselves culturally with another group, sometimes to emulate its elite sphere or to reinforce their own position within a broader exchange network. A key distinction between these two processes lies in their temporality and depth: cultural transmission tends to unfold over long periods, involving complex, functionally embedded traits that are transmitted vertically, while stylistic traits, such as decorative motifs, spread more quickly and are transmitted horizontally[528].

Applying this framework to the Dr7 assemblage, the evidence discussed in previous chapters indicates two main regions with which Kınık Höyük maintained both interaction and cultural transmission: Cilicia and Central Anatolia.

The first phenomenon, interaction and horizontal transmission, is visible in the relationships with Cilicia. Several decorative motifs, such as the target design and the wavy pattern with a central element, appear to have originated in this southern region. These motifs at Dr7 likely reflect processes of horizontal transmission, in which visual ideas travel without the transfer of the objects themselves or of their associated meanings. In the case of more elaborate motifs, such as the wavy design, local reinterpretation produced distinctive variants, yet these do not seem to imply deeper symbolic adoption.

At present, no specific symbolic functions can be securely attached to these Cilician-derived motifs at Dr7; their distribution is more consistent with horizontally transmitted decorative choices than with deeper functional or ideological transfers. They exemplify the adoption of "foreign" visual elements onto entirely local forms, without generating hybrid artefacts that merge external and internal cultural components.

The second process, cultural transmission, is traceable in the connections with Central Anatolia. Contacts between these two regions were intense and sustained, as shown by shared ceramic technologies and vessel forms. In this case, the use of particular decorative repertoires may indicate a conscious intention to associate with this cultural sphere and its élite. This may also be linked to the

[528] Knappett 2011, pp. 136–139

emergence of the Alişar IV silhouette style, which represents a more complex stage of transmission, incorporating some elements of the external decorative system while omitting others.

Notably, the absence of the Alişar-style silhouette motifs within Room Dr7 suggests either a conscious avoidance of elite signifiers or a selective, decontextualised adoption of southern decorative lexicons without their original semantic load. The decision to omit these motifs, whether intentional or due to incomplete knowledge of their meaning, demonstrates that the local community did not simply reproduce foreign styles but reinterpreted them according to its own social and cultural framework.

The Dr7 assemblage therefore provides a valuable opportunity to analyse the site across all three scales. The evidence shows that Kınık Höyük participated in a network extending well beyond the micro- and meso-levels, reaching the macro-scale of regional interaction. Its geographic position made it strategically situated at the crossroads of cultural and technological influences, acting not only as a recipient but also as an active agent in shaping the processes of cultural transmission and exchange that characterised Middle Iron Age Anatolia.

Chapter 6: Conclusions

This research has provided the opportunity to reflect more broadly on the archaeological evidence from the Lower Town of Kınık Höyük and its relevance for understanding the cultural, social, and economic dynamics of Central Anatolia during the Iron Age. Although the research has focused on a small architectural space and a single, well-contextualised ceramic assemblage, the analysis has demonstrated how even seemingly modest archaeological contexts can contribute valuable information to the reconstruction of settlement organisation and material culture, provided that they are examined within a coherent archaeological, stratigraphic, and historical framework. In particular, this study has shown that micro-contexts such as Room Dr7, when analysed with a multidisciplinary approach, can become a privileged lens through which to investigate broader processes of cultural interaction and socio-political transformation.

The research has developed through a gradual process, moving from the reconstruction of the historical and geographical background of Central Anatolia after the collapse of the Hittite Empire to the detailed examination of the archaeological context of Kınık Höyük. Particular attention was devoted to the Lower Town and, within it, to Room Dr7, whose ceramic assemblage offered the opportunity to explore not only the organisation of space and the role of material culture, but also the connections between Kınık Höyük and the wider political and cultural landscape of Anatolia during the Middle Iron Age. Through the systematic analysis of vessel forms, decorative motifs, and comparative data, the study has contributed to reconstructing patterns of contact, influence, and cultural circulation that often remain invisible in written sources. These dynamics, reflected in the material culture of the Lower Town, attest to the complex and interconnected nature of Central Anatolia during this period, a region situated at the crossroads of different political entities and cultural traditions.

By integrating different scales of analysis, from the small-scale context of a single room to the broader regional framework, this research has sought to highlight the interpretative potential of well-contextualised archaeological assemblages, even when associated with modest or non-monumental spaces. At the same time, it has raised new questions regarding the role of the Lower Town within the settlement, the nature of the relationships between different areas of Kınık Höyük, and the site's position within wider interregional networks during the Middle Iron Age.

The following conclusions summarise the main results achieved through this research process, while also acknowledging the limitations of the available data and outlining possible directions for future investigation.

The ceramic assemblage recovered from Room Dr7 reflects a period of use dated to the late 9th and early 8th centuries BCE, although stratigraphic data suggest that the construction of the room predates this occupation phase. Earlier floor surfaces documented beneath the level associated with the ceramic deposit indicate that the space had already been in use for some time prior to the deposition of the materials. Although the architectural remains are fragmentary, they nonetheless allow for a preliminary reconstruction of the space. The room presents an extremely simple and modest structure, characterised by low mudbrick walls, later reinforced or supplemented by small stone slab walls. This type of construction, while unremarkable in appearance, is consistent with what is known of non-elite domestic architecture in Anatolia during this period and reflects building practices based on readily available materials and local techniques.

In the same sector of the settlement, at least two other rooms appear to have been in use contemporaneously. One of these, adjacent to Room Dr7, displays similar dimensions and construction methods, while a slightly larger room was located beyond the remains of an earlier defensive wall. These architectural elements, along with the alignment of the two adjacent rooms along a street running parallel to the ancient fortification, suggest the presence of an organised urban layout within the Lower Town. Although the available data do not make it possible to fully reconstruct this area, the spatial relationships between these structures indicate a degree of planning in the organisation of domestic and functional spaces. The modest architectural features of Room Dr7 must therefore be interpreted not in isolation, but as part of a broader settlement pattern that reflects both the social status of its inhabitants and the urban dynamics of Kınık Höyük during the Iron Age.

Although it is not possible to determine with certainty the social status of the individuals associated with this space, some elements of the ceramic assemblage may provide tentative indications that warrant consideration. Several vessels exhibit decorative motifs that closely resemble those observed on elite dining sets documented both at Kınık Höyük and at other sites across Central Anatolia, particularly in assemblages dated to the first half of the 9th century BCE. These decorative features, while not unique to high-status contexts, are often associated with practices of cultural display and social distinction within the broader Anatolian region during this period.

It remains unclear, however, to what extent the presence of such motifs within the assemblage of Room Dr7 reflects direct access to elite material culture, the adoption of stylistic models circulating beyond restricted social groups, or other mechanisms of cultural transmission. In the absence of complementary data, such as specific architectural features, associated prestige goods, or evidence for the status of the building's occupants, it is not possible to draw definitive conclusions. Nevertheless, the ceramic evidence suggests that the material culture circulating within this area of the Lower Town was not entirely isolated from the broader aesthetic and symbolic trends that characterised higher-status contexts in Iron Age Central Anatolia.

Beyond the stylistic correspondences, the Dr7 assemblage also provides insights into the socio-spatial dynamics of the Lower Town, revealing how decorative and functional choices were embedded within patterns of domestic organisation and cultural interaction.

The analysis of Room Dr7 in the lower town of Kınık Höyük makes a significant contribution to our understanding of the socio-spatial dynamics that characterised the settlement during the Middle Iron Age. Evidence suggests that the Lower Town has not been subject to a defined urban plan, with modest structures distributed irregularly and apparently unconnected. However, the study of the pottery from Room Dr7 reveals a more complex picture, in which the technological quality and decorative complexity of the artefacts contradict the impression of marginality or material poverty that the building context might suggest.

The pottery exhibits noteworthy technical attributes, including well-purified mixtures, uniform firing, meticulous surface treatments and precise modelling. These elements are indicative of specialised production and consolidated craftsmanship, the expression of a production system which, despite operating in an apparently peripheral context, actively participated in the technological and cultural circuits of the period. From a morphological perspective, the forms predominantly align with the central Anatolian tradition, interspersed with sporadic Phrygian influences. This observation indicates that the potters operating within the lower city were seamlessly integrated into the broader production network of the Middle Iron Age.

In terms of decoration, the assembly reflects the capacity for cultural integration. In addition to motifs typical of the Anatolian tradition, there are elements of clear southern origin, attributable to Cilicia and, to a lesser extent, Cyprus. However, these influences do not affect the morphology of the vessels, but only the pictorial repertoire: the decoration is selectively adopted, isolated from its original context and applied to local forms. The most emblematic example is the "target" motif, which was widely used in Cilicia on open forms, but which was found in Room Dr7 on vases of Anatolian

tradition. This phenomenon suggests a process of intangible cultural transmission, in which it is not objects or people that circulate, but ideas and visual models.

The absence of morphological innovations attributable to southern productions indicates that this was not a movement of populations, but rather episodic and selective contacts. The connections between southern Cappadocia and Cilicia were therefore symbolic and cognitive in nature, rather than material. It is conceivable that individuals, originating from the site or the region, observed southern ceramics and brought certain ornamental motifs back to Kınık Höyük, reinterpreting them in a local key. In this sense, the assemblage in Room Dr7 can be considered an example of selective reworking, rather than a cultural hybrid, as the result of episodic experimentation at the internal level. It is plausible that individuals originating from the site or region observed southern ceramics and brought certain ornamental motifs back to Kınık Höyük, reinterpreting them in a local key. In this sense, the assembly in Room Dr7 represents an example of selective reworking: not a cultural hybrid, but the result of episodic experimentation within an already established formal language.

This experimentation does not appear to be driven by the intention of systematic imitation; rather, it seems to be a process of partial and pragmatic appropriation of foreign elements. Decorative motifs of southern origin are integrated into a familiar technical and symbolic repertoire, generating a complex visual language that is partly innovative and partly traditional. However, the awareness with which these elements were used remains uncertain: it is unclear whether their original meaning was actually understood or whether the decoration functioned as a language now emptied of symbolic value and reduced to a shared aesthetic formula.

From this perspective, the absence of silhouette motifs, which are characteristic of the Alişar style – such as the Deer Stag Motif or concentric plant representations, which are frequently associated with elite contexts – appears to be of particular significance. This phenomenon can be interpreted in two distinct ways. Firstly, it can be seen as a deliberate decision, influenced by the recognition of the social significance of these symbols and the intention to prevent their misappropriation. Alternatively, it can be viewed as the consequence of limited understanding of external decorative traditions, where isolated motifs were extrapolated and reused without consideration of their semantic context. In both cases, the decoration in Room Dr7 reflects an autonomous material language, an expression of a process of reinterpretation rather than imitation.

The composition and variety of the assemblage also allow us to hypothesise about the function of the room and, more generally, about the domestic organisation of the Lower Town. The size of the containers, often intended for large portions, and the presence of numerous vessels for mixing and serving beverages, sometimes decorated with elaborate and clearly visible motifs, suggest that the

pottery was not intended for a single household, but for larger groups. It is likely that Room Dr7 served as a storage space or pantry for a complex residential unit, perhaps consisting of several cooperating households.

The absence of direct traces of use inside the room, together with the heterogeneous nature of the material, indicates that the objects were used elsewhere, probably in contexts of collective consumption or on occasions of structured conviviality. The decorative richness of part of the production reinforces the hypothesis that some ceramics were designed to be seen, fitting into the dynamics of social and visual representation of domesticity. From this perspective, Room Dr7 can be interpreted as a functional and symbolic link between the productive, domestic and social spheres: a service environment linked to practices of conservation, redistribution and consumption, but also a place where relationships between individuals, families and groups materialised.

In the broader context of Lower Town, the room bears witness to the existence of forms of multi-family domestic organisation, in which resource management and ceramic production were integrated into local cooperation networks. It also refers to an intermediate level of economic and social status: not an urban elite in the strict sense, but a group with a certain degree of control over access to resources and the ability to participate in cultural and symbolic exchange circuits.

In conclusion, Room Dr7 represents a microcosm of the Middle Iron Age lower town: a space where production, conservation and representation converge, reflecting the complexity of an urban context that is only apparently marginal. Through the combined analysis of technical, morphological and decorative evidence, it is possible to place the room not as an isolated element, but as part of an articulated socio-spatial system, where material culture becomes an instrument of identity expression and cultural mediation. The Lower Town of Kınık Höyük thus emerges as a dynamic environment, capable of absorbing and reinterpreting external influences while maintaining a strong local coherence, restoring the image of a complex, socially stratified community that was fully involved in the transformations of the Anatolian Middle Iron Age.

The analysis of the ceramic assemblage has also provided useful insights into the network of relationships that likely connected the various political entities of Central Anatolia during the late 9th and early 8th centuries BCE. In particular, it has contributed to highlighting patterns of commercial exchange and cultural influence that are largely absent from the written records of the period, especially from the Neo-Assyrian sources, which tend to present a partial and ideologically filtered narrative focused on military campaigns and political domination.

Finally, the assemblage also reflects stylistic traits that can be associated with the cultural sphere of Phrygia, which would emerge shortly thereafter as a dominant political power in western Anatolia. These combined influences, visible in both forms and decorative practices, suggest that Kınık Höyük and its surrounding region constituted an active and receptive area of cultural interaction during this period, positioned at the crossroads of multiple traditions circulating within Iron Age Anatolia.

The combined evidence presented in this study offers new insights into the organisation of domestic space, patterns of material culture, and cultural interactions within the Lower Town of Kınık Höyük during the Iron Age. Through the integrated analysis of a well-preserved ceramic assemblage, recovered from a small and architecturally modest room, it has been possible to reconstruct aspects of daily life and storage practices, while also shedding light on broader dynamics of exchange and cultural transmission at both regional and interregional levels.

The analysis of the ceramic assemblage from room Dr7, owing to its exceptional state of preservation, offered a unique opportunity to examine complete vessels rather than fragmentary material. This circumstance, which is particularly uncommon in contexts from the Lower Town—traditionally less investigated in previous studies—allowed for a more comprehensive understanding of ceramic production, use, and deposition. The typological framework developed in this study provides a coherent and systematic classification of forms, grounded on complete profiles and supported by contextual observations. This robust dataset not only refines our understanding of morphological and functional variability but also broadens the analytical perspective to include a class of contexts that have been largely overlooked in the regional literature.

The study was complemented by a detailed fabric analysis, for which we are indebted to the work of A. Mantovan. His classification provided a precise framework for understanding the production system of the Dr7 ceramic assemblage, distinguishing local and regional outputs as well as possible imports. The integration of fabric analysis has proven essential in identifying technological choices and exchange mechanisms, thereby reinforcing the interpretative dimension of the typological study. By combining macroscopic examination with compositional data, the research achieves a robust and reliable characterization of ceramic fabrics, offering a solid archaeometric foundation for assessing provenance and technological variability. Taken together, the typological and fabric analyses establish a comprehensive and empirically grounded basis for interpreting the organization of ceramic production and circulation within the Middle Iron Age communities of the region.

The comparative framework developed in this study allowed the Dr7 assemblage to be fully integrated within the broader ceramic landscape of the Middle Iron Age. Through systematic comparison with both nearby and more distant sites, the analysis confirmed the active participation

of the Lower Town in local and regional production systems. This approach enabled a fine-grained evaluation of typological and decorative correspondences, as well as the identification of distinctive traits that define the local tradition. The selection of comparative assemblages was designed to test the limits of possible cultural and technological interactions across regions, thereby tracing the extent and nature of interregional contacts. By situating the Dr7 repertoire within this wider network, the study not only validates the typological and technological observations but also brings to light cross-cultural dynamics that may not have been fully recognized before. Overall, this comparative perspective strengthens the interpretative framework of the research, highlighting the role of Dr7 as a meaningful case study for understanding the mechanisms of cultural interaction, technological exchange, and regional identity formation during the Middle Iron Age in Central Anatolia.

In order to define as precisely as possible the chronology of the Dr7 ceramic assemblage, the research was structured to first follow the stratigraphic sequence in which the material was recovered, and subsequently to integrate comparative evidence from coeval assemblages at selected sites. The characteristic features of the pottery—particularly the decorative patterns—initially pointed to an attribution within the Iron Age, while the comparative analysis further refined this assessment, situating the production and use of the assemblage within the Middle Iron Age. Radiocarbon dating was performed on samples collected during the 2023 field campaign and analysed in 2024, at a stage when the comparative framework had already been largely completed. The resulting determinations provided an additional level of chronological precision, confirming and narrowing the temporal range of the phase to which room Dr7 and its ceramic assemblage belong, and firmly establishing their association with the cultural horizon of the Middle Iron Age. The integration of stratigraphic control, comparative data, and radiocarbon dating thus represents one of the methodological strengths of this study, offering a robust chronological foundation that supports and reinforces the typological and technological interpretations.

The case study of Room Dr7 demonstrates the potential of small-scale, well-contextualised archaeological contexts to contribute meaningfully to discussions on settlement organisation, social structures, and cultural connectivity. In particular, the integration of ceramic typology, functional analysis, and comparative data has allowed for a multi-layered interpretation of the assemblage, revealing not only local traditions but also the circulation of decorative and morphological elements linked to diverse cultural spheres, including the Hittite heartland, the Mediterranean, and the emerging Phrygian world.

Nevertheless, the conclusions reached here must be considered provisional, as they are inevitably constrained by the limited nature of the available archaeological evidence. Although the room yielded

a small number of additional artefacts, including spindle whorls, grinding tools, pestles, metal nails, and a bronze fibula, the fragmentary state of the architecture and the overall scarcity of associated finds impose clear limits on the scope of interpretation. Further excavation and analysis will be essential to refine our understanding of the area's spatial organisation, the function and status of its structures, and the role played by the Lower Town within the broader social and political framework of Iron Age Kınık Höyük.

From a methodological perspective, this research demonstrates the potential of an integrated, context-driven approach to the study of ceramic assemblages, particularly in cases where the archaeological context, though limited in scale, is well-preserved and stratigraphically secure. The combination of typological, functional, and comparative analyses has proven essential for extracting meaningful information, even from modest domestic spaces, and for situating the material culture within broader patterns of social practice and cultural interaction. Equally important is the critical integration of archaeological and historical sources, especially in regions such as Central Anatolia, where written records remain fragmentary, geographically uneven, and often shaped by external, ideologically charged narratives.

Ultimately, while this study constitutes only an initial contribution to the archaeological investigation of the Lower Town of Kınık Höyük, it provides a valuable starting point for future research. The material and spatial patterns identified here contribute to a better understanding of the dynamics that shaped Iron Age settlements in Central Anatolia, their internal organisation, their connections with neighbouring political entities, and their role within wider networks of cultural exchange. Continued excavation, combined with interdisciplinary approaches, will be crucial for deepening this understanding and for reconstructing, in greater detail, the complex fabric of daily life, economic activity, and cultural interaction in one of the most historically significant regions of Anatolia.

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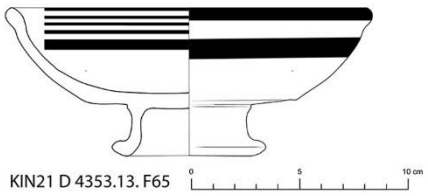
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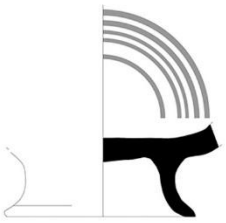
CATALOGUE

PLATE 1

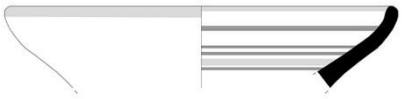
CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-024	KH-SB-1a	Height: 6,8 cm Diam: 17 cm Section thickn: 0,5 cm Base diam: 7 cm	Ext: slipped; well polished Int: slipped; well polished	Ext: 7.5 YR 6/6 Int: 7.5 YR 7/6	Geometric painted monochrome	0,40 l	NON RILEVABILE	KIN21D4353c13	KIN21D4353F65
Description: Shallow bowl with slightly flaring simple rim and footed base. Both surfaces are slipped and well polished, decorated with geometric patterns: on the inner surface there is a series of thin horizontal lines that starts from the upper part of the rim down toward the middle of the body, where there's a thicker horizontal line. On the outer surface there are just two horizontal bands. Everything is black painted.									
KHD7-068	KH-SB-1a	Base diam: 4.8 cm Section thickn: 0.6 cm	Ext: slipped; well polished Int: slipped; well polished	Ext: 2.5YR 6/6 Int: 2.5YR 6/6	Geometric painted monochrome		K-31 - NKH-4B	KIN21D4353c74	
Description: Footed ring base of an open form, probably a shallow bowl. The inner surface, close to the the center is decorated with concentric, although very faded, black lines.									
KHD7-063	KH-SB-2a	Rim diam: 22,7 cm Section thickn: 0,8 cm	Ext: slipped; roughly polished Int: slipped; roughly polished	Ext: 2.5 YR 6/6 Int: 2.5 YR 6/6	Geometric painted monochrome	1,44 l (water) 1,33 kg (oil) 1,38 kg (wine) 1,07 kg (wheat) 0,88 kg (barley)	NON RILEVABILE	KIN21D4353c36	
Description: Shallow bowl with flaring rim and slightly carinated body. The upper part of the rim is decorated with a wavy line/half circles in black paint.									
KHD7-064	KH-SB-1b	Rim diam: 20 cm Section thickn: 0,9 cm	Ext: slipped; roughly polished Int: slipped; rouhgly polished	Ext: 7.5 YR 6/6 Int: 2.5 YR 6/8	Geometric painted bichrome	0,47 l (water) 0,43 kg (oil) 0,45 kg (wine) 0,35 kg (wheat) 0,29 kg (barley)	NON RILEVABILE	KIN21D4353c40	
Description: Shallow bowl with straight simple rim and bichrome decoration: On the external surface and on the upper part of the rim is placed a red band. On the internal surface, below the rim there is a black band and further down on the internal surface there are black thinner lines and a red thicker one among them.									
KHD7-070	KH-SB-2a	Rim diam: 17,3 cm Height preserved: 2,9 cm	Ext: roughly polished Int: roughly polished	Ext: 2.5YR 5/8 Int: 2.5YR 5/8	Geometric painted bichrome	0,85 l (water) 0,78 kg (oil) 0,81 kg (wine) 0,63 kg (wheat) 0,53 kg (barley)	K-50 - NKH-13	KIN21D4353c88	
Description: Small bowl with flaring rim and slightly carinated/s-curve body. Both surfaces are roughly polished and decorated: the outer one with two horizontal lines placed between the curve of the body and the rim; in the inner surface we can find a black horizontal line placed on the rim, a red one on the edge of the rim and another red one placed further down on the body on the outer surface.									

PLATE 1

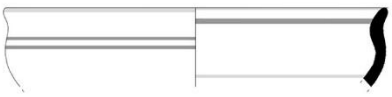




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KIN21D4353c36

PLATE 2

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-071	KH-SB-3a	Rim diam: 19,8 cm Section thickn: 0.4 cm	Ext: slipped, well polished Int: slipped, well polished	Ext: 7.5YR 8/2 Int: 7.5YR 8/2		0,58 l (water) 0,53 kg (oil) 0,55 l (wine) 0,43 kg (wheat) 0,36 kg (barley)	K-9 - NKH-4B	KIN21D4353c89	
Description: Shallow bowl with flanged, externally rounded rim. Both surfaces are white slipped and well polished.									
KHD7-072	KH-SB-2b	Rim diam: 15 cm Section thickn: 0.4	Ext: roughly polished Int: roughly polished	Ext: 7.5YR 7/4 Int: 5YR 6/4	Geometric painted monochrome	0,27 l (water) 0,25 kg (oil) 0,26 kg (wine) 0,20 kg (wheat) 0,17 kg (barley)	NON RILEVABILE	KIN21D4353c90	
Description: Small shallow bowl with very slightly flaring rim and carinated body. On the outer surface there are very faded traces of black/dark brown horizontal lines (?).									
KHD7-073	KH-SB-2c	Rim diam: 17,6 cm Section thickn: 0,6 cm	Ext: roughly polished Int: roughly polished	Ext: 7.5YR 6/4 Int: 7.5YR 6/4		0,82 l (water) 0,76 kg (oil) 0,79 kg (wine) 0,61 kg (wheat) 0,51 kg (barley)	K-2 - NKH-4A	KIN21D4353c91	
Description: Shallow bowl with simple, inward rim and slightly carinated body.									
KHD7-127	KH-SB-3b	Rim diameter: 20 cm Section thickness: 0.5 cm	Ext: slipped Int: slipped	Ext: 2.5 YR 7/4 Int: 2.5 YR 6/4	Geometric painted monochrome	0,57 l (water) 0,52 kg (oil) 0,55 kg (wine) 0,42 kg (wheat) 0,35 kg (barley)	NON RILEVABILE	KIN21D4353c39	
Description: shallow bowl with painted black horizontal band on the rim and horizontal line on the inner surface.									
KHD7-033	KH-SB-3a	Height preserved: 6,2 cm Rim diam: 22,1 cm Section thickn: 0,7 cm	Ext: slipped; roughly polished Int: slipped; well polished	Ext: 5YR 6/6 Int: 5YR 6/6	Geometric painted monochrome	0,96 l	K-31b - NKH-4B	KIN21D4353c28	KIN21D4353F75
Description: Deep bowl with horizontal/flanged rim and black painted decoration on the upper part of the rim. The base is not preserved. The decoration is placed on the upper part of the rim: it's composed by alternating vertical lines and pseudo-meanders. The decoration is black painted.									

PLATE 2



KIN21D4353c90



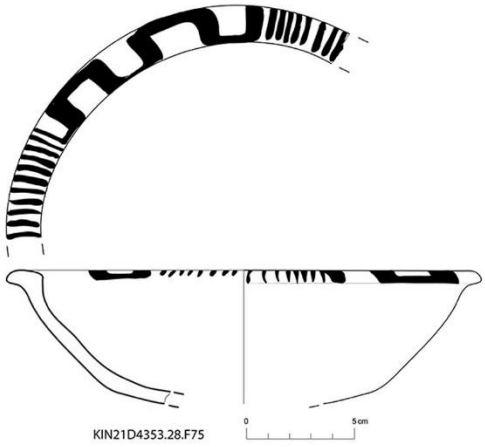
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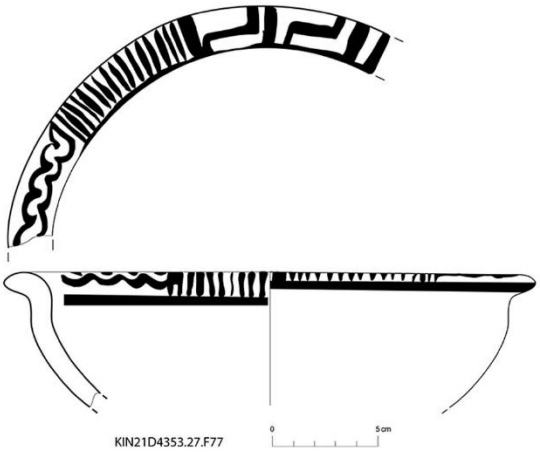
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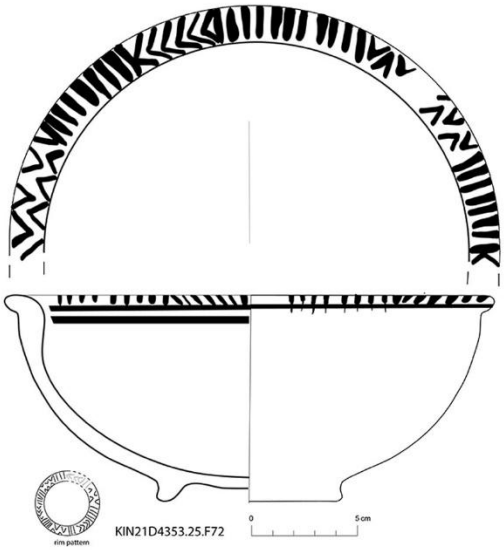
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CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-030	KH-DB-1	Height: 9,6 cm Rim diam: 23 cm Base diam: 8 cm	Ext: slipped; roughly polished Int: slipped; well polished	Ext: 10YR 7/4 Int: 10YR 8/4	Geometric painted monochrome	1,48 l	K-17 - NKH-3A	KIN21D4353c25	KIN21D4353F72
Description: Deep bowl with everted and slightly thickened rim and a ring base. Both surfaces are slipped. The decoration is placed on the upper part of the rim and below it in the inner surface. It's composed of alternating vertical lines, arrows facing left and vertically justapoxed arrows. Below them there are two horizontal lines. All is painted in black paint.									
KHD7-031	KH-DB-1	Height: 10,6 cm Rim diam: 22,5 cm Base diam: 8,4 cm Section thickn: 1,2 cm	Ext: slipped; roughly polished Int: slipped; well polished	Ext: 2.5 YR /6 Int: 2.5 YR 6/8	Geometric painted monochrome	1,56 l	K-11 - NKH-9	KIN21D4353c11	KIN21D4353F73
Description: Deep bowl with everted/flanged rim and ring base. Both surfaces are slipped with a reddish slip. The decoration is placed on the upper part of the rim: it's composed by alternating horizontal and wavy lines in black paint.									
KHD7-032	KH-DB-1	Height: 12,8 cm Rim diam: 27,2 cm Base diam: 9,7 cm Section thickn: 0,9 cm	Ext: slipped, roughly polished Int: slipped; roughly polished	Ext: 10 YR 8/2 Int: 7.5 YR 6/4	Geometric painted monochrome	3,1 l	K-43 - NKH-3A	KIN21D4353c26	KIN21D4353F74
Description: Deep bowl with everted rim and ring base. The outer surface is white slipped, the inner surface and the upper part of the rim probably is lightly slipped with a leather-like slip colour. Both surfaces show traces of the strokes. The decoration is placed on the upper part of the rim, composed by alternating vertical lines, double wavy lines and double half-circles on a black background. Below them, in the inner surface of the bowl, there is an uneven horizontal line.									
KHD7-034	KH-DB-1	Height preserved: 8,3 cm Rim diam: 28,8 cm Section thickn: 1,2 cm	Ext: well polished Int: slipped; well polished	Ext: 2.5YR 6/6 Int: 2.5YR 7/6	Geometric painted monochrome	3 l	K-43 - NKH-3A	KIN21D4353c33	KIN21D4353F76
Description: Deep bowl with internally thickened and flaring rim. The whitish/cream slip is placed on the rim and the inner surface. Placed under the rim thare is a passing-through hole (small dimensions, 2-3 mm), probably an ancient restoration. The base is not preserved. The decoration is placed on the upper part of the rim and it's composed by alternating vertical lined and semi-circles with small vertical lines below them. The decoration is black painted.									
KHD7-035	KH-DB-1	Height preserved: 6,3 cm Rim diam: 25,3 cm Section thickn: 1 cm	Ext: roughly polished Int: roughly polished	Ext: 2.5 YR 6/6, 10YR 8/4 Int: 2.5 YR 6/6	Geometric painted monochrome	1,4 l	K-17 - NKH-3A	KIN21D4353c27	KIN21D4353F77
Description: Deep bowl with everted flaring rim. The upper part of the rim is decorated with black painted lines. The base is not preserved. From what is preserved, the decoration is placed on the upper part of the rim and it's composed by alternating juxtaposed wavy lines, vertical lines and meanders. Everything is framed by two horizontal lines. The decoration is black painted.									

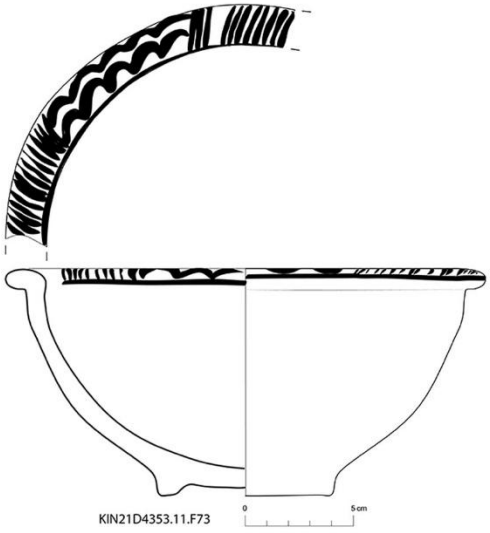
PLATE 3



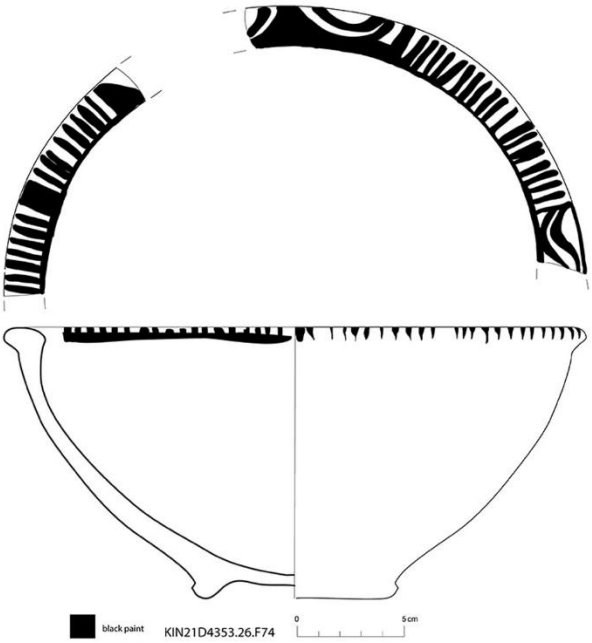
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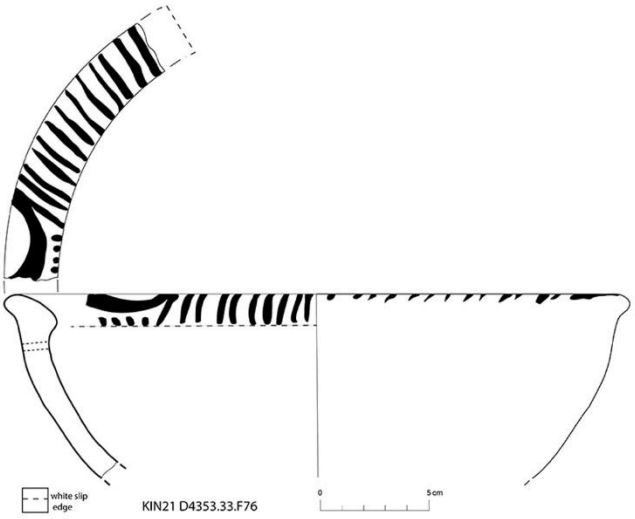
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KIN21D4353.11.F73



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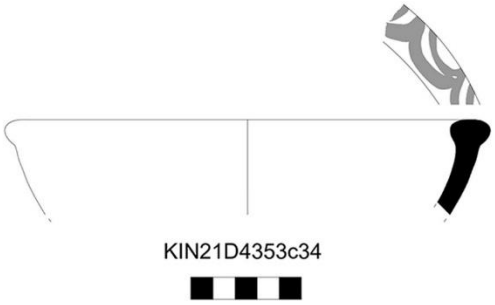


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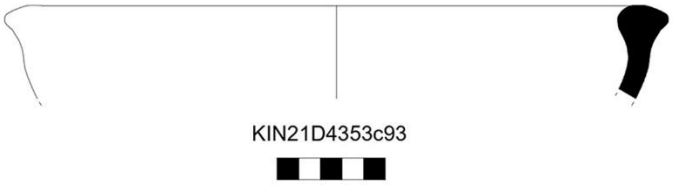
PLATE 4

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-062	KH-DB-2	Rim diam: 24 cm Section thickn: 0.9 cm	Ext: slipped; well polished Int: slipped; well polished	Ext: 7.5 YR 8/3 Int: 7.5 YR 8/1	Geometric painted monochrome	1,42 l (water) 1,30 kg (oil) 1,36 kg (wine) 1,05 kg (wheat) 0,88 kg (barley)	NON RILEVABILE	KIN21D4353c34	
Description: Deep bowl with extarnally and internally thickened rim, flattened on the upper side. The upper part of the rim is decorated with half concentric circles in black paint.									
KHD7-074	KH-DB-2	Rim diam: 32 cm (ext), 26 cm (int) Section thickn: 1 cm	Ext: slipped; roughly polished Int: slipped; roughly polished	Ext: 10YR 7/3 Int: 10 YR 8/3		2,91 l (water) 2,68 kg (oil) 2,80 kg (wine) 2,16 kg (wheat) 1,81 kg (barley)	K-17 - NKH-3A	KIN21D4353c93	
Description: Deep bowl with internally thickened rim, slightly hooked externally.									

PLATE 4



KIN21D4353c34

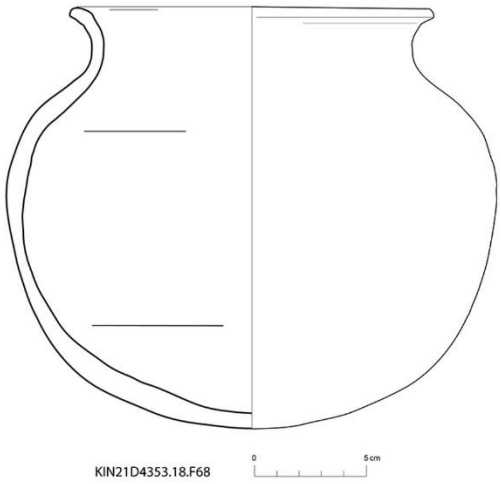


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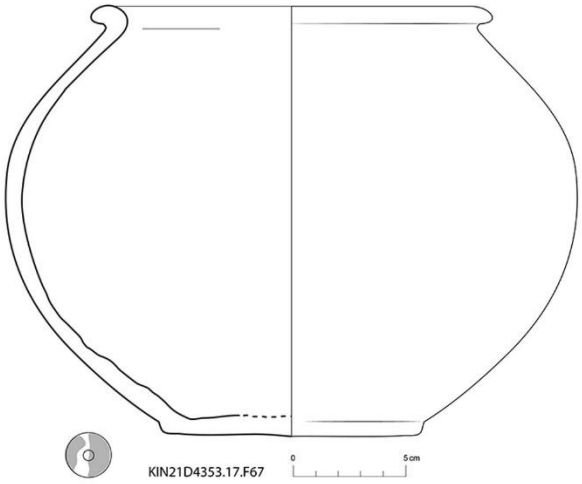
PLATE 5

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-016	KH-KR-1a	Diam: 16 cm Section thickn: 0.6 cm Height: 22 cm Body diam: 25,3 cm Base diam: 10, 7 cm Section thickn: 1,1 cm	Ext: slipped; well polished Int: slipped; roughly polished	Ext: 7.5 YR 8/2 Int: 7.5 YR 8/3		5,76 l	K-17 - NKH-3A	KIN21D4353c2	KIN21D4353F55
Description: Small krater with rolled out rim, short neck and ring base. The whole outer surface is white/cream slipped and well polished. The inner surface is slipped too and polished up until the end of the neck.									
KHD7-026	KH-KR-1b	Height: 19,1 cm Rim diam: 17,9 cm Body diam: 25,4 cm Base diam: 11,6 cm Section thickn: 0,7 cm	Ext: slipped; well polished Int: slipped; roughly polished	Ext: 7.5 YR 8/1 Int: 7.5 YR 8/1		5,7 l	K-32 - NKH-11	KIN21D4353c17	KIN21D4353F67
Description: Small krater with rolled out rim, disc base and no neck. The whole surface is white/cream slipped and well polished. The inner surface is smoothed and slipped as well.									
KHD7-027	KH-KR-1a	Height: 18,7 cm Rim diam: 16 cm Body diam: 21 cm Section thickn: 0,7 cm	Ext: slipped; well-polished Int: roughly polished	Ext: 7.5 YR 8/2 Int: 7.5 YR 7/4		3,86 l	K-31a - NKH-4B	KIN21D4353c18	KIN21D4353F68
Description: Small krater with rounded base, short neck and everted/flaring slightly rolled out. The whole external surface is white slipped and well polished, while the inner surface is roughly polished and shows traces of the strokes. Part of the inner surface, below the rim, is slipped as well.									

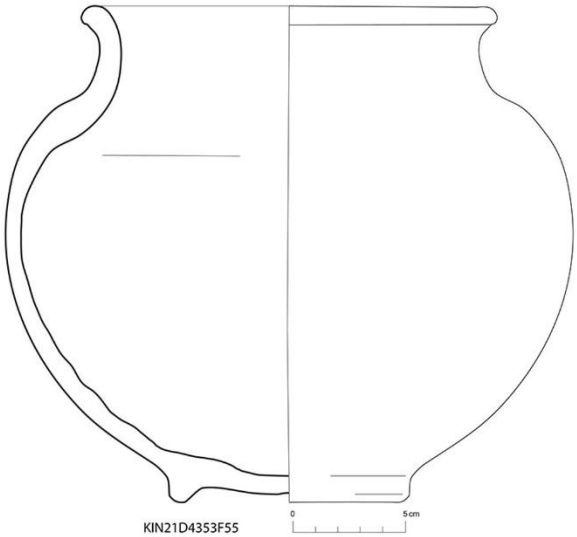
PLATE 5



KIN21D4353.18.F68



KIN21D4353.17.F67

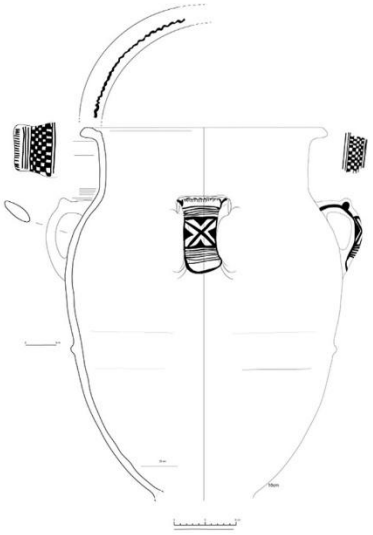


KIN21D4353F55

PLATE 6

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-029	KH-KR-2a	Height: 59,7 cm Rim diam: 39,2 cm Neck diam: 33,6 cm Body diam: 44,5 cm Section thickness: 1,4 cm	Ext: slipped; well polished Int: slipped; well polished	Ext: 10YR 7/4 Int: 10YR 7/4 - 5YR 6/6	Geometric painted monochrome	55 l (not fully preserved)	K-11 - NKH-9	KIN21D4353c20	KIN21D4353F70

Description: Krater with flanged rim, short neck, four vertical strap handles with a ridge applied at the edge. The body has an ovoid shape and shows a raised cordon placed in the lower part of the vessel. The base it's not preserved but considering the shape of the body it could have been simply rounded or with a ring base. The whole external surface of the krater and the inner part of the rim and neck have been covered by a white/light brown slip and then polished: the polishing was made more carefully in the upper decorated part, while the strokes of the tool used for polishing are still visible in the lower plain part. A black painted decoration organised in three registers separated by triple horizontal lines covers the upper part of the vessel, from rim to the cordon. Lip and handles are also decorated, the lip with a wavy line and the handles with patterns similar to the ones employed on the body.



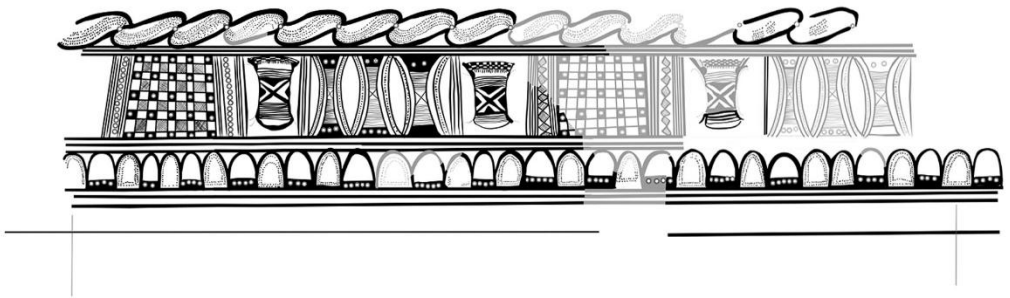
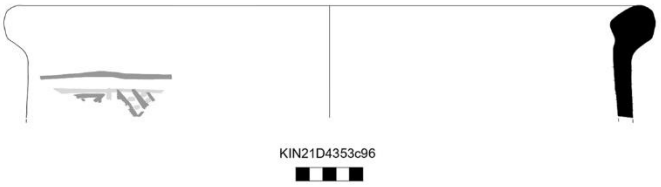
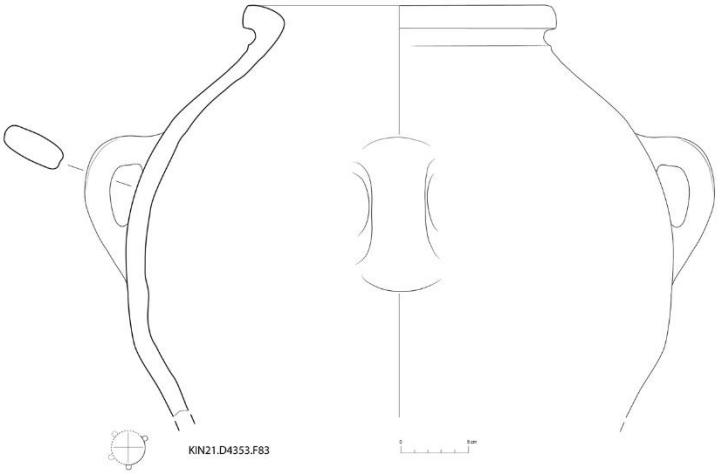


PLATE 7

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-040	KH-KR-2a	Height preserved: 31,3 cm Rim diam: 23 cm (ext) Body diam: 41 cm Section thickn: 1,5 cm	Ext: smoothed; slipped Int: smoothed	Ext: 5YR 7/-10YR 8/3 Int: 5YR 7/6		28,3 l (water) 26 kg (oil) 27,2 kg (wine) 21 kg (wheat) 17,6 kg (barley)	K-2 - NKH-4A	KIN21D4353c47	KIN21D4353F83
Description: Krater with flattened rolled out rim, very short neck, two (probably out of four) handles. The shoulder is very globular, the body probably goes down following a globular shape or slightly ovoidal. The base is not preserved, could have been flat or rounded. The handles are strap vertical, placed on the shoulder. There's a slight ridge placed below the rim. The surface is white slipped, at least partially, and slightly smoothed.									
KHD7-075	KH-KR-2a	Rim diam: 36 cm Section thickn: 1,2 cm	Ext: slipped Int: smoothed	Ext: 10YR 7/3 Int: 10YR 7/4	Geometric painted bichrome		K-4 - NKH-5	KIN21D4353c96	
Description: Krater with externally thickened rim, without neck and a polychrome painted decoration on the body executed on a white slip. On the left side there's a sort of square made by black lines, maybe with a cross inside. On the right side there's a series of diagonal black lines with red dots in between.									

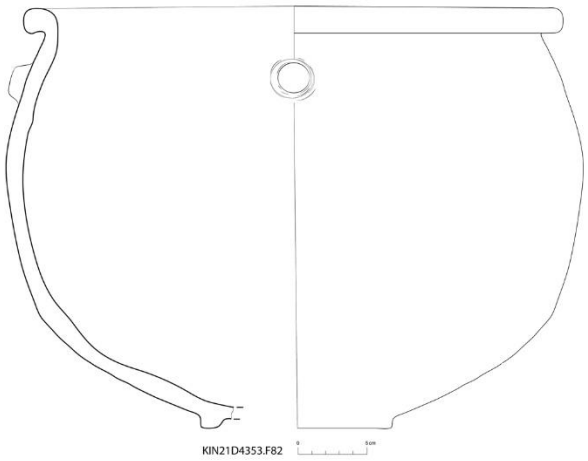
PLATE 7



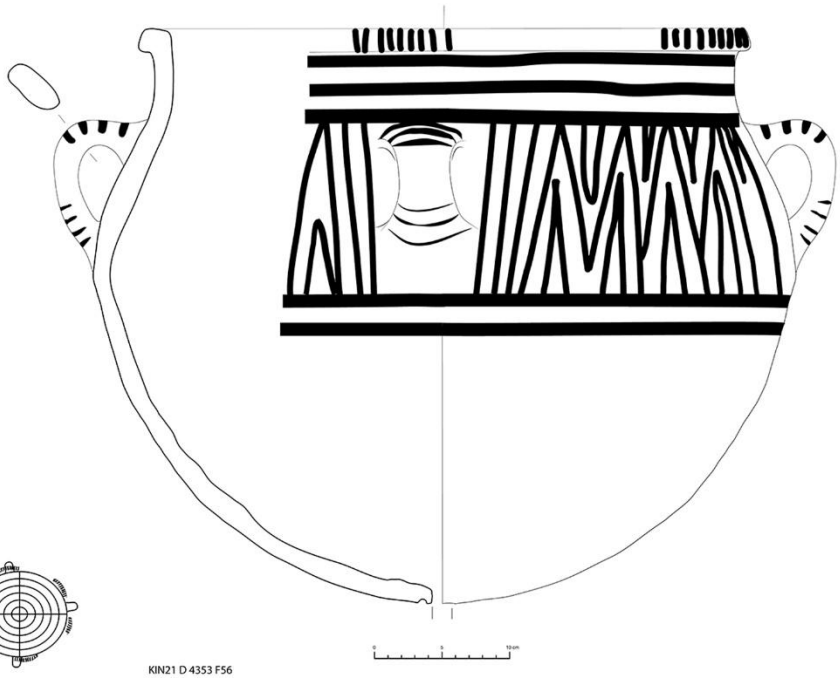


CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-017	KH-KR-2b	Diam: 44 cm Section thickn: 0.9 cm Height: 42,2 cm Body diam: 52 cm	Ext: slipped; roughly polished Int: smoothed	Ext: 2.5 YR 8/2 Int: 5 YR 6/6	Geometric painted monochrome	51,6 l	K-17 - NKH-3A	KIN21D4353c3	KIN21D4353F56
Description: Krater with rounded base, neck, rolled out/thickened rim and four vertical strap handles. The inner surface is smoothed, while the outer one is roughly polished, with some traces of the strokes, and slipped with a whitish/cream slip, not everywhere well preserved. The outer surface shows a decoration that runs from the rim to half of the body. On the outer part of the rim (not well preserved on the upper part) there are series of vertical lines. Placed right under the rim on the neck there one horizontal band. On the body, framed by two continuous horizontal bands, there is a geometric decoration composed by concentric triangles and vertical lines: the handles interrupt the decoration, creating four different metopes. The handles are decorated by two sets of horizontal lines placed in the upper and the lower part.									
KHD7-023	KH-KR-2b	Height: 21,5 cm Rim diam: 43 cm (ext) Base diam: 11 cm Section thickn: 1,6 cm	Ext: no treatment Int: no treatment	Ext: 2.5 YR 7/6 Int: 2.5 YR 6/6	Incised	12 l	K-2 - NKH-4A	KIN21D4353c12	KIN21D4353F64
Description: Krater with flattened and outside thickened rim, ring base and two vertical strap handles slightly rising from the rim. The outer surface is decorated with a series of horizontal large lines/bands. The outer surface shows no external treatment except a slight smoothing, the inner surface it's badly preserved.									
KHD7-039	KH-KR-2b	Height: 32,5 cm Rim diam: 36 cm (int) Body diam: 44 cm Base diam: 14 cm Section thickn:	Ext: smoothed Int: smoothed	Ext: 2.5YR 4/1 Int: 2.5YR 6/4	Plastic	29 l	K-2 - NKH-4A	KIN21D4353c46	KIN21D4353F82
Description: Krater with rolled out rim, globular body and ring base. Below the rim are placed four raised knobs, made separately and then applied. The body is not very regular, with some discolouration (whitish in colour) also on the rim. The outer surface has no surface treatment, except maybe a light slip made by using the same clay of the vessel. In the inner surface are present the traces of the coil near the base, then wheel refined.									

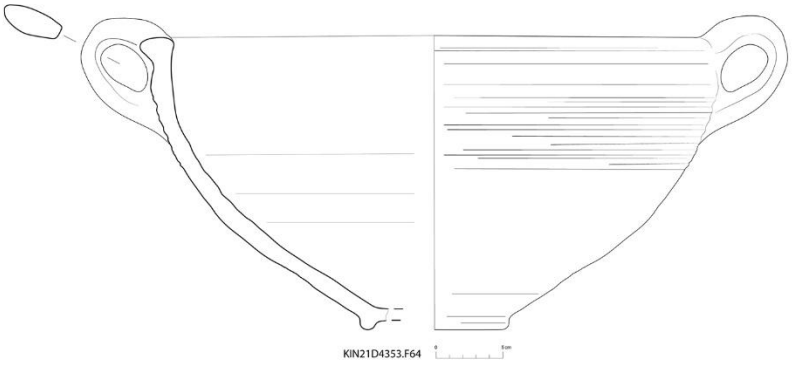
PLATE 8



KIN21D4353.F82



KIN21 D 4353 F56

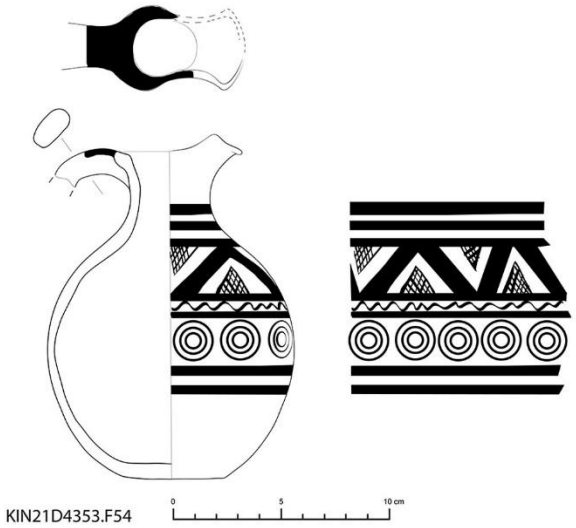


KIN21D4353.F64

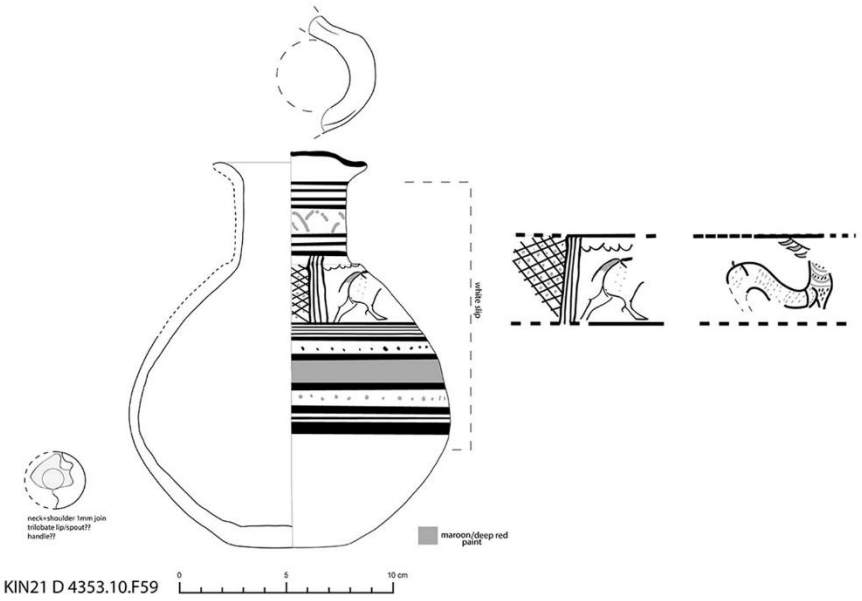
PLATE 9

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-015	KH-JU-2	Section thickn: 0,8 cm Height: 15,4 cm Neck diam: 3,7 cm Body diam: 11,5 cm Base diam: 5,2 cm	Ext: slipped; well polished Int: no treatment	Ext: 7.5 YR 7/4 Int: 7.5 YR 7/6	Geometric painted monochrome	0,65 l	NON RILEVABILE	KIN21D4353c132	KIN21D4353F54
Description: Small juglet with globular body, neck, simple rim and spout. The base is flat and a strap vertical handle goes directly from the rim towards the body (not fully preserved). The surface is well polished and slipped, decorated with a multiple register monochrome decoration with horizontal bands, hatched triangles, wavy lines and concentric circles.									
KHD7-020	KH-JU-1	Section thickn: 0.6 cm Height: 18,5 cm Body diam: 15 cm Base diam: 4,9 cm	Ext: slipped, roughly polished Int: no treatment	Ext: 7.5 R 8/1 Int: 7.5 YR 6/4-6/3	Geometric and animals painted bichrome	1,36 l	K-11 - NKH-9	KIN21D4353c10	KIN21D4353F59
Description: small juglet not fully preserved, probably with a trefoil rim. It shows a narrow neck and a flat base. Between the neck and the body there's a raised line. The surface shows traces of polishing in the lower part of the body; the upper part with the neck is polished and it’s covered by a white slip. The unslipped part of the surface is light red/peach. The jar is decorated with three registers painted decoration both with figurative (two animals, one with ramified branch and maybe a bovine) and geometric motifs using both black and red/dark brown painting separated by four groups of black horizontal lines and/or bands.									
KHD7-044	KH-JU	Height preserved: 7,4 cm Body diam: 11,8 cm Base diam: 6,3 cm Section thickn: 0,7 cm	Ext: slipped; smoothed Int: no treatment			0,40 l (not fully preserved)	K-50 - NKH-13	KIN21D4353c51	KIN21D4353F89
Description: Small base, disc type, belonging to a vessel with globular body. The outer surface is well smoothed but there are no traces of strokes for polishing. The inner surface is very worn. It's not preserved enough to understand the general shape, could be a byconical juglet.									

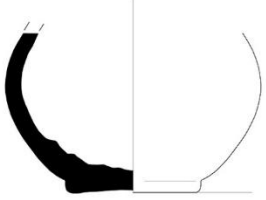
PLATE 9



KIN21D4353.F54



KIN21 D 4353.10.F59

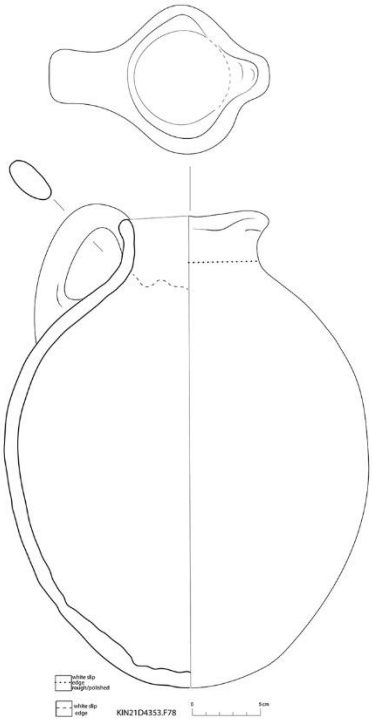


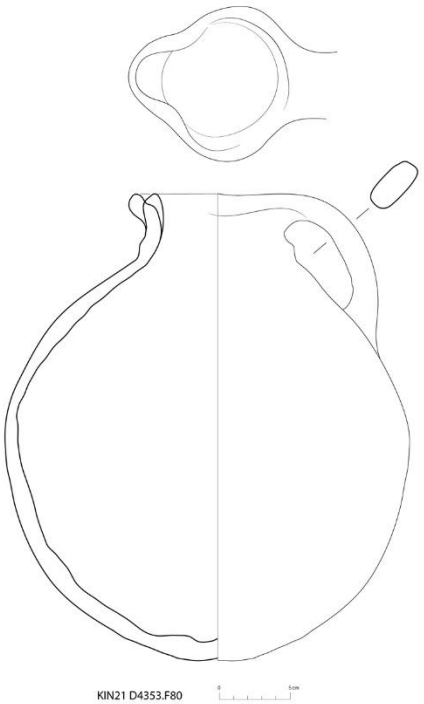
KIN21D4353F89

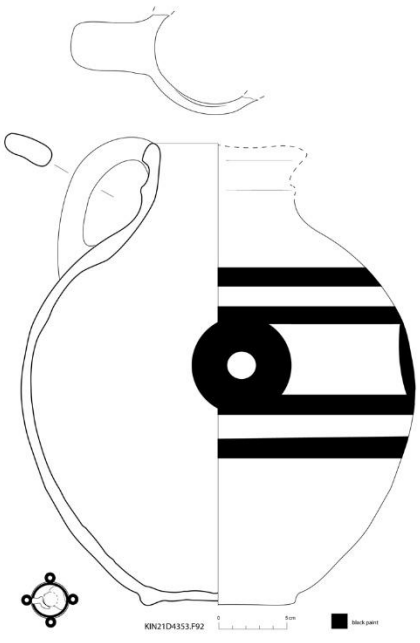
PLATE 10

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-047	KH-JU-1	Height: 34 cm Rim diam: 11 cm Body diam: 29 cm Base diam: 11,3 cm Section thickn: 0,7 cm	Ext: slipped; roughly polished Int: no treatment		Geometric painted monochrome	11,2 l	K-6 - NKH-5	KIN21D4353c53	KIN21D4353F92
Description: Jug with externally thickened rim and a ridge on the neck. The body is globular and with a painted decoration: four large black horizontal lines, between the second and the fourth there are three circles solid paint in black. The surface is polished from the rim up until the end of the decoration. The base is of the ring type, there's only one strap handle attached directly to the rim, even if a shape like this would better require two handles.									
KHD7-036	KH-JU-1	Height: 33,7 cm Neck diam: 10 cm Body diam: 26,8 cm	Ext: slipped; roughly polished (until the start of the neck) Int: slipped (until the end of the neck)			9,57 l	NON RILEVABILE	KIN21D4353c55	KIN21D3453F78
Description: Trefoil jug with vertical strap handle, short neck, ovoidal body and rounded base. The outer surface is slipped with a whitish/cream slip that goes up until the inner part of the neck. It's also roughly polished up until the start of the neck. On the outer surface there are some circular pinkish discolorations.									
KHD7-037	KH-JU-1	Section thickn: 0,9 cm	Ext: slipped; roughly polished Int: no treatment	Ext: 7.5 YR 7/3 Int: 2.5YR 6/6			K-17 - NKH-3A	KIN21D4353c9	KIN21D4353F79
Description: Trefoil jug with vertical strap handle and rolled out rim. The outer surface is white slipped and roughly polished. The slip is on the inner surface too down until the neck.									
KHD7-038	KH-JU-1	Height: 33,3 cm Rim diam: 10,8 cm Body diam: 30,2 cm Section thickn: 1,3 cm	Ext: slipped; roughly polished Int: slipped (until the end of the neck)	Ext: 10YR 8/4 Int: 5YR 7/6		11,5 l	K-17 - NKH-3A	KIN21D4353c8	KIN21D4353F80
Description: Trefoil jug with rolled out thickened rim, globular/slightly ovoidal body, rounded base and vertical strap handle. It has a short, large neck with a ridge applied between the rim and the body. The outer surface is white slipped and roughly polished.									
KHD7-046	KH-JU-1	Section thickn: 0,7 cm	Ext: slipped; roughly polished Int: no treatment	Ext: 2.5Y 8/2 Int: 7.YR 7/4			K-11 - NKH-9	KIN21D4353c52	KIN21D4353F91
Description: Trefoil jug with vertical strap handle and partially preserved rolled out rim. The spout is not preserved. The outer surface is white slipped, as well as the internal part of the rim.									

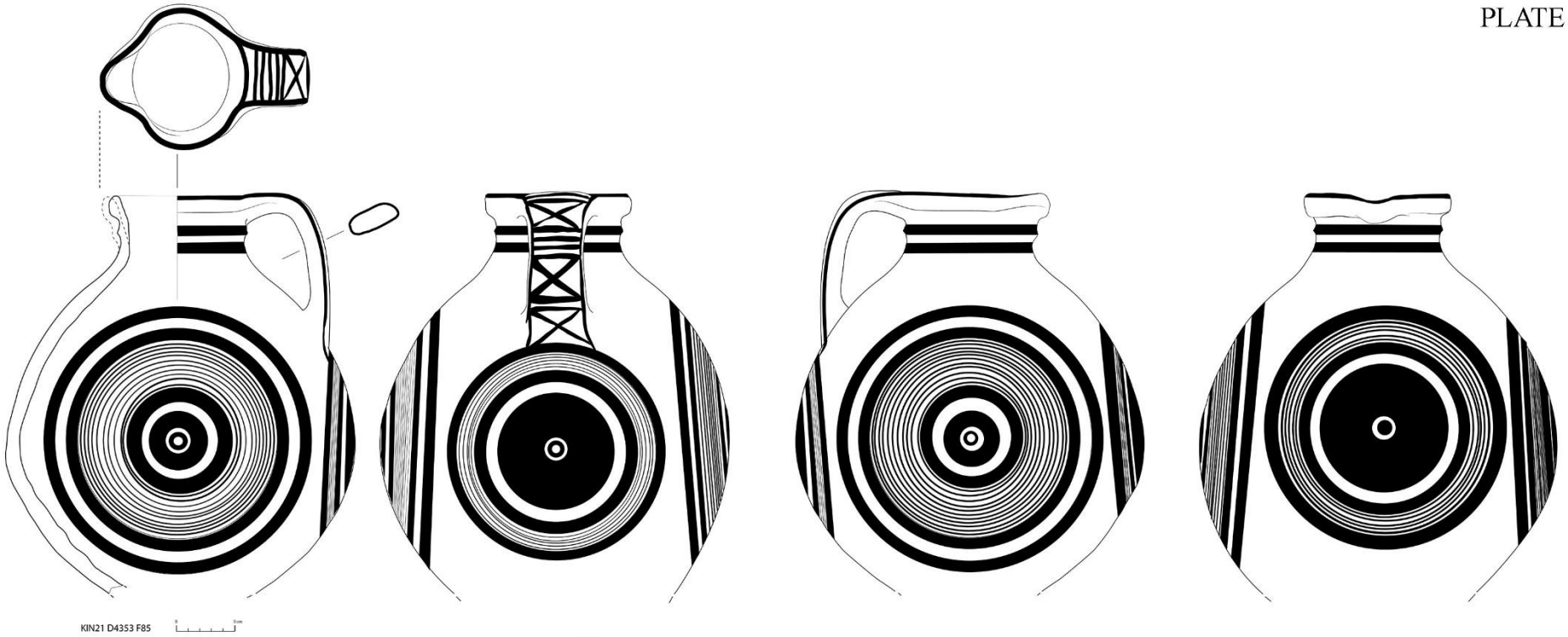
PLATE 10


white slip
edge
rough/polished
white slip
edge
KIN21D4353.F78
0
5cm


KIN21 D4353.F80
0
5cm

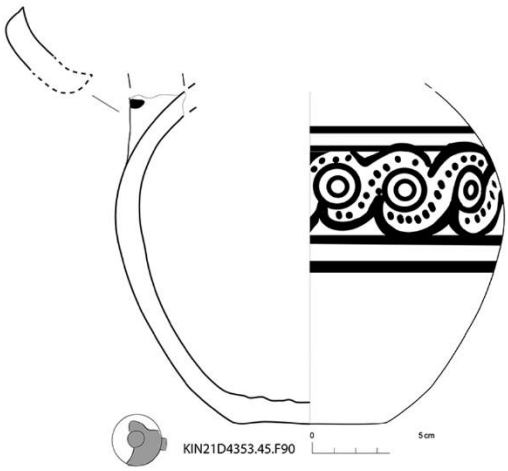

KIN21D4353.F92
0
5cm
black paint

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-042	KH-JU-1	Height preserved: 33 cm Rim diam: 11,7 cm Body Diam: 29 cm Section thickn: 1,3 cm	Ext: slipped; roughly polished Int: no treatment	Ext: 10 YR 7/6 Int: 2.5 YR 7/4	Geometric painted monochrome	9,4 l (water) 8,66 kg (oil) 9,04 l (wine) 6,97 kg (wheat) 5,84 kg (barley)	K-11 - NKH-9	KIN21D4353c44	KIN21D4353F85
Description: Trefoil jug with neck and globular body. The base is not preserved. The neck has two painted horizontal bands separated by a ridge. The handle and the lip are decorated too: the lip has a black line along the edge; the handle has three alternating sets of horizontal lines and crosses, framed by two vertical lines that goes along the edges of the handle. The decoration of the handle goes down until one of the four circles painted on the globular body. There are two different kind of concentric circles decorations alternating on the body: one with a small concentric circle, a bigger solid circle and concentric lines (4 or 5) framed by two larger circular bands; the other has a concentric circle, a smaller solid circle than the other, concentric lines (10 or 11) framed by two larger circular bands and an additional circular band. These decorations are placed on the four sides of the globular body of the jug. The one placed under the handle is smaller than the others. The surface is white slipped, even inside the rim and the neck. The surface is the polished, not very carefully, the strokes are very visble on the whole body neck, rim and handle. A slightly pronounced carination is visible in the middle of the body all along the diameter: it could either be an error occurred during the construction of the vessel or the joining part of two halves. It's not clear if the vessel has been made in one piece or two different pieces later joined together. Where the carination is more visible there are some pressure marks made before the decoration, since the painting follows the hollow space, they could be the traces of the joining.									
KHD7-043	KH-JU-1	Height: 28,5 cm Rim diam: 10 cm Body diam: 24,2 cm Section thickn: 1 cm	Ext: slipped; roughly polished Int: no treatment	Ext: 10 YR 8/1 Int: 2.5 YR 8/4	Geometric painted monochrome	5,8 l (water) 5,33 kg (oil) 5,56 kg (wine) 4,29 kg (wheat) 3,59 kg (barley)	K-3 - NKH-4A	KIN21D4353c43	KIN21D4353F87
Description: Small trefoil jug with short neck, one vertical strap handle, and globular/slightly ovoid body. A very soft ridge is placed below the rim and just above the beginning of the shoulder. The body is decorated with the same black painted geometric decoration: one central circle, two or three circular lines around it, a larger circular band and other circular lines (two or three) framed by other larger bands. The central concentric circles are alightly different, one seems to be made more carefully. The outer surface is white slipped and roughly polished, the strokes are clearly visible. The slip covers also the whole mouth and part of the neck on the inner surface. ON the outer surface there are some pinkish/redder spots, probably due too poor firing. The base is not preserved, could have been rounded or with a ring.									

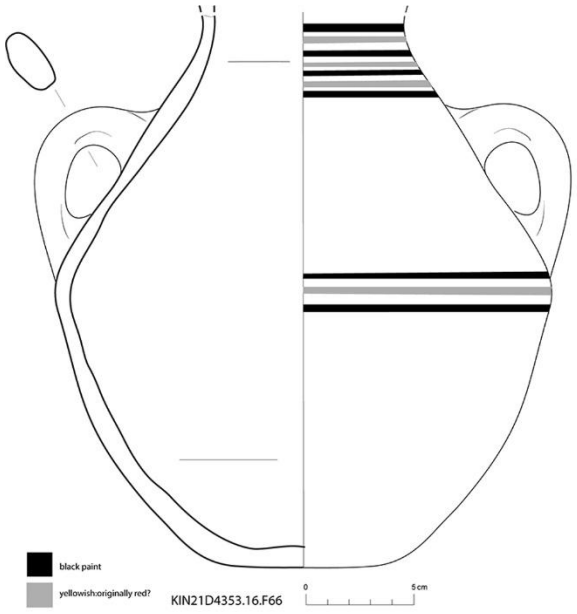

KIN21 D4353 F85
KIN21 D4353 F87

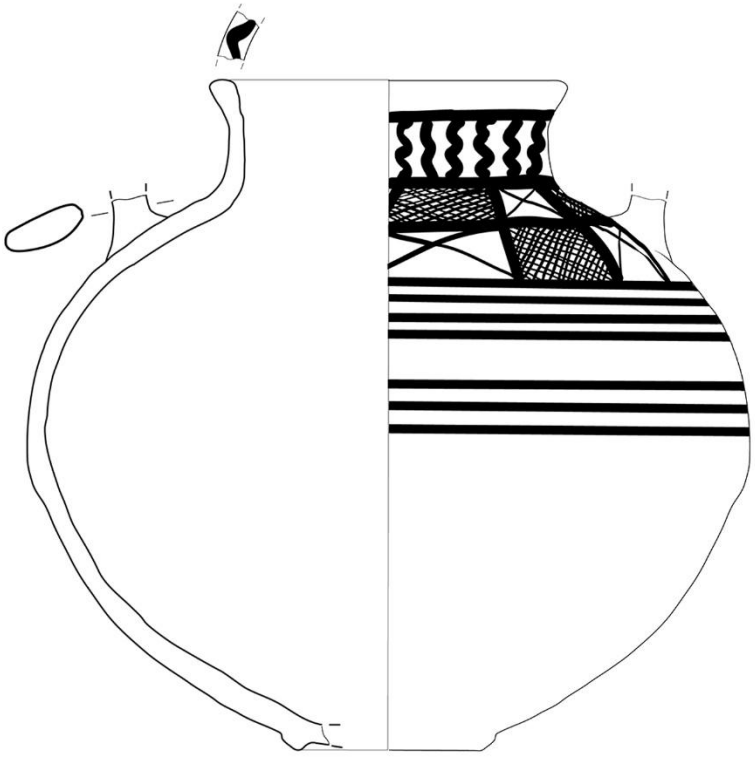
CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-028	KH-JA-NE-1	Height: 31,6 cm Rim diam: 16,3 cm Body diam: 34 cm Base diam: 10 cm Section thickn: 1,2 cm	Ext: slipped; well polished Int: slipped (until the end of the neck)	Ext: 7.5 YR 8/3 Int: 7.5 YR 7/5	Geometric painted monochrome	14,5 l	NON RILEVABILE	KIN21D4353c19	KIN21D4353F69
Description: Globular necked jar with slightly thickened and flaring rim and ring base. It has two vertical strap handles with just the attachments on the body preserved but they should have been attached directly to the rim. The outer surface has a whitish/cream slip and it's well polished. It has a painted decoration developed in multiple registers going right below the rim to the maximum diameter of the body. It's composed of a series of vertical wavy lines framed by two horizontal lines; below that, placed by the two handles there's a big metope divided in squares filled, alternating, with a net pattern or a cross. Under the metope there are two separates series of horizontal lines (four and three).									
KHD7-014	KH-JA-NE-2	Diam: 6 cm Section thickn: 0.5 cm Height: 9,8 cm	Ext: Roughly polished Int: Roughly polished	Ext: 2.5 YR 5/8		0,29 l	NON RILEVABILE	KIN21D4353c1	KIN21D4353F37
Description: Small double handled necked jar with flaring rounded rim, rounded belly and ring base. It has two vertical loop handles and a kind of ridge on the neck when there is the attach of the handle									
KHD7-025	KH-JA-NE	Height preserved: 25, 81 cm Neck diam: 9,4 cm Body diam: 23 cm Section thickn: 0,6 cm	Ext: slipped Int: no treatment	Ext: 7.5 YR 7/3 Int: 2.5 YR 6/6	Geometric painted bichrome	5,17 l (not fully preserved)	K-17 - NKH-3A	KIN21D4353c16	KIN21D4353F66
Description: Necked jar with two strap handle, carinated body and flat base. The neck and the rim are not preserved. From the handles up to the neck there are black horizontal lines alternated with red ones (three red and four black). The same pattern is placed under the handles, on the slight carination of the body (two black lines and one red between them). The outer surface is slightly slipped in a whitish/cream slip from the carination up to the neck, including the handles.									
KHD7-045	KH-JA-NE	Height preserved: 15,7 cm Body diam: 18 cm Base diam: 6,7 cm	Ext: slipped; roughly polished Int: smoothed	Ext: 2.5YR 8/2 Int: 7.5 YR 6/4	Geometric painted monochrome	2 l (not fully preserved)	PK-3	KIN21D4353c45	KIN21D4353F90
Description: Bottom part of a globular jar/jug? with a flat base. The outer surface has a whitish/cream slip. Framed by two horizontal lines there are opposed wavy lines placed around concentric circles and filled with dots. Two other horizontal lines frame the panel. Everything is black painted. The handle is preserved just where it's attached to the body, looks like a vertical strap one.									

PLATE 12


0
5 cm
KIN21D4353.45.F90

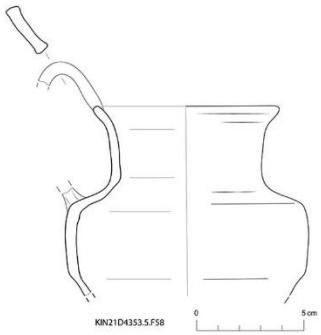

0
5 cm
KIN21D4353.F37

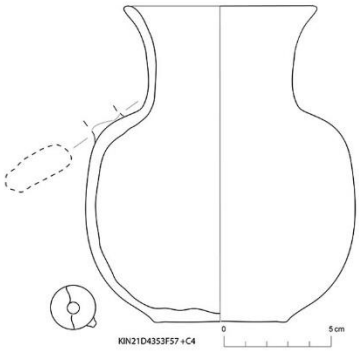

black paint
yellowish:originally red?
0
5 cm
KIN21D4353.16.F66

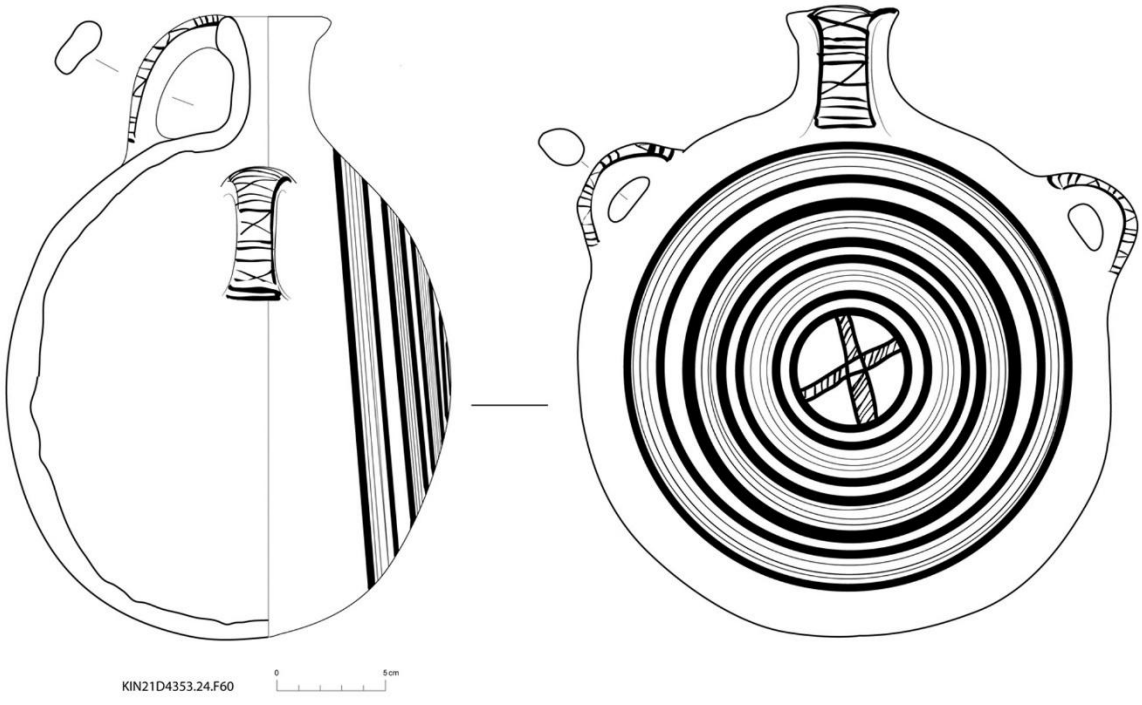

0
5 cm
KIN 21 D 4353.19.F69

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-018	KH-JA-RM-1	Diam: 9 cm Section thickn: 0.5 cm Height: 14,55 cm	Ext: slipped; well polished Int: slipped	Ext: 2.5 YR /6 Int: 2.5 YR 7/6		0,90 l	K-31 - NKH-4B	KIN21D4353c4	KIN21D4353F57
Description: Round mouthed jar, with simple flaring rim and flat base. The handle is not preserved, it's visible the attachment on the upper part of the body, looks like a strap handle. The body has two carinations in the upper and lower parts, the neck is well distinguished. The whole outer surface is well polished and slipped, as well as the inner part of the rim and the neck, until the end of the neck. The colour of the slip is very similar to the one of the fabric.									
KHD7-019	KH-JA-RM-1	Preserved height: 8,8 cm Rim diam: 8,7 cm Body diam: 11,5 cm	Ext: slipped; well polished Int: smoothed	Ext: 7.5 YR 6/4 Int: 7.5 YR 7/4		0,43 l	K-11 - NKH-9	KIN21D4353c5	KIN21D4353F58
Description: Round mouthed jar, flaring rim and high-rise strap handle directly attached to the rim. The distinction between the neck and the body is well highlighted by a carination/shoulder. There is a slight carination even in the lower part of the body. The base is not preserved. The surface is well polished and slipped, even in the inner part of the rim and part of the neck. Strokes traces are visible.									
KHD7-021	KH-JA-FL	Diam: 2 cm Section thickn: 1 cm Height: 27,7 cm Body diam: 19,8 cm Rim diam: 4,7 cm Neck diam: 3,6 cm	Ext: slipped; well polished Int: no treatment	Ext: 10 YR 8/3 Int: 2.5 YR 6/6	Geometric painted monochrome	6,06 l	NON RILEVABILE	KIN21D4353c24	KIN21D4353F60
Description: Flask with narrow neck, slightly thickened and flaring rim, rounded base and three handles. Both side of the body are decorated with concentric lines, of various thickness: in the central circle there's a "cross like" figure filled with diagonal lines. Two handles (vertical loop) are attached to the body, the third one (vertical strap) goes directly from the rim to the body. All three of them are decorated with same pattern: horizontal lines and crosses framed by vertical lines that follows the edges. The same line is present on the upper part of the rim. One side of the body os more rounded than the other. All decorations black painted.									

PLATE 13

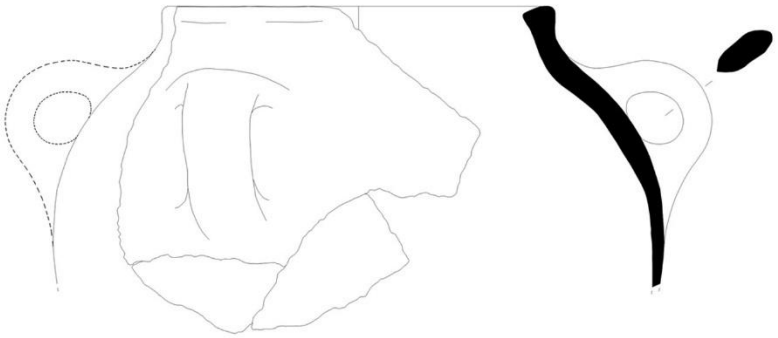

KIN21D4353.5.F58
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5 cm


KIN21D4353F57 +C4
0
5 cm

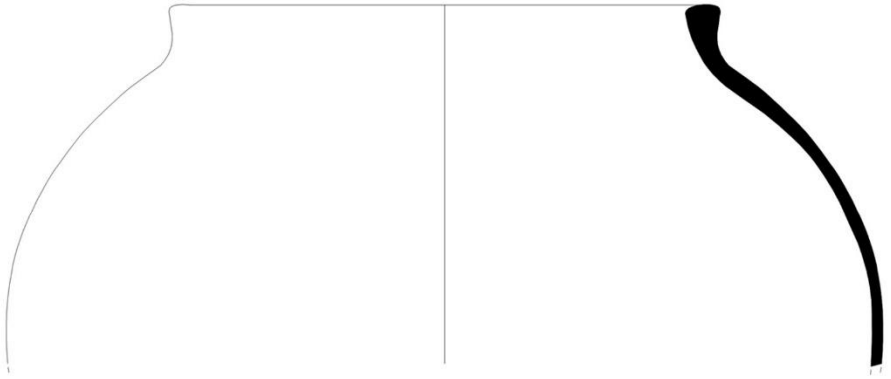

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0
5 cm

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-049	KH-JA-CO-1a	Height preserved: 16,4 cm Rim diam: 25 cm Body diam: 39,7 cm Section thickn: 0,6 cm	Ext: roughly polished Int: smoothed	Ext: 7.5YR 5/4 Int: 10YR 6/4		24,71 l (water) 22,74 kg (oil) 23,72 kg (wine) 18,29 kg (wheat) 15,32 kg (barley)	K-1 - NKH-2	KIN21D4353c122	KIN21D4353F94
Description: Cooking pot with externally thickened rim and flattened on the upper part, very short neck and globular body. It could have had one or two handle (most probably two). The thickness of the body walls is very thin. The outer surface shows traces of burnt.									
KHD7-052	KH-JA-CO-1a	Height preserved: 12,8 cm Rim diam: 18 cm Body diam: 28 cm Section thickn: 0,9 cm (near the rim) 0,4 (body)	Ext: slipped; roughly polished Int: slipped; smoothed	Ext: 2.5YR 5/4 Int: 5YR 4/1		9,13 l (water) 8,40 kg (oil) 8,77 kg (wine) 6,76 kg (wheat) 5,66 kg (barley)	K-1 - NKH-2	KIN21D4353c125	KIN21D4353F98
Description: Cooking poot with slightly thickened rim both externally and internally, flattened on the top. shorteck and globular body. It has two vertical strap handles placed below the rim, at the end of the neck. The outer surface shows traces of burnt.									
KHD7-054	KH-JA-CO-1a	Height preserved: 12,4 cm Rim diam: 27,9 cm Neck diam: 26,9 cm Body diam: 43,6 cm Section thickn: 0,6 cm	Ext: roughly polished Int: smoothed	Ext: 5 YR 4/1 Int: 5YR 4/1		34,25 l (water) 31,51 kg (oil) 32,88 kg (wine) 25,34 kg (wheat) 21,23 kg (barley)	K-1 - NKH-2	KIN21D4353c127	KIN21D4353F100
Description: Cooking pot with thickened rim both externally and internally, slightly flattened on the top. It has a short neck and a very globular body. The body walls are very thin in certain points. Traces of burnt.									

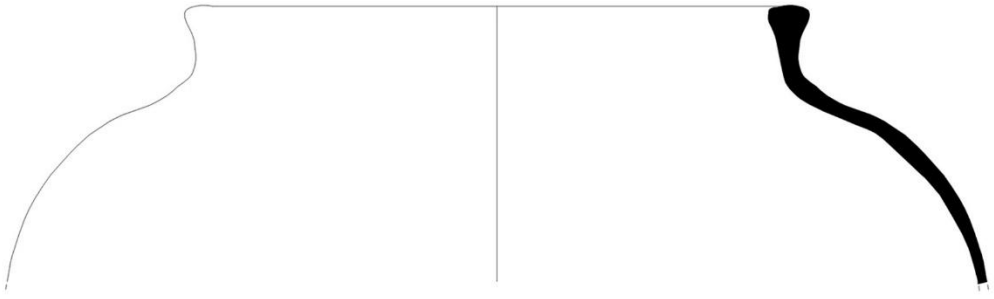
PLATE 14



KIN21D4353F98



KIN21D4353F94

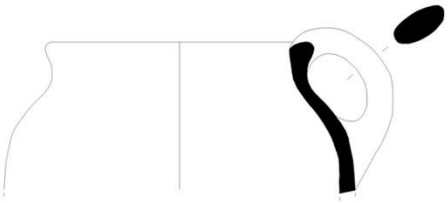


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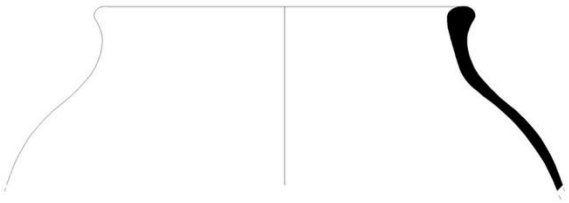
CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-057	KH-JA-CO-1a	Height preserved: 7,9 cm Rim diam: 16,7 cm Body diam: 24,3 cm Section thickn: 0,7 cm	Ext: smoothed Int: smoothed	Ext: 2.5YR 6/4 Int: 2.5YR 6/4		7,26 l (water) 6,68 kg (oil) 6,97 kg (wine) 5,37 kg (wheat) 4,51 kg (barley)	K-1 - NKH-2	KIN21D4353c130	KIN21D4353F104
Description: Cooking pot with rolled out rim, short neck and globular body. It could have had one or two handles. The outer surface shows traces of burnt.									
KHD7-055	KH-JA-CO-1a	Height preserved: 11,6 cm Rim diam: 17,7 cm Body diam 24,4 cm Section thickn: 0,6 cm	Ext: smoothed Int: smoothed	Ext: 5YR 5/4 Int: 5YR 5/4		5,33 l (water) 4,90 kg (oil) 5,12 kg (wine) 3,94 kg (wheat) 3,30 kg (barley)	K-1 - NKH-2	KIN21D4353c128	KIN21D4353F102
Description: Cooking pot with slightly everted and hooked rim, short neck. The body is not so globular, the walls are quite straight. It has one vertical strap handle (probably out of two) placed from the shoulder to the body. There are traces of roughly polishing on the rim.									
KHD7-058	KH-JA-CO-1a	Height preserved: 7,3 cm Rim diam: 13 cm Body diam: 17 cm Section thickn: 0,9 cm	Ext: roughly polished Int: smoothed	Ext: 5YR 5/3 Int: 5YR 5/3		1,92 l (water) 1,77 kg (oil) 1,84 kg (wine) 1,42 kg (wheat) 1,19 kg (barley)	K-1 - NKH-2	KIN21D4353c131	KIN21D4353F105
Description: Cooking pot with externally thickened rim, short neck and globular body. It has one (of probably two) vertical strap handle attached directly to the rim and the body. It shows traces of burnt.									
KHD7-065	KH-JA-CO-1a	Rim diam: 11 cm Section thickn: 0,6 cm	Ext: smoothed Int: smoothed	Ext: 5 YR 3/1 Int: 5YR 5/2			K-1 - NKH-2	KIN21D4353c56	
Description: Cooking pot with slightly thickened and rounded rim and short neck.									



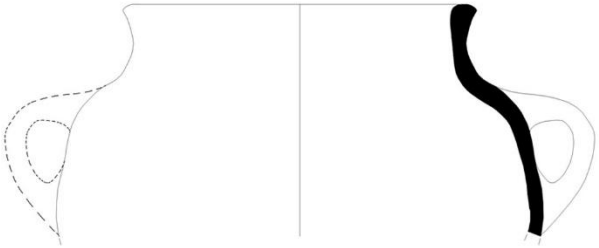
KIN21D4353c56



KIN21D4353F105

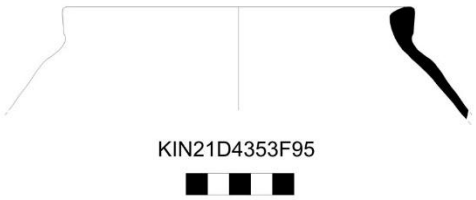


KIN21D4353F104

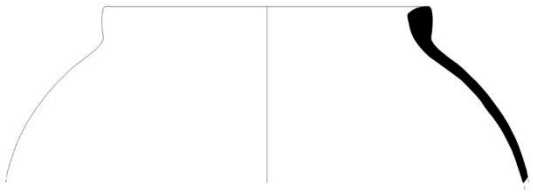


KIN21D4353F102

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-050	KH-JA-CO-1b	Height preserved: 5,1 cm Rim diam: 16,3 cm Body diam: 21 cm Section thickn: 0,6 cm	Ext: slipped; smoothed Int: slipped; smoothed	Ext: 7.5YR 3/2 Int: 7.7YR 4/2			K-1 - NKH-2	KIN21D4353c123	KIN21D4353F95
Description: Cooking pot with externally thickened rim, pressed like to create a band well distinguished from the body. The body has a slight thickening on the shoulder.									
KHD7-056	KH-JA-CO-1b	Height preserved: 7,7 cm Rim diam: 14 cm Body diam: 22,5 cm Section thickn: 0,4 cm	Ext: roughly polished Int: smoothed	Ext: 5YR 5/4 Int: 5YR 5/4		6,83 l (water) 6,28 kg (oil) 6,55 kg (wine) 5,05 kg (wheat) 4,23 kg (barley)	K-1 - NKH-2	KIN21D4353c129	KIN21D4353F103
Description: Cooking pot with externally thickened rim flattened on the external side to create a band clearly distinguished from the body. Very short neck, almost not recognizable (looks like the rim of KIN21D4353c123)									
KHD7-067	KH-JA-CO-2a	Rim diam: 15 cm Section thickn: 0,8 cm	Ext: smoothed Int: smoothed	Ext: 5YR 6/4 Int: 5YR 6/2			K-1 - NKH-2	KIN21D4353c58	
Description: Cooking pot with straight simple rim, almost hole mouth, with a slight carination on the shoulder. Traces of burnt on the outer surface.									
KHD7-051	KH-JA-CO-2b	Height: 8,2 cm Rim diam: 6,3 cm Body diam: 9,8 cm Section thickn: 0,5 cm	Ext: smoothed Int: smoothed			0,25 l	K-1 - NKH-2	KIN21D4353c124	KIN21D4353F96
Description: Small cooking pot with rounded base, flaring externally thickened rim and one vertical loop handle that starts directly from the rim. Almost complete. The outer surface shows several traces of burnt.									
KHD7-061	KH-JA-CO-2b	Rim diam: 9 cm Section thickn: 0.6 cm	Ext: slipped Int: smoothed	Ext: 10R 5/6 Int: 2.5YR 6/3			K-17 - NKH-3A	KIN19D3371c18	
Description: Small jar with simple rim, internally thickened. The outer surface is red slipped, the same treatmet is also in the inner surface but down until the rim.									
KHD7-066	KH-JA-CO-2b	Rim diam: 15 cm Section thickn: 0,4 cm	Ext: smoothed Int: smoothed	Ext: 5 YR 4/2 Int: 5YR 5/3			K-1 - NKH-2	KIN21D4353c57	
Description: Cooking pot with flaring rounded rim and very short neck. It's not very preserved but looks like it had a globular body.									



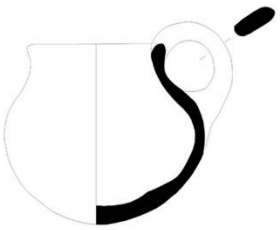
KIN21D4353F95



KIN21D4353F103



KIN21D4353c58



KIN21D4353F96



KIN19D3371c18

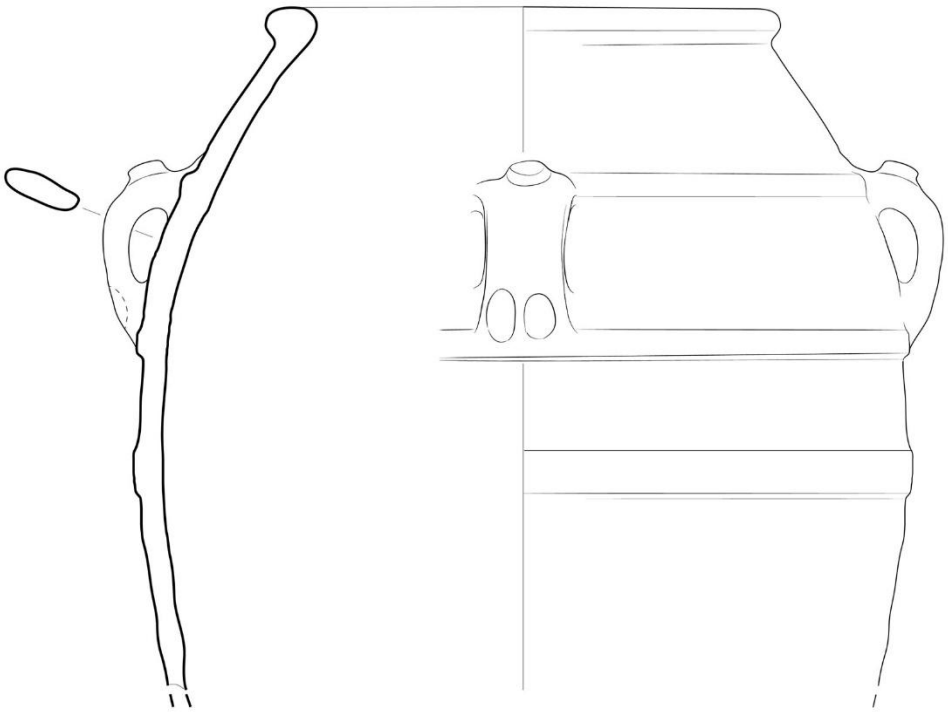


KIN21D4353c57

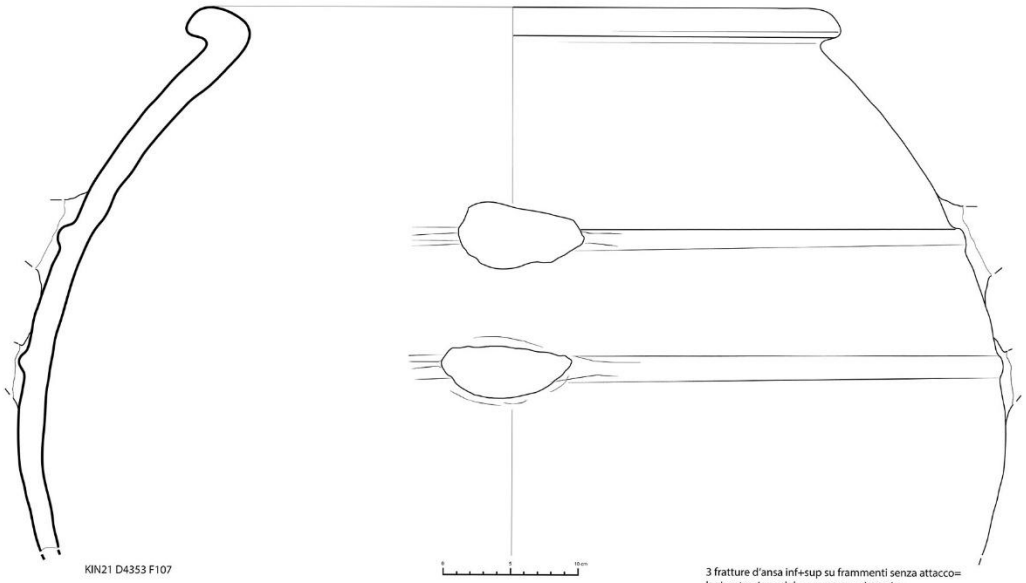
PLATE 17

CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-059	KH-JA-PI-1	Height preserved: 39,6 cm Rim diam: 47,3 cm Body diam: 71 cm Section thickn: 1,9 cm	Ext: slipped Int: no treatment	Ext: 7.5 YR 8/1 Int: 2.5 YR 7/4	Plastic	177,96 l (water) 163,72 kg (oil) 170,84 kg (wine) 131,69 kg (wheat) 110,33 kg (barley)	K-13 - NKH-5	KIN21D4353c21	KIN21D4353F107
Description: Pithos with rolled out rim, no neck and partially preserved globular body. It has no preserved handles but of two of them it's preserved the attachment to the body, they should have been four in total. There are two raised ridges applied on the body, corresponding to the attachments of the handles and running parallel along the body. The lower part of the body is not preserved. The outer surface is white/cream slipped, with several dark spots of various dimensions: they don't look like burnt traces, more like decoloration due to the soil composition after the deposition.									
KHD7-060	KH-JA-PI-1	Height preserved: 49,5 cm Rim diam: 37,3 cm Body diam: 55,8 Section thickn: 1,7 cm	Ext: no treatment Int: no treatment		Plastic	111,67 l (water) 102,73 kg (oil) 107,20 kg (wine) 82,63 kg (wheat) 69,23 kg (barley)	K-17 - NKH-3A	KIN21D4353c140	KIN21D4353F108
Description: Pithos with rounded rim internally thickened, ovoidal body and three (out of almost certainly four) certical strap handles attached to the body and shoulder. The lower part of the body and the base is not preserved. Corresponding to he attachments of the handles, two raised ridges run along the body. A third ridge, bigger than the other two, is placed just below the maximum diameter of the body. The handles are decorated with two deep impressions, probably made with fingers, and one raised knob on the upper part.									

PLATE 17



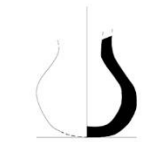
KIN21 D4353 F108



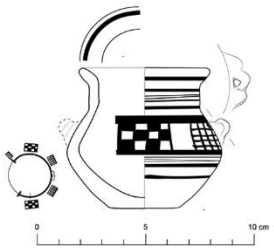
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3 fratture d'ansa inf+sup su frammenti senza attacco=
la ricostruzione del numero anse è teorica

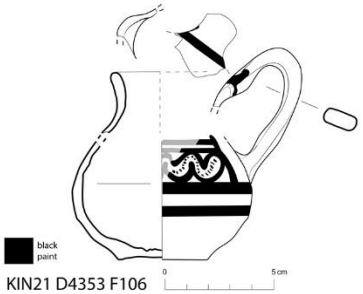
CONTEXT CODE	TYPOLOGY	DIMENSIONS	SURFACE TREATMENT	SURFACE COLOUR	DECORATION	VOLUME	FABRIC	CERAMIC CODE	FIND CODE
KHD7-022	KH-MIN	Height: 6,4 cm Rim diam: 6 cm Body diam: 7 cm Base diam: 3 cm Section thickn: 0,5 cm	Ext: slipped; well polished Int: smoothed	Ext: 7.5 YR 7/3 Int: 7.5 YR 7/4	Geometric painted monochrome	0,09 l	NON RILEVABILE	KIN21D4353c15	KIN21D4353F61
Description: Very small globular necked jar, with flat base, flaring rim and one (of probably two, one is not preserved) small "horned" handle with a passing through hole. The outer surface is well polished and slipped and has a black painted decoration that goes from the neck to the lower part of the belly (horizontal lines, even combed, squares filled with checkboard and net patterns).									
KHD7-069	KH-MIN	Height: 7,8 cm Base diam: 4,2 cm Section thickn: 0,4 cm	Ext: slipped; well polished Int: smoothed	Ext: 2.5 YR 8/3 Int: 7.5 YR 6/4	Geometric painted monochrome		K-46 - NKH-4B	KIN21D4353c76	
Description: Small juglet with vertical high-rise strap handle, globular body and flat base. Probably it should have had a spout or a trefoil rim. It has a black painted decoration: two horizontal bands on the attachment of the handle; a register with guilloche motif framed in a metope on the body. Below two thicker horizontal bands.									



KIN21D4353c124

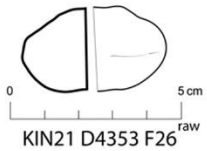


KIN21D4353.15.F61



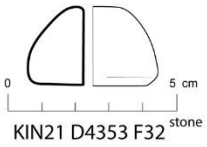
KIN21 D4353 F106

CONTEXT CODE	DIMENSION	SURFACE COLOUR	MATERIAL CLASS	MATERIAL SUBCLASS	CATEGORY GROUP	CATEGORY CLASS	FUNCTIONAL CATEGORY
KHD7-005	Width: 14 cm Lenght: 1.5 cm Thickness: 5.5 cm		Stone	Basalt	Grinding stone		Food production
Description: One complete basalt upper milling stone. The broad end is roughly rounded; the narrow end is almost straight. Flat ventral side, slightly convex dorsal side. Very porous surface; no evident signs of prolonged use.							
KHD7-009	Height: 8.2 cm Width: 7.6 cm Lenght: 6.8 cm		Stone	Andesite	Tool	Tool other	
Description: One stone pounder. Roughly circular with cut side surfaces to facilitate the grip. Some battering marks on the lower surface.							
KHD7-010	Height: 7.9 cm Width: 6.4 cm Lenght: 7.5 cm		Stone	Andesite	Tool	Hammer	
Description: One stone pounder. Roughly circular, with cut side surfaces for facilitating the grip. Lower surfaces marked by battering marks							
KHD7-011	Lenght: 46 cm Width: 27 cm Height: 11.5 cm		Stone	Basalt	Grinding stone		
Description: Almost Complete lower milling stone in a very porous basalt. Roughly ellipsoidal, concave grinding face, strongly convex lower face. Smoothened grinding surface with few grinding marks. Found with a small fragment of a second lower grinding Stone, also in basalt (dimensions: 18 x 17 x 6 cm).							
KHD7-007	Height: 6.7 cm Width: 6.3 cm Thickness: 2.9 cm		Obsidian		Other		
Description: One large pyramidal obsidian core. Observable surfaces of crack propagation for large and small flake production. Along its central axis, the core is still showing the original surface of the stone							
KHD7-013	Lenght: 2.7 cm Width: 1.7 cm Thickness: 1.4 cm		Bone		Astragalus		
Description: One complete astragalus. Pierced through at one extremity.							



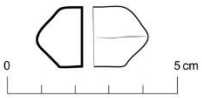
KIN21 D4353 F26





KIN21 D4353 F32

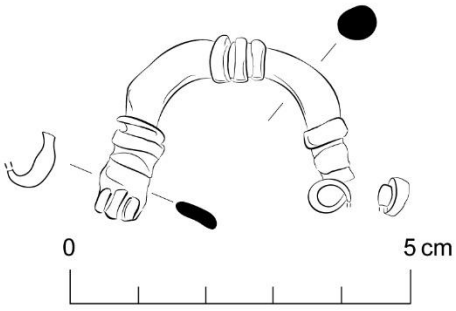




KIN21 D4353 F35







KIN21 D4353 F42





CONTEXT CODE	DIMENSION	SURFACE COLOUR	MATERIAL CLASS	MATERIAL SUBCLASS	CATEGORY GROUP	CATEGORY CLASS	FUNCTIONAL CATEGORY
KHD7-001	Height: 2.7 cm Diam: 3.9 cm	Ext: 5R 6/1	Clay		Spindle whorl		Weaving
Description: One complete spindle whorl. Very lightly fired. Biconical with central round passing hole (diam. 0.8 cm). Smooth surface apart for a recent loss of surface on one surface.							
KHD7-003	Height: 2.4 cm Diam: 3.8 cm	Ext: 2.5YR 4/1	Clay		Spindle whorl		Weaving
Description: One complete fired clay spindle whorl. Tronco-conical, with flat base and top. Central round passing hole, diam. 0.7 cm. Slightly overfired at the bottom.							
KHD7-006	Height: 1.9 cm Diam: 3.2 cm	Ext: 7.5 R 4/1	Clay		Spindle whorl		Weaving
Description: One complete spindle whorl in very lightly fired clay. Biconical with flat base and top. Large central passing hole, round in shape (diam. 0.8 cm). All surfaces smooth, apart from some recent surface loss in some areas.							
KHD7-002	Height: 0.7 cm Diam: 0.8 cm		Metal	Bronze	Fastener	Boss	Other?
Description: Almost complete, small bronze boss. Short shaft now bent. Proportionally large head, bulbous with very thin walls. Corrosion on the surfaces.							
KHD7-004	Lenght: 6.9 cm Diam: 1.3 cm		Metal	Iron	Unknown		Unknown
Description: Three pieces of very corroded iron, all covered in accretions. Two are joining. The third one could also be pertinent to the same object, but it is unsure (x: 7.5 cm; diam. 0.8 cm). They are all part of a straight, slightly tapering and plain shaft. Possibly one or two very long nails? or another long tool. Impossible to suggest a secure interpretation due to the state of corrosion.							
KHD7-008	Lenght: 2.8 cm Diam: 1.1 cm		Metal	Iron	Fastener	Nail	
Description: One very corroded iron nail, covered in accretions. Only part of the shaft and tip is preserved. Pointed tip and straight shaft, tapering toward the tip.							
KHD7-012	Lenght: 3.7 cm width: 2.8 cm Thickness 0.6 cm		Metal	Bronze	Ornamentation	Fibula	
Description: Almost intact copper alloy fibula; only the pin is missing. It is a U-shaped or horseshoe-shaped example with one arm (the one from which the needle starts) slightly more open than the other. The fibula has a rounded cross-section decorated with three mouldings, one in the centre of the arch and two next to the spring and the catch, respectively. The moulding close to the spring seems to be made of two or three discs joined together (perhaps one thicker than the others), but the surface is too worn to be sure; a similar composition is visible in the other two mouldings. The catch is modelled in order to have two incisions that create ridges recalling those of the fingers of a highly stylised hand. The pin would be inserted inside the squared end of the arch.							

PLATE 20


5 cm
KIN21D 4353 F40


5 cm
KIN21D 4353 F39

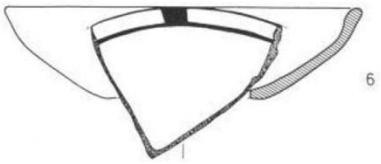

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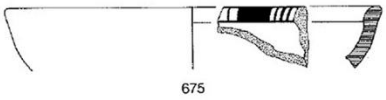


COMPARISONS PLATES

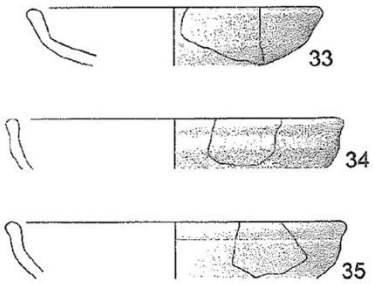
KH-SB-1a



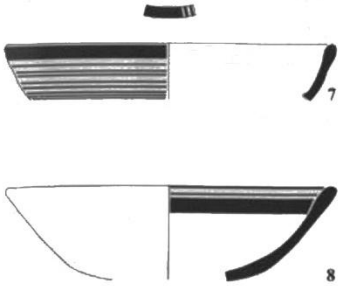
Genz 2004, Pl. 38 n. 6



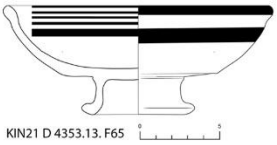
Bossert 2000, Pl. 63 n. 675

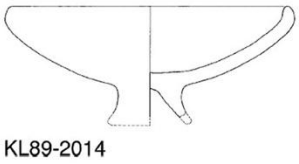


Powroznik 2010, Pl. 27 n. 33-35

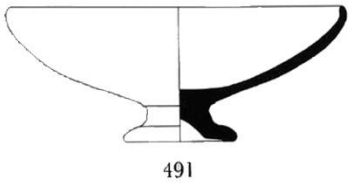


Duprè 1983, Pl. 60 n. 7-8

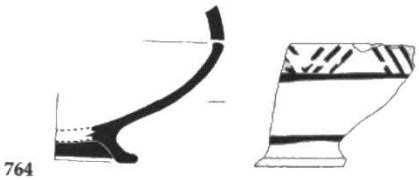




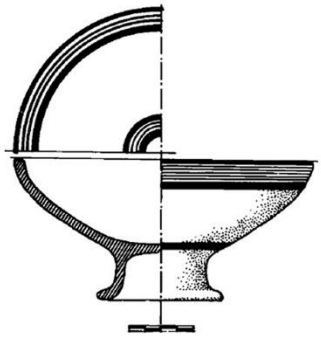
Matsumura 2005, Pl. 107 n. KL89-2014



Sams 1994, Fig. 19 n. 491

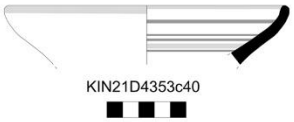


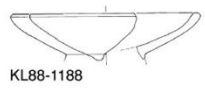
Postgate and Thomas 2007, Fig. 396 n. 764



Tezcan 1992, Fig. 29

KH-SB-1b

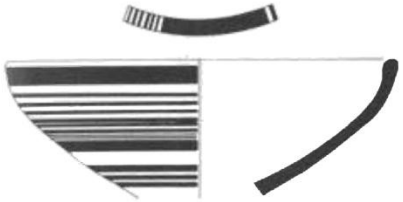




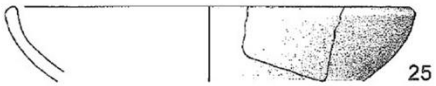
Matsumura 2005, Pl. 107 n. KL88-1188



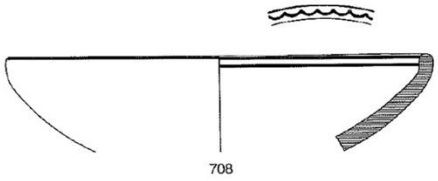
Summers 2021, Pl. 175e



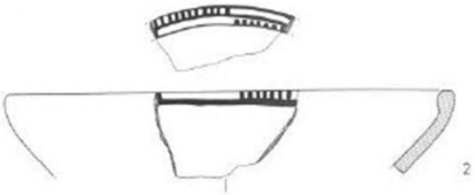
Duprè 1983, Pl. 60 n. 3



Powroznik 2010, Pl. 19 n. 25



Bossert 2000, Pl. 65 n. 708

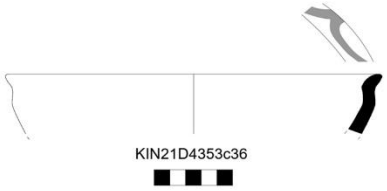


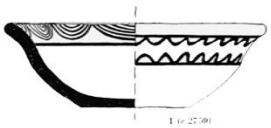
Genz 2004, Pl. 40 n. 2



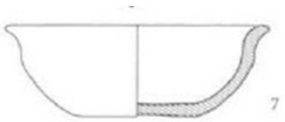
Sams 1994, Fig. 20 n. 503

KH-SB-2a

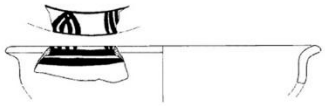




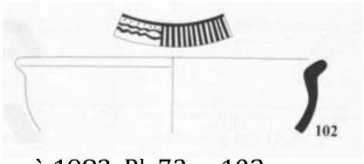
Von der Osten 1937, Fig. 434 n. 1



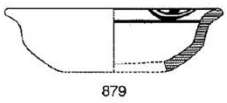
Genz 2004, Pl. 45 n. 7



Matsumura 2005, Pl. 117 n. KL89-P164



Duprè 1983, Pl. 73 n. 102

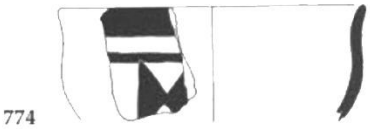


Bossert 2000, Pl. 75 n. 879

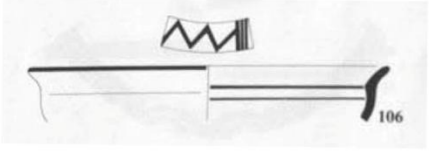


Calderone 2020, Pl. XXII n. 153

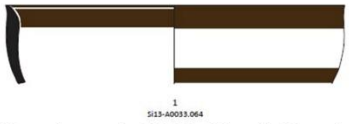




Postgate and Thomas 2007, Fig. 397 n. 774



Duprè 1983, Pl. 74 n. 106



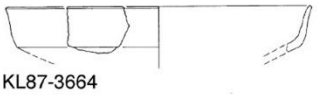
Novak et al. 2020, Fig. 174 n. 1

KH-SB-2b

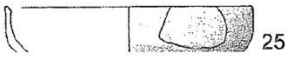


Calderone 2010, Pl. VIII n. 59





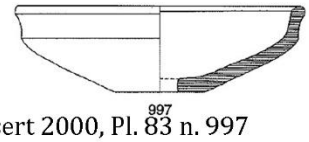
Matsumura 2005, Pl. 155 n. KL87-3664



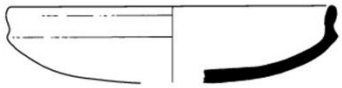


Powroznik 2010, Pl. 27 n. 24-26

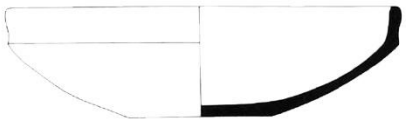




Bossert 2000, Pl. 83 n. 997

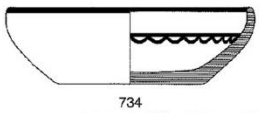


Summers 2021, Pl. 177b

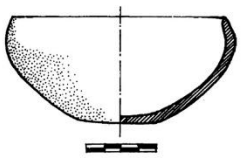


Sams 1994, Fig. 15 n. 480

KH-SB-2c



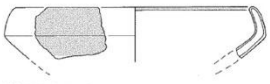
Bossert 2000, Pl. 67 n. 734



Tezcan 1992, Fig. 31



Genz 2004, Pl. 39 n. 10

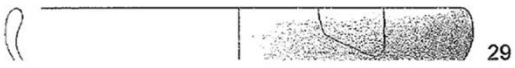


Matsumura 2005, Pl. 155, n. KL87-3456

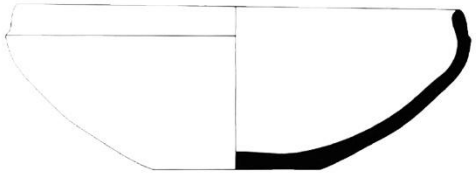


Novak et al. 2020, Fig. 51 n. 3





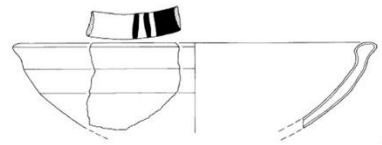
Powroznik 2010, Pl. 13 n. 29-30



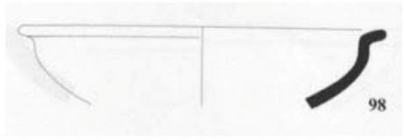
Sams 1994, Fig. 14 n. 470

KH-SB-3a

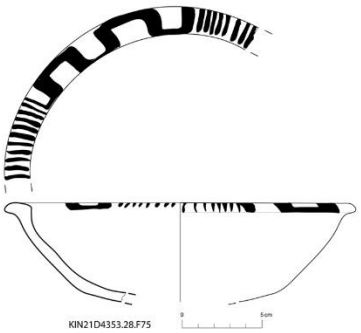


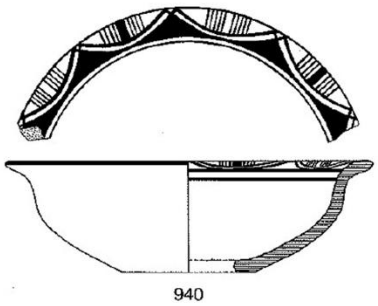


Matsumura 2005, Pl. 112 n. KL88-P122



Duprè 1983, Pl. 73 n. 98





Bossert 2000, Pl. 79 n. 940

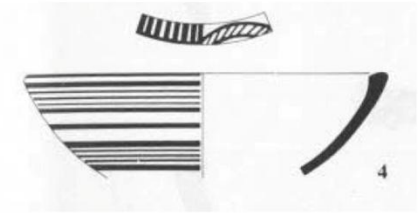
KH-SB-3b



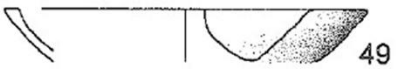
Bossert 2000, Pl. 70 n. 797



Novak et al. 2020, Fig. 88 n. 2

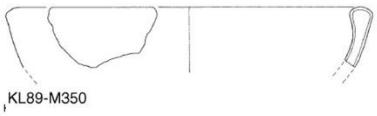


Duprè 1983, Pl. 60 n. 4

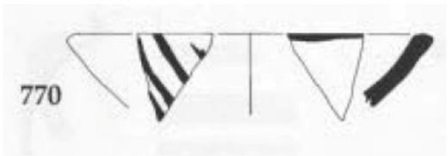


Powroznik 2010, Pl. 26 n. 49



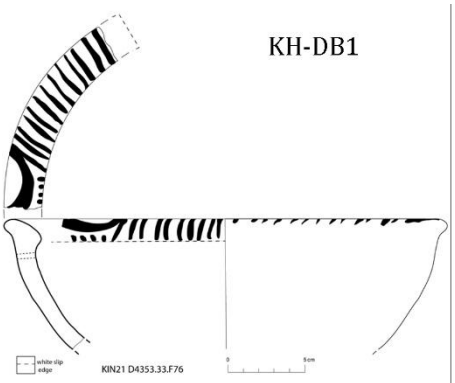


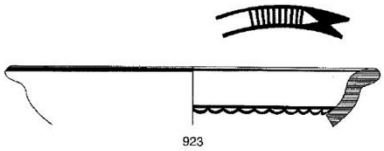
Matsumura 2005, PL. 109 n. KL89-M350



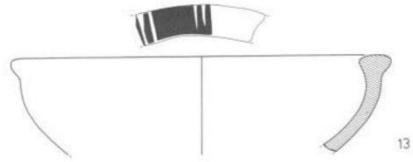
Postgate and Thomas 2007, Fig. 397 n. 770

KH-DB1

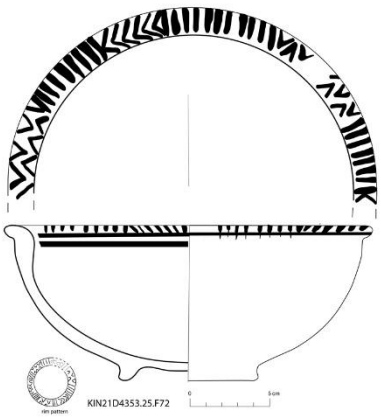


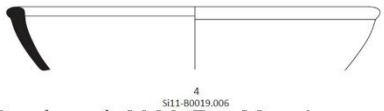


Bossert 2000, Pl. 78 n. 923

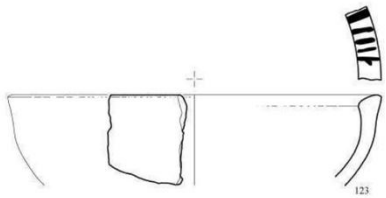


Genz 2004, Pl. 41 n. 13

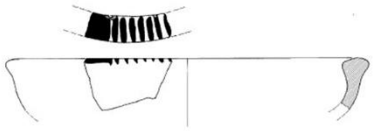




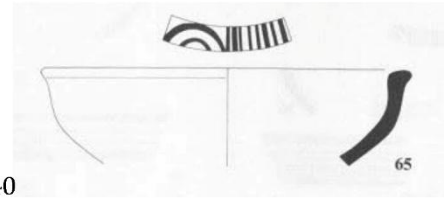
Novak et al. 2020, Fig. 88 n. 4



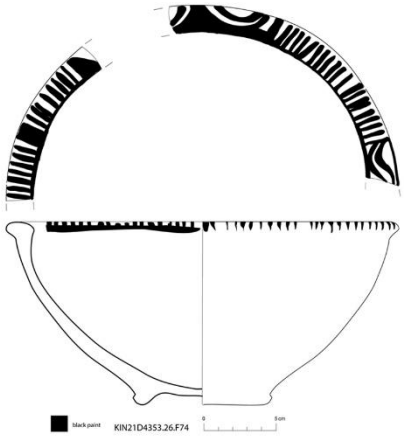
Calderone 2020, Pl. XVIII n. 123

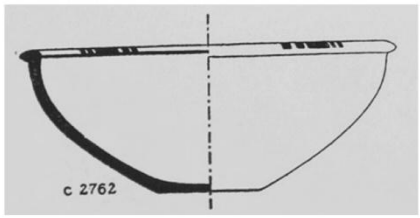


Matsumura 2005, Pl. 112 n. KL89-P40



Duprè 1983, Pl. 65 n. 65





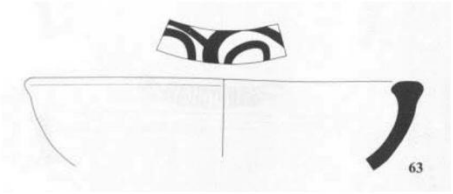
Von der Osten 1937, Pl. VIII n. c2762

KH-DB2



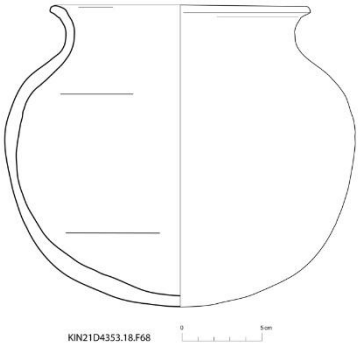


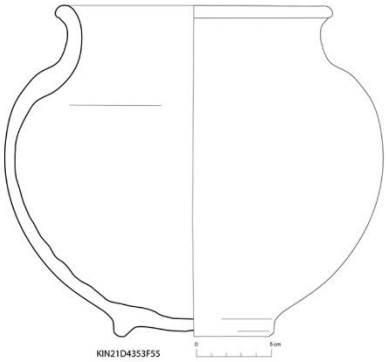
Matsumura 2005, Pl. 108 n. KL89-M35

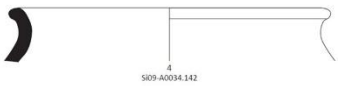


Duprè 1983, Pl. 67 n. 63

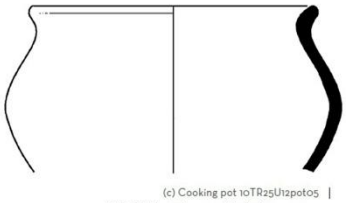
KH-KR-1a



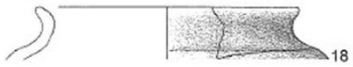




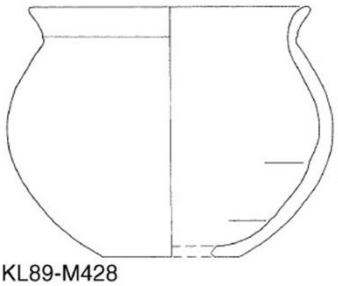
Novak et al. 2020, Fig. 197 n. 4



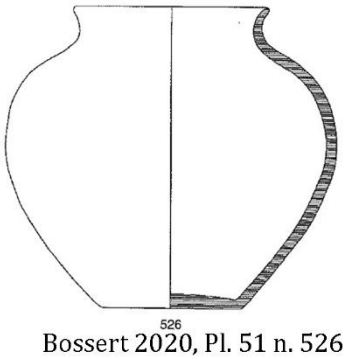
Summers 2023, Fig. 175c



Powroznik 2010, Pl. 92 n. 18



Matsumura 2005, Pl .128 n. KL89-M428

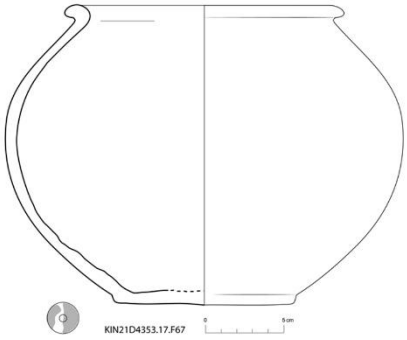


Bossert 2020, Pl. 51 n. 526



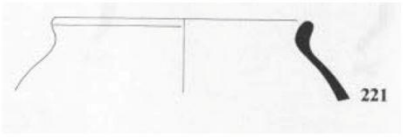
Sams 1994, Pl. 136 n. 948

KH-KR-1b





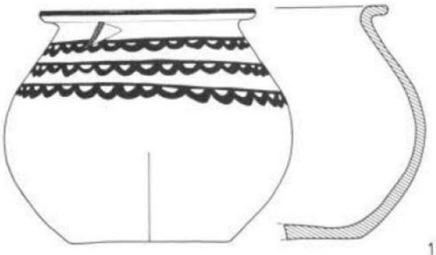
Sams 1994, Fig. 48 n. 321



Duprè 1983, Pl. 87 n. 221

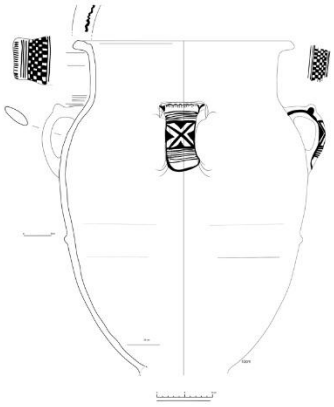


Powroznik 2010, Pl. 44 n. 17



Genz 2004, Pl. 58 n. 1

KH-KR-2a





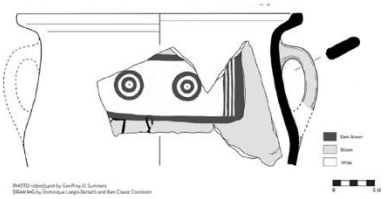
Calderone 2020, Pl. XXIX n. 217



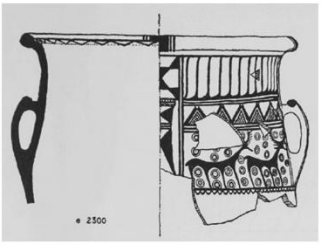
Powroznik 2010, Pl. 56 n. 11



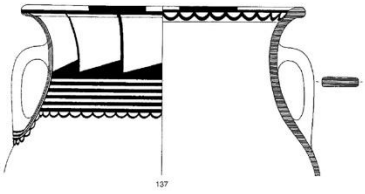
Duprè 1983, Pl. 88 n. 227



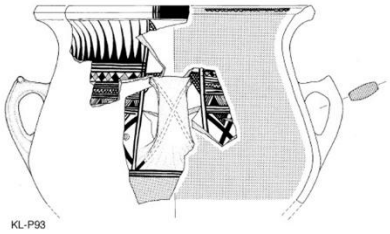
Summers 2021, Pl. 176



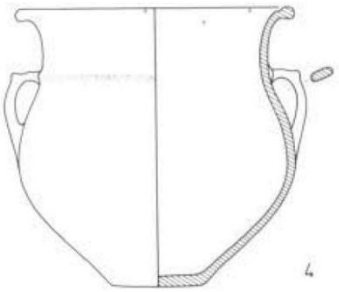
Von der Osten 1937, Pl. X n. e2300



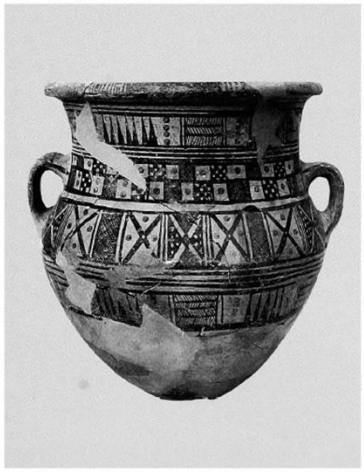
Bossert 2000, Pl. 16 n. 137



Matsumura 2005, Pl. 132 n. KL-P93

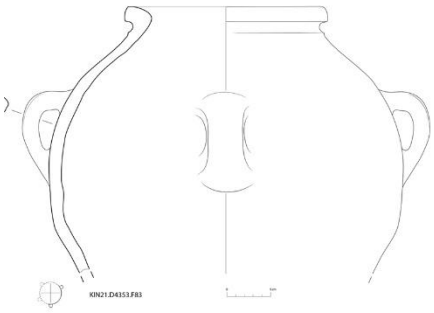


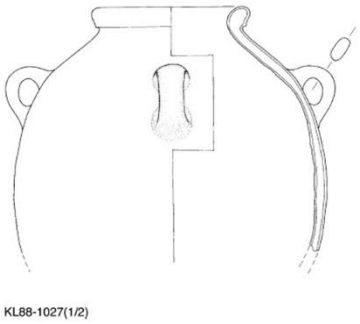
Genz 2004, Pl. 67 n. 4



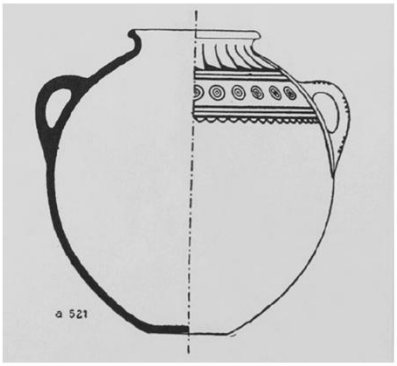
Sams 1994, Pl. 125 n. 930

KH-KR-2a

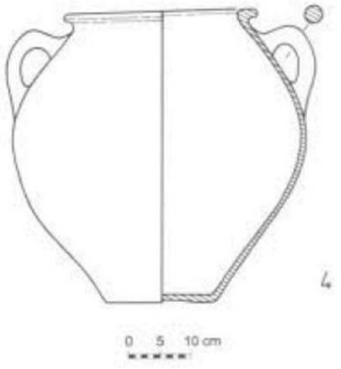




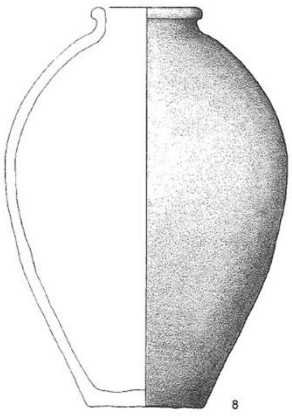
Matsumura 2005, Pl.129 n. KL88-1027(1/2)



Von der Osten 1937, Pl. IX n. 521



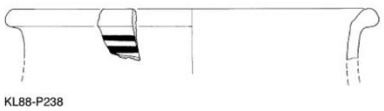
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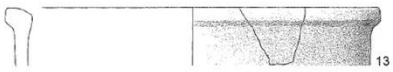
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KH-KR-2a

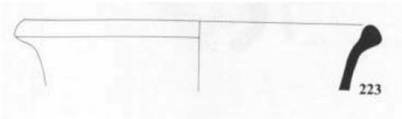




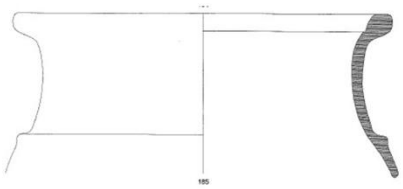
Matsumura 2005, Pl. 135 n. KL88-P238



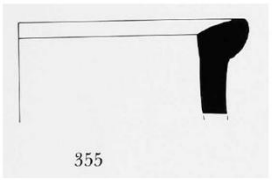
Powroznik 2010, Pl. 39 n. 13



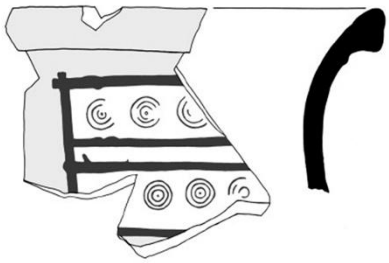
Duprè 1983, Pl. 87 n. 223



Bossert 2000, Pl. 20 n. 185



Sams 1994, Fig. 57 n. 355

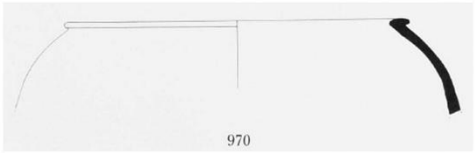


Summers 2021, Pl. 174b

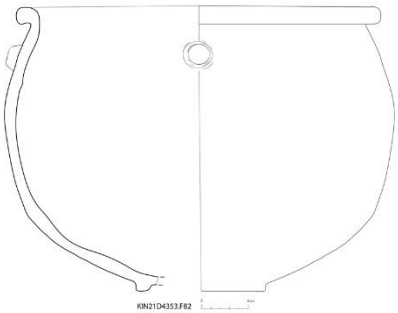
KH-KR-2b

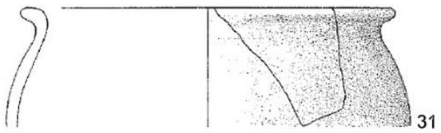


Goldman 1963, Fig. 131 n. 871

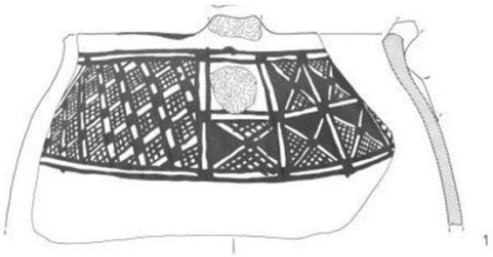


Sams 1994, Fig. 49 n. 970

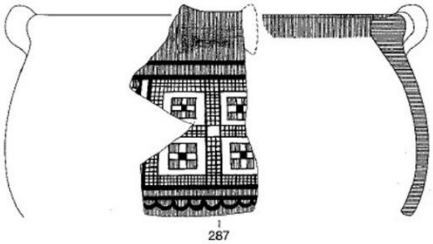




Powroznik 2010, Pl. 42 n. 31



Genz 2004, Pl. 51 n. 1

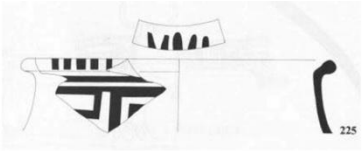


Bossert 2000, Pl. 31 n. 287

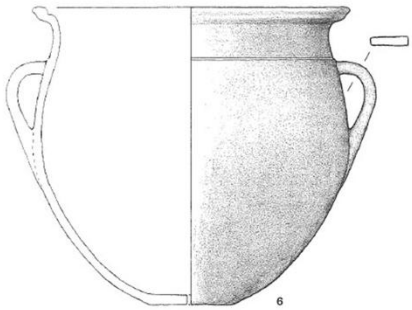
KH-KR-2b



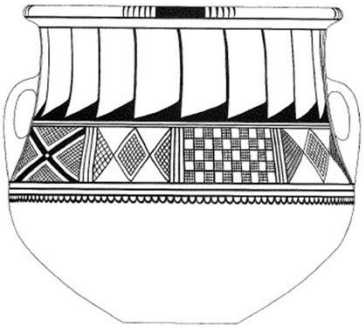
Postgate and Thomas 2007, Fig. 399 n. 798



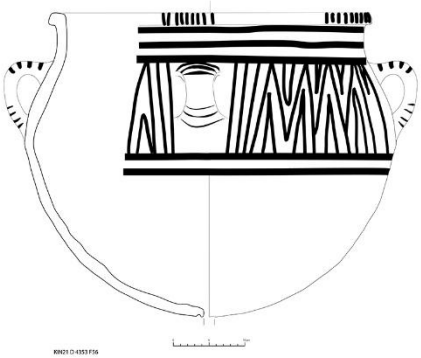
Duprè 1983, Pl. 88 n. 225

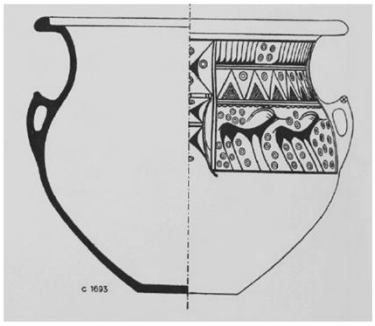


Powroznik 2010, Pl. 58 n. 6

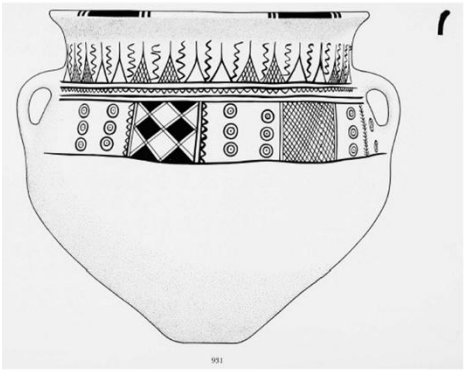


Bossert 2000, Pl. 14 n. 126



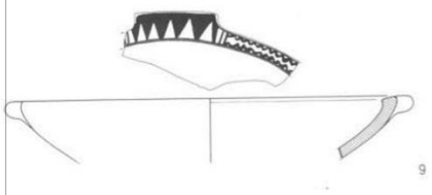


Von der Osten 1937, Pl. X n. c1693

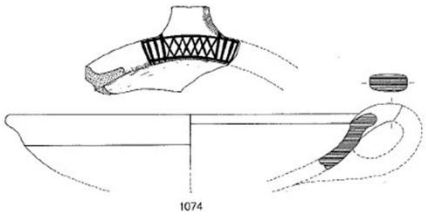


Sams 1994, Fig. 42 n. 931

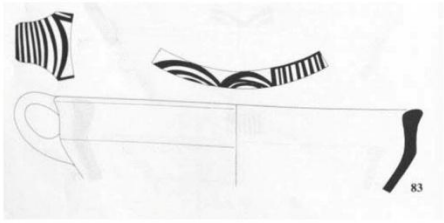
KH-KR-2b



Genz 2004, Pl. 49 n. 9



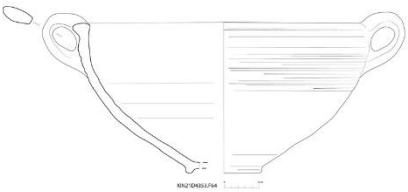
Bossert 2000, Pl. 91 n. 1074

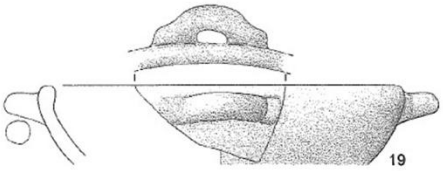


Duprè 1983, Pl. 71 n. 83

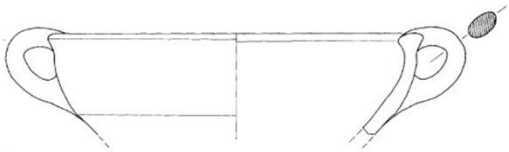


Von der Osten 1937, Fig. 432 n. 57

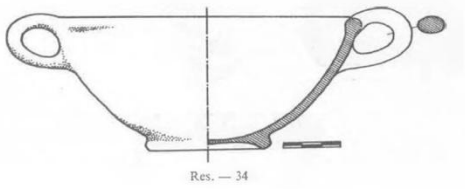




Powroznik 2010, Pl. 12 n. 19



Matsumura 2005. Pl. 112 n. KL88-1337

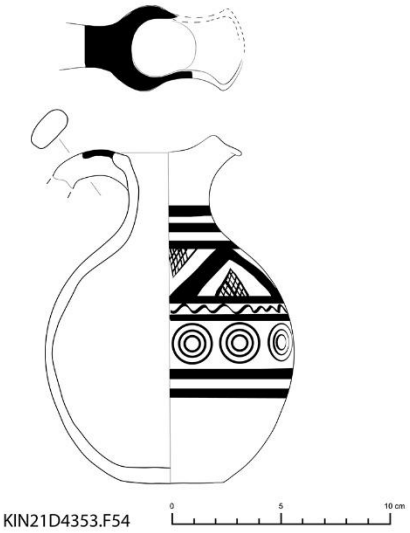


Tezcan 1968, Fig. 34



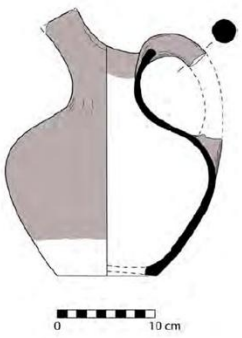
Sams 1994, Pl. 21 n. 475

KH-JU-2

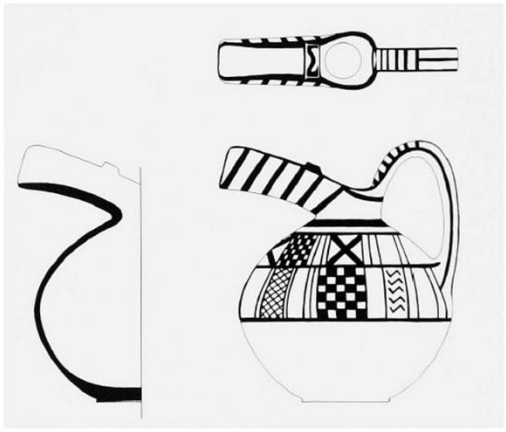




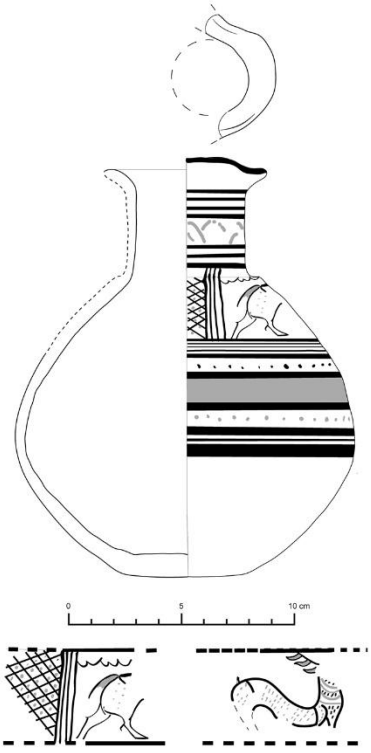
Bossert 2000, Pl. 112 n. 345

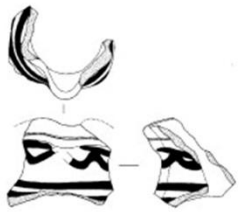


Summers 2022, Pl. 164



Sams 1994, Fig. 27 n. 789

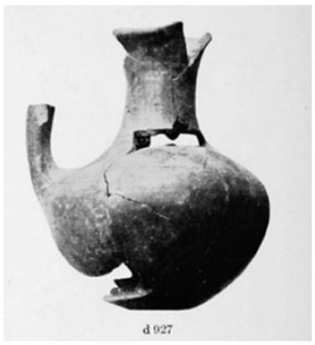




Matsumura 2005, Pl.147 n. KL89-P169

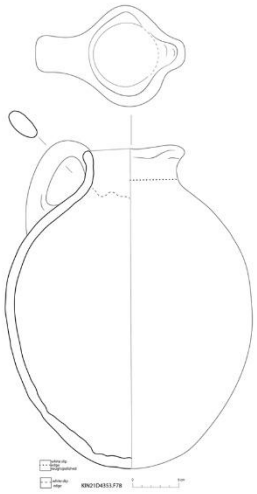


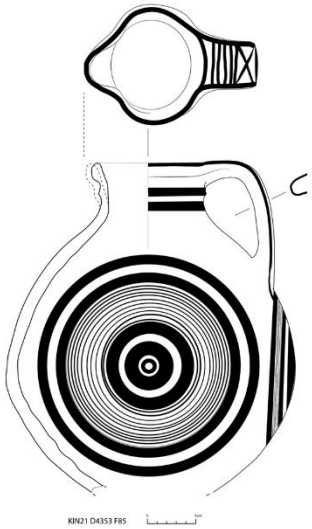
Sams 1994, Pl. 73 n. 710



Von der Osten 1937, Fig. 411 n. d927

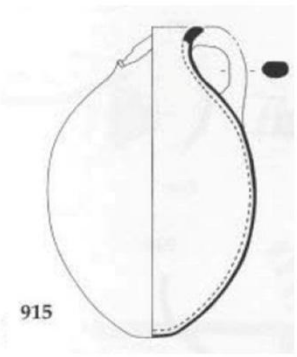
KH-JU-1



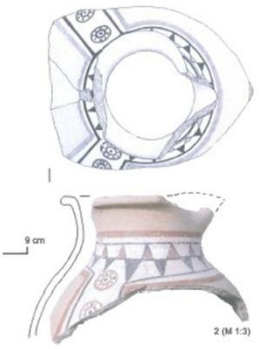




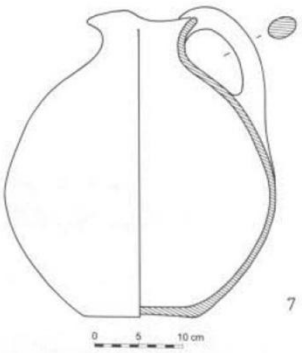
Schmidt 1932, Fig. 331 n. a512



Postgate and Thomas 2007, Fig. 405 n. 915



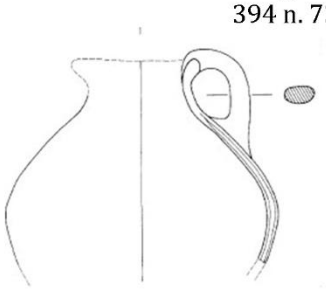
Powroznik 2010, Pl. 52 n. 2



Genz 2004, Pl. 60 n. 7



Postgate and Thomas 2007, Fig. 394 n. 735

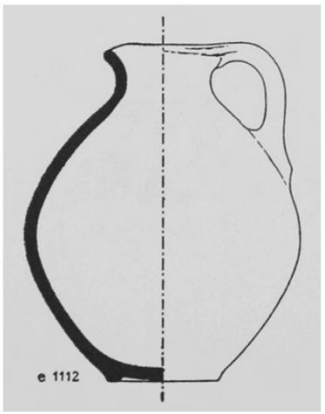


KL89-2018

Matsumura 2005, Pl. 147 n. KL89-2018

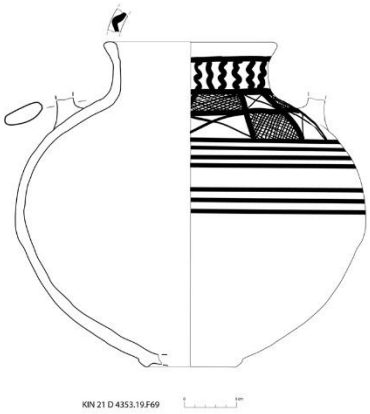


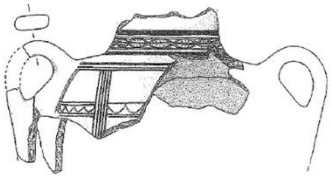
Sams 1994, Pl. 80 n. 750



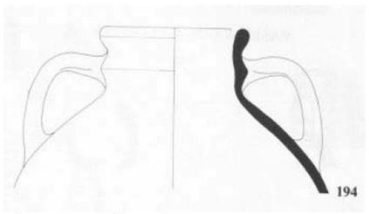
Von der Osten 1937, Fig. 367 n. e1112

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Powroznik 2010, Pl. 60 n. 1



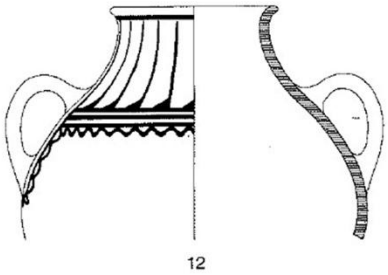
Duprè 1983, Pl. 85 n. 194



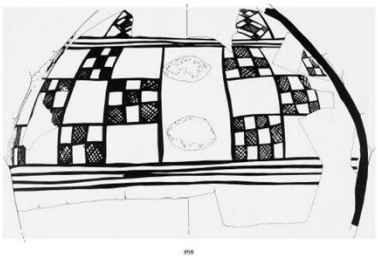
Postgate and Thomas 2007, Fig. 399 n. 800



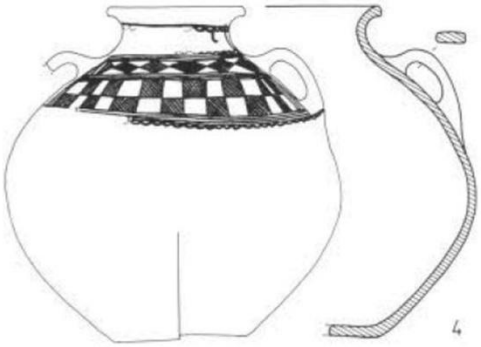
Matsumura 2005, Pl. 141 n. KL90-P44



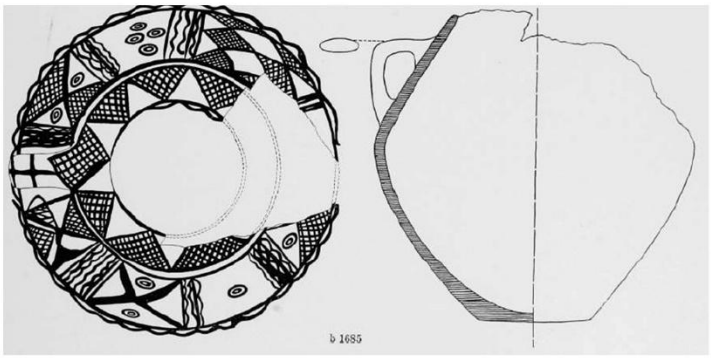
Bossert 2000, Pl. 2 n. 12



Sams 1994, Fig. 37 n. 898

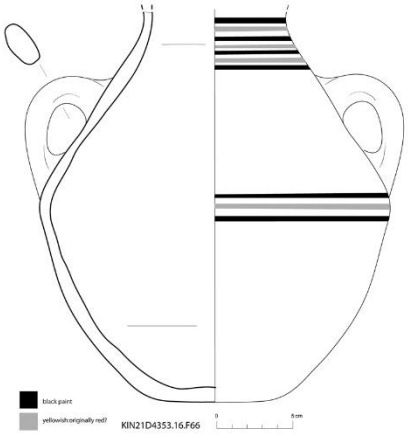


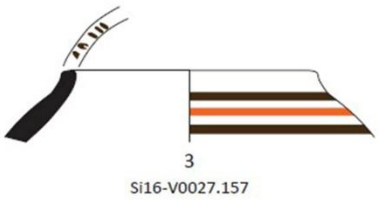
Genz 2004, Pl. 66 n. 4



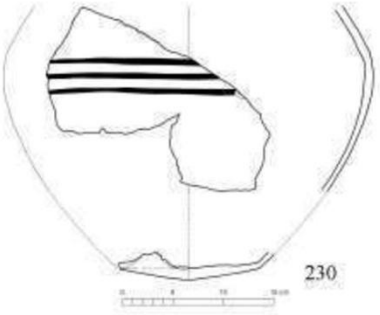
Schmidt 1932, Pl. XXVIII n. b1685

KH-JA-NE-1

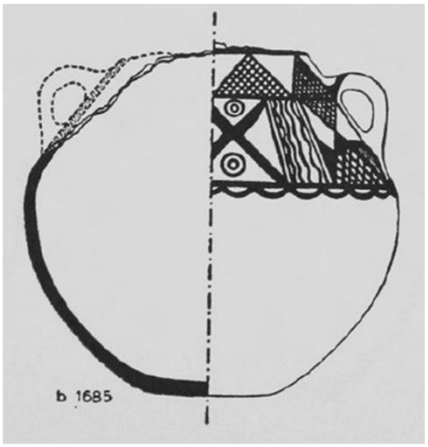




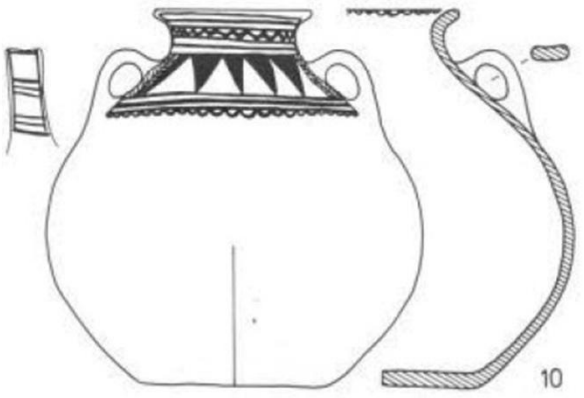
Novak et al. 2020, Fig. 97 n. 3



Calderone 2020, Pl. XXXI n. 230

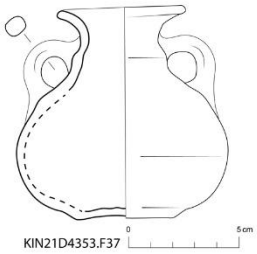


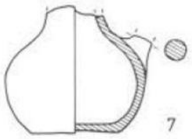
Schmidt 1932, Pl. XXVIII n. b1685



Genz 2004, Pl. 64 n. 10

KH-JA-NE-2

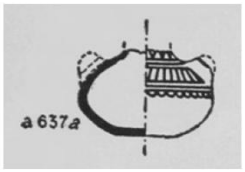




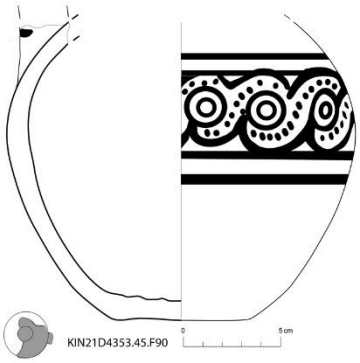
Genz 2004, Pl. 66 n. 7



Postgate and Thomas 2007, Fig. 394 n. 711

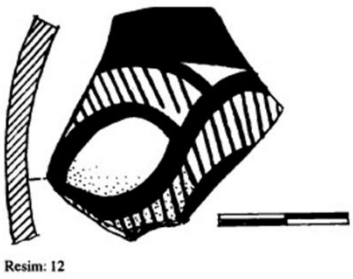


Von der Osten 1937, Pl. IX n. a637a

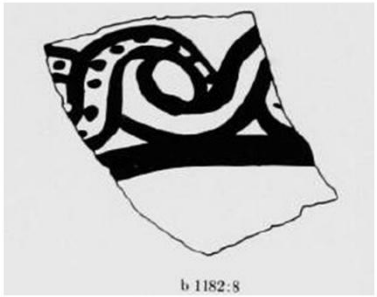




Goldman 1963, Pl. 74 n. 644

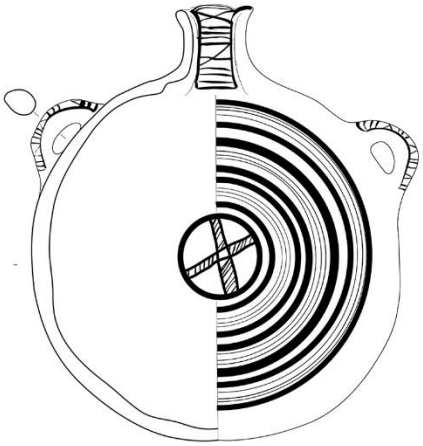


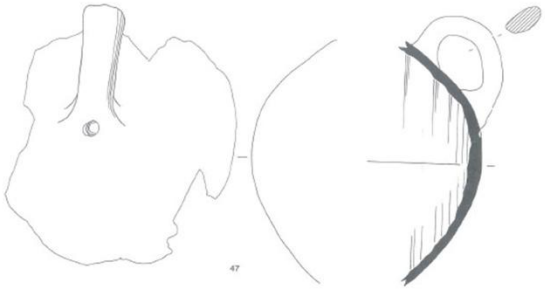
Tezcan 1992, Fig. 12



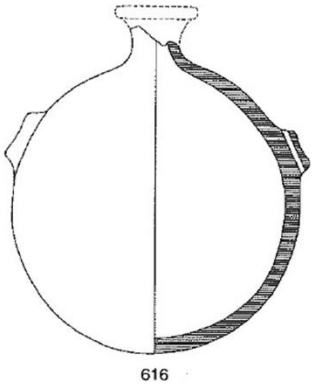
Schmidt 1932, Pl XLVI n. b1182:8

KH-JA-FL

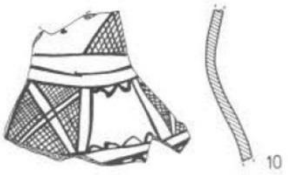




Blaylock 2016, Fig. 10.7 n. 19



Bossert 2000, Pl. 58 n. 616

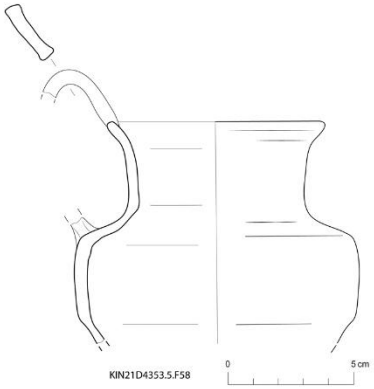


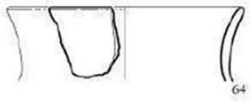
Genz 2004, Pl. 61 n. 10



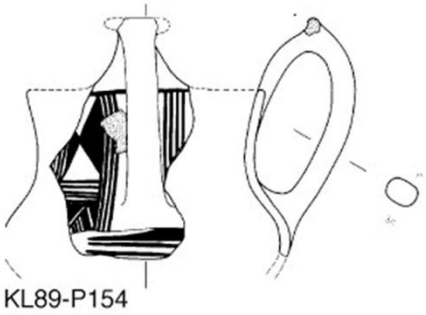
Von der Osten 1937, Fig. 442 n. 19

KH-JA-RM





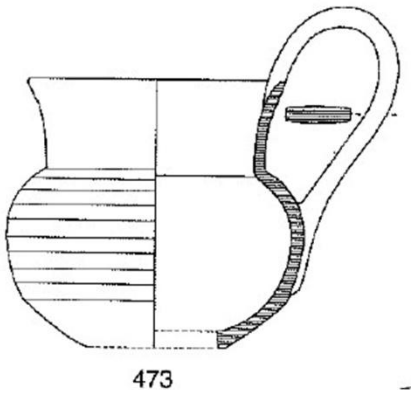
Calderone 2020, Pl. IX n. 64



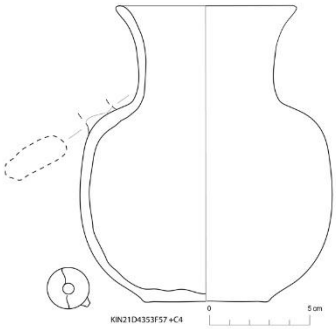
Matsumura 2005, Pl. 145 n. KL89-P154



Duprè 1983, Pl. 81 n. 153



Bossert 2000, Pl. 46 n. 473





Sams 1994, Fig. 23 n. 534



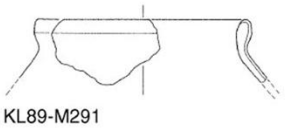
Von der Osten 1937, Fig. 408 n. e2692

KH-JA-CO-1a

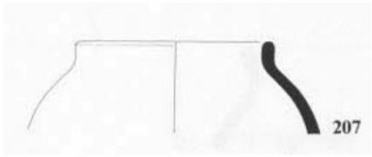




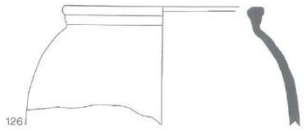
Powroznik 2010, Pl. 42 n. 12



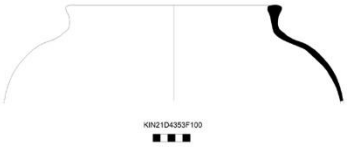
Matsumura 2005, Pl. 128 n. KL89-M291

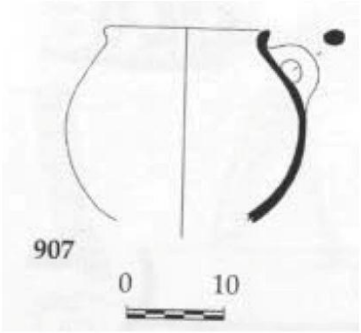


Duprè 1983, Pl. 86 n. 207

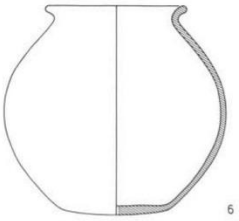


Blaylock 2016, Fig. 10.12 n. 126





Postgate and Thomas 2007, Fig. 404 n. 907

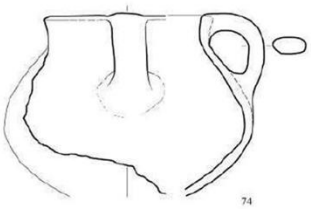


Genz 2004, Pl. 52 n. 6

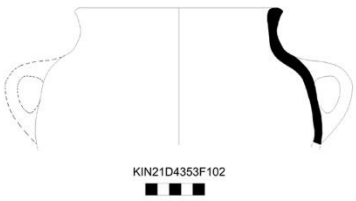




Goldman 1963, Pl. 76 n. 794



Calderone 2020, Pl. X n. 74





Schmidt 1932, Fig. 333 n. a1051



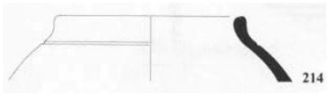
Sams 1994, Pl. 102 n. 844

KH-JA-CO-1b





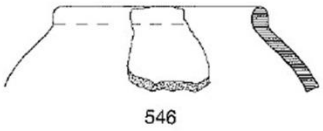
Powroznik 2010, Pl. 41 n. 20



Duprè 1983, 86 n. 214

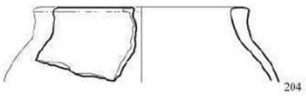


Matsumura 2005, Pl. 129 n. KL89-M122

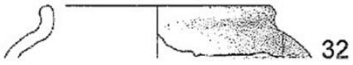


Bossert 2000, Pl. 53 n. 546

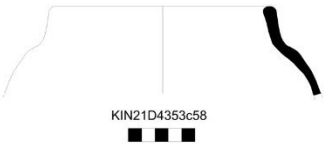
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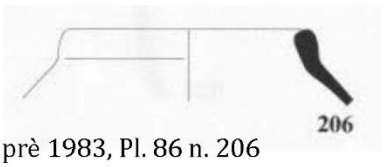


Calderone 2020, Pl. XXVII n. 204

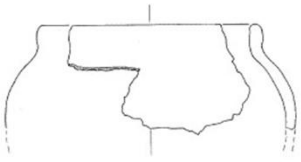


Powroznik 2010, Pl. 48 n. 32





Duprè 1983, Pl. 86 n. 206



Matsumura 2005, Pl. c127 n. KL89-M264

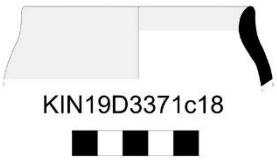
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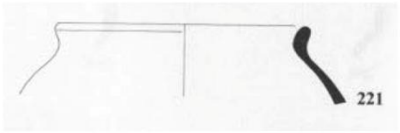


Blaylock 2016, Fig. 11.34 n. 1203

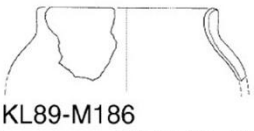


Powroznik 2010, Pl. 45 n. 40





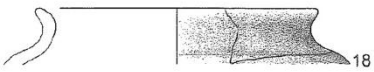
Duprè 1983, Pl. 87 n. 221



Matsumura 2005, Pl. 128 n. KL89-M186



Genz 2004, Pl. 56 n. 2



Powroznik 2010, Pl. 42 n. 18





Matsumura 2005, Pl. 128 n. KL89-M378



Sams 1994, Pl. 102 n. 846

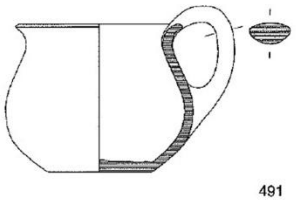
KH-JA-CO-2b



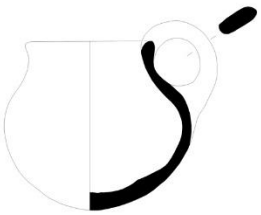
Duprè 1983, Pl. 86 n. 214

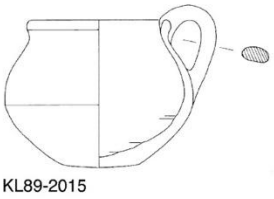


Powroznik 2010, Pl. 42 n. 7



Bossert 2000, Pl. 47 n. 491





Matsumura 2005, Pl. 128 n. KL89-2015

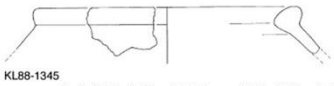


Sams 1994, Pl. 8 n. 413

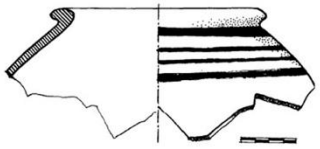
KH-JA-PI



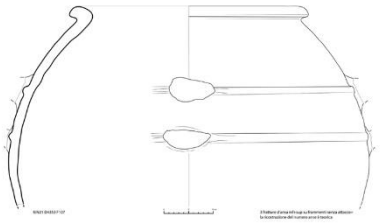
Powroznik 2010, Pl. 33 n. 12

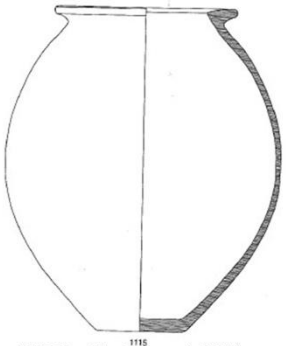


Matsumura 2005, Pl. 124 n. KL88-1345

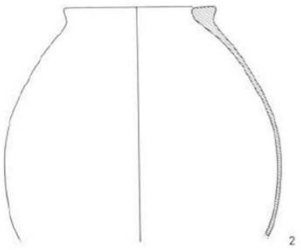


Tezcan 1992, Fig. 16

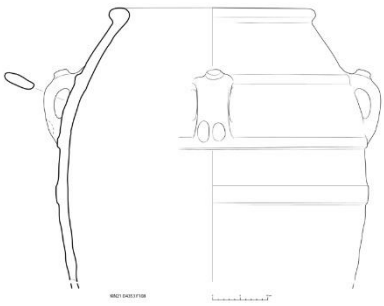


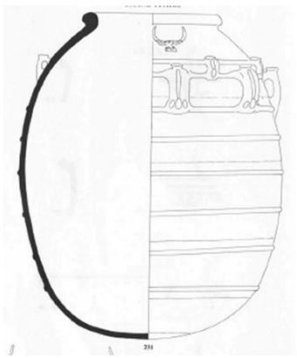


Bossert 2000, Pl. 96 n. 1115



Genz 2004, Pl. 71 n. 2





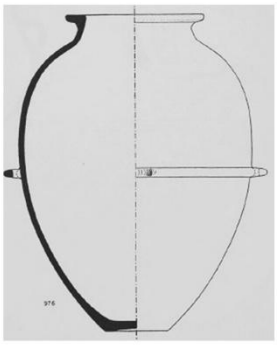
Duprè 1983, Pl. 89 n. 231



Postgate and Thomas 2007, Fig. 404 n. 910



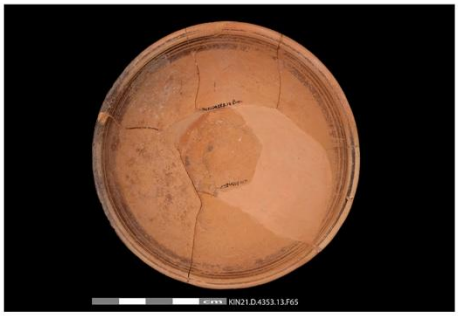
Sams 1994, Pl. 145 n. 993



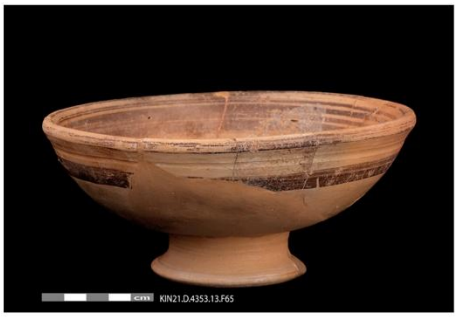
Von der Osten 1937, Pl. XI n. 976

COLOUR PLATES

Plate A







1. KIN21D4353F65







2. KIN21D4353F12





3. KIN21D4353F73

Plate B





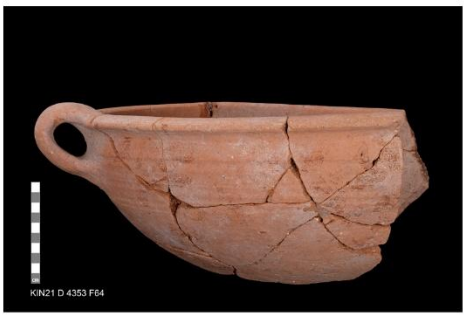
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2. KIN21D4353F82





3. KIN21D4353F83

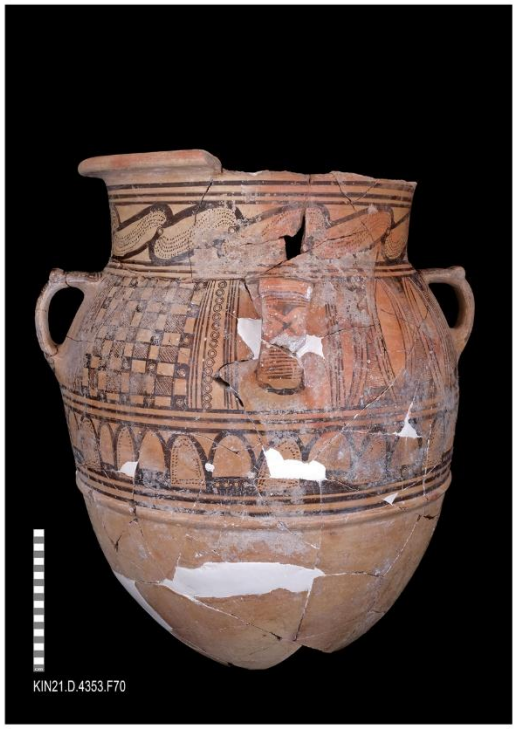
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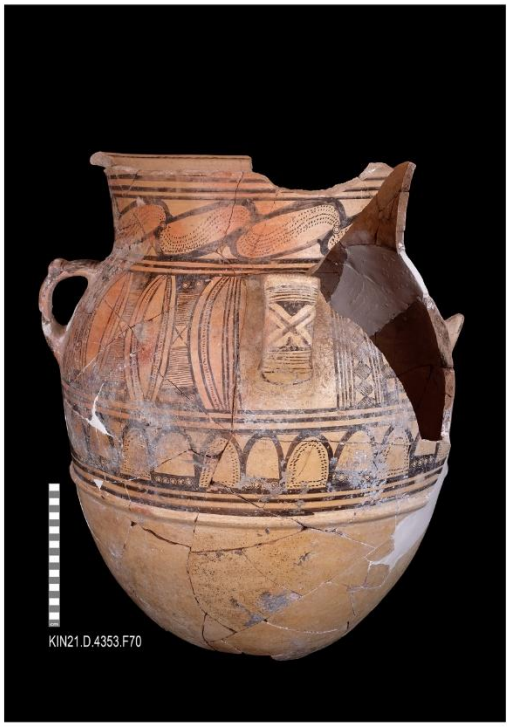


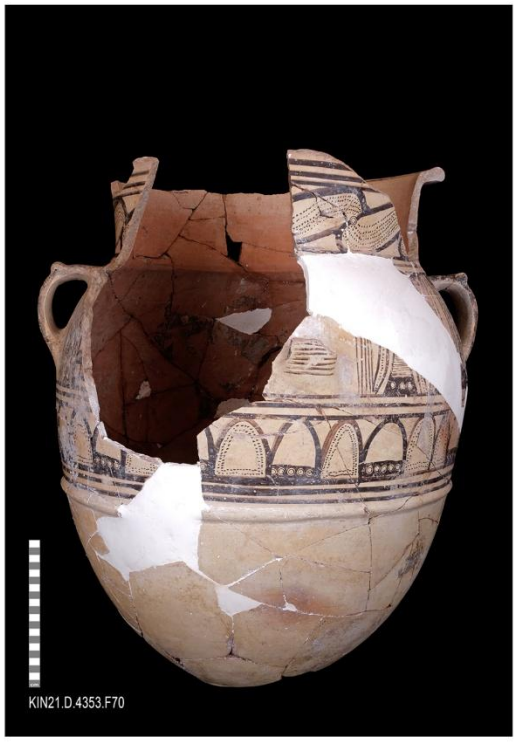


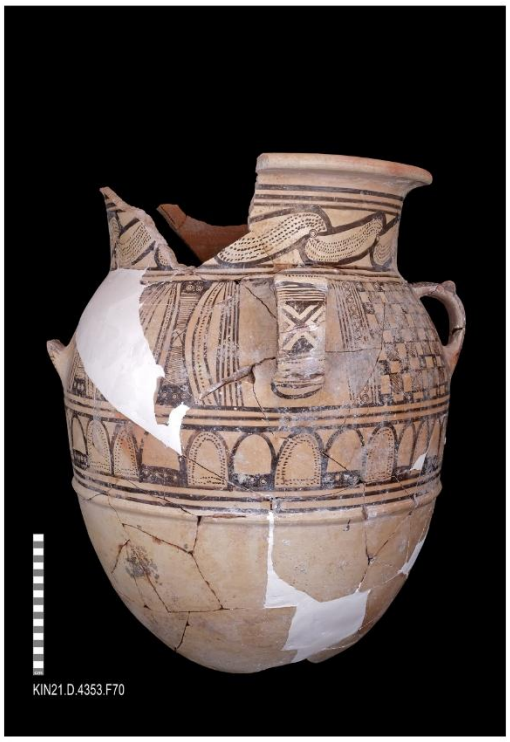
5. KIN21D4353F56

Plate C









1. KIN21D4353F70

Plate D



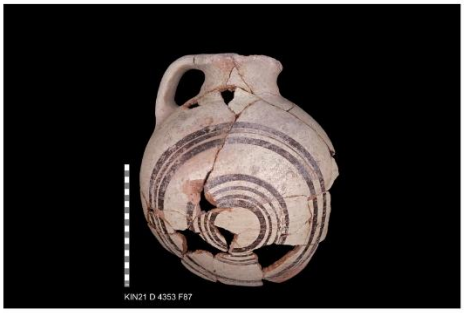








1. KIN21D4353F85







2. KIN21D4353F87

Plate E



1. KIN21D4353F54



2. KIN21D4353F59

Plate F



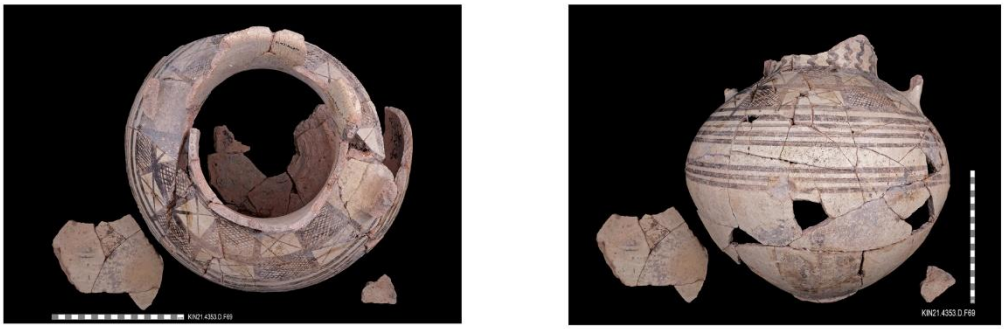
1. KIN21D4353F37



2. KIN21D4353F66



3. KIN21D4353F90



4. KIN21D4353F69

Plate G



1. KIN21D4353F60



2. KIN21D4353F58



3. KIN21D4353F57

Plate H



1. KIN21D4353F96



2. KIN21D4353F100



3. KIN21D4353F104





4. KIN21D4353F98

Plate I



1. KIN21D4353F107



2. KIN21D4353F108