

## THE ORIGIN OF NUZI WARE: BETWEEN THE RE-EVALUATION OF DIFFERENT OPINIONS AND SUBMITTING A NEW VIEWPOINT

Duraid S. POLIS\*

**“Nuzi Ware, on account of its high technical quality and the absence of obvious precursors for its distinctive white-painted decoration, was likewise regarded as intrusive in north Mesopotamia later in the mi-second millennium B.C. Similarities between Nuzi Ware and the younger Khabur Ware have been mentioned, but the many parallels between the painted designs of Nuzi Ware and various forms of decoration in Egypt, the Levant, and the Aegean encouraged some scholars to propose a western origin for it.” [Stein 1984: p. 4].**

In our quest to re-examine the origins of some ceramic types from Mesopotamia in the second millennium B.C., which is under consideration of archaeological research. We started our project with an article about the origin of Khabur ware published in *Al-Rāfidān* [Polis 2014], and in this article we have decided to re-study the origin of Nuzi ware through the re-evaluation of all the evidence submitted through the archaeological excavations and the views so far put forward by archaeologists to get to a certain result illustrated in the following pages; and, on the other hand, we have strengthened our view with new evidence.

Nuzi ware has been associated in most academic studies and scientific researches with Hurrian-Mitannian presence<sup>1)</sup>, and the archaeological excavations have shown at Nuzi (modern Yorgan Tepe) and Tell Brak that this ceramic type occurred together with the tablets of Mitannian king Šauštatar [Speiser 1933–34: p. 48; Matthews 1997: p. 49]. Nuzi ware has been associated with late Khabur ware due to the presence of overlapping layers, in addition to contemporaneity and similarity between them. This matter causes differences between the researchers who attempt to assign a number of vessels to one of these two types. These vessels divide into two types: the first is a group of straight/concave-side beaker type painted vessels, also called “grain measures”, which Mallowan counted them as late specimens of Khabur ware [Mallowan 1947: p. 78] (see Pl. I), while the second includes three types of Hrouda’s “*jüngere*” Khabur ware, which are: the band-painted “eversible-necked/rimmed shoulder cup” type (see Pl. II: 13–18), the band-painted “tall-necked shoulder cup” type (see Pl. II: 7–12) and the band-painted “open-form goblet” type (in particular with a small footed pedestal base) (see Pl. II: 1–6) [Oguchi 2000: p. 106, Fig. 2; Hrouda 1957: p. 24]. However, confusion occurred in Hrouda’s classification of Khabur ware, especially the “younger” Khabur ware contemporary with Nuzi ware. He depended in his classification on technique evolution of the Khabur

---

\* Archaeology College, Mosul University, Iraq. E-mail: duraidspulis@yahoo.com

1) The term “Nuzi (Nuzu) ware” was proposed by Max Mallowan [Mallowan 1946: p. 132], but before then it was called “Hurrian ware” by Ephraim Speiser [Speiser 1933: pp. 274–275]. To avoid a racial nomenclature, Mallowan used the term “Subartu pottery” to indicate white-painted ware [Mallowan 1939: p. 887ff.]. However, this racial nomenclature has a geographic designation contained in cuneiform texts since the Akkadian period, which refers to a geographical area confined between the Zagros and the Lebanese mountains and which is a region where this type of ceramic spread. Nevertheless, the history of use of this term is not commensurate with the history of use of Nuzi ware in the mid-second millennium B.C. [Stein 1984: p. 4]. There are also two terms similar to the racial nomenclature of Speiser, the first of which is the term “Mitannian ware” proposed by O’Callaghan [O’Callaghan 1948: p. 72] and the second of which is the term “Hurrian-Mitannian ware” used by Al-Najjar in the form of merging two nomenclatures (Hurrian and Mitannian) into one [Al-Najjar 2012]. It is worth mentioning that the association of Nuzi ware with these racial nomenclatures may be confronted with utter rejection, because of the fact that the appearance of Nuzi ware came after a long time after the stability the Hurrians-Mitannians in Mesopotamia [Stein 1984: p. 30].

ware that came from graves at Aššur, without reference to the level sequence, so that his proposal was much speculative. This matter has encouraged Helene Kantor to find a transitional phase between them, the “transitional Khabur-Mitannian phase”, showing through it that Nuzi ware developed from Khabur ware due to the similarity between them, especially in respect of their decorations and their quality. Precisely speaking, bird and animal motifs are applied in dark paint on Khabur ware, while they are painted in white/light-on-dark on Nuzi ware, which are often drawn by curved lines with straight geometric patterns derived from Khabur ware. These show the close relationship between the two types according to the opinion of Kantor [Kantor 1958: p. 23]. In her study, Kantor depended on the results of the excavations at Tell Fakhariyah (Floor 6 of Sounding IX), Tell Billa (level 3), Tell Jidle (levels 2 and 3) and Alalah (levels 5 and 6). What is regarded by Kantor as the transitional style is a group of vessels with dark-painted decoration which overlap with Nuzi ware at the sites referred to above. However, Kantor’s concept about the transitional phase and Hrouda’s concept about the younger Khabur ware remain subjects of controversy and discussion<sup>2)</sup>. This matter led Diana Stein to attribute the vessels with dark-painted decoration to Nuzi ware, in particular those contemporary with Nuzi ware instead of Khabur ware [Stein 1984: pp. 18–19]. According to Stein, Nuzi ware is defined firstly as white-on-dark painted ware and secondly as such uniform forms as open-form goblets with small footed pedestal bases and shoulder cups (see Pl. II), not only because of similar forms but also because of the arranging of decoration similar to a large extent. The point added to these is that the shoulder cups do not have antecedents in northern Mesopotamia. She also identified the younger Khabur ware more accurately as smaller and possibly more refined vessels having antecedents in respect of both form and decoration in a group of the older Khabur ware vessels, such as the vessels that were discovered in phase C of level 1 at Tell Chagar Bazar [Stein 1984: p. 12 and p. 23].

The opinion of Stein has now been refused by David and Joan Oates absolutely, because it raises further confusion. They prefer retaining the conventional concept of Nuzi ware, which is defined as white-on-dark painted vessels only without involving the forms of vessels referred to above. Irrespective of vessels forms, band-painted vessels are thus classified as Khabur ware on the basis of evidence from the excavations at Tell Brak and Tell Rimah, which proved that these vessels belong to the category of Khabur ware, which appeared in layers that precede the occurrence of Nuzi ware<sup>3)</sup> [Postgate *et al.* 1997; Oates *et al.* 1997].

On the other hand, some researchers submitted another viewpoint: “Nuzi ware, on account of its high technical quality and the absence of obvious precursors for its distinctive white painted decoration, was likewise regarded as intrusive in north Mesopotamia later in the mid-second millennium B.C. Similarities between Nuzi ware and the younger Khabur ware have been mentioned, but the many parallels between the painted designs of Nuzi ware and various forms of decoration in Egypt, the Levant, and the Aegean encouraged some scholars to propose a western origin for it” [Stein 1984: pp. 4–5]. This thing is not conclusive evidence for attributing the origin of Nuzi ware to these areas, and the matter is not exceed the existence of a kind of simple influence of some ceramic styles on Nuzi ware, such as Aegean pottery [Starr 1938: p. 397; Cecchini 1965: pp. 46–47], Palestinian bichrome ware [Mallowan 1947: p. 246] and Egyptian frescoes of the 12th Dynasty<sup>4)</sup> [Mallowan 1939: p. 894, n. 2]. In respect of the geographical distribution of Nuzi ware and cultural connection, they do not reach to a grade for attributing the origin of Nuzi ware to these areas; but

2) Sebastiano Soldi re-examines the question of transitional phase again in research recently published [Soldi 2008].

3) Moreover they suggested the new division of phases of Khabur ware: “Old Babylonian Khabur ware”, “Late Old Babylonian Khabur ware” and “Mitanni Khabur ware” [Oates *et al.* 1997].

4) We can never forget the mural paintings of the second millennium B.C. which were discovered in the palace of king Zimri-Lim at Mari and which had affected Nuzi ware, as mentioned by Mallowan; in the Mari mural paintings, there are interlocking spirals painted in white color [Mallowan 1947: p. 241]. For more information on these mural paintings, see Parrot: 1958.

the origin of Nuzi ware reverts to the upper Mesopotamia and can be considered with confidence as part of the last phase of Khabur ware because of the great similarities between them. With regard to the influence of previous ceramic styles of Mesopotamia on Nuzi ware as is the case with Khabur ware, we will try in the following pages to provide evidence to reinforce this viewpoint.

### The comparative study:

#### A- The History:

The archaeological excavations confirmed in many sites that the appearance of Nuzi ware was in the middle of the sixteenth century B.C. At Tell Brak, Nuzi ware clearly occurred in level 6 of area HH, which is dated to this period [Oates *et al.* 1997: p. 68]. At Tell Chagar Bazar, phase E yielded one sherd of white-painted Nuzi ware, which is dated by Mallowan to ca. 1550 B.C. [Mallowan 1947: pp. 83–84]. This date is the beginning of the fourth and last phase of Khabur ware (Khabur ware period 4) according to the viewpoint of Oguchi regarding the sequence of Khabur ware<sup>5)</sup>.

As for its end, it has been identified by the destruction of the second layer of Nuzi, which also refers to the end of the Mitannian kingdom in the fourteenth century B.C.<sup>6)</sup> [Stein 1984: p. 25]. Therefore Nuzi ware was contemporaneous with Khabur ware, i.e., Hrouda's younger Khabur ware prevalent during the last two centuries of the sequence of Khabur ware, Khabur ware period 4 according to Oguchi [Polis 2011: p. 150].

#### B- The geographical distribution and the stratigraphic sequence:

The distribution of Nuzi ware extends from the Zap valley east of the Tigris river to the Amuq plain and the Orontes valley in the west [Stein 1984: p. 24], which is almost the same geographical area in which Khabur ware spreads<sup>7)</sup>. Nuzi ware also occurs in a different area such as 'Aqar Quf (ancient Dur-Kurigalzu), the Kassite fortress-site west of Baghdad [Oguchi 2014: p. 223]. The Sinjar-Tell 'Afar plain, the Jazira region (extending inside of the Iraqi border and of the Syrian border) and the upper Khabur basin can be considered the main distribution zone (see Fig. 1). Stein has said that the distribution area of white-painted Nuzi ware overlaps with the distribution area of dark-painted vessels attributed by Stein to Nuzi ware [Stein 1984: p. 24], which are indeed vessels of Khabur ware contemporary with Nuzi ware.

We can also confirm the geographical distribution and the stratigraphic sequence for these two ceramic types via a table that shows a stratigraphic sequence at every site in which the two types appear (see Table 1). In the table, whether they have been found in the same layer or in successive layers can be confirmed.

In this regard we got an important piece of evidence from Tell Barri, located about 10 km north of Tell Brak. Through the excavations at this site, the archaeologists of the Italian Mission of the University of Florence have noted the absence of any interruption in the occupation in area

5) It is worth mentioning here that with regard to the sequence of Khabur ware, Oguchi subdivides it into four phases, i.e., Khabur Ware Periods 1–4. We have adopted his subdivision in our article. For more information, see Oguchi 1997, 2000 and 2006.

6) In a recent study presented by Oguchi, which dealt with the distribution of Nuzi ware and its implication, he discusses the date of appearance and disappearance of Nuzi ware depending on the results of excavations in three important sites where this ceramic style occurs. The sites are Alalah, Nuzi and Tell Brak: at Alalah the use of Nuzi ware is dated between the end of the 15th century B.C. and the beginning of the 13th century B.C., at Nuzi the occurrence of Nuzi ware may fall between the beginning of the 15th and the mid-14th century B.C., while at Tell Brak the use of Nuzi ware spans the duration of ca. 1550 B.C. to ca. 1270–1250 B.C. [Oguchi 2014: pp. 217–221]. From this it follows that with regard to the subject of our article, we suggest the possibility of attributing the origin of Nuzi ware to upper Mesopotamia. Further, we take into consideration the opinion of Oguchi above, and we are to assign the end of Khabur ware period 4 to 1270–1250 B.C., and are to suggest the duration of ca. 1550 B.C. to ca. 1270–1250 B.C. for Khabur ware period 4 instead of that of ca. 1550 B.C. to ca. 1400 B.C.

7) For the distribution of Khabur ware, see Oguchi 1997: pp. 212–216 and Polis 2011: pp. 33–88.

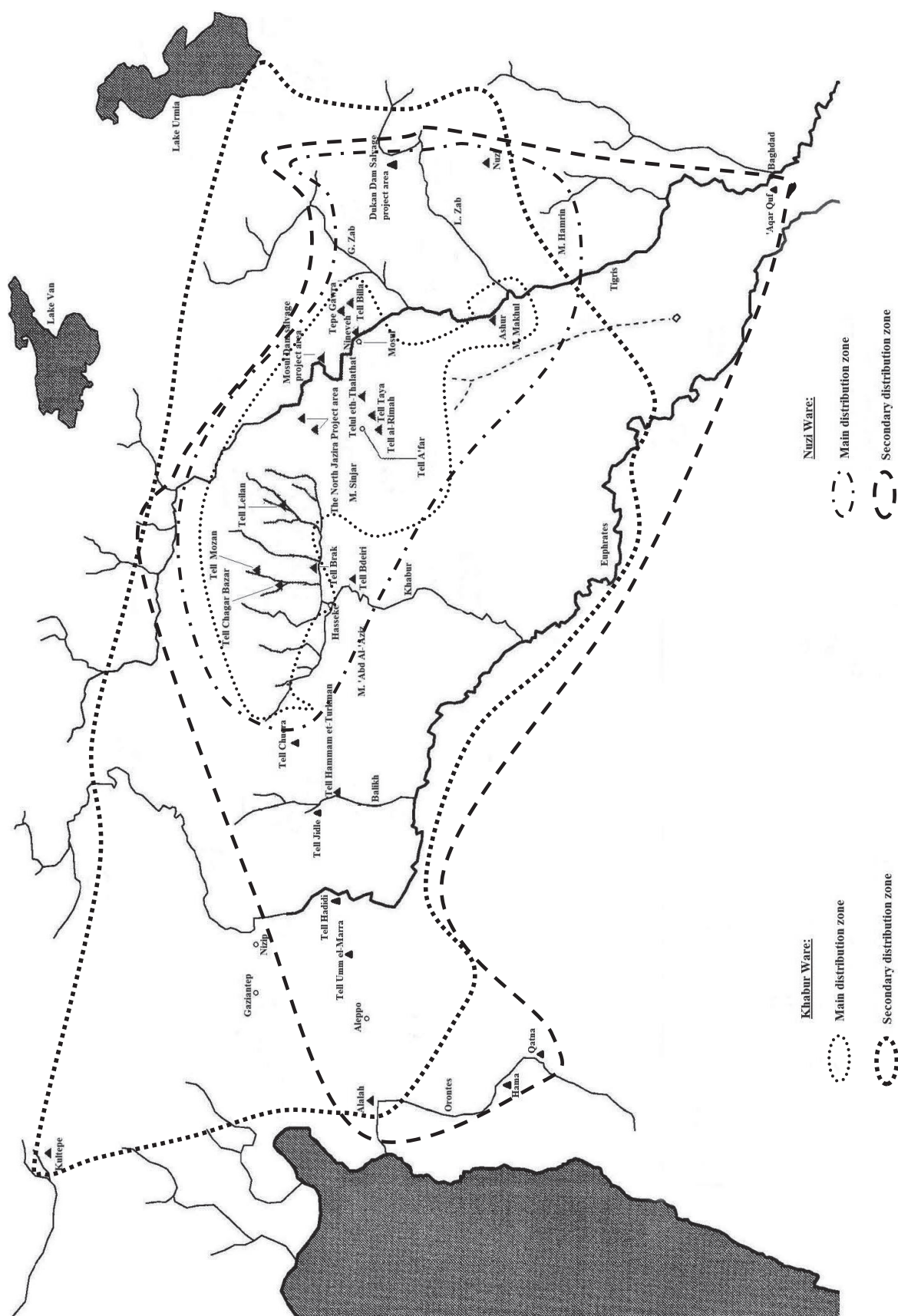


Fig. 1 Distribution of Khabar ware and Nuzi ware.

**Table 1** List of sites yielding Khabur ware and Nuzi ware.

No.	The Site	The levels	The Reference
<b>- Iraq</b>			
1.	Ashur	Kh. Ware: Tombs, level III.	Nashef 1992: pp. 308–311; Matthews and Wilkinson 1991: p. 173; Matthews and Wilkinson 1989: p. 253; Dittmann 1990: p. 157.
		N. Ware: Tombs.	Al-Najjar 2012: p. 67.
2.	Nuzi	Kh. Ware: Levels IV (city wall and related building) and V (northwestern ridge).	Starr 1937: Pl. 70: B and Pl. 75: N; Starr 1939: pp. 202–203, p. 324 and pp. 389–391.
		N. Ware: Levels II–III (northwestern ridge).	Starr 1937: Pl. 78: P–X and Pl. 79. Starr 1939: p. 202ff.
3.	Tell Basmusian (Dokan Dam)	Kh. Ware: Level IV.	Abu al-Soof 1970: p. 68 and Pl. 33: 2–3, 9, 11, 13–14.
		N. Ware: Level III.	Abu al-Soof 1970: p. 68.
4.	Tell Billa	Kh. Ware: Levels III–IV.	Speiser 1933: pp. 270–273 and 276.
		N. Ware: Level III.	Speiser 1933: p. 273ff.
5.	Tell Rimah	Kh. Ware: Site A: Levels IV–II. Site C: Levels VII–V.	Postgate 1997.
		N. Ware: Site A: Level II. Site C: Level V. Site D: Level IV.	Postgate 1997.
6.	Tell Abu Dhahir (Mosul Dam)	Kh. Ware: Levels III–IV (Iraqi Excavations). Trenches I1, K1–3 and M (British Excavations).	Abboud 1981: pp. 85–86; Yunis 1981: pp. 101ff. Simpson 2007: pp. 71–78.
		Surface sherds (British Excavations).	Ball 1987: p. 79.
7.	Tell Jigan (Mosul Dam)	Kh. Ware: Area A: Levels II–IV. Area B: pit 1.	Fujii 1987: pp. 62ff.
		Area C: Trench G-3: Level IV. Trench G-1: Levels I–III. Trench G-4: Levels I–III.	Ii 1987: pp. 40–42; Ii and Kawamata 1984–85: pp. 178–207. Ii 1987: pp. 34ff.
		N. Ware: Area B: pit 1. Area C: Trench G-1: Level I.	Ii and Kawamata 1984–85: Fig. 28:12. Ii 1987: pp. 34ff.
8.	Tell Shabu (Mosul Dam)	Kh. Ware: Levels II–IV.	Husain 1987: pp. 110–114.
		N. Ware: Level I.	Husain 1987: pp. 110–114.
9.	Tell Jelluqeh (Mosul Dam)	Kh. Ware: Levels II–III.	Thennun 1987: p. 117ff.
		N. Ware: Level II.	Thennun 1987: pp. 118–122.
10.	Tell Shalgia (Mosul Dam)	Kh. Ware: Trench A.	Ball and Pagan 2003: p. 155.
		N. Ware: Surface Finds.	Ball and Pagan 2003: p. 155.
11.	Khirbat Kar Hasan (Mosul Dam)	Kh. Ware: Level V.	Polis 2011: p. 85.
		N. Ware: Surface sherds.	Al-Najjar 2012: p. 78.
12.	Karhol Al-Sufla (Mosul Dam)	Kh. Ware: Levels II–III.	Bashir 1987: p. 64ff.
		N. Ware: Levels II–III and three Graves.	Bashir 1987: p. 64ff.
13.	Tell Jambur (Mosul Dam)	Kh. Ware: Levels III–IV.	Yusif 1987a: p. 10ff.
		N. Ware: Levels II–IV.	Yusif 1987a: p. 10ff.
14.	Tell Baqaq 1 (Mosul Dam)	Kh. Ware: Levels IV–VI.	Yusif 1987b: p. 26ff.
		N. Ware: Level III.	Yusif 1987b: p. 26ff.
15.	Tell Hamida (The North Jazirah Salvage Project).	Kh. Ware: operation 1.	Zimansky 1995: pp. 79–83.
		N. Ware: operation 1.	Zimansky 1995: pp. 79–83.
16.	Tell Fiesal Al-Mish'an 1 (The North Jazirah Salvage Project).	Kh. Ware: Trench 1: Levels I–II. Trench 2: Levels I–II.	Al-Taweel 2007: pp. 123–125.
		N. Ware: Trench 1: Levels I–II. Trench 2: Levels I–II.	Al-Taweel 2007: pp. 123–125.
17.	Tell Der Hall	Kh. Ware: Levels III–IV.	Matsumoto and Yagi 1987: p. 54ff.
		N. Ware: Level II.	Matsumoto and Yagi 1987: p. 54ff.



18.	Tell Fisna	Kh. Ware: Level IV.	Numoto 1988: Fig. 25: 224–234, Fig. 26: 239–242, 252 and 258 and Fig. 27: 262–273.
		N. Ware: Level III.	Numoto 1988: Fig. 31: 317–319.
19.	Tell Jessary	Kh. Ware: Trench A: levels I–IV (Some sherds of Khabur wares are mixed in the levels I–III). Trench D: level I.	Numoto 1990: p. 205ff.
		N. Ware: Trench A: Levels I–III.	Numoto 1990: p. 205ff.
<b>- Syria</b>			
20.	Tell Chagar Bazar	Kh. Ware: Level I.	Mallowan 1936: pp. 9–11; Mallowan 1947: pp. 83–84.
		N. Ware: Level I.	Mallowan 1936: pp. 9–13; Mallowan 1937: pp. 102–104.
21.	Tell Brak	Kh. Ware: Area HH: Levels III–X. Area TW. Area AL. Area HN.	Oates 1985: pp. 166–168. Oates 1982: p. 195ff. Oates and Oates 1994: p. 171. Matthews <i>et al.</i> 1994: p. 188; Matthews 1995: pp. 98–99.
		N. Ware: Area HH: Levels II–VI.	Oates 1985: p. 168; Oates 1987: p. 180.
22.	Tell Atchana (Alalakh)	Kh. Ware: Levels V–VI and VIII.	Woolley 1955; Gates 1981.
		N. Ware: Levels II–IV.	Woolley 1955.
23.	Tell Jidle	Kh. Ware: Levels III–IV.	Mallowan 1946: pp. 129–134.
		N. Ware: Level II–III.	Mallowan 1946: pp. 129–136.
24.	Tell Hammam et-Turkman	Kh. Ware: period VII: Strata 1–2 (Squares J–K 23 of the western part of the mound). Stratum: 5 (Trench O 16–18 of north slope of the mound).	Oguchi 1998: p. 125.
		N. Ware: Levels II–III.	Mallowan 1946: pp. 136–138.
25.	Tell Mozan	Kh. Ware: Level V.	Buccellati and Kelly-Buccellati 1997: p. 79; Buccellati and Kelly-Buccellati: 2000: p. 146ff; Pfälzner and Pfälzner 2001: p. 105ff.
		N. Ware: Urkish palace, Areas BH and AS.	Al-Najjar 2012: p. 84.
26.	Tell Arbit	Kh. Ware: Sectors M, SA and SR. Graves 13,14,16.	Koliński 2007: p. 73ff.
		N. Ware: Sectors A and SA. Two Graves in Sector SA.	Koliński 2007: p. 94.
27.	Tell Fakhariyah	Kh. Ware: Sounding IX: Floors 5, 6, Below Floor 6 and Trench between column base and statuettes, .	Kantor 1958: p. 21ff.
		N. Ware: Sounding I: Floor 19. Sounding IA: Floors 2 and 3. Sounding IX: Floors 1 and 3.	Kantor 1958: p. 21ff.
28.	Tell Sahlan	Kh. Ware: Stone wall.	Mallowan 1946: p. 138.
		N. Ware: Level III.	Mallowan 1946: p. 139.
29.	Tell Barri	Kh. Ware: Levels XXX–XXXII.	Pecorella 1998b: p. 183ff.
		N. Ware: Area G.	Al-Najjar 2012: p. 92.
30.	Tell Al-Hamidiya	Kh. Ware: Polis 2011: p. 73.	
		N. Ware: Wäfler 1998: p. 201; Al-Najjar 2012: p. 93.	
31.	Tell Mohammed Diyab	Kh. Ware: Area 1: Level V. Area 6GS: Level II. Area 8: Level VIII (Graves).	Nicolle and Durand 1998: p. 229, Nicolle 2008: p. 159f.
		N. Ware: Area B6 (Graves).	Nicolle 2008: p. 163.
32.	Tell Bderi	Kh. Ware: The Southern Area: Levels IV–VII.	Pfälzner 1986–1987: p. 276ff.
		N. Ware: The Southern Area: Levels IV–V.	Pfälzner 1986–1987: p. 276ff.
33.	Tell Taban	Kh. Ware: Trench 4: levels VIII–IX (Season of Summer 2005).	Numoto 2007: p. 8.
		N. Ware: Trench 1 and 2: levels X–XIII (Season of 1997 and 1998).	Ohnuma <i>et al.</i> 1999: pp. 11–12; 2000: p. 7.

G between the Old Babylonian and the Mitannian period, where the buildings seem to maintain the same function and the same building technique [Pecorella 1998a: p. 83]. The excavations have confirmed the existence of cultural continuity, not only in terms of ceramic types but also in different cultural aspects.

On the contrary, Nuzi ware does not appear in several regions, which are the areas that were subordinate to the Mitanni kingdom, like Cilicia (ancient Kizzuwatna) and an area south of the Murat river, i.e., the land of Išuwa [Oguchi 2014: p. 224], where Nuzi ware bears no relation with the Mitannian kingdom<sup>8</sup>).

### C- The form and decoration:

The archaeological excavations at many sites have shown that there is continuity in ceramic forms and decorative patterns, not only in the case of Khabur ware but also in the case of Ur III ware and Isin-Larsa ware [Stein 1984: p. 26]. At Tell Brak, for example, David and Joan Oates noted the survival of the same ceramic features, indicating that there is no gap between the layers of Khabur ware and Nuzi ware in terms of material culture [Oates *et al.* 1997: p. 67]. The previous traditional forms of “grain measures” (compare Pl. III: 1 with Pl. I: 2) and “open-form goblets” (compare Pl. III: 2–3 with 4–8 and Pl. II: 1–2) continued in use [Oguchi 2014: p. 216]. Speiser indicates the same thing at Tell Billa, where there is continuity of traditional forms since the first settlement at the site down to the 3rd level [Speiser 1933: p. 15]. This is confirmed by Stein too, especially between the levels 4 and 3 [Stein 1984: p. 16]; and this is not limited to vessel forms but to decorations. Whatever the great similarity between Khabur ware and Nuzi ware, the distinction between these two types can be made through the presence or absence of white-on-dark painted decoration [Oguchi 2014: p. 216].

The most distinguishing feature of Nuzi ware is white-on-dark painted decoration. We can now say that the coloring in white is not the distinctive feature of this period, and can be traced back to earlier periods. The excavations at Nuzi provided us many pieces of evidence in this regard. There were found grey-burnished incised and white-filled bowls which occur in the same period at Nuzi; and they appear to be of southern Mesopotamian origin [Stein 1984: p. 13]. Woolley points out that white-on-dark paint produces the same effect as the incised and white-filled technique on a dark burnished surface [Woolley 1955: p. 349]; and the two forms of decoration are further represented by the common use of certain design: stippled triangles, zigzags between horizontal bands, and diamond patterns [Stein 1984: p. 13]. The incised and white-filled technique is used a lot on Larsa ware, especially from the Diyala region and southern Mesopotamia [Stein 1984: p. 10 and p. 13]. Another piece of evidence relevant to this came from Tell Atchana (Alalah). At this site, black-impressed ware is prevalent in level V; it is conceivable that it was introduced from southern Mesopotamia and the Diyala region where the same technique of design was prevalent during the Larsa period. In level IV, black-impressed ware disappears, and Nuzi ware appears for the first time at this site, which may perhaps indicate that the white-painted technique of Nuzi ware was influenced by black-impressed technique [Stein 1984: p. 21]. Stein explains the link between these two techniques of decoration by the fact that the white-painted style originated in northern Mesopotamia, where it was no doubt influenced by the Babylonian black-impressed ware contemporary with it [Stein 1984: p. 21].

In this context, a new area added to the main distribution zone of Nuzi ware is of the North

---

8) Oguchi explains the absence of Nuzi ware in these regions as follows: “Kizzuwatna was a place over which Šauštatar gained political supremacy; but, not long after the reign of Šauštatar, it was liberated from the domination of Mitanni, instead approaching the Hittite kingdom. In fact Mitannian control over this area was ephemeral. As for the land of Išuwa, Mitannian control may have perhaps been not so strong as control over other Mitannian-dominated regions. It seems that these account for the absence of Nuzi ware in the two regions.” [Oguchi 2014: p. 224].

Jazira Salvage Project. In the 1980's the excavations at sites in this project area provided evidence supporting for the view that "the white painted style originated in northern Mesopotamia"; and the most important site is Tell Hamida, excavated by Paul Zimansky, who supports Stein's conclusion that "Nuzi ware evolved locally in northern Iraq and Syria", and reports that "in some cases this was a white horizontal band flanked by thicker black bands" [Zimansky 1995: p. 83]. There were many instances where white spots were applied on dark red bands. There were also a few "Union Jack" patterns of thin white diagonal lines on a black background. However, the really ornate vessels of Nuzi ware decorated with floral patterns, rolling spirals, etc. was not found in operation I [Zimansky 1995: p. 82]. He also adds to his words: "The white paint, the vessel forms, the bird decorations, can all be seen in operation 1, but not the fully developed style, which is found elsewhere on the site" [Zimansky 1995: p. 82]. We can now consider what is meant by his words, which may be regarded as an important piece of evidence for the first appearance of Nuzi ware in upper Mesopotamia and its association with Khabur ware.

The archaeological excavations at sites of upper Mesopotamia including the Khabur basin have shown that many decorative elements emerging significantly in dark paint are re-implemented in white paint. For example, one of the geometric patterns found painted on Nuzi ware is a row of triangles with hatches (compare Pl. III: 3 with Pl. IV: 7). There are cases where each triangle forming a row is filled by smaller triangles (compare Pl. IV: 1 with 8), or is a solid triangle (compare Pl. IV: 2 with 9), or is composed of two triangles arranged in the opposite direction, forming a rhombus (compare Pl. IV: 3 with 10), all of which are similar to those seen on Khabur ware. The resemblance in decoration is also seen in some of lines intersecting with each other (compare Pl. IV: 4 with 11), in the form of the character "X" (compare Pl. IV: 5 with 12), or in zigzag lines (compare Pl. IV: 6 with 9). There is a common element of decoration used significantly on Nuzi ware. There is decoration little used on Khabur ware, such as a big circle surrounded by small circles, which may represent the sun [Polis 2011: p. 153] (compare Pl. IV: 6 with 13).

Moving to another topic, we discuss natural scenes represented by animals, especially birds. Bird designs often appear on Nuzi ware. The bird has spots on the body. Such bird designs are not found on Khabur ware, on which birds are solid in dark paint [Polis 2011: p. 153] (compare Pl. V: 1 with 2). The decorative technique of using spots is seen on Halaf pottery and Ubaid pottery; and it is also seen on the mural paintings<sup>9)</sup> of one of the temples at Tell Uqair (80 km south of Baghdad) (compare Pl. V: 3–15 with 1 and 16–19).

We also find that the potters of Nuzi ware had greater willingness to make the drawings of animals with quadruped legs as compared with those of Khabur ware. On Khabur ware we find the drawings of goats and deer, while on Nuzi ware we find bulls with spotted bodies, arranged in a queue [Polis 2011: pp. 153–154] (compare Pl. V: 20 with 21). We would like to point out in this paragraph an important matter. The point is that what can be said with emphasis is the occurrence of floral elements on Nuzi ware at Alalah. Postgate attributes them to Aegean influence, and points out that in the northern part of distribution zone of Nuzi ware including Tell Brak, Tell al-Rimah and Tell Billa, Nuzi ware has geometric patterns besides floral patterns [Postgate *et al.* 1997: p. 55]. It should be noted that the floral elements which are adopted frequently on Nuzi ware are "chamomile flowers" just used as a herb, which grow in the spring season widely in upper Mesopotamia. We find such elements significantly on Halaf pottery and Ubaid pottery (compare Pl. VI: 1–2 with Pl. IV: 2 and Pl. VI: 5–6). This kind of flower can be seen as a decorative element in Assyrian ornaments, as demonstrated by the Assyrian sculpture from the Neo-Assyrian period that represents a bracelet decorated with a chamomile flower (compare Pl. VI: 3–4 with Pl. IV: 2 and Pl. VI: 5–6). Chamomile

---

9) It is worth mentioning that these mural paintings are applied on a white ground [Safar 1945: p. 29].



comes into bloom in important places in the city of Mosul<sup>10)</sup>, and has been used since ancient times as herbal medicine for treatment for seasonal disease such as a cough.

It is worth saying that many beakers of Khabur ware decorated with dark-painted designs continued in use alongside of white-painted Nuzi ware [Stein 1984: p. 18] (see Pl. VI: 7). Sometimes on the same vessel, dark painting on a light background and white painting on a dark background are combined. This is exemplified by a sample from Tell al-Rimah, which is painted both in red-brown on a light background and in white on a dark background (see Pl. VI: 8) [Soldi 2008: p. 247]. This may be an indication that the new white-on-dark painted technique of Nuzi ware was derived from the dark-on-light painted technique of Khabur ware. We consider that no cultural interruption exists from the early second to the mid-second millennium B.C., and that Nuzi ware appears as a consequence of the gradual development of Khabur ware. We may thus conclude that the white paint of Nuzi ware was produced through a local tradition in upper Mesopotamia.

It is important to mention here that Nuzi ware does not occur at any site. The possession of Nuzi ware may have symbolized the status of the owner. In this sense, it must have been a luxury commodity used at court and by the affluent possibly including wealthy traders. This product was for the “elites” who worked in official residences and for their families who lived in private dwellings. So it is uncommon in household commodities. It is said that the French survey in the Qamishli region in Syria has confirmed the presence of only three Nuzi ware sherds among a large quantity of surface sherds collected [Postgate *et al.* 1997: p. 54]. The British survey in an area around Tell al-Hawa (1986–1990) has confirmed only one sherd of Nuzi ware [Ball *et al.* 1989: p. 18]. Through the excavations at Tell Bderi, located on the Khabur river and 15 km south of the city of Hasseke, only ten Nuzi ware sherds have been recovered [Postgate *et al.* 1997: p. 54].

In conclusion, though stated repeatedly, the strong impression is given to us that white-painted Nuzi ware is part of the ceramic group that is assigned to the last phase of Khabur ware (Khabur ware period 4) alongside of dark-on-light painted vessels.

## Conclusions:

Within our quest to re-examine the origins of ceramic types of the second millennium B.C., we decided to research the origin of Nuzi ware. As a result, we can suggest the possibility that Nuzi ware originated in upper Mesopotamia from a new viewpoint. There is no doubt that white-on-dark painted Nuzi ware is a constituent of the ceramic assemblage of Khabur ware period 4, a Khabur ware phase proposed by Oguchi. On the basis of several pieces of evidence, we have reviewed in the above pages the most important similarities between Khabur ware and Nuzi ware not only in terms of form and decoration but also in terms of their dates. Thus the geographical distribution of Nuzi ware and the stratigraphic sequence of Nuzi ware at each site selected for effective discussion have been reviewed. It is worth mentioning that our attempt to ascribe the origin of Nuzi ware to upper Mesopotamia has been made not only by comparison with Khabur ware but also by comparison with pottery preceding Khabur ware, like Halaf pottery, Ubaid pottery and Isin-Larsa ware. We have re-evaluated the views put forward by the prominent scholars, M.E.L Mallowan, Helene Kantor, Diana Stein, and David and Joan Oates, further examining evidence from such important sites as Tell al-Rimah, Nuzi, Tell Brak, Tell Chagar Bazar and Tell Billa, which has been supplemented by information from sites in the Mosul Dam Salvage Project and the North Jazira Salvage Project area.

## Acknowledgements

My gratitude goes to Professor Hiromichi Oguchi for his help in providing me some sources of

---

10) The Mosul city was Nineveh, one of the four capitals of Assyria, and is now the second important city of Iraq.

information, and for his continuous support and encouragement for publishing this article in *Al-Rāfidān*. Being in a difficult situation as a refugee from the Mosul city occupied by ISIS, I could not have brought this article to completion without his encouragement.

Finally, it is a pleasure to dedicate this article to all the Iraqi people displaced by unfortunate events and to all who make every effort for liberation.

### Bibliography

Abboud , A.N.

1981 “The Excavations of the University of Mosul at Tell Abu Dhair (I)” (in Arabic), *Sumer* Vol. 37, pp. 81–100.

Abu al-Soof, B.

1970 “Mounds in the Rania Plain and Excavations at Tell Basmusian 1956”, *Sumer* Vol. 26, pp. 65–104.

Al-Najjar, H.J.

2012 *The Hurrian-Mittani Pottery: Its Emergence, Development and Spread* (in Arabic), M.A. Thesis, University of Baghdad, Iraq.

Al-Taweel, M.

2007 “Excavations in Iraq: The Jazirah Salvage Project, Second Report”, *Iraq* Vol. 69, pp. 117–144.

Ball, W.

1987 “British Excavations in the Abu Dhahir Area 1985/86: Interim Report”. In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 78–81.

Ball, W. and Pagan, M.

2003 “Tell Shelgiyya”. In: *Ancient Settlement in the Zammar Region, Vol. 1*, London, pp. 151–169.

Ball, W., et al.

1989 “The Tell Al-Hawa Project Archaeological Investigations in the North Jazera 1986 – 87”, *Iraq* Vol. 51, pp. 1–66.

Bashir, H.

1987 “Excavations at Karhol Al-Sufla” (in Arabic). In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 64–70.

Buccellati, G. and Kelly-Buccellati, M.

1997 “The Seventh Season of Excavations at Tell Mozan 1992”, *Chronique Archéologique en Syrie* Vol. 1, pp. 79–84.

2000 “The Royal Palace of Urukesh (Report on the 12th Season at Tell Mozan / Urkish: Excavations in Area AA June-October 1999)”, *Mitteilungen der Deutschen Orient-Gesellschaft*, Nr. 132, pp. 133–183.

Cecchini, S.M.

1965 *La Ceramica di Nuzi* (Studi Semitici 15), Roma.

Dittmann, R.

1990 “Ausgrabungen der Freien Universität Berlin in Assur und Kār-Tukulti-Ninurta in den Jahren 1986–89”, *Mitteilungen der Deutschen Orient-Gesellschaft*, Nr. 122, pp. 157–171.

El-Amin, M. and Mallowan, M.E.L.

1950 “Sounding in the Makhmur Plain”, *Sumer* Vol. 6, No. 1, pp. 55–90.

Fujii, H.

1987 “Working Report on Second Season of Japanese Archaeological Excavation in Saddam Dam Salvage Project (Tell Jigan)”. In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 62–67.

Gates, M.-H.

1981 “Alalakh Levels VI and V: A Chronological Reassessment”, *Syro-Mesopotamian Studies* 4/2, pp. 1–40.

Hrouda, B.

1957 *Die bemalte Keramik des zweiten Jahrtausends in Nordmesopotamien und Nordsyrien* (Istanbuler Forschngen,

- Bd. 19), Berlin.
- Husain, M.Gh.  
1987 "Excavations at Tell Shabu" (in Arabic). In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 110–114.
- Ii, H.  
1987 "Working Report on First Season of Japanese Archaeological Excavation in Saddam Salvage Project, Tell Jigan". In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 34–42.
- Ii, H. and Kawamata, M.  
1984–1985 "The Excavations at Tell Jigan by the Japanese Archaeological Expedition: A Preliminary Report on the First Season of Work" (in Japanese), *Al-Rāfidān* Vol. 5–6, pp. 151–214.
- Jasim, S.A.  
1985 *The Ubaid Period in Iraq. Part 2: Recent Excavations in the Hamrin Region* (British Archaeological Reports [B.A.R]), Oxford.
- Kantor, H.J.  
1958 "The Pottery". In: C. W. McEwan *et al.*, *Sounding at Tell Fakhariyah* (OIP 79), Chicago, pp. 21–41.
- Koliński, R.  
2007 "Sir Max Mallowan's Excavations at Tell Arbid in 1936", *Iraq* Vol. 69, pp. 73–115.
- Lloyd, S., *et al.*  
1943 "Tell Uqair: Excavations by the Iraq Government Directorate of Antiquities in 1940 and 1941", *Journal of Near Eastern Studies* Vol. 2, No. 2, pp. 31–158.
- Mallowan, M.E.L.  
1936 "The Excavations at Tall Chagar Bazar and an Archaeological Survey of the Ḥabur Region 1934–5", *Iraq* Vol. 3, No. 1, pp. 1–85.  
1937 "The Excavations at Tall Chagar Bazar and an Archaeological Survey of the Ḥabur region. Second Campaign 1936", *Iraq* Vol. 4, No. 2, pp. 91–177.  
1939 "White-Painted Subartu Pottery", *Mélanges syriens offerts à Mons. René Dussaud*, Tome 3, Paris, pp. 887–894.  
1946 "Excavations in the Baliḥ valley 1938", *Iraq* Vol. 8, pp. 111–159.  
1947 "Excavations at Brak and Chagar Bazar", *Iraq* Vol. 9, pp. 1–259.  
1954 "The Excavations at Nimrud (Kalḫu) 1953", *Iraq* Vol. 16, No. 1, pp. 59–114.
- Mallowan, M.E.L. and Rose, J.C.  
1935 "Excavations at Tall Arpachiyah 1933", *Iraq* Vol. 2, No. 1, pp. 1–178.
- Matsumoto, K. and Yagi, K.  
1987 "Tell Der Hall". In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 54–61.
- Matthews, D.  
1995 "Excavations at Tell Brak 1995", *Iraq* Vol. 57, pp. 87–111.  
1997 "The Chapter 3. Seals and Sealings: The Mitanni Seals from Tell Brak". In: D. Oates *et al.*, *Excavations at Tell Brak, Vol. 1: The Mitanni and Old Babylonian Periods*, London, pp. 47–60.
- Matthews, R. and Wilkinson, T.  
1989 "Excavations in Iraq 1987–88", *Iraq* Vol. 51, pp. 249–265.  
1991 "Excavations in Iraq 1989–1990", *Iraq* Vol. 53, pp. 169–186.
- Matthews, R.J., *et al.*  
1994 "Excavations at Tell Brak 1994", *Iraq* Vol. 56, pp. 177–194.
- Nashef, Kh.  
1992 "Archaeology in Iraq", *American Journal of Archaeology* Vol. 96, pp. 301–323.
- Nicolle, C.  
2008 "Rapport préliminaire de la campagne 2007 de la mission de Tell Mohammed Diyab", *Chronique Archéologique en Syrie* Vol. 3, pp. 159–173.

Nicolle, C. and Durand, J.M.

1998 "Tell Mohammed Diyab 1997", *Chronique Archéologique en Syrie* Vol. 2, pp. 227–230.

Numoto, H.

1988 "Excavations at Tell Fisna", *Al-Rāfidān* Vol. 9, pp. 1–72.

1990 "Findings from Tell Jessary", *Al-Rāfidān* Vol. 11, pp. 201–244.

2007 "Excavations at Tell Taban-Hassake-Syria (5): Preliminary Report of the 2005 Summer Season of Work", *Al-Rāfidān* Vol. 28, pp. 1–62.

Oates, D.

1982 "Excavations at Tell Brak 1978–81", *Iraq* Vol. 44, No. 2, pp. 187–204.

1985 "Excavations at Tell Brak 1983–84", *Iraq* Vol. 47, pp. 159–173.

1987 "Excavations at The Brak 1985–86", *Iraq* Vol. 49, pp. 175–191.

Oates, D. and Qates, J.

1994 "The Brak: A Stratigraphic Summary 1976 – 1993", *Iraq* Vol. 56, pp. 167–176.

Oates, D., *et al.*

1997 *Excavations at Tell Brak, Vol. 1: The Mitanni and Old Babylonian Periods*, London.

O'Callaghan, R.T.

1948 *Aram Naharaim: A Contribution to the History of Upper Mesopotamia in the Second Millennium B.C.* (Analecta Orientalia 26), Rome.

Oguchi, H.

1997 "A Reassessment of the Distribution of Khabur Ware: An Approach from an Aspect of Its Main Phase", *Al-Rāfidān* Vol. 18, pp. 195–224.

1998 "Notes on Khabur Ware from Sites outside Its Main Distribution Zone", *Al-Rāfidān* Vol. 19, pp. 119–133.

2000 "The Late Khabur Ware Problem Once Again", *Al-Rāfidān* Vol. 21, pp. 103–126.

2006 "The Date of the Beginning of Khabur Ware Periods 3: Evidence from the Palace of Qarni-Lim at Tell Leilan", *Al-Rāfidān* Vol. 27, pp. 45–85.

2014 "The Distribution of Nuzi Ware and Its Implication". In: A. Özfirat (ed.), *Scripta. Essays in Honour of Veli Sevin. A Life Immersed in Archaeology*, İstanbul, pp. 215–231.

Ohnuma, K., *et al.*

1999 "Excavation at Tell Taban, Hassake, Syria: Report of the 1997 Season of Work", *Al-Rāfidān* Vol. 20, pp. 1–47.

2000 "Excavation at Tell Taban, Hassake, Syria (2): Report of the 1998 Season of Work", *Al-Rāfidān* Vol. 21, pp. 1–50.

Parrot, A.

1958 *Mission Archéologique de Mari, Vol. 2: le palais, Pt. 2: peintures murales*, Paris.

Pecorella, P.E.

1998a "L'area G di Tell Barri/Kahat: 1983–1993". In: *Tell Barri/Kahat 2. Relazione sulle campagne 1980–1993 a Tell Barri/Kahat, nel bacino del Habur (Siria)*, Roma, pp. 65–134.

1998b "Tell Barri-Kahat 1997", *Chronique Archéologique en Syrie* Vol. 2, pp. 183–191.

Pfälzner, P.

1986–1987 "A Short Account of the Excavation in Tell Bderi 1985", *Les Annales Archéologiques Arabes Syriennes* Vol. 36–37, pp. 276–291.

Pfälzner, P. and Pfälzner, H.D.

2001 "Ausgrabungen der Deutschen Orient – Gesellschaft in der Zentralen Oberstadt von Tall Mozan / Urkeš: Bericht Über die in Kooperation mit dem IIMAS Durchgeführte Kampagne 2000", *Mitteilungen der Deutschen Orient-Gesellschaft*, Nr. 133, pp. 97–127.

Polis, D.S.

2011 *Khabur Ware Discovered in the Sites of Upper Mesopotamia* (in Arabic), M.A. Thesis, University of Mosul, Iraq.

2014 "The Local Origin of the Khabur Ware from Upper Mesopotamia", *Al-Rāfidān* Vol. 35, pp. 39–71.

- Porter, B.N.  
1993 "Sacred Trees, Date Palms, and the Royal Persona of Ashurnasirpal II", *Journal of Near Eastern Studies* Vol. 52, No. 2, pp. 129–139.
- Postgate, C., *et al.*  
1997 *The Excavation at Tell Al-Rimah: The Pottery*, London.
- Safar, F.  
1945 "Tell 'Uqair: Report on Excavation by the Directorate General in 1940–1941" (in Arabic), *Sumer* Vol. 1, No. 1, pp. 21–35.
- Simpson, J.  
2007 *Ancient Settlement in the Zammar Region, Vol. 2: Excavations at Tell Abu Dhahir*, London.
- Soldi, S.  
2008 "Recent Considerations about the Origin of Nuzi Ware in the Light of Its Archaeological Contexts". In: *Proceedings of the 4<sup>th</sup> International Congress of the Archaeology of the Ancient Near East (ICAANE 4)*, Vol. 2, Berlin, pp. 245–258.
- Speiser, E.A.  
1933 "The Pottery of Tell Billa", *Museum Journal* Vol. 23, pp. 249–283.  
1933–1934 "The Continuance of Painted Pottery in Northern Mesopotamia", *Archiv für Orientforschung* Bd. 9, pp. 48–50.
- Starr, R.F.S.  
1937 *Nuzi: Report on the Excavations at Yorgan Tepa near Kirkuk, Iraq, Conducted by Harvard University in Conjunction with the American Schools of Oriental Research and the University Museum of Philadelphia (1927–1931), Vol. 2 (Plates and Plans)*, Cambridge.  
1939 *Nuzi: Report on the Excavations at Yorgan Tepa near Kirkuk, Iraq, Conducted by Harvard University in Conjunction with the American Schools of Oriental Research and the University Museum of Philadelphia (1927–1931), Vol. 1 (Text)*, Cambridge.
- Stein, D.L.  
1984 "Khabur Ware and Nuzi Ware: Their Origin, Relationship, and Significance", *Assur* Vol. 4, pp. 1–65.
- Thennun, D.Y.  
1987 "Excavations at Tell Jelluqeh or Jalluqeh" (in Arabic). In: *Researches on the Antiquities of Saddam Dam Basin Salvage and other researches*, Baghdad, pp. 117–124.
- Tucker, D.  
2003 "Khirbet Karhasan". In: *Ancient Settlement in the Zammar Region, Vol. 1*, London, pp. 97–120.
- Wäfler, M.  
1998 "Tell Al-Ḥamidiya 1997", *Chronique Archéologique en Syrie* Vol. 2, pp. 199–202.
- Weiss, H.  
1985 "Rediscovering: Tell Leilan on the Habur Plain of Syria", *Biblical Archaeologist* Vol. 48, No. 1, pp. 5–34.
- Woolley, C.L.  
1955 *Alalakh. An Account of the Excavations at Tell Atchana in the Hatay, 1937–1949* (Reports of the Research Committee of the Society of Antiquaries of London, No. XVIII), Oxford.
- Yunis, A.-M.  
1981 "The Excavations of the University of Mosul at Tell Abu Dhair (II)" (in Arabic), *Sumer* Vol. 37, pp. 101–111.
- Yusif, K.T.  
1987a "Excavations at Tell Jambur" (in Arabic). In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 10–25.  
1987b "Excavations at Tulul al-Baqaq: Baqaq 1" (in Arabic). In: *Researches on the Antiquities of Saddam Dam Basin Salvage and Other Researches*, Baghdad, pp. 26–39.
- Zimansky, P.  
1995 "The Origin of Nuzi Ware: a Contribution from Tell Hamida". In: *Studies on the Civilization and Culture of Nuzi and the Hurrians, Vol. 5: General Studies and Excavations at Nuzi 9/3*, Winona Lake, Ind, pp. 75–83.



### The References of the Plates

Plate I		
No.	The Site	The Reference
1	Tell Brak	Mallowan 1947: Pl. 67: 19.
2	Tell Billa	Speiser 1933: Pl. 62: 7.

Plate II		
No.	The Site	The Reference
1	Tell Brak	Mallowan 1947: Pl. 77: 2.
2	Tell Brak	Oates <i>et al.</i> 1997: p.189, Fig.194: 332.
3	Nuzi	Starr 1937: Pl. 77: Q.
4	Aššur	Oguchi 2000: p. 106, Fig. 2: 17.
5	Aššur	Oguchi 2000: p. 106, Fig. 2: 18.
6	Aššur	Oguchi 2000: p. 106, Fig. 2: 19.
7	Aššur	Oguchi 2000: p. 106, Fig. 2: 7.
8	Aššur	Oguchi 2000: p. 106, Fig. 2: 8.
9	Tell Brak	Mallowan 1947: Pl. 67: 15.
10	Tell Aqrah	El-Amin and Mallowan 1950: Pl. 9: 8.
11	Aššur	Oguchi 2000: p. 106, Fig. 2: 11.
12	Tell Hammam et-Turkman	Oguchi 2000: p. 106, Fig. 2: 12.
13	Aššur	Oguchi 2000: p. 106, Fig. 2: 1.
14	Tell Billa	Speiser 1933: Pl. 60: 6.
15	Aššur	Oguchi 2000: p. 106, Fig. 2: 3.
16	Aššur	Oguchi 2000: p. 106, Fig. 2: 4.
17	Tell Leilan	Weiss 1985: p. 13.
18	Kültepe	Oguchi 2000: p. 106, Fig. 2: 6.

Plate III		
No.	The Site	The Reference
1	Tell Brak	Oates <i>et al.</i> 1997: p.195, Fig.197: 410.
2	Tell Brak	Oates <i>et al.</i> 1997: p.193, Fig.196: 390.
3	Tell Rimah	Postgate <i>et al.</i> 1997: p. 189, Pl. 69: 687.
4	Ur	Stein 1984: Pl. 1: 25.
5	Tell Rimah	Postgate <i>et al.</i> 1997: p. 203, Pl. 76: 821.
6	Tell Rimah	Postgate <i>et al.</i> 1997: p. 199, Pl. 74: 801.
7	Tell Rimah	Postgate <i>et al.</i> 1997: p. 199, Pl. 74: 793.
8	Tell Billa	Speiser 1933: Pl. 60: 1.

Plate IV		
No.	The Site	The Reference
1	Tell Rimah	Postgate <i>et al.</i> 1997: p. 189, Pl. 69: 688.
2	Tell Rimah	Postgate <i>et al.</i> 1997: p. 193, Pl. 71: 718.
3	Tell Rimah	Postgate <i>et al.</i> 1997: p. 189, Pl. 69: 685.
4	Tell Rimah	Postgate <i>et al.</i> 1997: p. 191, Pl. 70: 699.

5	Tell Brak	Oates <i>et al.</i> 1997: p. 193, Fig. 196: 391.
6	Tell Brak	Oates <i>et al.</i> 1997: p. 197, Fig. 198: 444.
7	Tell Chagar Bazar	Mallowan 1937: Fig. 23: 5.
8	Tell Chagar Bazar	Mallowan 1936: Fig. 17: 11.
9	Tell Rimah	Postgate <i>et al.</i> 1997: p. 207, Pl. 78: 875.
10	Tell Brak	Oates <i>et al.</i> 1997: p. 183, Fig. 191: 275.
11	Tell Chagar Bazar	Mallowan 1937: Fig. 21: 5.
12	Tell Chagar Bazar	Mallowan 1937: Fig. 23: 10.
13	Tell Leilan	Weiss 1985: p. 13.

Plate V		
No.	The Site	The Reference
1	Tell Billa	Speiser 1933: Pl. 61: 5.
2	Tell Brak	Oates <i>et al.</i> 1997: p. 201, Fig. 200: 457.
3	Tell Brak	Mallowan 1947: Pl. 80: 11.
4	Tell Chagar Bazar	Mallowan 1936: Fig. 25: 4.
5	Tell Chagar Bazar	Mallowan 1936: Fig. 26: 3.
6	Tell Chagar Bazar	Mallowan 1936: Fig. 26: 9.
7	Tell Chagar Bazar	Mallowan 1936: Fig. 27: 1.
8	Tell Chagar Bazar	Mallowan 1936: Fig. 27: 14.
9	Tell Abada (Hamrin Region)	Jasim 1985: Fig. 115: a.
10	Tell Abada (Hamrin Region)	Jasim 1985: Fig. 115: e.
11	Tell Abada (Hamrin Region)	Jasim 1985: Fig. 198: c.
12	Tell Abada (Hamrin Region)	Jasim 1985: Fig. 203: a.
13	Tell Rashid (Hamrin Region)	Jasim 1985: Fig. 233: c.
14	Tell Uqair	Lloyd 1943: Pl. 10.
15	Tell Uqair	Lloyd 1943: Pl. 11.
16	Tell Billa	Speiser 1933: Pl. 61: 4.
17	Tell Brak	Mallowan 1947: Pl. 76: 17.
18	Tell Brak	Mallowan 1947: Pl. 76: 21.
19	Tell Brak	Mallowan 1947: Pl. 76: 22.
20	Tell Brak	Oates <i>et al.</i> 1997: p. 193, Fig. 196: 402.
21	Tell Brak	Oates <i>et al.</i> 1997: p. 201, Fig. 200: 456.

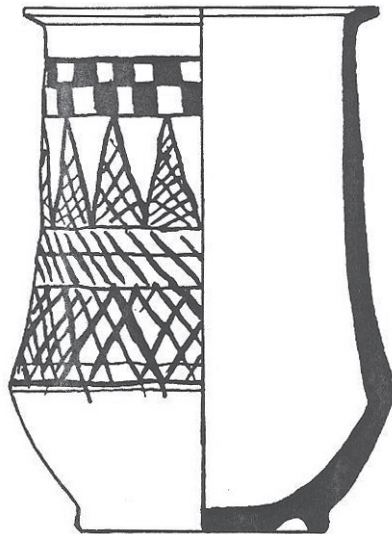
Plate VI		
No.	The Site	The Reference
1	Tell Arpachiyah	Mallowan and Rose 1935: Pl. 15.
2	Tell Arpachiyah	Mallowan and Rose 1935: Fig. 37: 5.
3	Nimrud	Porter 1993: p. 136, Fig. 4.
4	Nimrud	Mallowan 1954: Pl. 15: 2.
5	Tell Brak	Oates <i>et al.</i> 1997: p.195, Fig.197: 421.
6	Tell Brak	Oates <i>et al.</i> 1997: p.197, Fig.198: 433.
7	Tell Brak	Mallowan 1947: Pl. 77: 3.
8	Tell Rimah	Postgate <i>et al.</i> 1997: p. 233, Pl. 91: 1055.

Plate I



(1)

(Scale 1:4 cm)



(2)

(Scale 2:5 cm)

Plate II

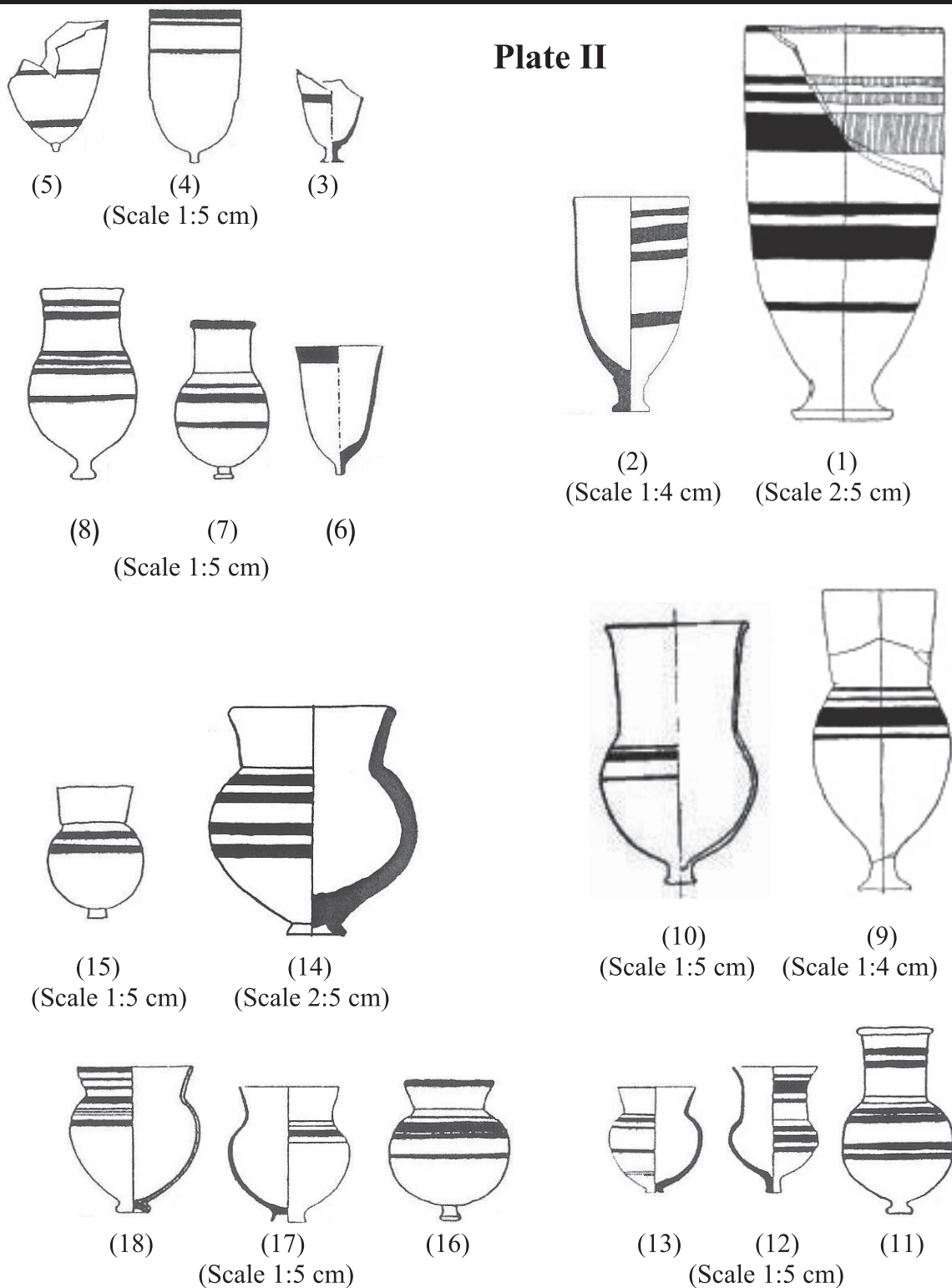


Plate III

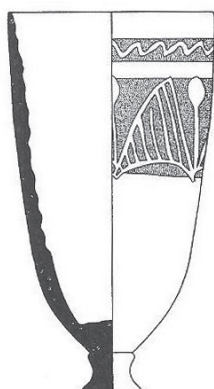
Nuzi ware



(1)  
(Scale 1:4 cm)

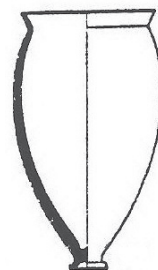


(2)  
(Scale 1:4 cm)



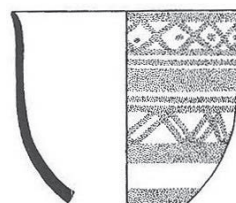
(3)  
0 5 cm

Isin-Larsa ware

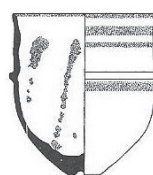


(4)  
(Scale 3:10 cm)

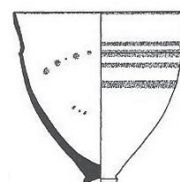
Khabur ware



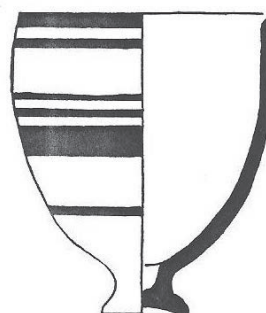
(5)



(6)



(7)

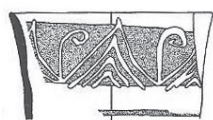


(8)  
(Scale 2:5 cm)

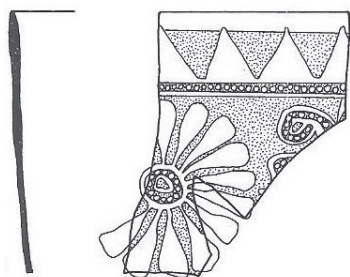


Plate IV

Nuzi ware



(1)



(2)



Khabur ware



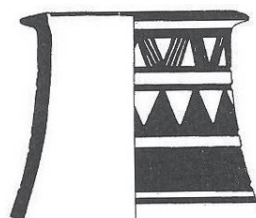
(7)

(Scale 2:5 cm)



(8)

(Scale 2:5 cm)

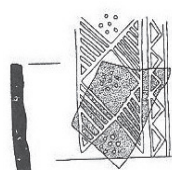


(9)

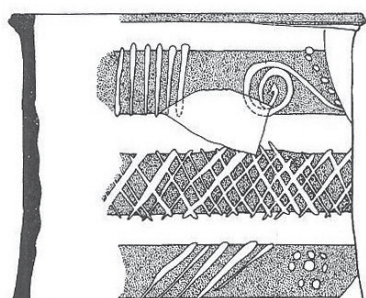


# Plate IV

## Nuzi ware



(3)

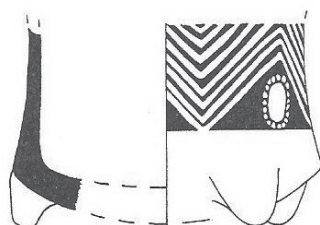


(4)



(5)

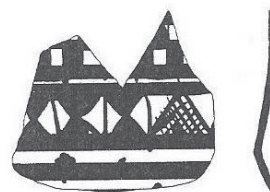
(Scale 1:4 cm)



(6)

(Scale 1:2 cm)

## Khabur ware



(10)

(Scale 1:4 cm)



(11)

(Scale 1:5 cm)



(12)

(Scale 2:5 cm)

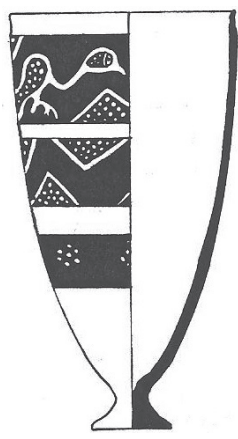


(13)

(Scale 1:5 cm)

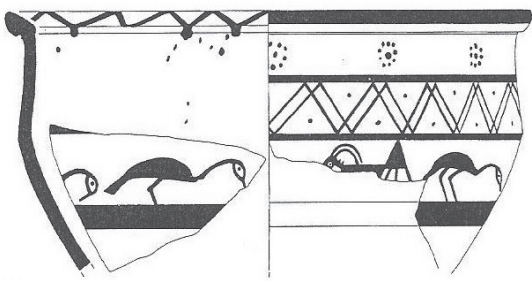
Plate V

Nuzi ware



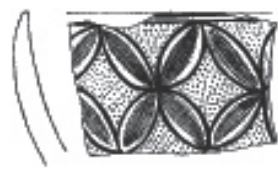
(1)  
(Scale 2:5 cm)

Khabur ware



(2)  
(Scale 1:4 cm)

Halaf ware

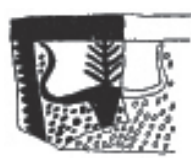


(3)

(Scale 2:5 cm)



(4)



(5)<sup>(\*)</sup>



(6)<sup>(\*)</sup>



(7)



(8)

(Scale 2:5 cm)

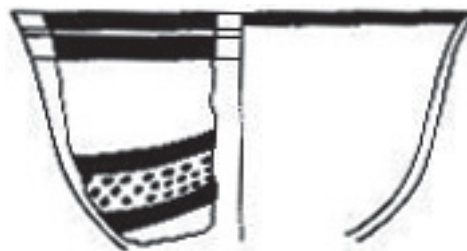
<sup>(\*)</sup> The scale of which is uncertain.

# Plate V

## Ubaid ware



(9)



(10)

(Scale 1:2 cm)



(11)



(12)

(Scale 2:5 cm)

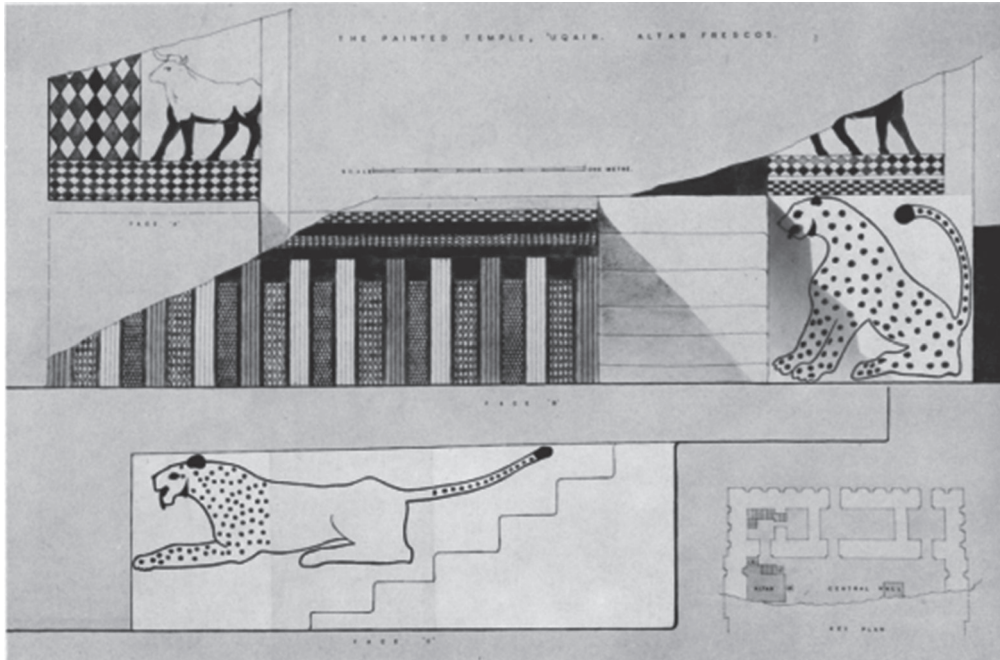


(13)

(Scale 2:5 cm)

## Plate V

### Mural paintings of Tell Uqair



(14)



(15)



# Plate V

## Nuzi ware



(16)  
(Scale 2:5 cm)



(17)

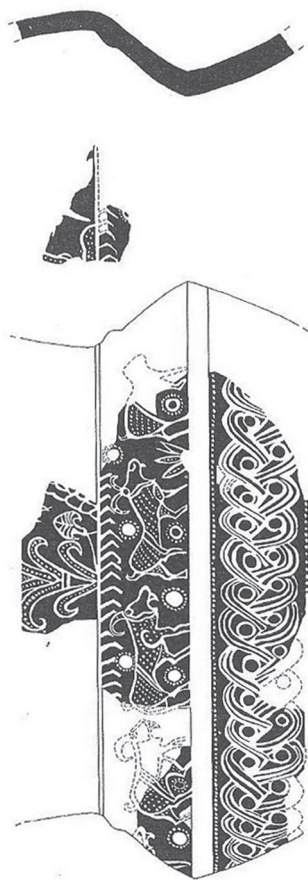


(18)  
(Scale 1:2 cm)



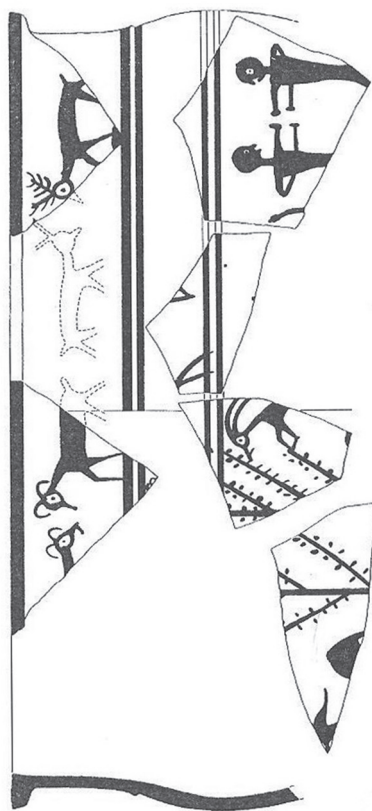
(19)

## Nuzi ware



(20)  
(Scale 1:4cm)

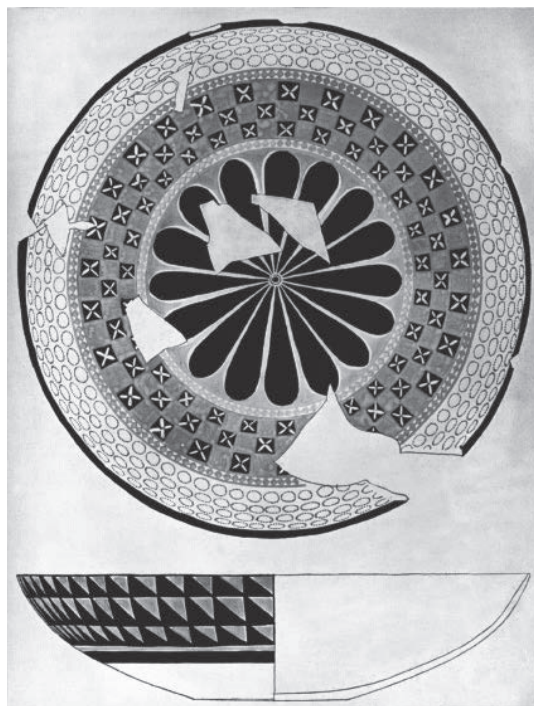
## Khabur ware



(21)  
(Scale 1:4cm)

**Plate VI**

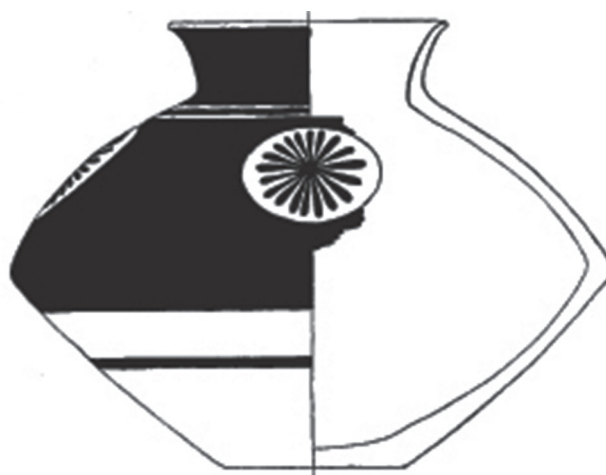
**Halaf ware**



(1)  
(Scale 1:4 cm)

---

**Ubaid ware**



(2)  
(Scale 2:5 cm)

Assyrian sculptures



(3)



(4)

## Plate VI

### Nuzi ware



(5)  
(Scale 1:4 cm)



(6)  
(Scale 1:2 cm)



(7)  
(Scale 2:5 cm)



(8)

