

20TH CENTURY B.C. NORTH MESOPOTAMIA: AN ARCHAEOLOGICAL DILEMMA

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An elusive period in north Mesopotamia is the first century of the 2nd millennium B.C., which, in other words marked as the period between the occurrence of so-called late 3rd millennium pottery and the appearance of Khabur ware, still remains to be fully explained from an archaeological point of view. In fact, the archaeological explanation for this century of the north is very difficult to give at the moment: there is no adequate comparative material obviously representing 20th century B.C. north Mesopotamia. In particular, ceramic evidence for this period of the north is considerably obscure, which indeed causes theoretical problems in ceramic chronology.

For explaining the period in question of the north, however, we have now three alternatives, which are of (1) setting up a hiatus in chronology, (2) applying limited evidence out of a specific site to the whole of north Mesopotamia, or (3) raising the upper date of Khabur ware or lowering the terminal date of so-called late 3rd millennium pottery.

The theory of chronologically setting up a hiatus is now represented by the setting of so-called “Ḫabur hiatus 1”¹⁾, proposed by Harvey Weiss who has, through investigation at Tell Leilan and in its vicinities, the view that an abrupt climatic change, caused by a volcanic eruption²⁾, brought north Mesopotamia the extensive abandonment of settlements during the 22nd to the 20th century B.C. after such Akkadian domination in the north as is represented by Naram-Sin’s palace at Tell Brak [e.g. Weiss *et al.* 1993]³⁾. In contrast with this theory of Weiss’s, David and Joan Oates’s excavations at Brak have provided important specific evidence indicating the continuity of occupation at the site in the period of Weiss’s “Ḫabur hiatus 1” [Oates, Oates & McDonald 2001]. Before the adduction of Weiss’s theory, there was a tendency to draw at 1900 B.C. a boundary line between the Khabur ware and 3rd millennium ceramic tradition horizons, with question marks added to the detailed periodizations of areas excavated at a site, rather than to set up a hiatus/gap, especially when a chronological table was shown [e.g. Weiss 1983a: Fig.6 on p.44, *idem* 1983b: p.49 or *idem* 1985: p.20]: the upper date of Khabur ware was considered 1900 B.C. for the theoretical reason that Khabur ware was absent from Kültepe *Karum* II despite the discovery of it in *Karum* Ib dated to the reign of Šamši-Adad I (ca. 1813–1781 B.C.), which would naturally suggest a date of its earlier appearance in north Mesopotamia than in Anatolia [Hamlin 1971: pp.302–303]⁴⁾.

In fact, these are first particularly relevant to the problem of the chronological subdivision of the sequence of so-called late 3rd millennium pottery prevalent in north Mesopotamia after Ninevite 5 pottery, and further to the problem of whether diagnostic types are recognizable for such subdivisions. They are also closely connected with the problem of reconstructing a historical picture of late 3rd mil-

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1) This assumed occupational “hiatus” in north Mesopotamian chronology, dated 2200–1900 B.C. by Weiss, is said to be divided into three phases, 1–3, from depositional conditions observed at Tell Leilan [Weiss *et al.* 1993: p.999ff.].

2) However, the attribution of the abrupt climatic change, *i.e.*, the cause of “aridification” assumable in the north, to an explosive volcanic eruption in Anatolia, as shown in Weiss *et al.* 1993: p.1001, which is based on the presence of wind-borne volcanic glass sherds in soil at Tell Leilan and adjacent sites, has now been considered improbable [Courty & Weiss 1997: p.143; or now see Courty 2001: p.367].

3) For Weiss’s theory further unfolded, occasionally with historical considerations, see Weiss & Courty 1993: pp.141–146 for stage 4, and further see Weiss 1994: p.127 with Table 1, *idem* 1997: p.711ff. and *idem* 2000.

4) For the interpretative problem of the upper date of Khabur ware, *cf.* Oguchi 1997: p.198ff.

lennium north Mesopotamia. The most recent view on solving these problems has been put forward by D. and J. Oates, who have clarified, on the basis of evidence from Tell Brak, the facts that there is a period of Hurrian control after the Akkadian domination in the north, as now known from the names of Hurrian rulers attested not only at Tell Brak(-Nagar) but also at Tell Mozan-Urkiš⁵⁾, and that although there is continuation of a number of late 3rd millennium types throughout the periods of Akkadian domination and later Hurrian control⁶⁾, there are distinctive types found only in “post-Akkadian” contexts⁷⁾, contemporary with the Gutian and Ur III periods in south Mesopotamian terms, which makes it possible to distinguish between “post-Akkadian” and “Akkadian” occupation levels at a site, and to identify sites of “post-Akkadian” date among those as yet unrecognizable as “post-Akkadian”⁸⁾ [Oates, Oates & McDonald 2001]. This convincing view of D. and J. Oates’s, shedding a new light upon north Mesopotamian archaeology⁹⁾, necessitates modifying Weiss’s theory of “Habur hiatus 1”¹⁰⁾, in particular perhaps its phases 1–2¹¹⁾, without denying the possibility of an unusual climatic change¹²⁾.

Thus we have now stood in turning our eyes towards what still remains a problem, *i.e.*, giving archaeological explanation for a century immediately after 2000 B.C., which may perhaps be described as “Habur hiatus 1” phase 3 in Weiss’s terminology and which probably corresponds to a “barren” layer at Tell Taya (Taya level V¹³⁾). This is, needless to say, most particularly relevant to the subject of the present article, the main part of which is concerned with a reassessment of some pieces of archaeological evidence from Tell Jigan, a site excavated by the Japanese Archaeological Expedition in 1984–85 in the Saddam (Eski Mosul) Dam Salvage Project of Iraq.

New evidence from Tell Brak and its availability

Important evidence for filling out a gap in chronology between late 3rd millennium pottery and Khabur ware has also come from Tell Brak, at which areas FS and SS have yielded 20th century B.C. materials including southern early Isin-Larsa types [Oates & Oates 1994: p.171]. The uppermost material, removed by M.E.L. Mallowan in the past, of area CH at Brak is said to include also some which are of Isin-Larsa date [Oates & Oates 1994: p.167]. It goes without saying that this evidence from Brak is of significance, no doubt making a contribution to north Mesopotamian archaeology if material recovered of this date is very small in quantity.

The Brak evidence, shown in some reports, seems to suggest that some of the diagnostic ceramics for 20th century B.C. north Mesopotamia are of southern Mesopotamian types of Isin-Larsa date. In this respect, in her reports on pottery from the site, J. Oates illustrates such types with some

5) Oates & Oates 2001a: p.386; *idem* 2001b: p.379 and p.393.

6) Oates & Oates 2001a: p.386; J. Oates 2001: p.170 and pp.193–194.

7) J. Oates 2001: p.170; Oates & Oates 2001a: p.386ff. As for such periodization at Brak, the important point is that the late Akkadian tablets from area FS level 4 at the site provide a *terminus post quem* for the so-called “post-Akkadian” pottery [J. Oates 2001: p.170]. On this evidence, D. and J. Oates further point out the possibility, at some sites so far excavated, of the mis-dating of ceramic types identified at Brak now as “post-Akkadian” [2001b: p.393].

8) J. Oates 2001: p.194.

9) In addition, as at Brak, “post-Akkadian” pottery is said to have been found at Tell Hamoukar in pits cut into a building, confirmed in area C, of “Akkadian” date [Gibson 2001]. For information on the “post-Akkadian” period at Hamoukar, see also Ur 2002: p.23.

10) Oates & Oates 2001a: p.386 and p.388; *idem* 2001b: p.393. Such a modification seems to be seen in the table of Weiss 1990: p.388; but on the other hand, it appears that Weiss himself, taking some reports on Brak and some epigraphic data on Urkiš and Nagar into consideration, has proceeded with his discussion on such a “hiatus” [*e.g.* Weiss 1997: p.712 referring to Matthews, Matthews & McDonald 1994 and Matthews 1994, and p.714 with the claim that “a post-Akkadian, pre-Habur ware ceramic assemblage has yet to be identified upon the Habur Plains in either surface survey or excavated contexts” in order to prove that there was occupation in the period in question].

11) See note 1 above in the present article.

12) Oates & Oates 2001a: p.388 and *idem* 2001b: p.393 for a view on an unusual climatic change, the possibility of which lies, at Brak, before the end of the “Akkadian” period of the north.

13) Reade 1968: pp.256–257 and *idem* 1982: p.74 for the Taya level.

comparative examples¹⁴⁾ from the Sin-kašid palace of Uruk, known today as Warka [1997: p.62; 2001: pp.173–174]. Furthermore, at late 3rd millennium Brak, southern Mesopotamian types are said to occur in the “post-Akkadian” period rather than in the “Akkadian” period, which indeed provides us with an interesting problem [J. Oates 2001: p.176 and p.194]¹⁵⁾. In fact, the Brak ceramic evidence indicates that such contact between the south and the north (or at least Brak/Nagar) as is corroborated by the occurrences at the site of southern Mesopotamian types continued into the 20th century B.C. However, what must be taken into consideration here is the fact that Brak, lying at a crossing of routes linking the Khabur basin with southern Mesopotamia, is a specific site constantly providing evidence of southern connections, which leads us to the assumption that southern Mesopotamian ceramic types do not necessarily occur at every site in north Mesopotamia even though such types occur at a specific site like Brak¹⁶⁾.

Assuming that as just mentioned above, not all the sites of the north produce southern Mesopotamian types, what can we now find as chronologically significant ceramic types for 20th century B.C. north Mesopotamia, in particular in the indigenous ceramic repertoire that was ascertained at Brak? Actually J. Oates reports that among the Brak 20th century B.C. ceramics are an orange-burnished bowl the shape of which is said to be characteristic of “post-Akkadian” pottery¹⁷⁾, a beaker resembling a “post-Akkadian” one¹⁸⁾, an open plate¹⁹⁾, small bowls²⁰⁾, *etc.*, in addition to Isin-Larsa types²¹⁾ found at the site itself [2001: pp.173–174]. Furthermore, J. Oates adduces examples from subsoil contexts of areas SS and DH as types which may be of early 2nd millennium date; the examples²²⁾ are large bowls with slashed-rib and herring-bone decorations [2001: p.171 and p.174]. Most interesting among the types suggested by J. Oates as those which may be of early 2nd millennium date is a jar decorated with a combination of horizontal straight combing, diagonally impressed comb marks and two rows of black-painted circles²³⁾ [J. Oates 2001: p.166 and p.174], the decorative elements of which are, however, certainly characteristic of late 3rd millennium pottery²⁴⁾. In sum, this and the other examples in general give us a vague impression that they are

14) The Isin-Larsa-type examples illustrated by J. Oates are Lenzen 1962: Taf.21:e and Taf.23:a,f.

15) See also Oates & Oates 1994: p.167, *idem* 2001a: p.387 and *idem* 2001b: p.393.

16) See also Oguchi 2001: n.1 on p.71.

17) Oates, Oates & McDonald 2001: Fig.401:270, for which see also J. Oates 2001: p.162.

18) Illustrated with Oates, Oates & McDonald 2001: Fig.422:740.

19) Oates, Oates & McDonald 2001: Fig.416:559.

20) Oates, Oates & McDonald 2001: Fig.417:570,571.

21) Oates, Oates & McDonald 2001: Fig.416:556,560 for the Isin-Larsa types from Brak.

22) Oates, Oates & McDonald 2001: Fig.416:566,567.

23) Oates, Oates & McDonald 2001: Fig.404:309.

24) With regard to black-painted circles applied to vessels in combination with comb-incised and/or comb-impressed decorations, it is noted that at Brak itself, there have been found earlier combed examples with black-painted dots, which, though rare, come from “late Akkadian” contexts and “post-Akkadian” levels contemporary with the Gutian and Ur III periods [J. Oates 2001: pp.165–166; and see Oates, Oates & McDonald 2001: Fig.403:294–297 for such examples from Brak]. This paint application, if rarely made, can no doubt be a feature of late 3rd millennium ceramic tradition: in the late 3rd millennium ceramic corpus of north Mesopotamia, there are examples sometimes decorated with simple painted or bituminous dots. Such examples were known a long time ago at Aššur [Andrae 1970: Taf.23], and are now known at Nineveh [McMahon 1998: Fig.8:8; Gut, Reade & Boehmer 2001: Abb.11:144]. At Aššur, pottery with painted dots, circles or their combinations occurs in Ištar temple level G, and such decorations are said to continue through F-E into D [Andrae 1970: p.115]. Further, with regard to late 3rd millennium pottery from stratum 5 at Tell Billa, E.A. Speiser notes that bituminous black dots are sometimes interposed between incised triangles filled with incised lines [1933: p.254, illustrating it with Pl.LV:4, and see also p.257]. In stratum VI at Tepe Gawra, there occurs pottery with crude black dots [Speiser 1935: Pl.LXVIII:118 and Pl.LXIX:134 (black dots combined with incised triangles filled with incised lines), and see p.51 (Dorothy Cross’s description)]. At Tell Taya in level IX, there is also some pottery with a row of black dots [Reade 1968: p.244; see also *idem* 1982: one sherd with diagonally comb-impressed dots and painted dots in Pl.5, from Taya level VIII or VII]. At Tell al-Rimah, one fine ware bowl, from the lower fill of phase 2 (now described as level A5) of area AS, has a row of bituminous black dots [J. Oates 1970: p.19]. Moreover, at Tell eth-Thalathat, pottery with one row or two rows of painted dots occurs in level III of Tell I [Fukai & Matsutani 1977: p.63]; there is also one sherd of a jar decorated with two rows of black dots and two rows of diagonally comb-impressed dots forming a herring-bone pattern, which came from the fill of Khabur ware level II of Tell I but which would be an out-of-context sherd [Fukai &

under late 3rd millennium ceramic tradition, thus suggesting that it is still hard to distinguish between such 20th century B.C. indigenous pottery as can be confirmed at Brak and the late 3rd millennium ceramic corpus of the north²⁵⁾, the latter of which should be now here described as the “post-Akkadian” pottery that has been attested at Brak as contemporary with the Gutian and Ur III periods²⁶⁾. Thus we are again confronted with the problem of how to distinguish between them, particularly in the case where we, when excavating at a site in the north, cannot find southern Mesopotamian types in an occupation level which may be of 20th century B.C. date.

Further in addition, what may perhaps be interesting is the fact that there are some cases where Isin-Larsa or its related types are found associated with Khabur ware. For example, Isin-Larsa-related types occur at Chagar Bazar in the early phase of Khabur ware level 1, which came from the tablet room 106 of area T.D., dated to the reign of Šamši-Adad I [Mallowan 1947: Pl.LXXXII:13,16; *cf.* Ayoub 1982: type 27:3,4]. Also at Dinka Tepe occurs a typical Isin-Larsa type, which was found in the phase b context that also yielded Khabur ware [Hamlin 1971: Pl.I:5a or *idem* 1974: Fig.I:5a; *cf.* Ayoub 1982: type 26]. These imply that ceramically recognizable connections with the south persisted if intermittently. Hence it follows that at the moment, the identification of 20th century B.C. levels at sites requires not only the discovery of Isin-Larsa ceramic types but also the attestation of the absence of Khabur ware. This is no doubt an effective means of identifying occupation levels of 20th century B.C. date, in particular at specific sites lying on main routes connecting with the south²⁷⁾. But at sites which are some way off the main routes, the strong possibility lies that such identification is unfeasible.

Reassessment of evidence from Trench G-4 Levels 3a-b at Tell Jigan

In the second season of Japanese work at Tell Jigan, in 1984–85, the expedition carried out soundings in five 4-by-4 m square trenches set on the southeastern slope of the mound, the area of which was designated by the expedition itself as Area C²⁸⁾. One of the five trenches, G-4, produced interesting evidence in the stage where the third level was reached below Khabur ware levels, 1a-b and 2a-b. The third level, subdivided into 3a and 3b as a result of investigation, was that which has been now marked as yielding the earliest examples of Khabur ware²⁹⁾. Furthermore, immediately below Level 3b, there were confirmed levels yielding what is called late 3rd millennium pottery (Levels 4a-b). Between Levels 4a-b and 3a-b, the first significant point is that it was confirmed that a stone foundation, constructed in Level 4a probably for a mud-brick wall, had been retained in use in Level 3b: this may give a suggestion when a time gap between 4a and 3b is considered.

What is especially noted here is the fact that in Levels 3a-b, Khabur ware sherds were found

Matsutani 1977: Fig.6:3, and *cf.* the description of Fig.6:3 on p.63].

Interestingly, the occurrence, on late 3rd millennium–20th century B.C. vessels, of simple painted decoration like dots or circles leads us to speculate that the decoration itself may have been retained in the succeeding period, *i.e.*, on Khabur ware as dots interposed between geometric motifs of paint; in this connection, see one of the earliest examples of Khabur ware from Tell Jigan [Oguchi 2001: Fig.8:4].

- 25) But it is a fact that the Brak 20th century B.C. pottery is said to differ from late 3rd millennium pottery types [J. Oates, personal communication in 1995]. The reader should keep this in mind till the final page of discussion of the present article.
- 26) Here we must pay attention to the term “post-Akkadian”, which appears to be used at Brak, including 20th century B.C., a century preceding the introduction of Khabur ware [For the terminology, see the introduction of Oates, Oates & McDonald 2001: *inter alia*, p.xxxi and Table 1 (phase N)].
- 27) At Aššur, there are vessels from Ištar temple level D, assigned to the Isin-Larsa period on the basis of a building inscription of Ilušuma/ Ilušumma, which are most briefly reported by Walter Andrae without illustrations, and therefore hardly permit reassessment [see Andrae 1970: p.115]. However, recent excavations at Aššur, carried out in an area near the Nabu temple, have confirmed level IIIa phases 1–4 yielding Khabur ware and level IIIb yielding the pottery of Isin-Larsa and terminal Ur III [Dittmann 1990: p.164; Matthews & Wilkinson 1991: p.173]. Ištar temple D vessels may be represented by the level IIIb ceramic material [*cf.* Matthews & Wilkinson 1989: p.253]. This may become an example illustrative of the issue under discussion.
- 28) For this Japanese work at Jigan, see Fujii 1987: pp.62–67.
- 29) See Oguchi 2001: Fig.8 on p.83.

mixed with sherds of the so-called late 3rd millennium pottery that is, in rough terms, known at Tell Taya in levels IX–VI, which should be however now subdivided into three chronological categories, such as “pre-Akkadian”, “Akkadian” and “post-Akkadian”, as attested at Tell Brak³⁰⁾. Further, of importance is the fact that the material recovered from Levels 3a-b included, as noted above, significant Khabur ware types for defining the earliest phase of Khabur ware, described as “Khabur Ware Period 1” (*ca.* 1900–1814 B.C.) in the present writer’s terms³¹⁾. The place in which an outstanding mixture of Khabur ware and late 3rd millennium sherds was detected lay in the northeast quarter of the trench, G-4. In the overlying level, 3a, such a mixture lay on the floor surface that consisted of whitish substances and was associated with stone features found there. On the other hand, in the underlying level, 3b, the same place formed some surfaces also consisting of whitish substances, which also yielded both Khabur ware and late 3rd millennium sherds; the lowest surface was a floor associated with a mud-brick wall and a wall-like row aligned with large stones, both found in Level 3b; on and above the surfaces, many potsherds and animal bones were found scattered, which showed that the place itself had been a rubbish tip continuing to be used till the period of Level 3a.

According to archaeological theory, in this case it is usual that, late 3rd millennium sherds being treated as “residual” sherds and being excluded from consideration, these levels are dated by the presence of Khabur ware. Nonetheless, the fact that late 3rd millennium sherds recovered from there are larger than Khabur ware sherds in quantity, of which the details are referred to below, leads the present writer into some speculation about 20th century B.C. north Mesopotamia. However, we must bear it in mind that in the case where we cannot but rely on material from fill for dating because no material is found on a floor *in situ* or in occupation deposits, it is possible that the dating of a level is determined by two or three sherds found near the bottom of fill containing in the great majority such sherds as are recognizable as earlier than the two or three. Needless to say, such speculation therefore needs carefulness. With these in mind, we now proceed to the next discussion.

Quantitative analysis

All the sherds that were recovered from Levels 3a and 3b of the Jigan trench relevant at the moment were recorded in the field for a quantitative analysis. The total number of the sherds recovered amounts to 727, including 9 sherds of Ninevite 5 pottery which are obviously stray finds from earlier levels; accordingly, 718 sherds are available for the analysis. Naturally, these available sherds include not only diagnostic sherds but also undecorated body sherds. To put it concretely, they consist of rim (33.4%), body (58.6%) and base (7.7%) sherds, and two sherds with a vessel portion of rim to base (0.3%), which are also comprised of sherds, plain (49.0%), painted (15.0%), both painted and incised (3.0%), and incised (32.9%), and a sherd with snake appliqué (0.1%), as shown in the tables of Fig.1.

All the painted sherds are of Khabur ware, excluding three sherds of red-burnished ware, noted below as late 3rd millennium pottery. The Khabur ware sherds include band-painted ones. Strictly

30) In the ceramic data on record from Jigan Area C Trench G-4 Levels 3a-b, we now can find few sherds of such distinctive types as are attested at Tell Brak as “post-Akkadian”, with the exception of the presence of a number of sherds decorated with very regular wavy combing or with the simple combination of wavy and straight combing (*e.g.* Fig.4:4), indicated as characteristic of “post-Akkadian” pottery in Oates & Oates 2001a: p.387 and J. Oates 2001: pp.164–165. In particular, sherds of bowls and beakers of the so-called “step- or recess-beaded rim” type that is marked as one of the most reliable “post-Akkadian” features [Oates & Oates 2001a: p.388; J. Oates 2001: p.171 and p.173] cannot be found in the Jigan ceramic data now on record. Such “post-Akkadian” fine ware bowls as are radially pattern-burnished, which have been found not only at Tell Brak but also at Tell Taya and Tell Rimah [Oates & Oates 2001a: p.387; J. Oates 2001: p.171; see also Oates & Oates 1994: p.167 and p.171], also cannot be found in the Jigan data. However, at Brak, it is suggested that there is continuation of a number of late 3rd millennium types from the “Akkadian” to the “post-Akkadian” period, as referred to elsewhere in the text of this article. When we know what types show such continuation, we can proceed to the next discussion; but that seems still unclear. From here in this article, therefore, the term “late 3rd millennium”, rather than the term “post-Akkadian” or “Akkadian”, is consistently used unless the need of using other terms arises, which is also for convenience of discussion as well as for avoiding confusion.

31) See Oguchi 1997: pp.196–197.

Vessel portions

Level	Rim-to-base ¹⁾	Rim	Body	Base	
3a		177 (L3 103) (KH 55)	351 (L3 147) (KH 103)	42 (L3 27) (KH 10)	
3b	2 (L3 2)	63 (L3 39) (KH 16)	70 (L3 37) (KH 21)	13 (L3 7)	
Total	2 (L3 2)	240 (L3 142) (KH 71)	421 (L3 184) (KH 124)	55 (L3 34) (KH 10)	

(Total number of sherds = 718)

Decoration

Level	Plain ²⁾	Incision ³⁾	Appliqué ⁴⁾	Incision & Paint ⁵⁾	Paint ⁶⁾
3a	271 (L3 109) (KH 43)	184 (L3 163) (KH 15)	1 (L3 1)	16 (KH 16)	98 (L3 3) (KH 95)
3b	78 (L3 40) (KH 13)	52 (L3 45) (KH 6)		8 (KH 8)	10 (KH 10)
Total	349 (L3 149) (KH 56)	236 (L3 208) (KH 21)	1 (L3 1)	24 (KH 24)	108 (L3 3) (KH 105)

(Total number of sherds = 718)

Categorization

Level	Indistin- guishable ⁷⁾	Khabur ware ⁸⁾	Late 3rd millennium pottery	Total	Strays (Ninevite 5 sherds)
3a	125	169	276	570	(5)
3b	26	37	85	148	(4)
Total	151	206	361	718	(9)

Fig. 1 Sherd count of Khabur ware and “late 3rd millennium” pottery from Trench G-4 levels 3a and 3b of Area C at Tell Jigan.

Notes on Fig.1

The figures in small parentheses indicate the number of sherds of “late 3rd millennium” pottery (L3) or of Khabur ware and associated pottery (KH) in each item. “L3” is an abbreviation for “late 3rd millennium” pottery, and “KH” for Khabur ware and associated pottery.

- 1) Sherds with vessel portions of rim to base.
- 2) Undecorated rim, body and base sherds.
- 3) This includes sherds which bear not only incised motifs but other plastic decorations such as combing, comb-impressed dots, grooves, unraised bands with slashes, and raised bands with slashes or depressions (*cf.* Fig.2). Sherds bearing their decorative combinations, as shown in Fig.2, are also included here.
- 4) Merely indicating sherds with zoomorphic appliqué. There is only one sherd bearing a part of snake appliqué with impressed dots and a part of a grooved triangle filled with oblique grooves (a hatched triangle or a concentric triangle separated by one vertical center line or a concentric triangle?). Raised bands with slashes or depressions, which may be described as clay-applied decoration, are excluded from here and added to the item “incision”; in fact there are many cases where it is difficult to know whether such a raised band was applied to the vessel surface or was created from the vessel surface clay.
- 5) Indicating painted sherds with grooves, combing or raised bands with depressions (*cf.* Fig.3).
- 6) Only painted sherds with no other plastic decoration. Three red-burnished ware sherds (L3) are included here.
- 7) Sherds on which the distinction between “late 3rd millennium” pottery and ‘Khabur ware’ including associated pottery cannot be drawn. The majority are undecorated body sherds.
- 8) Including undecorated rim, body and base sherds which are considered to be either of pottery associated with Khabur ware or of Khabur ware itself. Grooved body-sherds (see note 4 of Fig.2) and a comb-incised sherd of a Khabur ware shape in profile are also included here.

Level	①Incised motifs ¹⁾	②Unraised, slashed band(s) ²⁾	③Raised band(s) ³⁾ with slashes or depressions	④Combing (wavy and/or straight, etc.)	⑤Comb-impressed dots	⑥Groove(s) ⁴⁾ (horizontal)	Combinations				
							①+②	①+③	①+④	②/③+④	②+⑤
3a	50	1	6	94 (KH 1)	0	20 (KH 14)	2	3	0	5	2
3b	8	1	4	20	1	8 (L3 1) (KH 6)	0	1	2	3	1
Total	58	2	10	115 (KH 1)		28 (L3 1) ⁵⁾ (KH 20)	2	4	2	8	7

Fig. 2 Sherd count in the item “incision” (236 sherds) of Fig.1.

Notes on Fig.2

- 1) They are such as are described in the text.
- 2) A single band or a double band. One sherd, from 3a, has a double band forming a herring-bone pattern, and another sherd, from 3b, has a single band.
- 3) A single band or a double band.
- 4) A single groove or multiple grooves. As for single-grooved sherds, it is in fact difficult to distinguish between “late 3rd millennium” pottery and ‘Khabur ware’ including associated pottery; they are thus treated as indistinguishable sherds. As for multiple-grooved sherds, the distinction is possible in comparison with sherds with “paint & incision” (Fig.3); they are thus considered to be of Khabur ware or associated pottery, with the exception of an example (Fig.4:16) which has a late 3rd millennium shape.
- 5) As noted above, excepting one late 3rd millennium sherd, 20 sherds with multiple grooves are considered to be of Khabur ware or associated pottery. The remainder (7), single-grooved sherds, are indistinguishable sherds.

Level	Combinations		
	(horizontal) Paint + Grooves	(wavy + straight) Paint + Combing	Paint + Raised bands with depressions
3a	15	1	
3b	7		1
Total	22	1	1

Fig. 3 Sherd count in the item “paint & incision” (24 Khabur ware sherds) of Fig.1.

speaking, the incision of the painted and incised sherds is either grooving or combing; one painted sherd with raised bands with depressions is, for convenience of producing a table of Fig.1, included in the category of “incision and paint”. The painted and incised sherds are also of Khabur ware, marked as distinctive types for “Khabur Ware Period 1”. The incised sherds, including either wavyly or straight, or both wavyly and straight, comb-incised ones (Fig.4:2–4), are regarded as being of late 3rd millennium pottery, with the exception of one rim-to-shoulder sherd, with a straight comb-incised horizontal band, of a typical Khabur ware shape. Comb-incised vertical bands occur on some late 3rd millennium sherds, which are combined with straight comb-incised horizontal bands or raised bands with slashes (Fig.4:8,9). Some late 3rd millennium sherds have lattice patterns of comb-incised bands. Incised motifs on late 3rd millennium sherds found in these levels are hatched triangles, triangles with lines radiating from the top corner, empty triangles, zigzags, cross-hatching, and diagonal slashes whose sets form a horizontal row (see Fig.4). Combinations of these incised motifs are found on several sherds; incised horizontal lines also occur there. There are two sherds with incised wavy lines, which are also regarded as being of late 3rd millennium pottery. Unraised, slashed bands or raised bands with slashes or depressions are found combined with incised motifs or comb-incised decorations; in this respect, sherds only with such bands are classified as late 3rd millennium, which are included here in the category of “incision” for convenience of producing tables. The use of a series of comb-impressed dots which are often arranged diagonally is a characteristic of late 3rd millennium pottery (*e.g.* Fig.4:10–13). Comb-impressed dots occur, combined with comb-incised bands or unraised, slashed bands; such comb impression is, however, included in the category of “incision” in here, also for convenience of producing tables. On the other hand, multiple-grooved sherds, also included in the category of “incision”, are regarded as being of pottery associated with Khabur ware, with the exception of an example (Fig.4:16) which has a late 3rd millennium shape. As noted above, there are three sherds of red-burnished ware considered to be of late 3rd millennium date [For intact vessel examples of red-burnished ware, see Ii & Kawamata 1984–85: *e.g.* Fig.10:151–155, from Grave 6 in Area A at Jigan], which are included in the category of “paint” in Fig.1 of this article. Two of these are a body sherd and a rim sherd, possibly of jars, both of which are burnished after painting in red on the outer surfaces and around the rims, and the other is a rim sherd of a bowl, which is burnished after painting in red on the whole surface. Further, there is one rim sherd of a vessel decorated with snake appliqué³²⁾ (Fig.4:7), which is here put provisionally in the category of late 3rd millennium pottery in consideration of its vessel shape inferable³³⁾. Among the undecorated sherds are channel-base sherds, which can be regarded as a characteristic of Khabur ware or associated pottery, and flat-base sherds with regular, horizontal and smooth turning marks on the outer surfaces, *i.e.*, with those which are marked as a finishing technique characteristic of late 3rd millennium pottery (*e.g.* Fig.4:22–24). Regular, horizontal marks of turning (known as trimming or shaving by modern potters) are considered a distinctive feature of late 3rd millennium pottery. Thus channel-base sherds are classified here as associated with Khabur ware, and flat-base sherds with such turning marks, as late 3rd millennium pottery. Moreover, there are body sherds with vertical burnish marks, some of which may be

32) It goes without saying that snake appliqué vessels, to which scorpion appliqué is occasionally added, have a long history of use, continuing from the second half of the 3rd millennium into the early 2nd millennium B.C. There is a case where this kind of vessel is found associated with Khabur ware. For example, at Tell Rijim, a site in the Eski Mosul Dam Salvage area, a snake appliqué vessel, also decorated with scorpion appliqué, occurs in trench C layer 6 yielding Khabur ware [Koliński 2000: pp.63–64 with Fig.28, or see Pl.40:a].

33) However, the problem is that this rim sherd has not only snake appliqué but also such grooved decoration as a triangle filled with oblique grooves: grooved decoration is a feature of Khabur ware and associated pottery. The shape itself inferable is similar to that of “late 3rd millennium” pottery decorated with very regular wavy and straight combing (compare Fig.4:7 with Fig.4:4, in the present article); but problematical is the fact that it is also similar to that which one of the earliest Khabur ware examples from Jigan Area C has [*cf.* Oguchi 2001: Fig.8:1]. The Jigan example is a Khabur ware jar decorated with irregular bands of paint and horizontal grooves [*ibid.*]. The similarity in shape between these may become a clue to conceptualizing 20th century B.C. local pottery.

parts of necks, however; they are also regarded as being of late 3rd millennium pottery [*e.g.*, *cf.* Ii & Kawamata 1984–85: Fig.20:8,10 (for which see p.186) and Fig.22:4,5 (for which see p.189), from graves in Area B at Jigan]. Furthermore, undecorated body sherds of well-fired, fine and relatively hard green ware³⁴⁾(*e.g.* Fig.4:20,24) are classified as late 3rd millennium, while undecorated body sherds identical in ware-fabric with painted sherds of Khabur ware are regarded as being either of Khabur ware or of associated pottery. In addition, rim profiles of undecorated sherds also allow of classification under the two categories of pottery.

The result of the quantitative analysis proves that late 3rd millennium sherds account for 50.3% of the total sherddage from both the levels, 3a and 3b, and that Khabur ware sherds and associated potsherds comprise 28.7%; and the remainder, 21.0% of the total sherddage, is the count of indistinguishable sherds (which are chiefly of undecorated bodies). Further, the frequency of their occurrence in the respective levels is as follows:

Level	Khabur ware sherds & associated potsherds	Late 3rd millennium sherds	Indistinguishable sherds
3a	29.7%	48.4%	21.9%
3b	25.0%	57.4%	17.6%

In the case where the indistinguishable sherds are excluded, the ratio of late 3rd millennium sherds to Khabur ware sherds and associated potsherds is 64% to 36% in lumping the sherds of 3a with those of 3b. On the other hand, the ratio in the respective levels is as follows:

Level	Khabur ware sherds & associated potsherds	Late 3rd millennium sherds
3a	38%	62%
3b	30%	70%

Needless to say, these percentages show that the sherd-sample of late 3rd millennium pottery is quantitatively much larger than the sherd-sample of Khabur ware and associated pottery.

Contemplation

The late 3rd millennium sherds from these levels are to be usually treated as “residual” sherds. The so-called “residual” sherds are often explained as those deriving from bricks or levelling fill. To take another example, Julian Reade mentions that at Tell Taya, it is appreciated that late 3rd millennium sherds frequently intrude into Khabur ware level IV and all subsequent levels [1968: p.257]; they are indeed “residual” sherds. However, the Jigan late 3rd millennium sherd-sample, mixed with the Khabur ware sherd-sample, chiefly came from the 3a–b rubbish tip of the northern part of the trench, G-4, which did not include mud-brick fragments. In fact, this situation is that which is called “transposed primary context” [for this term, see Sharer & Ashmore 1979: p.87]. At any rate, the Jigan situation first precludes the possibility that the late 3rd millennium sample may derive from mud-bricks containing sherds of an earlier period. Nor can the tip deposits themselves be a sort of levelling fill. But such a mixture usually proves that the sherd material itself is not *in situ*. What is illustrated here is the fact that at Tell al-Hawa in one trench of area D, Warwick Ball confirmed that some layers covering structures contained a mixture of Khabur ware and late 3rd millennium sherds, but he interpreted the late 3rd millennium sherds as having been washed out or redeposited from a higher level outside of the trench [Ball 1990: p.88]. The Jigan trench G-4 situation, however, does

34) This appears to be a sort of ware which should be discussed in connection with later “stone ware”, *i.e.*, “‘post-Akkadian’ stone ware”, a term given at Brak by J. Oates [for this “stone ware”, see J. Oates 2001: p.154 and pp.171–173].

not conform to such a case as lay at Hawa. What is the best explanation in the case of Jigan? The assumption, which we can now draw at least, is that when the use of Khabur ware began, a large quantity of late 3rd millennium sherds, together with Khabur ware sherds and animal bones, were thrown away into the tip. Why?

At any rate, however, it may be needed here to remember that we postulate that such a ceramic tradition as can be described as late 3rd millennium pottery is dated literally before 2000 B.C. If this postulation does not stand up, we will be able to grope for possibilities concerning 20th century B.C. north Mesopotamia now in question. Although the Jigan material is not that which was found *in situ*, such a mixture at Jigan tempts the present writer to assume that pottery retaining late 3rd millennium ceramic tradition may have continued in use until a date when Khabur ware first appeared or the beginnings of the period in which Khabur ware was in use. Further, if this assumption is to be warranted, such a mixture may be considered a phenomenon representing the co-occurrence, in a period, of Khabur ware and pottery retaining late 3rd millennium ceramic tradition; this may be supported by an unusual Khabur ware sherd decorated with wavy and straight horizontal combing in addition to painted horizontal bands³⁵⁾(Fig.4:28), which came from the Level 3a tip of the Jigan trench (see Fig.3). In the result, the problem lying there is that the north Mesopotamian indigenous pottery of the period immediately after the end of late 3rd millennium B.C. is less clear than we might wish³⁶⁾, although Brak may possibly be marked as an exceptional site. In fact, there appears to be a theoretical problem in north Mesopotamian ceramic chronology, in particular with respect of a period between *ca.* 2000 B.C. and *ca.* 1900 B.C.: when hypothesizing the continuation of late 3rd millennium ceramic tradition into the 2nd millennium B.C., we may come up with any ideas for a solution.

If this hypothesis is not invalid, can we find similar cases like Jigan³⁷⁾ among other sites so far excavated? A mixture of late 3rd millennium pottery and Khabur ware types is said to have been found at Tell Abu Dhahir, a site in the Eski Mosul Dam Salvage Project area. As for this, Warwick Ball reports that distinctive Khabur ware and late 3rd millennium types occurred together at Abu Dhahir, and that there were also transitional types between them [1987: p.79, the description of period 4 “Taya”]; but his later revised report mentions that “a closer examination revealed that they were in fact two separate contexts, with the Khabur material belonging to a destruction level that had collapsed onto the Akkadian [*i.e.* late 3rd millennium], thus forming an apparent juxtaposition” [Ball n.d.: p.34]. Also at Tell Hamad Agha as-Saghir in the North Jazira Project area of Iraq, Peter Z. Spanos encountered a mixture of late 3rd millennium and Khabur ware sherds [personal communication in 1988]. It seems that in his report, Spanos treats late 3rd millennium sherds found in Khabur ware lev-

35) This tempts me to suggest that J. Oates’s earlier view on the band-painted and comb-incised pottery from Tell al-Rimah area AS [J. Oates 1970: Pl.IX:2] remains validity. Her view is that it is considered transitional between late 3rd millennium pottery and Khabur ware [J. Oates 1970: p.17]. Given the continuation of combed decoration into the 20th century B.C., this view has a different implication, deserving reconsideration. In this connection, it might be a consideration that Julian Reade reports that at Tell Taya, Khabur ware level IV produced “some pots with both incised and painted decoration” [1982: p.74], while he also reports that among the pottery vessels recovered from Khabur ware level IV at Taya, there were one painted sherd with cross-hatched incisions and another painted sherd with scorpion appliqué [1968: p.257].

36) However, all things considered, the possibility that combed decoration, which is also a distinctive feature of late 3rd millennium pottery, continued into the 20th century B.C. seems strong.

37) For Jigan itself, see and *cf.* M. Katia Gesuato’s discussion on ceramic materials from the Khabur ware levels, 4–3, and the late 3rd millennium levels, 2–1, of the northmost part of the site of Jigan, excavated by the German-Italian joint expedition [Gesuato 1993: p.269ff., *inter alia* p.273]. Although the discussion seems somewhat problematical, it is interesting that Gesuato suggests the presence of “uncommon incised Khabur ware” on the basis of the recovery, from the Khabur ware levels, of two incised sherds, one “with incised triangles and oblique lines” and the other “with incised straight and oblique lines” [Gesuato 1993: p.270 with n.10 (? reference to Mallowan 1936)]. They are, however, most likely to be what is called late 3rd millennium pottery. Whether this can be marked as nearly the same phenomenon that was observed in Japanese Area C is a matter for consideration and argument. Further, Gesuato treats an unpainted, carinated open bowl from either level 2 (?) or level 1 (?) as a type of late 3rd millennium pottery, although it is of a Khabur ware shape, thus suggesting the continuity in ceramic production from the late 3rd to the early 2nd millennium B.C. [1993: p.271, Fig.LXVIII:21 and p.273 with n.43]. In this area at Jigan, a moot question is also raised.

els as out-of-context sherds, except for level 11 in the north enlarged area of trench II [1990: pp.121–123, *inter alia* “*Nordergänzung Schnitt II*” in Table I on p.122]; the level 11 is the lowest Khabur ware level in which there occur sherds of small burnished bowls of well-levigated grey ware, regarded certainly as being of late 3rd millennium pottery [Spanos 1990: p.106]; it is further noted here that a late 3rd millennium fine gray ware sherd decorated with cross-hatched triangles of brown paint was also found in the level 11 [Spanos 1990: p.170, Abb.20:3]. In sum, Spanos considers that late 3rd millennium pottery overlaps with Khabur ware at Hamad Agha as-Saghir in the level 11. On the other hand, the late 3rd millennium sherds that came from Khabur ware levels 8–9 in an enlarged long trench set from the summit of the mound to trench II, as shown in the concluding table of his report [Spanos 1990: Table I], should be first excluded from consideration, certainly as out-of-context sherds, although the presence, in the level 8, of a late 3rd millennium sherd decorated with a row of diagonally comb-impressed dots and an unraised, slashed double-band is interesting³⁸ [Spanos 1990: Abb.18:9]. In addition as an interesting fact at the site, levels 2–3 in the west enlarged area of trench II yielded sherds of well-levigated reddish brown ware with horizontal reserved-slip decoration, which Spanos termed “Tell Hamad Agha as-Saghir ware” [Spanos 1990: Abb.20:8,9, and see p.123]. This shows that when it is taken into consideration that in the same area, levels 1–2 yielded Khabur ware sherds, and level 3, late 3rd millennium sherds [Spanos 1990: pp.107–108], the level 2 can be regarded as having also contained a mixture of late 3rd millennium and Khabur ware sherds: in the present writer’s opinion, the so-called “Tell Hamad Agha as-Saghir ware” is considered as belonging to the category of late 3rd millennium pottery in respect of its shape and slip technique. In this case, however, the “Tell Hamad Agha as-Saghir ware” sherds should be also regarded as out-of-context sherds. At any rate, at Hamad Agha as-Saghir, the level 11 of the north enlarged area of trench II leaves room for interpretation.

Whether such a mixture of late 3rd millennium and Khabur ware types/sherds as was found at each one of these sites exists in good stratified context is always problematical and questionable. Nevertheless the present writer is inclined to believe the continuation of late 3rd millennium ceramic tradition into the 2nd millennium B.C., *i.e.*, into the 20th century B.C. and possibly the beginnings of the period in which Khabur ware was in use.

Speculative attempts

If such a hypothesis stands up, what conclusion can we reach or what picture we give for 20th century B.C. north Mesopotamia? The period in question is, according to Weiss’s theory, the final phase of the period in which almost all cities, towns and villages in north Mesopotamia were abandoned, which is also represented by Taya level V, a “barren” layer. However, such a view seems illogical in consideration of various circumstances: for instance, it is rather considered that there cannot have been no cities, towns and villages in an extensive area during a hundred years, and conversely, one may assert that they, if small in number, must have existed. Their certain existence has been now in fact corroborated at least by the evidence from Brak as noted above. The Brak evidence is, needless to say, very significant, but appears insufficient for identifying 20th century B.C. occupation at other sites, in particular at sites remote from the main routes connecting the north and the south.

What we can now suggest may be the juxtaposition of three possibilities, (1)–(3). Thereby we can draw a conjecture, which may be outlined as below. During the 20th century B.C., in north Mesopotamia, (1) some cities, towns and villages would have been abandoned for some reason or other, as always seen in each period in Mesopotamian history, while (2) cities like Brak lying at an important position on main routes linking the north to the south must have continued to exist together

38) Here, it should be remembered that there is a suggestion that at Brak, an example with diagonally impressed comb marks may be assigned to the 20th century B.C. [J. Oates 2001: p.166 and p.174 for Fig.404:309]. Diagonally impressed comb dot decoration may be a consideration for 20th century B.C. pottery in terms of the continuation of late 3rd millennium ceramic tradition into the 2nd millennium B.C.

with their satellite towns and villages. When excavating sites, we are to find a true gap (*i.e.* hiatus) in occupation at the former sites, and at the latter sites, to find early Isin-Larsa ceramic types, to which indigenous pottery retaining late 3rd millennium ceramic tradition may be added assumably though without certainty³⁹⁾. On the other hand, (3) some other contemporary towns and villages remote from such main routes would have continued to exist, which are sites marked as only producing the pottery that, though dating to the 20th century B.C., retains late 3rd millennium ceramic tradition. Such a phenomenon may be seen particularly at local sites. If so, the Jigan evidence takes on a meaning; and we can claim that it is possible that at a local site like Jigan, pottery retaining late 3rd millennium ceramic tradition was still in use after 2000 B.C., further overlapping with the first appearance of Khabur ware including band-painted and comb-incised pottery⁴⁰⁾. In this case, however, the problem of how to distinguish such 20th century B.C. indigenous pottery from late 3rd millennium pottery remains unsolvable. Future excavations at some sites may resolve this particular problem.

In conclusion, it may be pertinent that David Tucker's mention seen in a report on his surface survey at Tell al-Hawa is cited. He writes:

“When the detailed breakdown of late 3rd millennium and Khabur types is complete and the extent of their overlap is realized, perhaps a different picture will emerge.” [Tucker 1989: p.35].

Catalogue of pottery

Fig.4. Selected sherds of the “late 3rd millennium” pottery in question (nos.1–27, except no.28, an unusual example of Khabur ware) from Area C Trench G-4 Levels 3a and 3b at Tell Jigan. Scale 1:5.

[Colour indices in parentheses are according to *Revised Standard Soil Color Charts* (1988 edition), by M. Oyama and H. Takehara (copyright 1967), which, needless to say, correspond to those of *Munsell Soil Colour Charts*.]

1. Jigan Area C G-4 Level 3b (JC P693). Rim sherd.
Light green ware (10Y 7/2,8/1), medium vegetable- and medium grit-tempered in medium density. Incision.
2. Jigan Area C G-4 Level 3b (JC P694). Rim sherd.
Light greenish buff ware (7.5Y 8/2), medium vegetable- and medium grit-tempered in medium density. Straight horizontal combing, made with a seven-pronged tool.
3. Jigan Area C G-4 Level 3b (JC P695). Rim sherd.
Light greenish buff (7.5Y 8/2) to yellowish green (7.5Y 7/2,7/3) ware, medium vegetable- and medium grit-tempered in medium density. Wavy and straight horizontal combing, made with a three-pronged tool.
4. Jigan Area C G-4 Level 3a (JC P778). Rim sherd.
Pinkish buff ware (7.5YR 8/2,8/3,8/4), slipped in pale buff (2.5Y 8/4, 5Y 8/3). Fine vegetable and medium grit temper in medium density. Wavy and straight horizontal combing, made with a three-pronged tool.

39) Cf. note 25 in the present article.

40) The attestation is, however, difficult at present, although there are several considerations for this possibility. For some considerations, see notes 35, 36 and 38 in the present article. Finally, the present writer should come to the important point for inferring 20th century B.C. pottery, suggesting that grooved decoration may become a clue to conceptualizing north Mesopotamian indigenous pottery of 20th century B.C. date. The fact that there is a similarity in shape between three categories in style of pottery from Jigan Area C Trench G-4 Levels 3a and 3b has already been mentioned in note 33 of the present article; one is a jar decorated with very regular wavy and straight combing (Fig.4:4), another is a jar with snake appliqué and grooved triangles filled with oblique grooves (Fig.4:7), and the other is a Khabur ware jar decorated with horizontal grooves and irregular bands of paint [Oguchi 2001: Fig.8:1]. Also at Tell Hamad Agha as-Saghir, there is a similar type, decorated with grooved, hatched triangles and impressed circles interposed between the triangles, below which is an unraised, slashed double-band forming a herring-bone pattern [Spanos 1990: Abb.21:1]. This Hamad Agha as-Saghir example is a sherd found, though not *in situ*, in a Khabur ware level in the east enlarged area of trench II of the site [Spanos 1990: p.108], which may be of importance when the possible presence, at some local sites, of earlier 2nd millennium pottery retaining 3rd millennium ceramic tradition is hypothesized. Grooved decoration, in particular such as hatched triangles, triangles with lines radiating from the top corner, *etc.*, may perhaps be a distinctive feature of 20th century B.C. local pottery in north Mesopotamia.

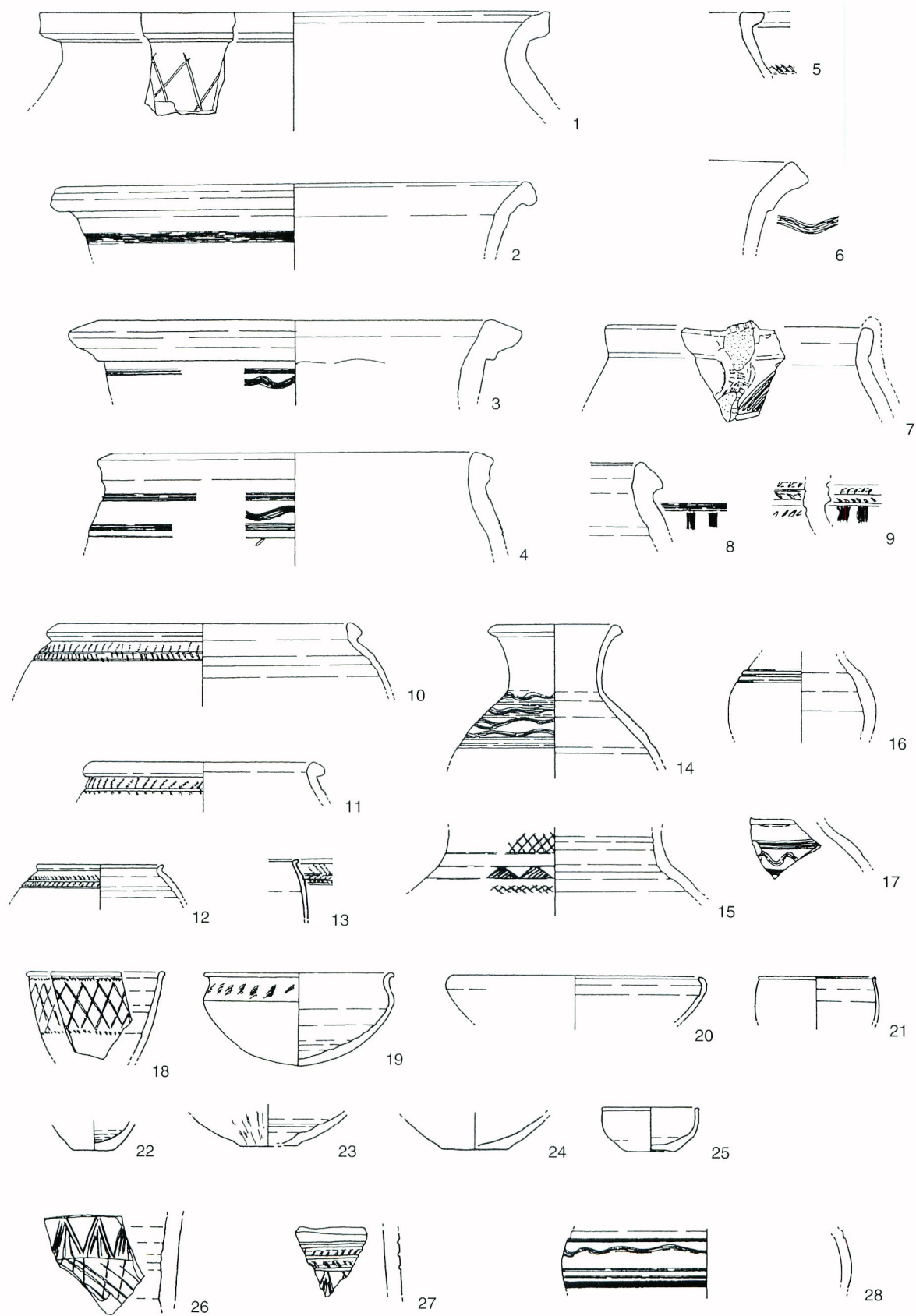


Fig. 4 Selected sherds of the “late 3rd millennium” pottery in question (nos.1-27, except no.28, an unusual example of Khabur ware) from Area C Trench G-4 Levels 3a and 3b at Tell Jigan. Scale 1:5.

5. Jigan Area C G-4 Level 3a (JC P831). Rim sherd.
Light greenish buff ware (7.5Y 8/2) with a pinkish buff core (7.5YR 8/2,8/3,8/4). Medium vegetable and medium grit temper in medium density. Slashed decoration.
6. Jigan Area C G-4 Level 3a (JC P776). Rim sherd.
Light greenish buff ware (7.5Y 8/2), densely medium vegetable-tempered and medium grit-tempered in medium density. Wavy combing, made with a three-pronged tool.
7. Jigan Area C G-4 Level 3a (JC P820). Rim sherd.
Light greenish buff (7.5Y 8/2) to light green (10Y 7/2,8/1) ware, medium vegetable-tempered in medium density and densely medium grit-tempered. Snake appliqué and grooving.
8. Jigan Area C G-4 Level 3a (JC P365). Rim sherd.
Pinkish buff ware (7.7YR 8/2,8/3,8/4), slipped in creamy buff (2.5Y 8/4, 5Y 8/3). Medium vegetable and medium grit temper in medium density. Wavy and straight horizontal combing, made with a six-pronged tool.
9. Jigan Area C G-4 Level 3a (JC P783). Body sherd.
Light greenish buff ware (7.5Y 8/2), medium vegetable- and medium grit-tempered in medium density. Slashed band decoration and four-pronged, vertical, wavy and straight combing.
10. Jigan Area C G-4 Level 3b (JC P691). Rim sherd.
Yellowish green ware (7.5Y 7/2,7/3), fine vegetable- and fine grit-tempered in medium density. Slashed band decoration and impressed dots made with a six-pronged comb-like tool.
11. Jigan Area C G-4 Level 3a (JC P419). Rim sherd.
Light greenish buff ware (7.5Y 8/2), medium vegetable- and medium grit-tempered in medium density. Very short slashes, above which are impressed dots made with a five-pronged comb-like tool.
12. Jigan Area C G-4 Level 3a (JC P759). Rim sherd.
Light green ware (10Y 7/2,8/1), very fine grit-tempered in medium density. Slashed band decoration and impressed dots made with a six-pronged comb-like tool.
13. Jigan Area C G-4 Level 3a (JC P459). Rim sherd.
Light green (10Y 7/2,8/1) to green (10Y 6/1,6/2) ware, with a sooty surface on the interior. Very fine grit temper. The inclusions are sparse. Slashed band decoration and impressed dots made with a nine-pronged comb-like tool.
14. Jigan Area C G-4 Level 3a (JC P786). Rim-to-body sherd.
Reddish pink ware (5YR 7/4,8/3,8/4), slipped in pinkish buff (7.5YR 8/2,8/3,8/4). Medium vegetable and medium grit temper in medium density. Wavy and straight horizontal combing, made with three- and four-pronged tools.
15. Jigan Area C G-4 Level 3a (JC P775). Neck-to-body sherd.
Pinkish buff ware (7.5YR 8/2,8/3,8/4), pale buff-slipped on the exterior (2.5Y 8/4, 5Y 8/3) and refired on the interior. Medium vegetable and medium grit temper in medium density. Incision.
16. Jigan Area C G-4 Level 3b (JC P543). Body sherd.
Yellowish green ware (7.5Y 7/2,7/3), pale green-slipped on the exterior (7.5Y 7/2,7/3). Medium vegetable and medium grit temper in medium density. Grooving.
17. Jigan Area C G-4 Level 3a (JC P784). Body sherd.
Light greenish buff ware (7.5Y 8/2), medium vegetable- and medium grit-tempered in medium density. Wavy and straight horizontal combing, made with two- and three-pronged tools.
18. Jigan Area C G-4 Level 3b (JC P640). Rim-to-body sherd.
Pinkish buff ware (7.5YR 8/2,8/3,8/4), medium grit-tempered in medium density. Incision.
19. Jigan Area C G-4 Level 3b (JC P601). Rim-to-base sherd.
Pinkish buff ware (7.5YR 8/2,8/3,8/4), medium vegetable- and medium grit-tempered in medium density. Diagonally slashed decoration consisting of groups of three, four, five and seven short strokes, respectively.
20. Jigan Area C G-4 Level 3a (JC P803). Rim sherd.
Light greenish buff ware (7.5Y 8/2), sparsely very fine grit-tempered (very fine ware).
21. Jigan Area C G-4 Level 3a (JC P585). Rim sherd.
Light green ware (10Y 7/2,8/1), very fine grit-tempered in medium density. Regular horizontal turning marks below on the exterior.

22. Jigan Area C G-4 Level 3b (JC P602). Base sherd.
Light greenish buff ware (7.5Y 8/2), very fine grit-tempered in medium density. Regular horizontal turning marks on the exterior.
23. Jigan Area C G-4 Level 3b (JC P699). Base sherd.
Light green ware (10Y 6/1,6/2), fine grit-tempered in medium density. Regular horizontal turning marks on the exterior.
24. Jigan Area C G-4 Level 3a (JC P747). Base sherd.
Light green ware (10Y 6/1,6/2), sparsely very fine grit-tempered (very fine ware). Regular horizontal turning marks on the exterior.
25. Jigan Area C G-4 Level 3b (JC P608). Rim-to-base sherd.
Pinkish buff ware (7.5YR 8/2,8/3,8/4), medium vegetable- and medium grit-tempered in medium density.
26. Jigan Area C G-4 Level 3a (JC P773). Body sherd.
Pinkish buff ware (7.5YR 8/2,8/3,8/4), medium vegetable- and medium grit-tempered in medium density. Incision.
27. Jigan Area C G-4 Level 3b (JC P677). Body sherd.
Pinkish buff ware (7.5YR 8/2,8/3,8/4), slipped in pale buff (2.5Y 8/4, 5Y 8/3). Medium vegetable and medium grit temper in medium density. Incision with slashed band decoration.
28. Jigan Area C G-4 Level 3a (JC P537). Body sherd. **Painted and combed Khabur ware.**
Light greenish buff ware (7.5Y 8/2), medium vegetable- and medium grit-tempered in medium density. Two- and three-pronged wavy and straight horizontal combing between two painted horizontal bands.

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