

## “About Ḥabur-Ware, hopefully for the last time”

Barthel HROUDA

In the last volume of the Japanese magazine “al-Rāfidān” an article by Hiromichi Oguchi, titled: “The ‘Late’ Khabur Ware, Problem Once Again”, was published on pages 105 ff. With diligence and scientific precision the author compiled the results of the hitherto existing researches, above all concerning the dating (compare preferably the table on page 118). A method, which would be especially suitable for a inner chronology, was neither mentioned nor used. I am talking about the deduction-statistical typological method, which was developed by O. Montelius and is above all popular with prehistory.<sup>1)</sup> I was astonished that this method was not used, especially because this method consists mainly of a strictly schematical procedure and can be used without specific previous experience. Obviously this method did not reach Japan and Mr. Oguchi yet. For this reason I would like to report on it again and use it for the inner chronology of the Ḥabur ware, respectively for a stepwise classification.

In the beginning I would like to point out the casualness of archeological terms and in this context mention the different naming of this pottery by ‘Chabur’ in German and ‘Khabur’ in English. Because of different practises of pronounciaton leading to wrong reproduction of consonants in one’s own language, it would be better to define the name of the river by Ḥabur. According to the known rules of first discoveries both categories would have been named completely different, this is by the name of Assur, if the first excavators of Assur — without blaming them — had published the Nuzi and Ḥabur ware, which was already found during the First World War, in time and with adequate emphasis. Without false nationalism or trying to diminish the achievements of M. E. L. Mallowan and the excavators of Nuzi, the Ḥabur pottery would have received a completely different ranking concerning the origin and the actual centre. The association with Oldassyrians has to be doubted because of the then wrong use of dating by the German archeologists.<sup>2)</sup> The effects of the Nuzi pottery were less serious, for its numerous apperance in Nuzi was already then pointing at the relation to Mitannian Culture. Furthermore I would like to draw your attention to the point that my emphasis in drawing the distinction between older and younger Ḥabur ware was as follows: Cartographical classification, a method which is very common in European prehistory, should not prove mistakenly that the older category was also existing in the West, for example at the Balih.<sup>3)</sup> Obviously this intention of mine was not realised by H. Oguchi either, who worked with dating, which he tried to support by level observations. This did not lead to many new results, how could it?

Before proceeding to typology I would like to point out that some examples of the younger Ḥabur ware, especially those with button-or nipplebase, were imitations of glass vessels. Only in glass manufacturing this form of button makes sense, because when removing these glass vessels in fluid state a glass drop is formed, after which the button-/nipple-base (Fig. 1) in clay was reproduced. As base for stand-

1) Compare Eggers “Einführung in die Vorgeschichte” (München, Zürich 1969) 88 ff. u. Padberg, Jahresschrift f. mitteldeutsche Vorgeschichte 37 (1953) 19 ff.

Also compare the article by R. Hachmann in JRKG 41 (1960) 1 ff. In Near Eastern archaeology this method was first used by B. Hrouda and K. Karstens: “Zur inneren Chronologie des Friedhofes ‘A’ in Inghara / Chursagkalama bei Kiš” in: ZA 58 (1967) 256ff. Also compare B. Hrouda: “Methoden der Archäologie” (München 1978) 11ff and K. Karstens 82ff.

2) Kh in English is equivalent to Ch in German. In French however a Ch would be pronounced as Sch in German. The same wrong usage or pronunciation of the English Kh in German is also the case in Ḥorsabad. The worst result we find in the pronunciation of Mokha / Yemen, which became Mocca in German. A corresponding example is the Italian Maggi — pronounced Madschi — in German Makki.

3) As in: Ist. Forsch., 19, table 17.



ing of such a vessel it was not suitable at all. After use they were set up upside down or put in a specially fabricated support. Also specific ornaments (Fig. 2) and the vertical walls of particular beakers with a straight cut off rim above a tunnel neck as well as the thin sides (Fig. 3) point at the imitation of glass vessels. Imitation of glass vessels is first to be found in clay, not in metal.<sup>4)</sup> The Nuzi pottery form to the glass vessels the second quality or the younger Ḫabur ware the third quality.

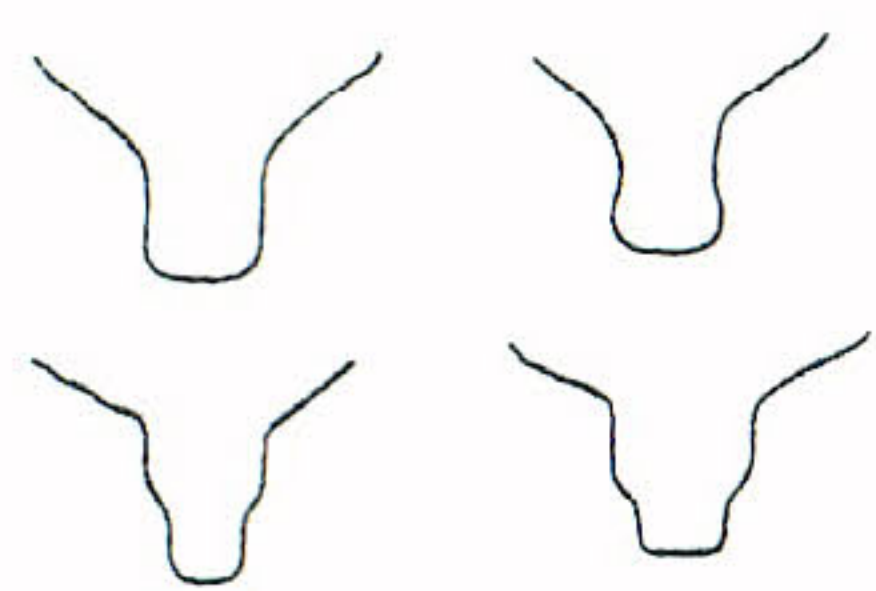


Fig. 1



Fig. 2

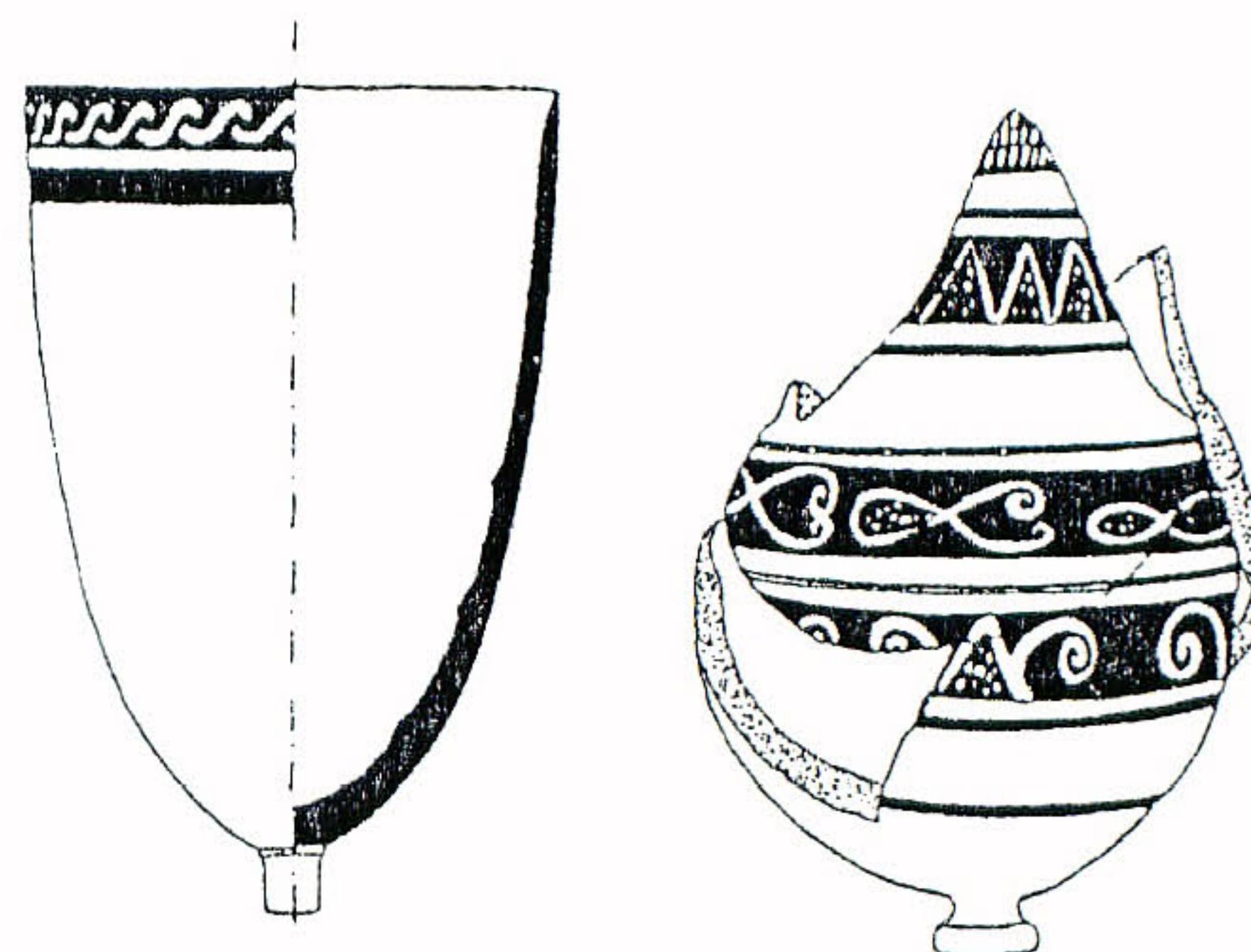


Fig. 3

But now to the typology used for many small finds, especially from graves (so-called closed finding complexes) helping to prove the sex by using particular tools or vessels and social differences but also a relative chronology with the help of stepwise classification. Besides different shapes and decoration the starting point is formed by types, which differences can be explained by different practises of manufacturing and temporal sequence, if sex and social ranking can be excluded. We proceed pragmatically and state that the differences are due to temporal sequence, which we want to prove by stepwise classification. And we will see that we will be successful.

To our type I we count the bulgy pot bottles with disc- base<sup>5)</sup> and combined painting of broad and thin bands (Fig. 4 ) from the older category of the Ḫabur ware. To this type I we add vessels of the younger ware, which is smaller, but consists of a similar formed body, a disc- base and related painted bands (Fig. 5), our type II. Following are vessels, again of the same or similar shape and combined paintings of stripes, but with a knob-base (Fig. 6). This is our type III. The next type IV has a button-base instead of a knob -base (Fig. 7). Thus we have the types of large and small pot bottles (see table). Mainly by the painted bands and the knob-base we related the bottle beakers with shoulder of our type V (Fig. 8). The next category of type VI is formed by goblet beakers, again provided with knob-base and identical combined painting of broad and thin bands (Fig. 9). The same combined painting and knob-base on a cylindrical beaker form our type VII (Fig. 10).

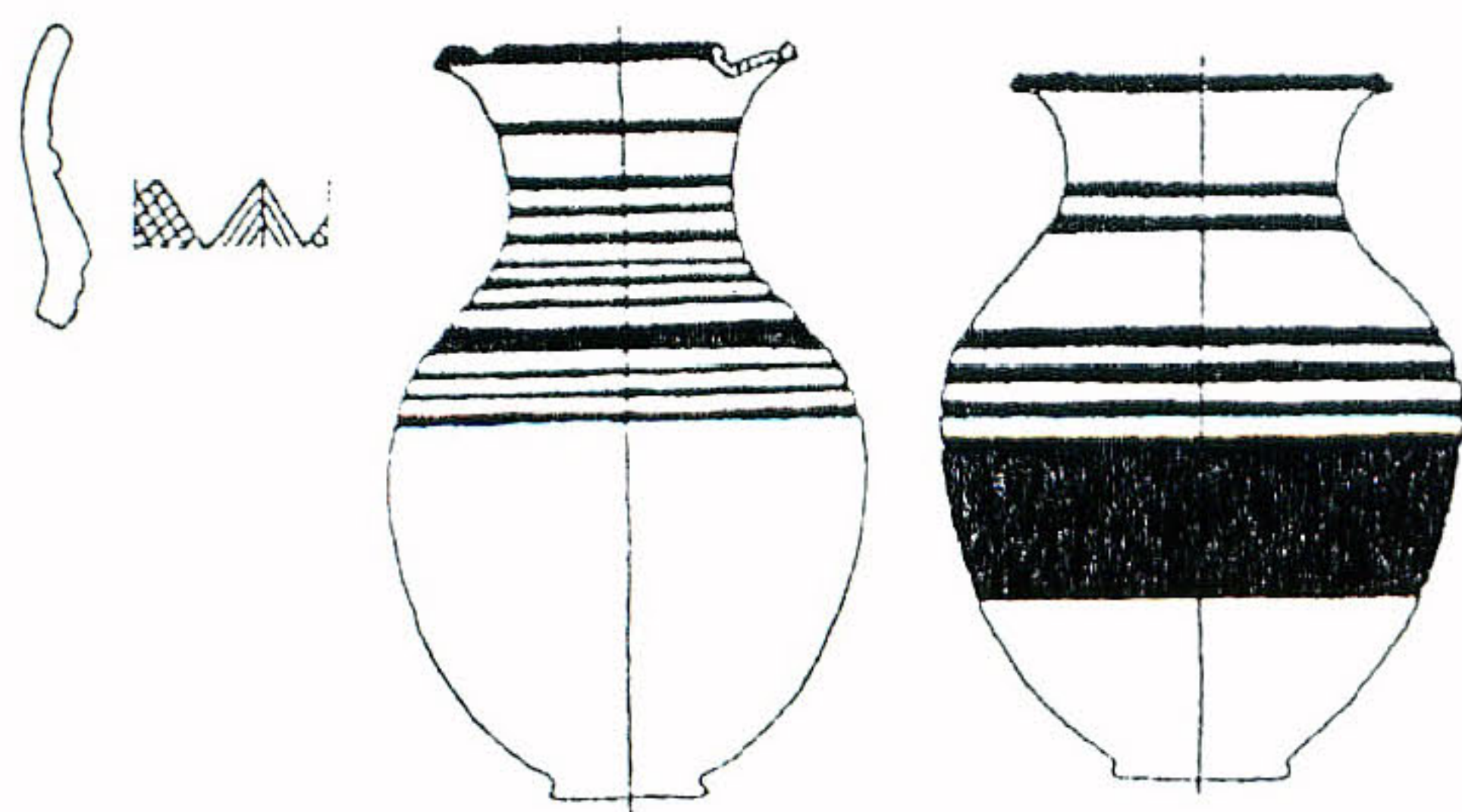


Fig. 4 (type I)

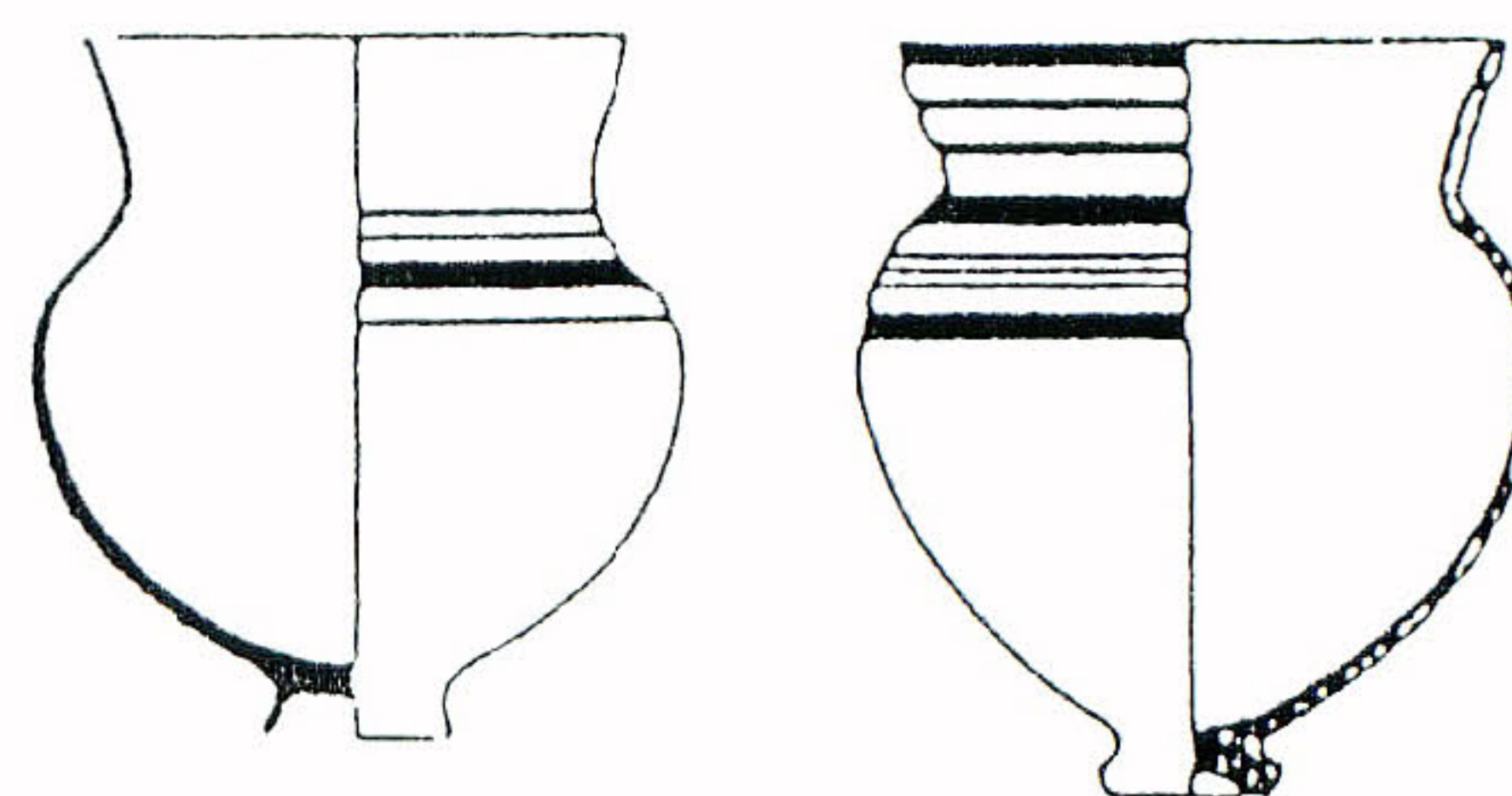


Fig. 5 (type II)

4) Compare "Anatolia and the Ancient Near East" "Studies in Honor of. Tahsin Özgüç" (Ankara 1989) 205 ff. and "vom Halys zum Euphrat" "Festschrift for Th. Beran" (Münster 1966) 139 ff.

5) Addressing forms also of details after K. Karstens in: MVAS 16 (1994).





Fig. 6 (type III)



Fig. 7 (type IV)

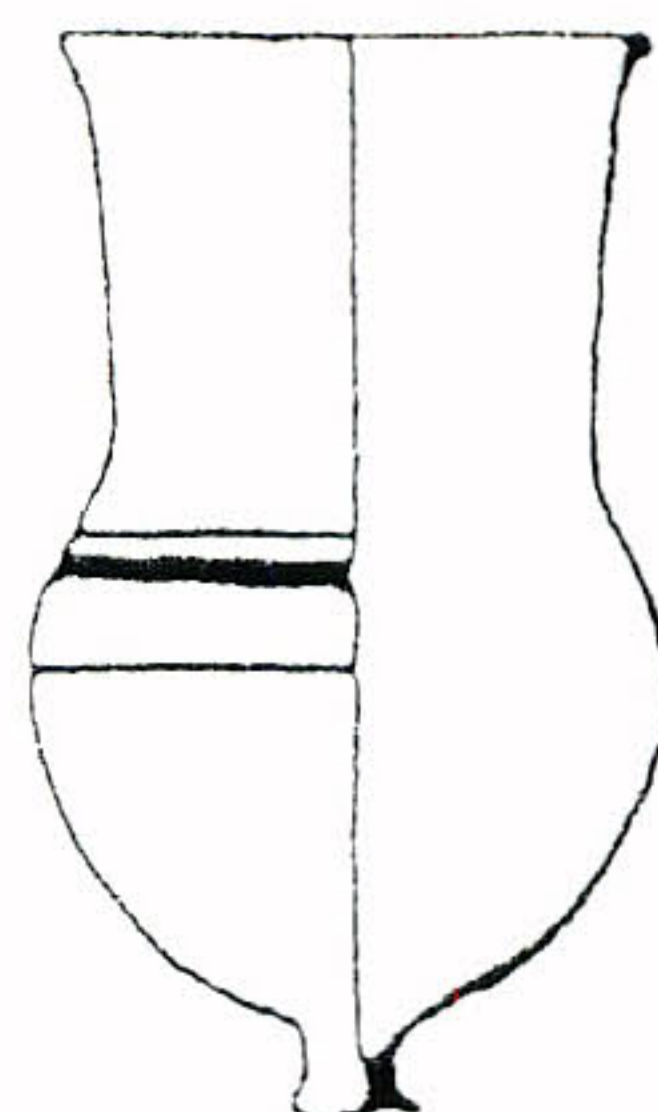
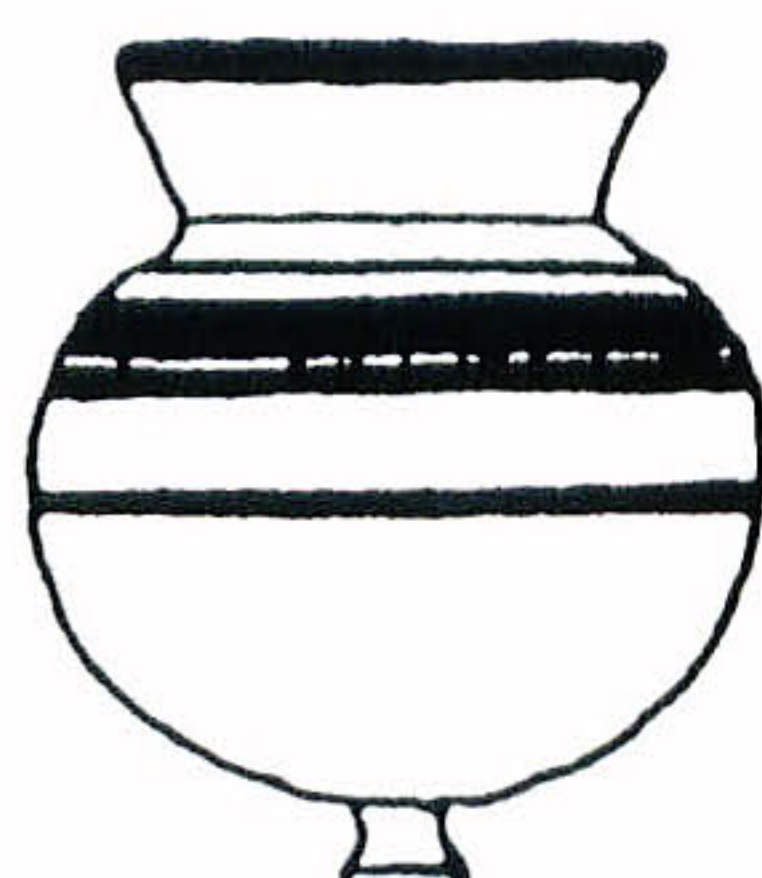


Fig. 8 (type V)

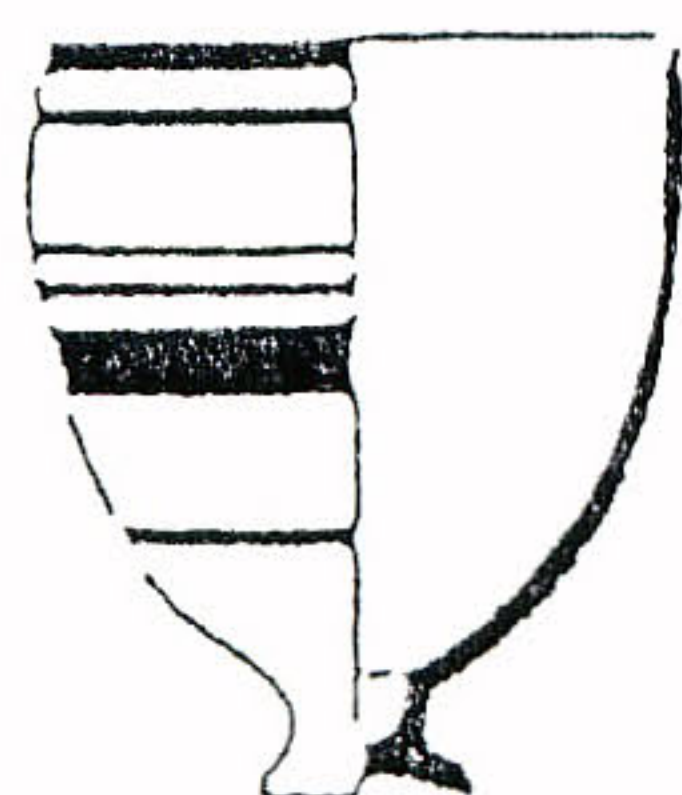


Fig. 9 (type VI)

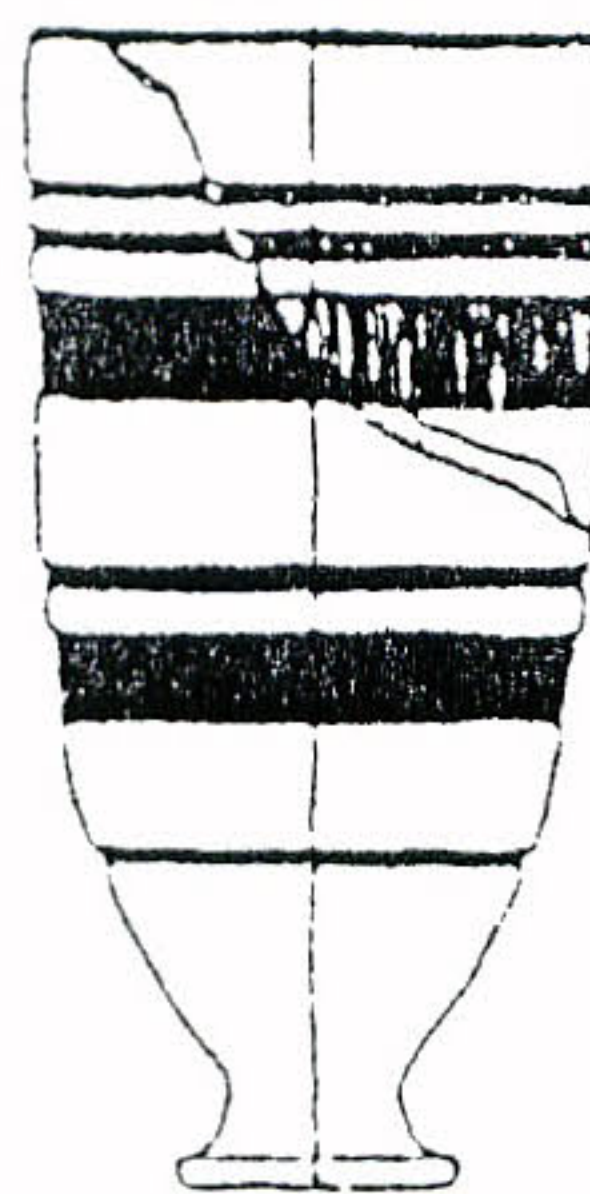
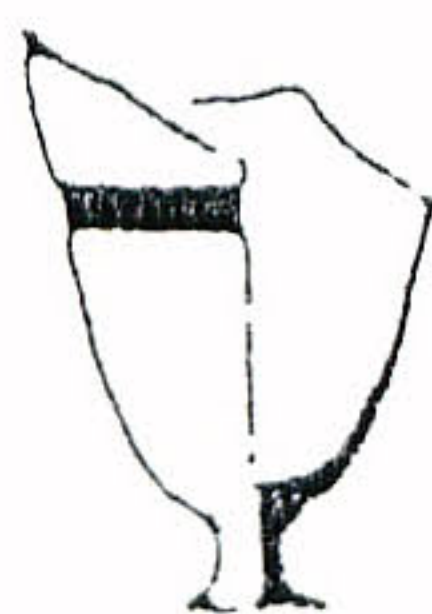


Fig. 10 (type VII)

Vessels of type VIII have a similar shape and the same painting, but a pointed nipple-base (Fig. 11). This base relates the last type IX to the previous one, with the difference of having a tunnel shape and painting of either broad bands or thin bands only (Fig. 12). The beakers with nipple-base of the types VIII and IX are the last ones in our stepwise classification (table) and probably also the youngest from the periods 5 and 6.

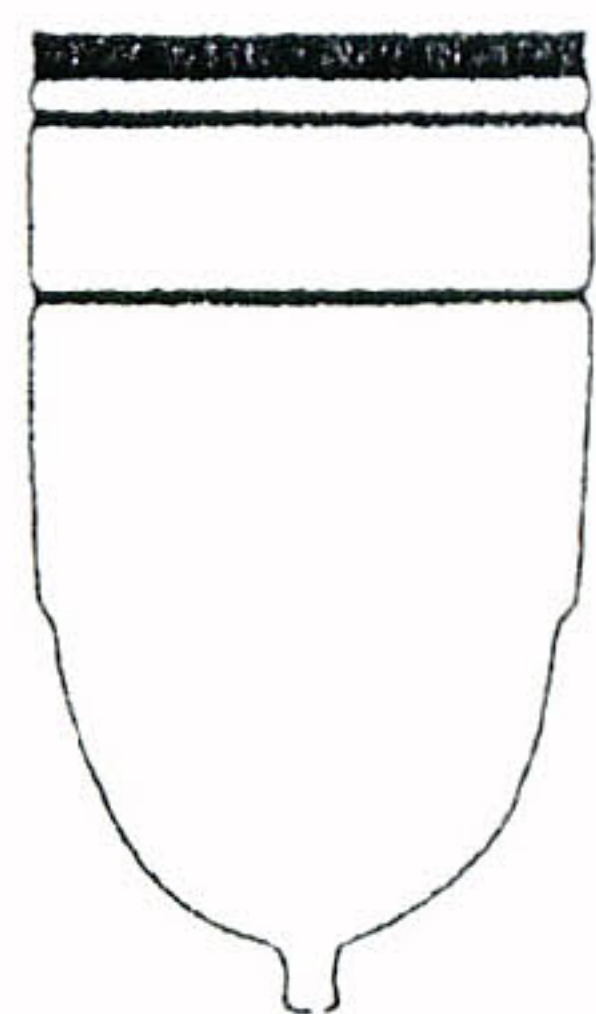


Fig. 11 (type VIII)

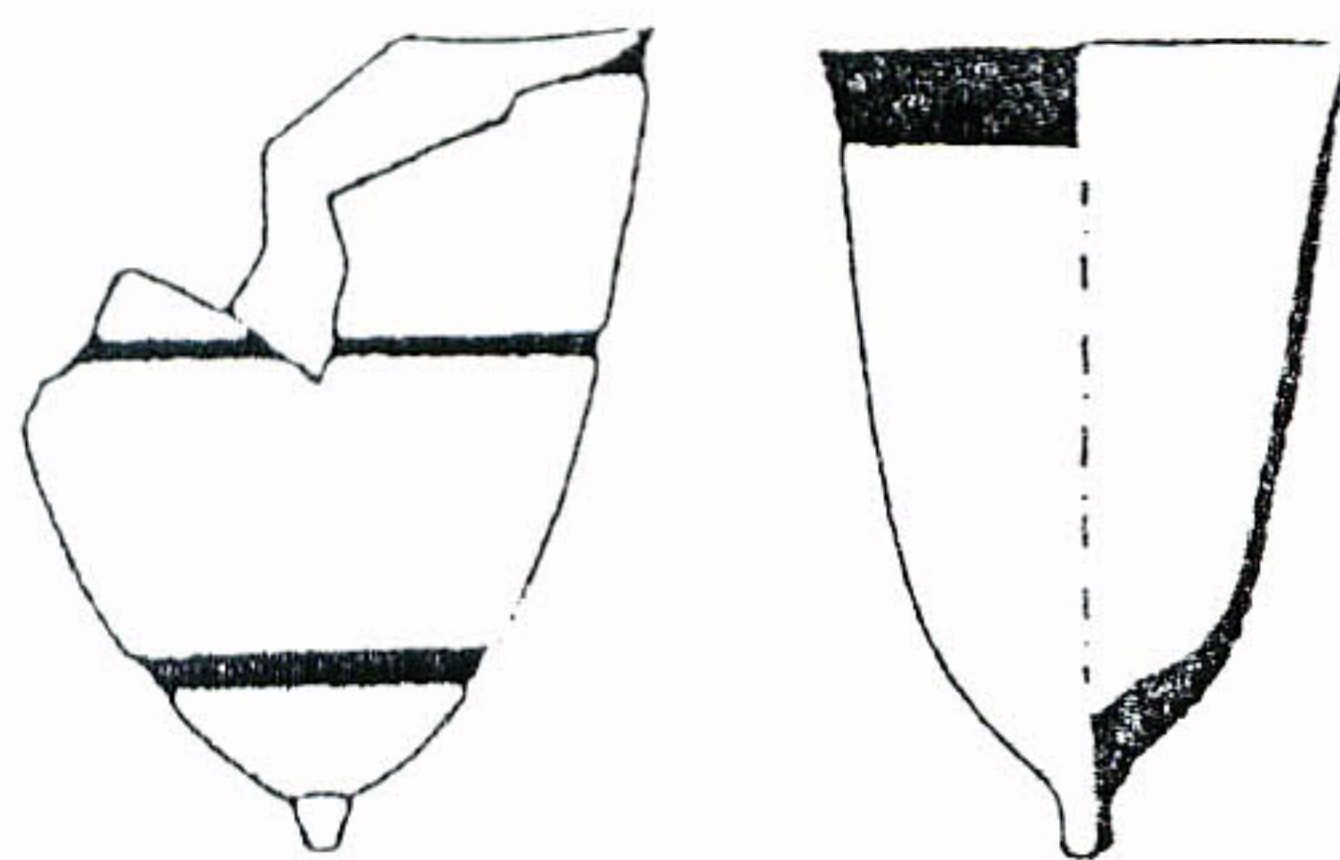


Fig. 12 (type IX)



Table

Typ ↓	Merkmal/features →													relat. chronology ↓
	A	G	B	H	I	C	D	E	K	F	M	N	L	
I	•	•											•	1. Zeitstufe
II		•	•										•	2. Zeitstufe
III			•	•									•	3. Zeitstufe
IV			•		•								•	4. Zeitstufe
V					•	•							•	4. Zeitstufe
VI					•		•						•	5. Zeitstufe
VII					•			•					•	5. Zeitstufe
VIII								•	•				•	5. Zeitstufe
IX									•	•	•	•		6. Zeitstufe

Merkmal (Features)

- A = Topfflasche (Pot /Flask/Bottle = ältere (“older”) Habur-Ware
- B = Kugelflasche (Sperical Bottle with shoulder) = jüngere (“younger”) Habur-Ware
- C = Flaschenbecher (Bottle/Beaker with shoulder) = “ “
- D = Pokal-Becher (Goblet/ Beaker) =“Younger Habur-Ware
- E = Zylinder-Becher (cylindrical Beaker) ” ”
- F = Trichter-Becher (Tunnel/Beaker) ” ”
- G = Scheibenfuß (Disk-Base)
- H = Knopffuß ( Button-Base)
- I = Knauffuß (Knob-Base)
- K = Zitzenfuß (Nipple-Base)
- L = Kombinierte / combined Streifenbemalung/ Painting (breite/broad und schmale/ thin thinStreifen/ Bands)
- M = Einfache/ simple Streifenbemalung/ Painting (breite/ broad Streifen/ Bands)
- N = Einfache/simple Streifenbemalung (schmale / thin Streifen / Bands)

Typ

- Typ I = Topfflasche mit Scheibenfuß und kombinierter Streifenbemalung  
= Merkmale /features A + G + L
- Typ II = Kugelflasche mit Scheibenfuß und kombinierter Streifenbemalung  
= Merkmale /features B + G + L
- Typ III = Kugelflasche mit Knauffuß und kombinierter Streifenbemalung  
= Merkmale B + H + L
- Typ IV = Kugelflasche mit Knopffuß und kombinierter Streifenbemalung  
= Merkmale/features B + I + L
- Typ V = Flaschenbecher mit Knauffuß und kombinierter Streifenbemalung  
= Merkmale C + I + L
- Typ VI = Pokal-Becher mit Knauffuß und kombinierter Streifenbemalung  
= Merkmale /features D + I + L
- Typ VII = Zylinder-Becher mit Knauffuß und kombinierter Streifenbemalung  
= Merkmale /features E + I + L
- Typ VIII = Zylinder-Becher mit Zitzenfuß und kombinierter Streifenbemalung  
= Merkmale /features E + K + L
- Typ IX = Trichter-Becher mit Zitzenfuß und einfacher Streifenbemalung  
= Merkmale /features F + K + M oder N