

PAINTED DESIGNS OF THE NINEVITE 5 POTTERY

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I. Introduction

Painted ware of the Ninevite 5 period can roughly be divided into two groups: the painted ware of the Ninevite 5 Transitional Period and that of the Painted and Early Incised Period [Roaf and Killick 1987]. The Former is represented by pottery from Tell Karrana 3 and the latter by pottery from Tell Thalathat and Tell Mohammed Arab Period 2. The view that these two groups of Ninevite 5 painted ware were originally derived from the Late Uruk Period is supported by stratigraphical excavations [Fales et al. 1987; Wilhelm and Zaccagnini 1987].

Rova has described the special features of the painted ware of the Late Uruk Period and the Transitional Period [in press], and Killick has set out the characteristics of the painted ware of the Late Uruk Period and the Painted and Early Incised Period [in press]. However, both of them have only outlined the distinctive features of the painted ware, but have not done any detailed classification of the designs.

On the other hand, the detailed research into painted ware excavated from Tell Thalathat, carried out by Hori, Chiyonobu and Matsutani, has included the most of the features of the Painted and Early Incised Period [Fukai et al. 1974]. This is summarized below.

Hori examined in detail the ways the designs were drawn and their layout on the pottery. He pointed out that all of the painted pottery types but the carinated bowls have feet or pedestals on their bottoms [Hori 1985].

Following a detailed grouping of the elements of the patterns and design units, Chiyonobu classified the painted designs into horizontal line patterns, in which repetition of an element constituted horizontal bands, and panel patterns. Furthermore, the painted patterns were subdivided into "design elements".

Matsutani compared the layout of painted designs from various painted ware from Tell Thalathat with those of completely preserved ware from Nineveh. All specimens from Nineveh were regarded as pottery belonging to one single period at the time they were excavated. However, since the more recent discovery of the Transitional levels in the Mosul region, it has become clear that the specimens from Nineveh included painted ware belonging to the Transitional Period [Roaf and Killick 1987; Rova in press]. In particular, the majority of the footed bowls and carinated bowls were obviously from the Transitional Period [Thompson and Hamilton 1932: pls. 53, 54]. Matsutani pointed out that, as could be seen from the numerous specimens of the Transitional Period included in the Nineveh painted pottery, there were clear differences between the layouts of designs of the two periods. As discussed later in this paper, these differences roughly correspond to the differences in design layouts between the Transitional Period and the Painted and Early Incised Period. Matsutani further pointed out that although there were recognizable differences in the design units, there was a lot of similarity in the design elements. He also emphasised the importance of comparison at the levels of design units and layouts with regard to future research.

As mentioned above, no detailed study on painted designs of the whole Ninevite 5 Period has yet been

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carried out. This paper will discuss the transition of painted designs of painted ware from the Late Uruk Period through to the Ninevite 5 Period, which is further divided into several periods. There are many unanswered questions regarding the Ninevite 5 painted designs. The present author will examine the following questions:

- (1) How did painted designs evolve from the Transitional Period to the Painted and Early Incised Period?
- (2) How did painted designs evolve during the relatively long the Painted and Early Incised Period?

It is only natural that the features of painted designs should vary according to the skills of potters and regional characteristics, and it may be inappropriate to set up chronological order based only on comparison of painted designs from different tells. It is possible, however, to show an outline of the transition of the painted designs. Furthermore, the attempt to discuss chronological change in the Ninevite 5 Period through painted designs has to take into consideration the evolution of the shapes of various types of painted ware in the same period.

This paper follows the chronological order of the Ninevite 5 Period established by Roaf and Killick during their research on Tell Mohammed Arab [1987].

II. Methodology

The specimens of painted designs of painted ware examined here are taken from Nineveh, Tells Billa, Durade, Fisna, Karrana 3, Kutani, Mohammed Arab, Rijm, Thalathat, Thuwajj, Brak, Chagar Bazar and Leilan. These specimens were good enough for a minimum restoration of their pattern elements. A large quantity of painted fragments were found in Nineveh but only very few of their original shapes are known [Thompson and Hutchinson 1931; Thompson and Hamilton 1932; Thompson and Mallowan 1933]. Moreover, it is not completely clear at which strata they were excavated. Consequently, only specimens which were considered to have comparison value were selected. Painted designs of miniature ware have been excluded from this exercise.

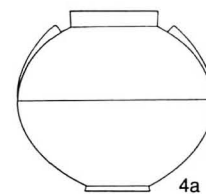
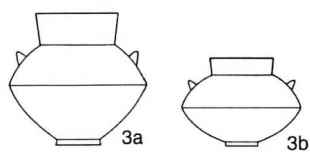
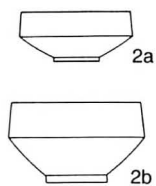
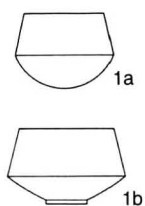
The basic classification of painted designs in this paper follows the classification used by Chiyonobu in classifying the painted ware from Tell Thalathat [Fukai et al. 1974]. For example, the terms “pattern elements”, “pattern units”, “layout of painted designs”, “panel”, “vertical elements”, “horizontal elements”, and so on, as well as names of pattern elements, are used in this paper as they were used in the Tell Thalathat research. The classification of painted zones (painted positions) also follows that of Tell Thalathat: Zone A=neck (for jars only); Zone B=upper part of body; Zone C=lower part of body; Zone D=foot and pedestal(stem and skirt) (Fig. 1).

Apart from the above systems of classification, the following techniques have also been adopted.

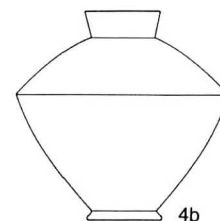
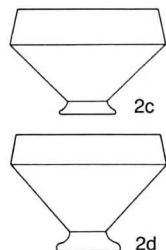
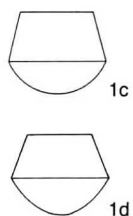
1. Comparisons of pattern elements, pattern units and design layouts were carried out in order to seek out their differences, similarities and peculiarities. The compositions of painted designs in relation to each type of ware were examined to determine whether the positions of pattern elements and pattern units were in any way affected by the shape of the ware. Types of painted ware comprise carinated bowl (Type 1), footed bowl (Type 2), lugged jar (Type 3) and large jar (Type 4) (Fig. 1).
2. Two adjoining panels were shown in the same figure to show clearly the differences and similarities in design layout.
3. Two or three horizontal lines on rims or on carinations of carinated bowls and footed bowls were presented in figures, as they seemed to be important as painted designs.

Sketches of painted designs were drawn, following the above methods. Every sketch was drawn on a

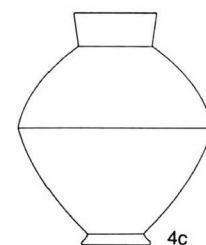
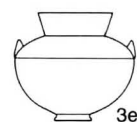
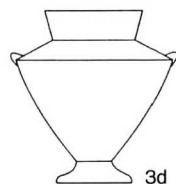
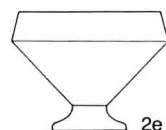
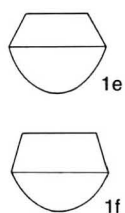
Late Uruk Period



Transitional Period



Intermediate Period?



Painted and Early Incised Period

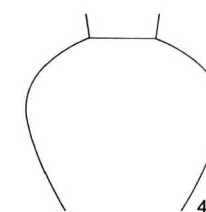
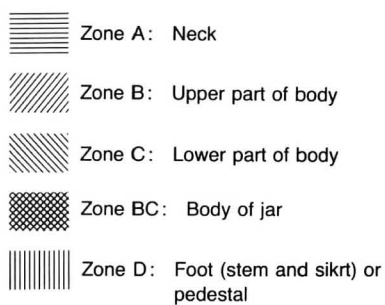
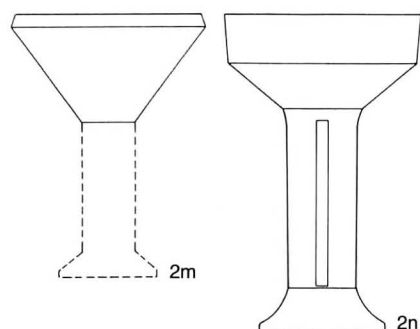
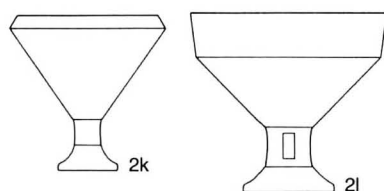
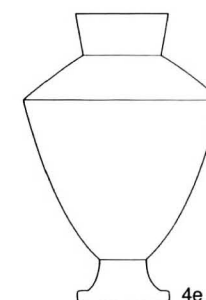
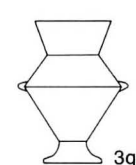
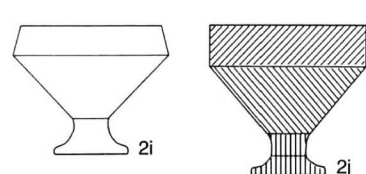
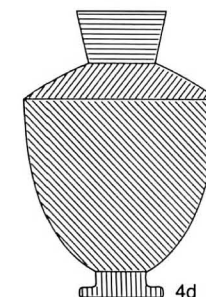
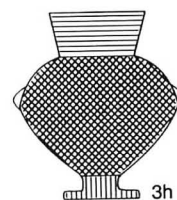
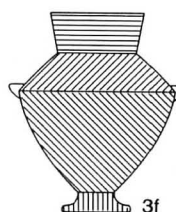
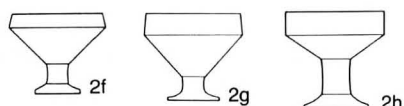
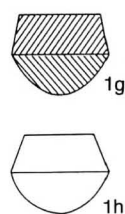


Fig. 1 Types of Painted Pottery in the Late Uruk and the Ninevite 5 Periods.

different scale. The white sections are the restored parts of the designs. As most of the restored parts were based on reduced drawings, the occurrence of some errors was unavoidable.

Comparison of specimens from different sites was also considered but was rejected because the numbers of specimens obtained from each site were different.

In this paper, more emphasis has been put on the composition and layout of painted designs than on painted pattern elements.

III. Characteristics of Painted Ware

1. Late Uruk Period (Figs. 2, 3)

That the pottery of the Late Uruk Period was a prototype of Ninevite 5 pottery is evident from the results of excavation at Tell Karrana 3 [Fales et al. 1987]. The stratigraphical level and pottery belonging to the same period were found in many tells in the Eski-Mosul Area (Tells Jigan, Khirbet Hatara, Rijm, Jessary, Thuwajj, Siyana Ulya, Khirbet Karhasan, Abu Dhahir and Ger Matbakh). However, the specimens which have been published up to now have been taken almost exclusively from Tells Karrana 3 and Mohammed Arab. Consequently, the specimens examined here were also taken mainly from these two tells. As mentioned above, the characteristics of the pottery of this period have been discussed by Rova and Killick, and their analyses will be referred to in the course of this paper. Furthermore, few specimens of painted ware from Nineveh, which clearly belongs to this period [Killick in press], has been included in the present discussion.

a) *Types of painted pottery* (Fig. 1)

The types of painted pottery are roughly classified into carinated bowl (Types 1a and 1b), shallow carinated bowl (Types 2a and 2b), lugged jar (Types 3a and 3b) and nose-lugged jar (Type 4a). Carinated bowls are further divided into two types: one with a rounded base, the other with a ring-base. Some large-sized carinated bowls have a spout on their body (Nos. 2, 3). It is thought that all of the shallow carinated bowls have ring-base. Similarly, lugged jars and large nose-lugged jars also have ring-base on their bottoms.

b) *Positions of painted designs*

In all the specimens, painted designs are located on the upper part of the body (Zone B). There is no example of painted design being on the lower part of the body (Zone C). Painted designs in Types 1 and 2 are discernible in Zone B only. Painted designs of Type 3 are divided into two kinds: one has paint in both Zones A and B (No. 18), the other has it in Zone B only. Painted designs in Type 4 are thought to be located in Zone B only, but one specimen exists on which painted design is thought to be located only in Zone A (Killick in press: fig. 1-2). The features common to all types of painted pottery is that most of them have no paint on the top of the rim (lip) [Killick in press; Rova in press].

c) *Painted pattern elements* (Fig. 2)

Painted designs are divided into the following pattern elements.

1. Cross-hatched triangles (Nos. 2~6, 9, 16~19, 21~23).
- 2a. Cross-hatched bands (Nos. 5, 8, 15, 23).
- 2b. Cross-hatched rectangles (Nos. 10, 11, 24).
- 3a. Solid triangles (Nos. 1, 6, 20).
- 3b. Solid elongated triangles (No. 7).
4. Checkers and like-checkers (Nos. 10, 12).
- 5a. Horizontal herring bone (No. 8).
- 5b. Vertical to slanting herring bones (Nos. 6, 12, 14, 18).

- 6a. Slanting ladders (single and double) (Nos. 3, 4, 9, 13, 16, 18).
- 6b. Vertical ladders (single) (No. 13).
- 7. Slanting lines (No. 6).
- 8. Solid lozenges (No. 11).
- 9. Vertical butterflies (No. 18).
- 10. Zigzag horizontal band (No. 7).
- 11. Naturalistic motif (No. 11).

The variety of pattern elements found in the Late Uruk Period is smaller than that of the Painted and Early Incised Period discussed below. The main basic elements are cross-hatched triangles, cross-hatched bands and cross-hatched rectangles. Typical painted designs of this period are cross-hatched triangles and solid triangles, with slanting herring bones, slanting ladders and slanting lines arranged outside and parallel to the two slanting sides of the triangles (Nos. 6, 9, 18). These designs are examples of design units made up of two pattern elements. Similar kinds of design are not found in the Ninevite 5 Period. It is believed that these designs are typical of the Late Uruk Period.

d) Composition and layout of painted designs (Figs. 2, 3)

As mentioned above, most of the painted designs are located in Zone B. The rules governing the designs and the combinations of the designs in Zone B are analysed below. It seems that the combinations of painted elements can roughly be divided into five categories, as follows.

- P1. One element repeated successively (Nos. 1, 2, 19~22).
- P2. One element drawn horizontally in the form of a belt (No. 15).
- P3. Zone B being divided into two or three small horizontal zones, and one or three different elements being drawn successively in the small zones (Nos. 4~8, 23).
- P4. A pattern assumed to comprise two or three design elements and units drawn alternately (Nos. 9, 13, 16, 18).
- P5. A pattern of panel design by the vertical division of Zone B into rectangular sections (Nos. 10~12, 17, 24).

P1. Most of the patterns in group P1 are composed of successive solid or cross-hatched triangles. The three examples in specimens No. 2 in Type 1 illustrate this motif. Judging from these drawings, the numbers of triangles drawn around the vessels vary from four, six to eight [Killick in press; fig. 1-8, 9]. The number of pattern elements on the circumference of a particular painted zone is also important in analysing the division and layout of painted designs in the Ninevite 5 Period. Specimens No. 3 has a slanting ladder motif between cross-hatched triangles. It may therefore be inappropriate to include it in this group. However, based only on the original drawing, it is difficult to imagine that these ladder and triangles elements have been drawn repeatedly. The ladder element seems to have been drawn irregularly. Other examples of slanting ladders, vertical lines and slanting herring bones, which are thought to have been drawn irregularly, can be found in specimens Nos. 4, 5, 12 and 16.

P2. Example of pattern P2 in Type 2 vessels is to be found only in the cross-hatched band motif in No. 15; and it is not found in Type 1 vessels at all. The same phenomenon also occurs in painted designs of the Transitional Period. The reason why pattern P2 is only found in Type 2 vessels is that Zone B of Type 1 is too wide to contain a single horizontal band. Actually, there is no example in the Transitional Period in which P2 pattern is drawn over Zone B of Type 1 vessels, although the shape of Type 1 vessels from the Transitional Period is similar to that of Type 1 vessels from the Late Uruk Period. Evidently, the space in Zone B of Type 2 vessels is most suitable for drawing P2 pattern.

P3. Pattern P3 is subdivided into two groups: one has a cross-hatched band (Nos. 4~6, 23), the other does not (Nos. 7, 8). This pattern is not found in Zone B of Type 2 vessels because Zone B of Type 2 is

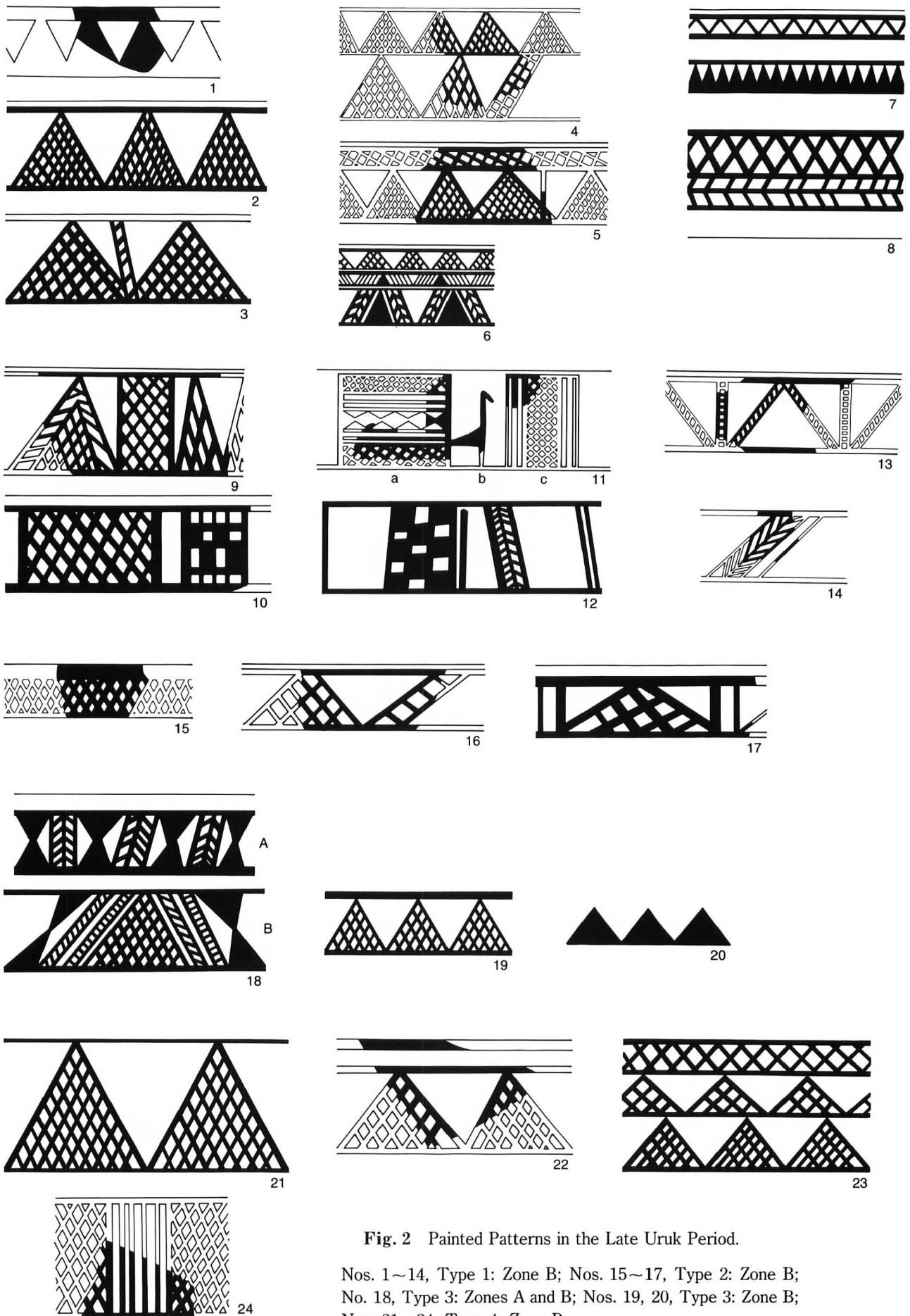


Fig. 2 Painted Patterns in the Late Uruk Period.

Nos. 1~14, Type 1: Zone B; Nos. 15~17, Type 2: Zone B;
 No. 18, Type 3: Zones A and B; Nos. 19, 20, Type 3: Zone B;
 Nos. 21~24, Type 4: Zone B.

Table 1. List of Fig. 2

No	Site	Type	Zone	RD(cm)	MD(cm)	BD(cm)	Literature
1	Karrana 3	Type 1	B	11.1			Fales et al. 1987: Fig.8-5
2	Mohammed Arab	Type 1b	B	11.6	16.9		Roaf 1984: Fig.8a
	Mohammed Arab	Type 1a	B	8.2	9.8		Killick in press: Fig.1-8
	Mohammed Arab	Type 1a	B	8.7	9.3		Killick in press: Fig.1-9
3	Mohammed Arab	Type 1b	B	10.9	15.7	5.3	Roaf and Killick 1987: Fig.2
4	Mohammed Arab	Type 1	B	9.1			Killick in press: Fig.1-4
5	Karrana 3	Type 1	B	10.2	11.8		Fales et al. 1987: Fig.9-14
6	Nineveh	Type 1b	B	10.7	14.0	4.8	Thompson and Hamilton 1932: Pl.53-15
7	Mohammed Arab	Type 1	B	7.1	9.4		Killick 1986: Fig.2-7
8	Mohammed Arab	Type 1	B	9.1			Killick 1986: Fig.2-6
9	Mohammed Arab	Type 1	B	12.9	17.8		Killick in press: Fig.1-11
10	Mohammed Arab	Types 1 or 2	B	14.2	15.3		Killick in press: Fig.1-10
11	Mohammed Arab	Type 1	B				Roaf and Killick 1987: Fig.2
12	Mohammed Arab	Type 1	B	8.2	10.9		Roaf and Killick 1987: Fig.2
13	Karrana 3	Type 1	B				Rova in press: Fig.4-7
14	Karrana 3	Type 1	B				Fales et al. 1987: Fig.9-13
15	Karrana 3	Type 2a	B	12.0	12.6		Fales et al. 1987: Fig.9-15
16	Karrana 3	Type 2	B	16.4	17.0		Rova in press: Fig.4-9
17	Mohammed Arab	Type 2b	B	15.3	15.6		Killick in press: Fig.1-13
18	Mohammed Arab	Type 3a	A,B	9.7	16.4	5.3	Roaf and Killick 1987: Fig.2
19	Nineveh	Type 3b	B		12.8		3.4 Thompson and Hamilton 1932: Pl.55-9
20	Nineveh	Type 3b	B	10.5	13.8	5.8	Thompson and Hamilton 1932: Pl.55-4
21	Mohammed Arab	Type 4a	B	12.8	28.2		Roaf 1983: Fig.2-2
22	Mohammed Arab	Type 4	B				Killick in press: Fig.1-5
23	Karrana 3	Type 4a	B	15.2	34.0		Rova in press: Fig.3-5
24	Mohammed Arab	Type 4	B				Killick in press: Fig.1-6

RD: Rim Diameter; MD: Maximum Diameter; BD: Base Diameter

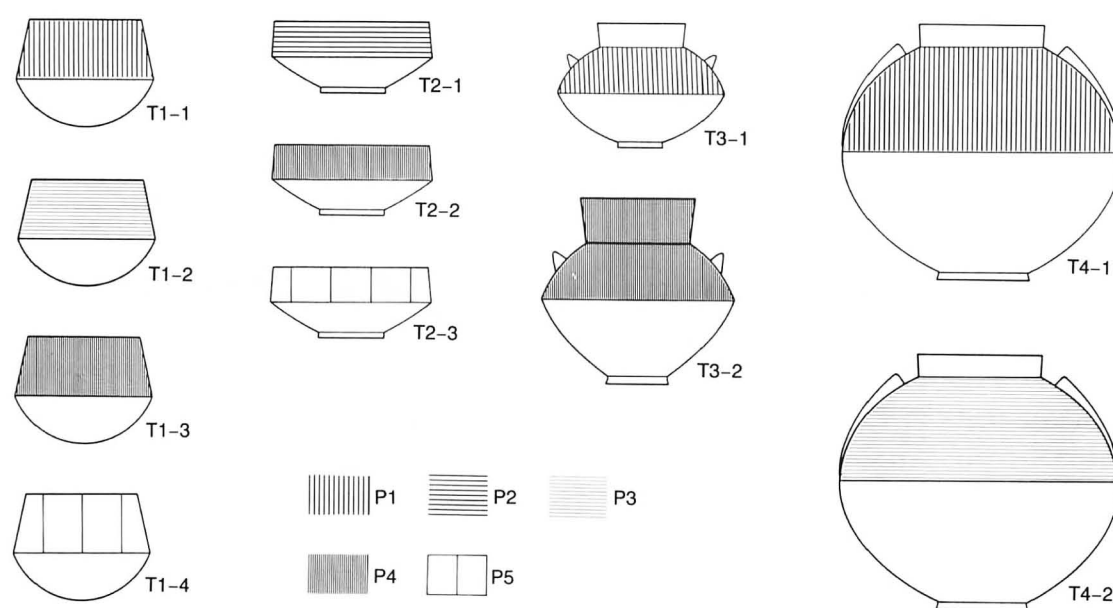


Fig. 3 Variety of Layout of Painted Designs in the Late Uruk Pottery.

narrower than Zone B in Types 1 and 4 and is too narrow for the P3 pattern. The motif comprising a combination of cross-hatched horizontal band and successive cross-hatched triangles is considered typical of Tell Karrana 3 (Nos. 5, 23).

P4. Specimens Nos. 9, 13, 16 and 18 are examples of pattern P4. The only known examples of two alternate elements being repeated regularly are found in Zones A and B of vessel No. 18. No. 9 contains three elements but it is not clear whether these elements are repeated regularly. The design in specimen No. 13 consists of vertical, left-slanting and right-slanting ladders, but the whole layout of the design is not known. There is a possibility that it forms a panel design. Similarly, with regard to specimen No. 16, it is not possible to determine whether a cross-hatched triangle and a slanting ladder have been repeated alternately. As mentioned earlier, it is quite possible that slanting ladders are drawn only on one part of

the vessel.

P5. The painted designs of pattern P5 are mainly found in Type 1 and specimens Nos. 17 and 24 have been included in this group. However, it is difficult to reconstruct the whole layout of these designs because the fragments are too small to discern motifs. The designs of specimens Nos. 10 and 12 comprise blank panels of varying dimensions. The designs do not show any distinct regularity and are prototype of the Ninevite 5 panel designs. The design of specimen No. 11 is regarded as a typical design of pattern P5. There are three panels in Zone B of this specimen. The left panel is divided into three horizontal zones (a): the upper and lower zones are filled with a cross-hatched motif while the middle zone is occupied by a row of solid lozenges. As will be discussed later, there are several examples of similar panel design layout to be found in the Transitional Period.

Specimens Nos. 11 and 12, when compared with other specimens of the same type, are thinner and finer carinated bowls. Their shapes are closely related to those of carinated bowls in the Transitional Period and the panel designs are also common to the Transitional Period. Based on these features, it is surmised that these specimens belong to the latest stage of the Late Uruk Period.

e) *Characteristics of painted designs*

The main characteristics of painted designs in the Late Uruk Period can be summarized as follows.

1. Paints are not applied to the lower part of the body (Zone C).
2. There are few examples of paints being applied to the top of the rim (lip).
3. Naturalistic designs are rare.
4. Designs consisting of successive horizontal elements are most common.
5. The dimensions of panels in the same zone in the same vessel are not uniform and the arrangements of panels are irregular.
6. The designs were not painted by skillful and tidy hands; there are a lot of crooked and jugged-out lines [Rova in press; Killick in press].
7. Based on observation of original drawings, it is surmised that only a small variety of brushes were used because the thickness of painted lines do not vary greatly.
8. Most of the designs were painted in dark orange and brownish red; the colour purple was never recognized [Rova in press; Killick in press].

From the above, it is evident that the painted designs of the Ninevite 5 pottery were based on painted elements and compositions of Late Uruk pottery. The differences and similarities between painted designs of these two periods will be discussed in detail in next chapter.

2. The Ninevite 5 Transitional Period (Figs. 4~8)

The specimens examined here are mainly taken from Tells Karrana 3, Fisna¹⁾ and Jigan Area C²⁾ which were located in Eski-Mosul Area. The stratigraphical levels of the Transitional Period have not been proven yet except for Mosul region. The painted ware specimens from Nineveh, which belong to the Transitional period, are examined here to compare with the specimens which were taken from the tells mentioned above. These specimens are classified into two groups in terms of painting: carinated and footed bowls or jars. The features of each type of painted wares in the Transitional Period are discussed here.

Painted designs of carinated bowls and footed bowls (Figs. 4~6)

a) *Types of carinated bowls and footed bowls (Fig. 1)*

All of the painted carinated bowls in the Transitional Period have rounded bases, and are classified into two types: Types 1c and 1d. The shapes of these vessel types are similar to that of Type 1a of the Late

Uruk Period. The carinated bowls with the ring-base are never found in this period. The footed bowls belonging to Types 2c and 2d in this period are carinated on the upper part of the body, and are characterized by the inward-inclined rims and low feet. The footed bowls are considered to have developed from ring-base bowls (Types 2a and 2b) of the Late Uruk Period [Rova in press; Killick in press]. The variety of footed bowls are found from Nineveh, Tells Karrana 3 and Fisna (Types 2c and 2d).

b) Positions of painted designs

Painted designs in Type 1 vessels are discernible in Zone B only. Only one specimen (No. 83) has painted designs in both Zones B and C. The location of painted designs of Type 2 vessels are divided into two kinds: one having paint in Zone B only, and another having paint both in Zones B and C (Nos. 49, 54, 59, 60, 66, 68~71, 90, 92, 96). Painted designs located in Zone C are roughly classified into panel designs and concentric semicircular lines. The remarkable difference of painted designs between the Late Uruk and the Transitional Periods is that painted designs in both Types 1 and 2 of the Late Uruk Period are discernible in Zone B only, while those of the Transitional Period are arranged both in Zones B and C. The other features are described as follows:

1. There is no example of painted design on the foot (Zone D).
2. There are few examples of paints applied to the top of the rims (Nos. 40, 49, 50, 55, 57, 61, 65).

These features seem to be succeeded from the Late Uruk Period.

c) Painted design elements and units (Fig. 4)

The specimens examined here are taken from Tells Karrana 3, Fisna and Jigan Area C. Painted designs are divided into the following pattern elements:

1. Cross-hatched triangles (Nos. 26, 32~37, 47a, 49, 50, 66, 67).
- 2a. Cross-hatched bands (Nos. 28, 29, 54).
- 2b. Cross-hatched rectangles (Nos. 44, 46c, 73, 74, 78).
- 3a. Solid elongated triangles (Nos. 25, 33, 47e, 65).
- 3b. Solid elongated blunt triangles (No. 46a).
- 3c. Solid right-angled triangles (Nos. 47a, 52).
4. Hatched (Grids) (Nos. 69, 70, 72).
- 5a. Butterflies (Nos. 32, 41, 61~64, 75, 76).
- 5b. Vertical butterflies (Nos. 42, 47c, 74, 77).
6. Solid lozenges (Nos. 46c, 47c, 51, 65, 73).
7. Checker (No. 70).
- 8a. Vertical herring bones (Nos. 40, 75, 76).
- 8b. Slanting herring bones (Nos. 36, 38).
- 8c. Horizontal herring bone (No. 53).
- 9a. Vertical ladders (single and double) (Nos. 39, 41, 42, 47c, 71, 73, 77).
- 9b. Slanting ladders (single and double) (Nos. 35, 37, 67).
- 9c. Horizontal ladders (Nos. 28, 47e).
- 10a. Concentric vertical lines (Nos. 32, 34, 47c, 56, 57, 59, 61~64, 66).
- 10b. Concentric slanting lines (right and left angles) (Nos. 30, 31, 46b, 46d, 47b, 58~60, 72).
- 10c. Concentric horizontal lines (No. 43).
11. Semicircles filled with slanting lines (No. 45).
12. Like-horizontal ladders (No. 55).

Semicircular lines in Zone C has to be differentiated from other design elements. It has to be treated not as a design element, but as an unit or a panel.

Most of these design elements are based on those of the Late Uruk Period. The main characteristics

of painted elements in the Transitional Period can be summarized as follows:

1. The elements Nos. 3a, 4, 5a, 6, 9a,b and 10a,b are drawn frequently. Nos. 3a, 5a and 10a especially, are recognized in many samples. They are typical design elements in this period. Elements Nos. 5a and 10a are found in Type 2 footed bowls rather than in Type 1 carinated bowls.
2. Element No. 11 appeared in the Transitional Period.
3. There are few design elements consisting of circular lines.
4. The combination of these elements in this period is more varied than that of the Late Uruk Period.

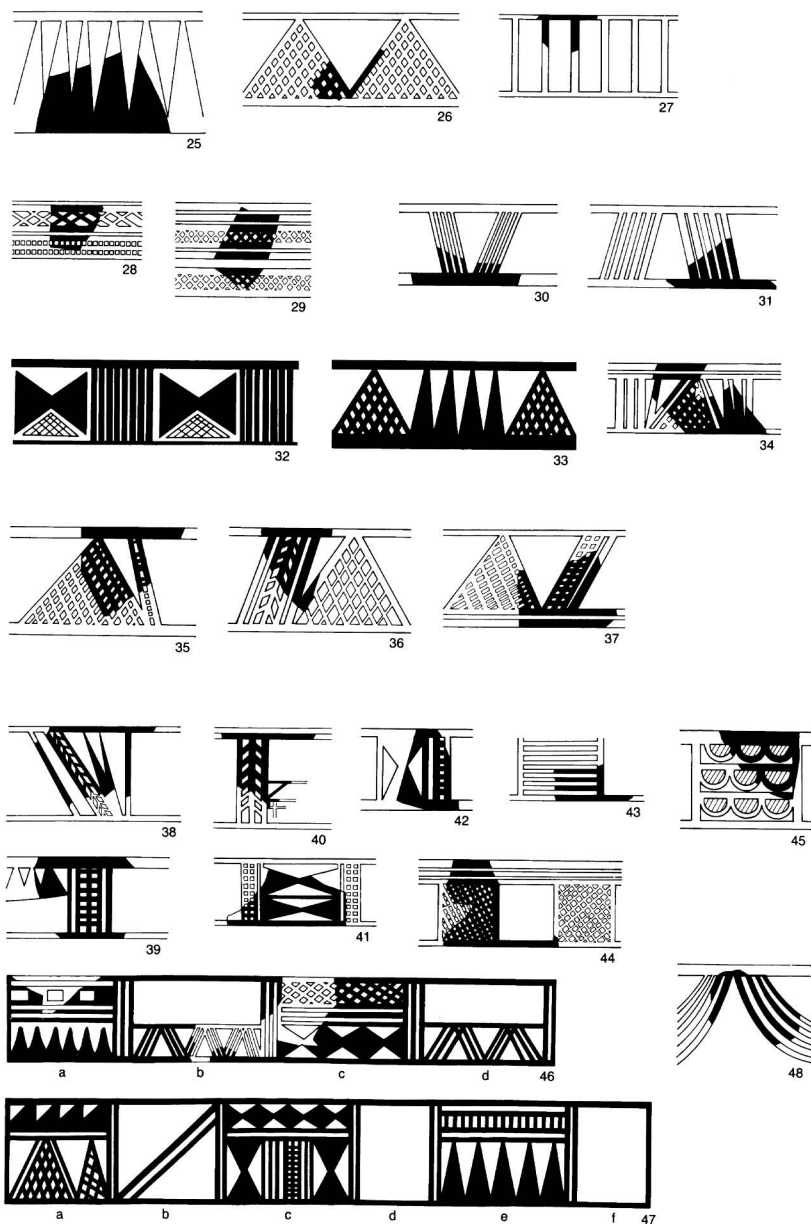
d) *Composition of painted designs* (Fig. 4)

It is difficult to know the entire layout of painted designs in pottery, for most of the specimens are fragmentary. Some of the specimens can not be judged whether the painted designs are composed of

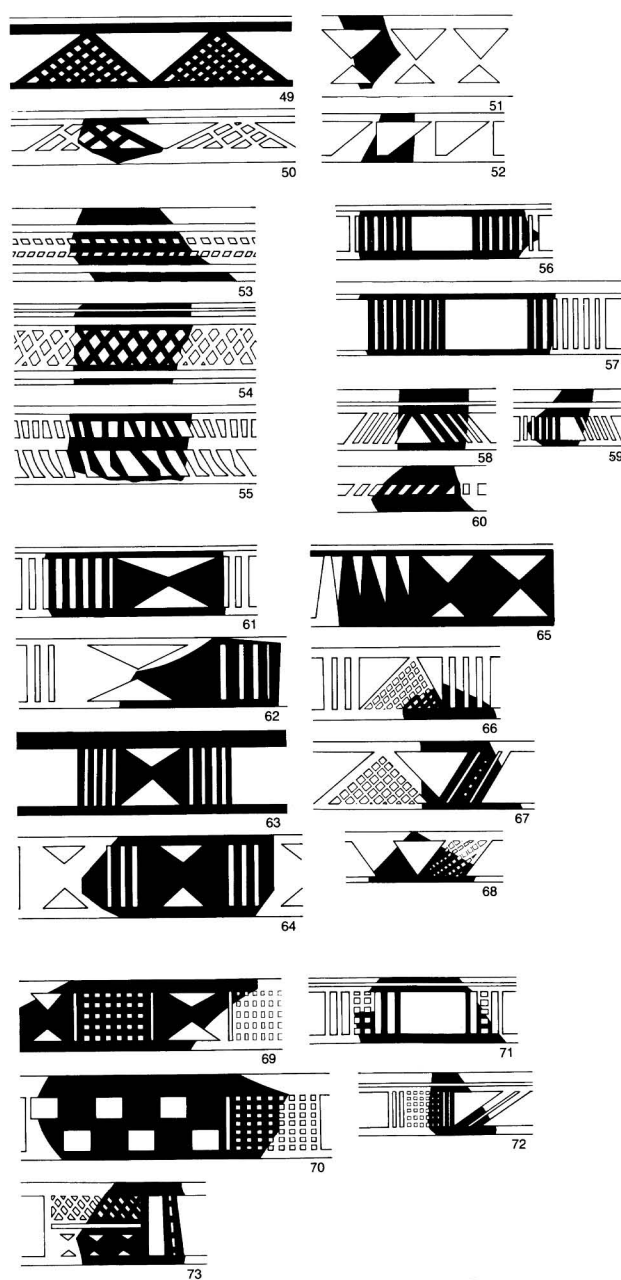
Table 2. List of Fig. 4

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
25	Jigan	Type 1	B		15.0		in this paper, Fig.26-4
26	Jigan	Type 1	B		12.5		in this paper, Fig.27-23
27	Jigan	Type 1	B	8.7			in this paper, Fig.27-12
28	Jigan	Type 1	B				in this paper, Fig.26-1
29	Jigan	Type 1	B				in this paper, Fig.27-30
30	Fisna	Type 1	B				Numoto 1988, Fig.16-33
31	Fisna	Type 1	B				Numoto in press, Fig.7-35
32	Fisna	Type 1c	B	8.6	11.1		Numoto 1988: Fig.16-21
33	Jigan	Type 1d	B	6.6	10.5		Fujii 1987: Fig.5-12
34	Fisna	Type 1	B				Numoto 1988: Fig.16-27
35	Jigan	Type 1	B	8.4			in this paper, Fig.27-13
36	Fisna	Type 1	B				Numoto 1988: Fig.16-28
37	Fisna	Type 1	B				Numoto 1988: Fig.16-37
38	Karrana 3	Type 1	B	8.7	11.0		Fales et al. 1987: Fig.10-22
39	Karrana 3	Type 1	B	9.1	12.6		Rova in press: Fig.5-4
40	Karrana 3	Type 1	B				Fales et al. 1987: Fig.10-23
41	Fisna	Type 1	B				Numoto 1988: Fig.16-36
42	Fisna	Type 1	B				Numoto 1988: Fig.16-24
43	Fisna	Type 1	B				Numoto 1988: Fig.16-32
44	Fisna	Type 1	B				Numoto 1988: Fig.16-29
45	Fisna	Type 1	B				Numoto 1988: Fig.16-26
46	Karrana 3	Type 1d	B	9.1	12.7		Rova in press: Fig.5-2
47	Karrana 3	Type 1c	B	10.9	14.8		Rova in press: Fig.5-1
48	Fisna	Type 1	C				Numoto 1988: Fig.16-38
49	Fisna	Type 2d	B,C	14.3	15.4	6.3	Numoto 1988: Fig.16-58
50	Jigan	Type 2	B	14.1	14.4		in this paper, Fig.27-15
51	Jigan	Type 2	B				in this paper, Fig.27-20
52	Jigan	Type 2	B	13.0	15.0		in this paper, Fig.27-14
53	Jigan	Type 2	B	15.7	16.7		in this paper, Fig.26-5
54	Karrana 3	Type 2	B,C	20.3	22.1		Rova in press: Fig.5-7
55	Karrana 3	Type 2	B	20.3			Rova in press: Fig.5-9
56	Fisna	Type 2	B				Numoto 1988: Fig.16-45
57	Jigan	Type 2	B	29.3	30.6		in this paper, Fig.27-26
58	Fisna	Type 2	B				Numoto 1988: Fig.16-42
59	Fisna	Type 2	B,C				Numoto 1988: Fig.16-40
60	Fisna	Type 2	B,C				Numoto 1988: Fig.16-48
61	Karrana 3	Type 2	B	12.1	13.9		Rova in press: Fig.5-8
62	Fisna	Type 2	B				Numoto in press: Pl.11-46
63	Jigan	Type 2	B	15.0	16.7		Fujii 1987: Fig.5-13
64	Fisna	Type 2	B				Numoto 1988: Fig.16-52
65	Karrana 3	Type 2c	B	17.1	18.2	6.7	Fales et al. 1987: Fig.10-21
66	Fisna	Type 2	B,C		13.6		Numoto 1988: Fig.16-55
67	Fisna	Type 2	B				Numoto 1988: Fig.16-46
68	Fisna	Type 2	B,C				Numoto 1988: Fig.16-44
69	Fisna	Type 2	B,C	19.7	21.0		Numoto 1988: Fig.16-50
70	Fisna	Type 2	B,C				Numoto 1988: Fig.16-53
71	Karrana 3	Type 2	B,C	14.2	14.8		Rova in press: Fig.5-8
72	Fisna	Type 2	B				Numoto 1988: Fig.16-41
73	Jigan	Type 2	B	14.3	16.1		in this paper, Fig.27-16
74	Jigan	Type 2	C				in this paper, Fig.27-28
75	Jigan	Type 2	C				in this paper, Fig.27-31
76	Jigan	Type 2	C				in this paper, Fig.27-29
77	Jigan	Types 2 or 4	C				in this paper, Fig.27-33
78	Fisna	Type 2	C				Numoto 1988: Fig.16-57

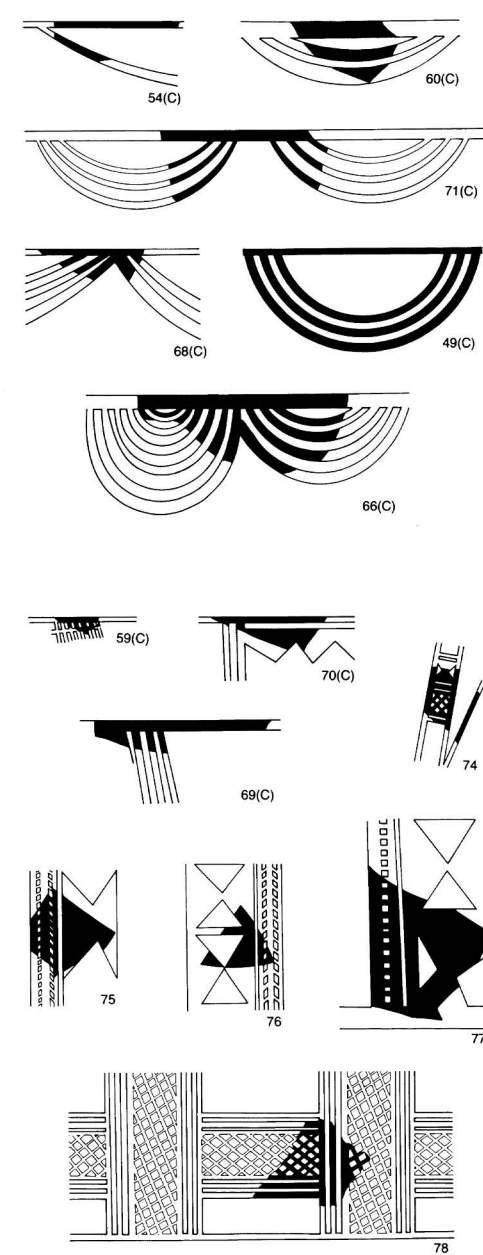
RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter



Nos. 25–47, Type 1: Zone B; No. 48, Type 1: Zone C



Nos. 49–73, Type 2: Zone B



Nos. 74–78, Type 2: Zone C; (C): Zone C

Fig. 4 Painted Patterns of Carinated and Footed Bowls in the Transitional Period.

horizontal designs or panel designs. It is to note that there are some specimens in which composition of the painted designs can not be discernible.

The composition of painted designs in Zone B is examined here. There is a slight difference in the composition of painted designs between Types 1 and 2 vessels. The composition of painted designs are classified into five types:

- P1. One element repeated successively (Nos. 25~27, 49~52).
- P2. One element drawn horizontally in the form of a belt (Nos. 53~55).
- P3. Zone B being divided into two or three small horizontal zones, and one or two different elements being drawn successively in the small zones (Nos. 28, 29, 82, 83).
- P4. A pattern assumed to comprise two or three design elements and units drawn alternately, with seven subdivision types (Nos. 30~37, 56~68).
- P5. A pattern of panel design by the vertical division of Zone B into rectangular sections (Nos. 38~47, 69~73).

The composition of painted designs is similar to that of the Late Uruk Period. The composition is more varied larger than that of the Late Uruk Period.

P1. Examples of pattern P1 are recognized both in Types 1 and 2. Main elements of these two types are cross-hatched triangles, solid elongated triangles and solid lozenges. Comparing number of the elements of pattern P1 between the Late Uruk and the Transitional Periods, the number of the elements in the Transitional Period is more numerous.

P2. Examples of pattern P2 exist in Type 2 vessels only. The reason has been already mentioned in the previous chapter analysing the Late Uruk pottery. Three elements of herring bone, cross-hatched motif and ladder-like motif constitute horizontal bands (Nos. 53~55).

P3. Examples of pattern P3 are found in Type 1 only. As mentioned in the previous chapter. There is no example of band motifs composing of repetition of cross-hatched triangles, which are found in specimens Nos. 4, 5 and 6 of the Late Uruk Period. Patterns of specimens Nos. 28 and 29 are common to those of specimens Nos. 7 and 8 of the Late Uruk Period.

P4. Pattern P4 is subdivided into the following seven patterns:

- P4a. Concentric slanting lines (four or five lines constitute an unit) both toward the right and the left angles are drawn alternately, as and make zig-zag patterns. It is recognized both in Types 1 and 2 (Nos. 30, 31, 58, 59).
- P4b. Units composed of concentric eight or nine vertical lines and blank zones, which have almost the same width as the units, are repeated alternately (Nos. 56, 57). The pattern is recognized in Type 2 only.
- P4c. The butterfly motifs and motifs of vertical lines are drawn alternately. This pattern is recognized both in Types 1 (No. 32) and 2 (Nos. 61~64). It is very popular in Type 2 vessels. The examples of pattern P4c show the variety of pattern elements. Pattern of specimen No. 32 is composed of butterfly motifs combined with cross-hatched triangle motifs. The pattern of specimen No. 63 is not only successive repetition of butterfly motifs and vertical lines in Zone B. It is supposed that vertical lines are allocated on each side of a butterfly motif, and constitute an unit. The units and blank zones are repeated alternately. The pattern is similar to that of pattern P4b. Pattern P4c is one of the most characteristic painted design in the Transitional Period.
- P4d. Pattern P4d is composed of motifs of solid elongated triangles. Specimens Nos. 33 and 65 are examples of pattern P4d. Specimen No. 33 contains solid elongated triangles combined with cross-hatched triangles. In Specimen No. 65, solid elongated triangles alternate with solid

lozenges or butterflies.

- P4e. Pattern P4e is composed of motifs of cross-hatched triangle and vertical lines (Nos. 34, 66). As for specimen No. 34, parallel lines adjoin apexes of cross-hatched triangles. This pattern is similar to that of specimens Nos. 6, 9 and 18 in the Late Uruk Period. It is regarded that this pattern in the Late Uruk Period is simplified and succeeded by pattern P4e in the Transitional Period.
- P4f. Elements of pattern P4f are motifs of cross-hatched triangles combined with slanting ladders or herring bone motifs (Nos. 35~37, 67). Most of the pattern is recognized in Type 1. There is no evidence that their two motifs are repeated alternately. The composition of elements is similar to that of specimens Nos. 3 and 16 in the Late Uruk Period. It is clear that this pattern is derived from the Late Uruk Period. Other features of pattern P4f are that most of the motifs of slanting ladders and the herring bones contain parallel lines on either side or both sides, and that all of the group P4f specimens were found from Tell Fisna.
- P4g. Elements of pattern P4g are motifs of cross-hatched parallelogram and of solid parallelogram (No. 68). It is not known whether or not these two motifs are successively alternated.
- P5. P5 is a panel pattern. The number of panel patterns and the variety of design greatly increase in the Transitional Period in comparison with the Late Uruk Period. Most of the pattern are found in Type 1. The patterns are subdivided into the following four groups.
- P5a. P5a is a general panel pattern. Most of the examples are found in Type 1 vessels (Nos. 38~47). There is only one example in Type 2 (No. 72). The pattern of specimens Nos. 46 and 47 shows the whole layout of the panel designs. These are important examples to know the features of panel patterns in the Transitional Period. The characteristic features of these two specimens are as follows:
1. Zone B of specimen No. 46 is divided into four sections. Each section of this specimen contains one panel design. Zone B of specimen No. 47 is divided into six sections. The reason why the number of panels is different between these two specimens is that the circumference in Zone B of specimen No. 47 is larger than that of specimen No. 46.
 2. The size of each panel in both specimens is not equal. Especially, the painted panels of specimen No. 47 are wider than unbalanced the two blank panels (d, f).
 3. The number of vertical lines, which partition panels, are three in specimen No. 46, and are two in specimen No. 47.
 4. All the painted panels are divided into two horizontal sections (except for panel b of specimen No. 47).
 5. Two or three typical design elements in the Transitional Period are drawn in each painted panel of these two specimens. Panels of specimens Nos. 46a, 46c, 47a, 47c and 47e are composed of different design elements. Each design element found in specimen No. 47 appears in one panel only.
 6. Specimen No. 47 contains three kinds of panels: blank panels (d, f), a simple design panel (b) and complex design panels (a, c, e) are alternately repeated. The pattern of specimen No. 46 contains simple design panels drawn on the lower half of the panels only (b, d) and designs painted all over the surface of panels (a, c), and these two kinds of panels are alternately repeated. Judging from these features, it is regarded that a blank panel or a simple design panel is always located next to complex of a design panel. The features are common to all the examples in group P5a. It is believed that the allocation of these three kinds of panels is succeeded in the Painted and Early Incised period. For example, the panel design, com-

posed of a pattern which is constituted of one design element or a naturalistic motif, and a panel, on which several design elements are drawn, appear one after another.

The designs of specimens Nos. 46 and 47 contain most of the typical design elements in the Transitional Period.

The designs of many specimens in group P5a contain vertical herring bone and ladder (single or double) motifs (Nos. 39~42). These motifs are usually drawn as lengthwise partitions between panels.

P5b. Two different painted panels of specimens Nos. 69 and 70 in Type 2, composed of one design element, are alternately repeated. The disposition of painted panels are similar to that of group P4c. Hatched motif panels and butterfly motif panels are successively alternate in specimen No. 69. The pattern of specimen No. 70 composed of hatched motif panels and checker motif panels are repeated alternately. No blank panel is found in these two specimens. These specimens were found from Floor B of Tell Fisna. The painted design of specimen No. 69 is considered to be the modified pattern of group P4c. The designs of these two specimens might be a new type of design in the Transitional Period.

P5c. Pattern P5c is composed of blank panels and design panels which consist of ladder motifs and vertical lines (No. 71). Specimen No. 71 is the only example of pattern P5c in Type 2 vessels. The composition of designs is common to P4b.

P5d. Pattern P5d consists of a design panel and a ladder motif (No. 73). The design panel is composed of a horizontal cross-hatched band and lozenges. The design panel is similar to those of specimens Nos. 11a and 46c, as well as to those of specimens from Nineveh. The design panel is believed to be one of the characteristic designs in the Transitional Period.

Painted designs in Zone C Painted designs in Zone C (the lower part of body) is discussed here. There is no example in the Late Uruk Period, painted over Zone C. In this period, however, painted designs are recognized on this zone. Most in Type 2. Specimen No. 48 is the only example which has painted design over Zone C in Type 1. It is supposed that the ratio of painted designs in Zone C is relatively low among painted ware in the Transitional Period. The painted designs are roughly classified into concentric semicircular lines (CS) (Nos. 49, 54, 60, 66, 68, 71) and panel motifs (Nos. 59, 69, 70, 74, 78). It is considered that CS motif appeared in this period. The characteristic features of this prototype CS pattern in comparison with CS of the Painted and Early Incised Period are as follows:

1. The curve of CS lines is shallow, while that in the Painted and Early Incised Period is deep.
2. Thickness of each CS line is thin. Especially, the lines of specimens from Tell Karrana 3 (Nos. 54, 71) are thin. The CS lines in the Painted and Early Incised Period are thick and are drawn densely.
3. Four CS motifs are drawn over circumference of Zone C (No. 71), while three motifs are drawn on Zone C in the Painted and Early Incised Period [Fukai et al. 1974].
4. Each of CS motif in the same ware has different number of semicircular lines (Nos. 66, 109), while almost all of the CS pattern in the Painted and Early Incised Period consist of the same number of lines.

Summarizing up CS pattern in the Transitional Period, the CS pattern neither spread over Zone C, nor is in order in comparison with CS pattern in the Painted and Early Incised Period.

A few examples of panel designs in Zone C has been reported. Four pieces of fragments from Tell Jigan (Nos. 74~77) gave us a clue to know the composition of panel designs. All the specimens examined here are small fragments and the composition of panel designs is not known. It is clear that all of these designs are drawn lengthwise. No design as drawn horizontally. These designs comprise blank panels and panels with butterfly motifs and herring bone motifs or ladder motifs (Nos. 74~77). The features are

common to P5a panel design in Zone B. Specimen No. 78 is composed of successive repetition of vertical cross-hatched bands and horizontal cross-hatched bands. The pattern is also drawn basically lengthwise. On the other hand, designs in Zone C in the Painted and Early Incised Period are drawn densely and horizontally. Several different panels in Zone C alternate regularly. These features of panel designs in Zone C in the Painted and Early Incised Period is different from panel designs in the Transitional Period mentioned above.

e) *Characteristics of painted designs of carinated and footed bowls from the unidentified levels* (Fig. 5)

As mentioned above, features of design elements and the composition of designs in the Transitional Period make us possible to select samples taken from Nineveh and other sites considered to belong to the Transitional Period. Most of the specimens selected here from Nineveh preserve complete shape. Therefore, they show the complete layout of painted designs in the Transitional Period³⁾.

These specimens in reference to types of design composition mentioned above are examined here. Specimens from Nos. 79 to 88 are Type 1 vessels painted in Zone B. Painted pattern of specimen No. 79 is pattern P4c. The pattern of specimen No. 80 is pattern P4a. Specimen No. 81 comprise the characteristics of both patterns P1 and P3. There is no example similar to this design. Painted pattern of specimens Nos. 82 and 83 corresponds to pattern P3. Specimen No. 83 found in Tell Brak has concentric semicircular lines in Zone C. The design of specimens Nos. 84 and 86 to 88 corresponds to pattern P5a. The panel design of specimen No. 86a is similar to that of specimen No. 41. The panel design of specimen No. 88c is similar to specimen No. 47e. The pattern of specimen No. 85 is similar to patterns P5a or P5b.

Specimens Nos. 89 to 95 are Type 2 vessels painted in Zone B. The pattern of specimen No. 89 is similar to pattern P4c. The pattern of specimen No. 90 is similar to pattern P4a. The pattern of specimen No. 91, which was found in Tell Thuwaij, is pattern P4b, and it is similar to that of specimen No. 57. The pattern of specimens Nos. 92 and 93 is P5a. The pattern of specimen No. 94 is either P5a or P5c. The pattern of specimen No. 95 found in Tell Thalathat is P5d. Its shape shows typical characteristics of footed bowl in the Transitional Period. It contains a typical beaded rim and a keen carination. Judging from these features, it is supposed that the occupation level of the Transitional Period might have

Table 3. List of Fig. 5

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
79	Nineveh	Type 1d	B	7.5	10.2		Thompson and Hamilton 1932: Pl.53-4
80	Nineveh	Type 1c	B	9.6	11.8		Thompson and Hamilton 1932: Pl.53-7
81	Nineveh	Type 1d	B	8.7	11.6		Thompson and Mallowan 1933: Pl.54-4
82	Nineveh	Type 1c	B	8.7	12.3		Thompson and Hamilton 1932: Pl.53-11
83	Brak	Type 1	B, C	9.2	12.0		Oates 1986: Fig.5-107
84	Nineveh	Type 1	B	9.6	13.9		Thompson and Hamilton 1932: Pl.53-5
85	Nineveh	Type 1c	B	10.0	13.9		Thompson and Hamilton 1932: Pl.53-9
86	Nineveh	Type 1c	B	6.6	8.7		Thompson and Hamilton 1932: Pl.53-6
87	Nineveh	Type 1d	B	7.3	10.2		Thompson and Hamilton 1932: Pl.53-3
88	Nineveh	Type 1d	B	7.5	11.4		Thompson and Hamilton 1932: Pl.53-13
89	Nineveh	Type 2c	B	11.3	12.3	4.1	Thompson and Hamilton 1932: Pl.54-5
90	Nineveh	Type 2d	B, C	9.2	9.3	4.1	Thompson and Hamilton 1932: Pl.54-3
91	Thuwaij	Type 2	B				Numoto in press: Fig.13-78
92	Nineveh	Type 2d	B, C	15.6	16.9	6.4	Thompson and Hamilton 1932: Pl.54-2
93	Nineveh	Type 2	B	14.3	15.1		Thompson and Hamilton 1932: Pl.54-8
94	Nineveh	Type 2c	B	14.8	17.4	6.3	Thompson and Hamilton 1932: Pl.54-1
95	Thalathat	Type 2	B				Fukai et al., 1974: Pl.30-1-2
96	Nineveh	Type 2	B, C	22.7	24.0	8.4	Thompson and Hamilton 1932: Pl.54-7
97	Nineveh	Type 2	B				Thompson and Mallowan 1933: Pl.59-14
98	Nineveh		B				Thompson and Mallowan 1933: Pl.59-7
99	Nineveh	Type 1	B				Thompson and Mallowan 1933: Pl.59-12
100	Nineveh		B				Thompson and Mallowan 1933: Pl.59-8
101	Nineveh		B				Thompson and Mallowan 1933: Pl.59-6
102	Nineveh	Type 1	B				Thompson and Mallowan 1933: Pl.59-5
103	Nineveh		B				Thompson and Mallowan 1933: Pl.59-1
104	Nineveh		C				Thompson and Mallowan 1933: Pl.59-13
105	Kutan	Type 4	B		25.0		Bachelot in press: Type 15

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

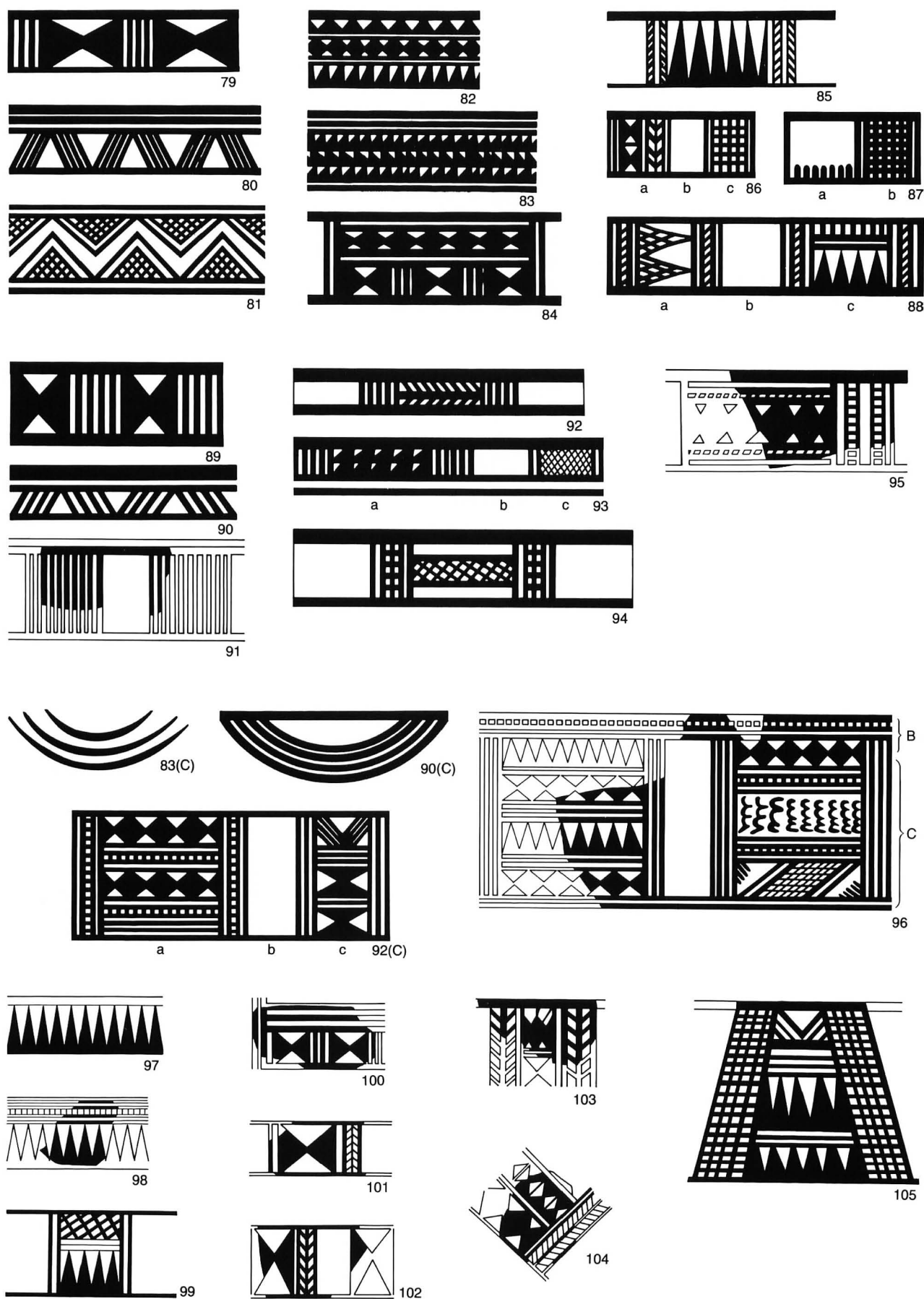


Fig. 5 Painted Patterns in the Transitional Period from Nineveh and Other Sites.

Nos. 79~88, Type 1: Zone B; Nos. 89~95, Type 2: Zone B; No. 96, Type 2: Zones B, C; Nos. 97~99, Types 1 or 2: Zone B; Nos. 100~104: Body sherd; No. 105, Type 3: Zone B; (C): Zone C

existed in unexcavated area of Tell Thalathat.

Specimens Nos. 83, 90, 92 and 96 have paint in Zone C. Painted design of specimens Nos. 83 and 90 are concentric semicircular lines. These two designs are similar to concentric semicircular lines mentioned above. Specimen No. 92a has a panel design which is similar to that of specimen No. 95. The position of painted designs in specimen No. 96 is different from other examples. The designs are drawn across the carination divided into Zone B from Zone C, which is shown on figure. The designs of the upper half of Zone B correspond to pattern P1, and the designs of the lower half of Zone B and Zone C is pattern P5a.

Specimens Nos. 97 to 104 were taken from the Mallowan's prehistoric pit in Nineveh. The designs are composed of solid elongated triangles, butterflies, lozenges, herring bones, ladders and cross-hatched motifs. There are typical design elements in the Transitional Period. Specimen No. 105 taken from Tell Kutani is a jar and comprises panel designs in its shoulder. The excavator proposed that the pottery assemblage from Tell Kutani was chronologically placed in the Painted and Early Incised Period [Bachelot in press]. Judging from the features of design elements and the composition of designs, it is supposed that this specimen belongs to the Transitional Period. The pattern of panel designs is similar to that of specimen No. 92(C)c.

f) *Layout of painted designs* (Fig. 6)

Specimens of complete shape taken from Nineveh are also examined here, because samples with complete shape from other sites are scarcely reported. As mentioned above, only a few examples have painted designs both in Zones B and C.

At first, the difference of design composition in Zone B between Types 1 and 2 is examined:

- 1) Pattern P2 is found in Type 2, while it is not found in Type 1.
- 2) Pattern P3 is found in Type 1, while it is not found in Type 2.

The relation between painted patterns and shapes of pottery are already mentioned in the previous chapter on the Late Uruk Period.

The layout of painted designs both in the Zones B and C is summarized:

1. There are few examples of painted designs in Zone C in Type 1. Only specimen No. 83 shows the layout of painted designs. The pattern of designs is combination of patterns P4 (Zone B) and CS (Zone C) (T1-7). Since examples with complete shapes are rare, the layout of designs in Zone B are not affirmed. It is supposed that only concentric semicircular lines are drawn in Zone C in Type 1 in this period. On the other hand, specimen No. 83 taken from Tell Brak contains design features in the region. Therefore, it is not necessarily possible to compare this design with those from Mosul or Eski-Mosul Areas. It is thought that there is a chronological difference between specimen No. 83 and specimens from Mosul or Eski-Mosul Areas.
2. The patterns in Zone B in Type 2 vessels are classified into patterns P1, P2, P4 and P5. The patterns in Zone C in Type 2 are divided into concentric semicircular lines (CS) and panel designs (P5). Combinations of these patterns are as follows:
 1. P1 (Zone B)+CS (Zone C) (Nos. 49) (T2-5).
 2. P2 (Zone B)+CS (Zone C) (Nos. 54, 60) (T2-7).
 3. P2 (Zone B)+P5 (Zone C) (No. 96) (T2-8).
 4. P4 (Zone B)+CS (Zone C) (Nos. 66, 68, 90) (T2-10).
 5. P5 (Zone B)+CS (Zone C) (No. 71) (T2-12).
 6. P5 (Zone B)+P5 (Zone C) (Nos. 69, 70, 92) (T2-13).

Six types of combination are recognized. The combinations of patterns P1 and P5 and patterns P4 and P5 are not found among specimens, but there is a great possibility that their combinations existed. On the other hand, four types of the design combination are recognized in Zone B only (T2-4, 6, 9, 11). These

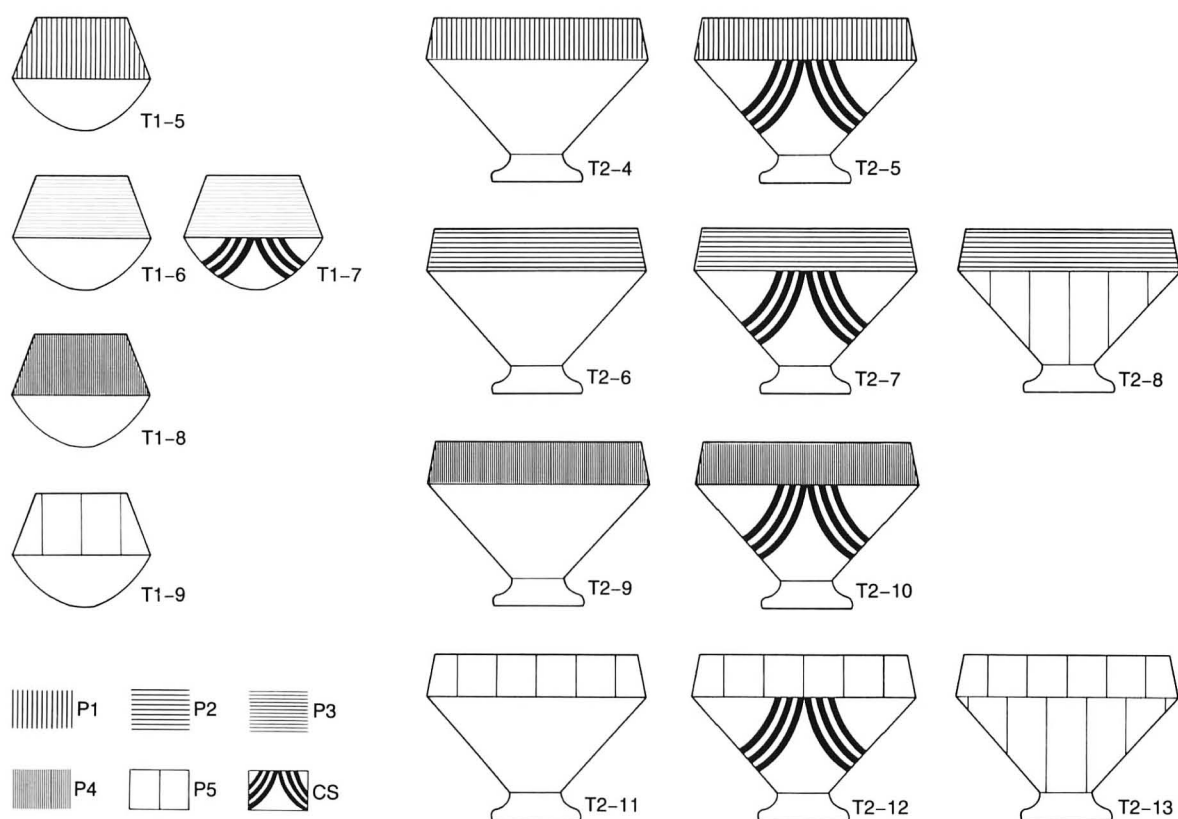


Fig. 6 Variety of Layout of Painted Designs of Carinated and Footed Bowls in the Transitional Period.

types added to the former six types make ten types of layout of painted designs in Type 2.

However, the present author mentions that this classification is rough. The designs in Zone B are roughly classified into five types (P1~P5), which are subdivided as mentioned above. Combination between types of subdivided designs in Zone B and concentric semicircular lines or panel designs in Zone C was to be examined. It is considered that this method is the best way to classify types of design combinations, but that is can not be carried out here, because most of the samples are small at present.

Several questions arise here about chronological order of these painted designs. Is there a chronological difference between examples painted on Zone B only and those painted both in Zones B and C? Generally speaking, there is no example painted in Zone C in the Late Uruk Period, and this feature, therefore, is succeeded to this period. Judging from this fact, it is believed that ware painted in Zone B

belong to pattern P5b, and are supposed to be a new type in Type 2. These specimens seem to comprise painted panel designs in Zone C. At present, it is very difficult to answer the questions mentioned above, since levels the Transitional Period excavated were from only a few tells. Samples of the Transitional Period were scarcely collected, and, furthermore, examples with completed shape are few. The chronological order cannot be examined by comparing with examples in terms of their shapes and their painted designs.

Painted designs of jars (Figs. 7, 8)

There are few examples of jars in the Transitional Period, and almost all of them are fragments. All specimens were found from Tell Fisna. Jars in the Transitional Period of Tell Fisna mix with jars which show such new features as already mentioned¹⁾. It is not believed that all of these jars belong to the typical Transitional Period. Besides, some specimens are not able to be judged as jars, because there are small fragments (Nos. 115, 119). The shapes of specimens Nos. 108 and 118 is not known. Specimen 108 seems to be a potstand, and specimen No. 118 seems to be a lower part of the large footed bowl.

a) *Types of jars* (Fig. 1)

Shapes of painted jars in the Transitional Period are not well-known. Only two examples show their original shapes (Nos. 106, 109). One is a small lugged jar (Type 3c) and the other is a large jar (Type 4b). It is considered that most of jars in this period are characterized by keen carination on the body and the extremely inclined shoulder. There is one example with rounded body (without carination on the body) among fragments of large jars (No. 111). Judging from specimens taken from Tell Fisna only, a lugged jar has a low foot on its base (Type 3c), while a large jar has a ring-base on its base (Type 4b). There is no example of nose-lugged jar, which is recognized in the Late Uruk Period.

b) *Positions of painted designs*

The painted designs are found in Zones A, B and C in the Transitional Period. In the Late Uruk Period, there are no examples painted in Zone C both in Types 3 and 4. In the period, however, painted designs are found in Zone C in Types 3 and 4. Position of painted designs are classified into two kinds: one located in both Zones A and B (No. 106) and the other located in Zones A, B and C (No. 109). Main designs concentrate in Zone B. This feature is identical with design position in Types 1 and 2.

c) *Painted design elements and composition of painted designs* (Fig. 7)

Painted designs in Zone A Painted designs in Zone A are composed of horizontal lines on the lip and the neck (Nos. 106, 107). It is supposed that any other painted patterns are not arranged in Zone A except for horizontal lines in the Transitional Period.

Painted designs in Zone B Painted designs in Zone B are classified into two types: one is panel

Table 4. List of Fig. 7

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
106	Fisna	Type 4	A, B	12.0	36.2	12.5	Numoto 1988: Fig.17-71
107	Fisna	Types 3 or 4	A				Numoto 1988: Fig.17-60
108	Fisna		A or D				Numoto 1988: Fig.18-95
109	Fisna	Type 3c	B, C		10.0	4.7	Numoto 1988: Fig.17-64
110	Fisna	Types 3 or 4	B				Numoto 1988: Fig.17-68
111	Fisna	Type 4	B				Numoto 1988: Fig.17-65
112	Fisna	Type 4	B				Numoto 1988: Fig.18-90
113	Fisna	Types 3 or 4	C				Numoto 1988: Fig.17-87
114	Fisna	Types 3 or 4	C				Numoto 1988: Fig.17-69
115	Fisna	Types 3 or 4	C				Numoto 1988: Fig.18-88
116	Fisna	Type 4	C			10.0	Numoto 1988: Fig.17-67
117	Fisna	Types 3 or 4	C				Numoto 1988: Fig.16-54
118	Fisna	Type 2	C				Numoto 1988: Fig.18-91
119	Fisna		C				Numoto 1988: Fig.18-86
120	Fisna	Types 3 or 4	C				Numoto 1988: Fig.18-84

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

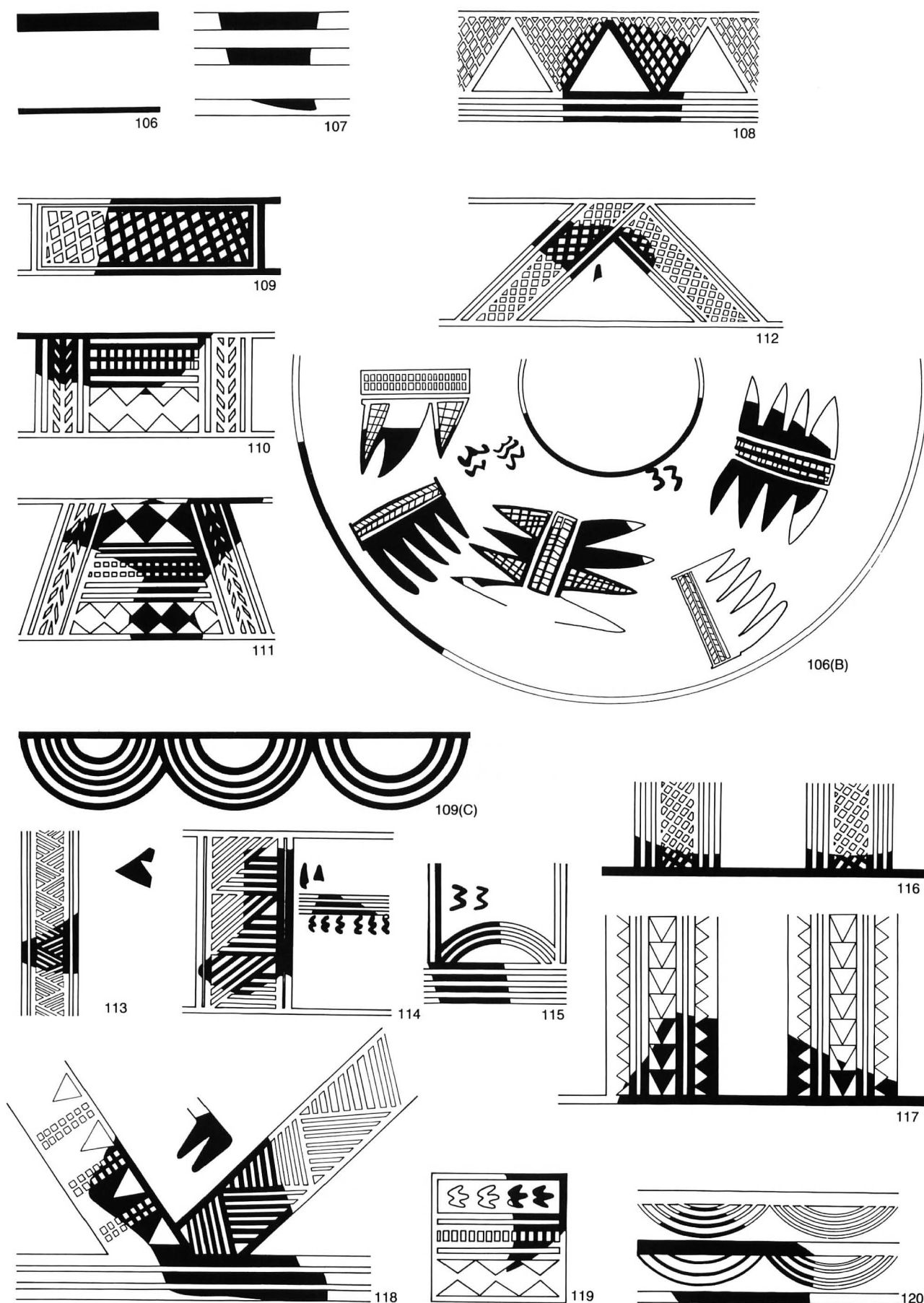


Fig. 7 Painted Patterns of Jars in the Transitional Period.

Nos. 106, 107: Zone A; No. 108: Unidentified part; Nos. 109~112: Zone B; Nos. 113~120: Zone C;
(B): Zone B; (C): Zone C

designs (Nos. 109~111), and the other, seen in specimen No. 106, is horizontal belt designs drawn up without regularity. Panel designs consist of characteristic design elements in the Transitional Period. Especially, panels of specimens Nos. 110 and 111 consist of vertical herring bones, arranged on both sides of the panel, comprising composition of horizontal lozenges and horizontal double ladders inside the panel. There are similar examples of panel designs in Types 1 and 2 (Nos. 41, 46a, c, 47a, c, e, 86a, 88c, 92a). It is believed that the panel design is one of the most typical designs in the Transitional Period.

Specimen No. 106 is a distinctive example regarding its motifs and the composition of designs. There is no example similar to this design among Ninevite 5 painted wares. Geometrical motifs like plants, composed of two or three design elements (solid and cross-hatched elongated triangles, herring bones and double ladders motifs), are drawn irregularly over Zone B. Every geometrical motif is different. These motifs are drawn irregularly as if these represent naturalistic motifs. Flying bird motifs are drawn in a part of Zone B. Other features of the design on Zone B are as follows: the motifs are not drawn densely, and many blank space exist.

Specimen No. 112 is a small fragment, and the whole of designs, therefore, is not reconstructed. Both the left and the right angled slanting cross-hatched bands motifs are found on it.

Painted designs in Zone C Painted designs in Zone C are classified into concentric semicircular lines (No. 109), panel designs (Nos. 113~117, 119) and a horizontal belt design (No. 120). Three concentric semicircular line motifs of specimen No. 109 are drawn in Zone C, and the number of each motif is different.

Each motif is composed of three, four and five lines. A similar example is concentric semicircular line motif in Zone C of specimen No. 66 (Type 2). The features of this specimen is similar to those of concentric semicircular lines in Type 2 as mentioned above.

Basic panel designs (Nos. 113~117) are drawn vertically. The arrangement is the same way as panel designs in Zone C in Type 2. It is suitable to call these designs vertical belt designs rather than panel designs. Features common to them are as follows:

1. Basic design elements of panels are drawn vertically, while there is a few examples, in which the elements are arranged horizontally, such as seen in Zone C in Type 2.
2. Most of panel designs are accompanied by parallel lines on both sides (Nos. 113, 114, 116).
3. These panel designs alternate blank panels or simple design panels. There is no example in which panel designs are drawn densely over Zone B, such as panel designs in the Painted and Early Incised Period.

Basic composition of the panel designs is common to panel design of Types 1 and 2.

These panel designs contain design elements which are not found in panel designs in Types 1 and 2. These kinds of elements are as follows:

1. Zigzag space filled with slanting lines (Nos. 113, 114, 118).
2. Flying birds (the right and the left ways) (Nos. 114, 115, 119).
3. Naturalistic solid triangles (Nos. 112~114, 118).
4. Vertical succession of triangular forms (No. 117).
5. Vertical succession of inverse triangles (No. 117).
6. Triangles with ladders (No. 118).

Especially, a large number of design elements Nos. 1 and 2 are recognized among specimens taken from Tell Fisna. These design elements are supposed to belong to a slightly later period than the Transitional Period, since most of these design elements were found in examples taken from other sites than Tell Fisna in the Painted and Early Incised Period, and few example were found in Types 1 and 2 in the Transitional Period. There is a great possibility that specimens Nos. 113 to 115, 118 and 119 belong to the Intermediate Period which will be discussed in detail in next chapter. Specimen No. 120 comprises

successive repetition of concentric semicircular lines between two horizontal belts. There is no example similar to this design in Type 2 vessels. This type of pattern is popular in the Painted and Early Incised Period. It is considered that this pattern belong to the later period than the Transitional Period.

d) *Layout of painted designs* (Fig. 8)

Only specimens Nos. 106 and 109 shows layout composing of painted designs (T3-3, T4-3). Zone A of specimen No. 109 is missing. Painted designs in Zone A as mentioned above are supposed to be composed of horizontal lines only.

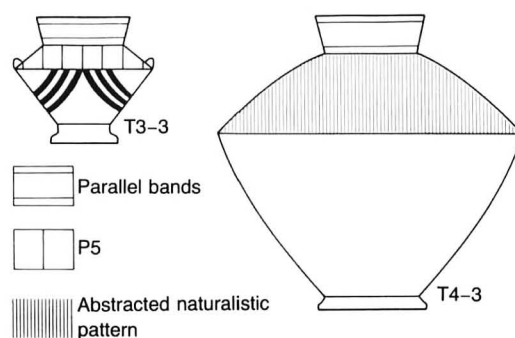


Fig. 8 Layout of Painted Designs of Jars in the Transitional Period.

Painted designs in Zones B and C are mainly examined here. The designs are roughly classified into one painted in Zone B only, and another painted in Zones B and C. The former examples are specimens Nos. 106 and 111. The shapes of these two jars are completely different. Specimen No. 106 has keen carination on the body, while specimen No. 111 has not carination and is characterized by the rounded body. Painted design is also completely different between them. These features suggest that different kinds of designs are drawn according to the shapes. Patterns P1 to P4 are not found in Zone B. Judging from this fact, most of the designs in Zone B are considered to be panel designs. Design of specimen No. 106 is a unique one, which dose not belong to any patterns of P1 to P4.

Specimen No. 109 is an only example which have paint composing combination of both Zones B and C. Pattern P5 (Zone B) and concentric semicircular lines (CS) (Zone C) (T3-3).

It is supposed that combination of painted designs of jars in Zones B and C has not so many varieties as the variety of painted design in Type 2. The main designs in Zone C is considered to consist of concentric semicircular lines and panel designs. It is surmised that the main combinations are pattern P5 (Zone B) and CS (Zone C), as well as patterns P5 (Zone B) and P5 (Zone C).

Characteristics of painted designs in the Transitional Period

The features of painted designs in the Transitional Period are briefly summarized.

1. Most of the basic design elements and the composition of designs succeed those in the Late Uruk Period.
2. Most of the panel designs are not arranged in order; two types of design panels placed are not repeated alternaty, such as panel designs in the Painted and Early Incised Period, and the dimension of panels is not uniform. The painted zones are not divided into equal sections by rule, such as panel zones in the Painted and Early Incised Period [Fukai et al. 1974].
3. There are many examples of blank panels arranged in panel designs. Few blank panels are found in panel designs in the Painted and Early Incised Period.
4. Design elements of solid lozenges, solid elongated triangles, butterflies, herring bones and ladders

are most common.

5. Patterns composing of butterflies and vertical lines are most common. Panel designs comprising vertical lines, vertical herring bones and vertical ladders on their both sides are popular.
6. Naturalistic motifs are rare.
7. The designs are mainly located in the upper part of the body (Zone B). The designs in the lower part of the body (Zone C) are not common.
8. Only a small variety of brushes were used, because the thickness of painted lines are thin and do not vary greatly. On the other hand, the thickness of painted lines in the Painted and Early Incised Period varies greatly, because variety of brushes were used [Fukai et al. 1974]. For example, in the Painted and Early Incised Period, the outline of cross-hatched triangles and cross-hatched or hatched rectangle motifs were drawn by thick painted lines, and cross-hatched or hatched lines inside the motifs are drawn by finer lines. This method of painting lines is not used in the Transitional Period. The thickness of painted lines do not vary greatly in the Transitional Period.

The difference between painted designs of the Transitional and the Painted and Early Incised Periods will be discussed in detail in chapter of the Painted and Early Incised Period.

3. The Ninevite 5 Intermediate Period between the Transitional and the Painted and Early Incised Periods (Figs. 9~12)

The Ninevite 5 Intermediate Period between the Transitional and the Painted and Early Incised Periods is not proved stratigraphically by excavations. The present author set up this period, since many examples of painted ware show different features both from the Transitional and the Painted and Early Incised Periods in terms of the design and shape. Specimens which show features of painted ware both in the Transitional and the Painted and Early Incised Periods and those which cannot be classified in the two periods are included in the Intermediate Period. Many specimens taken from Floor B in Tell Fisna are chronologically located in the Intermediate Period, because of the reason mentioned above. Specimens examined here were taken from Nineveh, Tells Fisna, Kutana, Karrana 3, Thuwajj and Chagar Bazar.

Painted designs of carinated bowls and footed bowls (Figs. 9, 10)

a) *Types of carinated bowls and footed bowls* (Fig. 1)

Carinated bowls are classified into two kinds: one with the carination on the upper middle part of the body and the inclined rim (Type 1e) (Nos. 121~123). The other with the carination on the lower middle part of the body and the gentle inclined rim (Type 1f) (Nos. 124, 125). The shape is similar to grey carinated bowls in the Painted and Early Incised Period. Specimens with complete shapes are Nos. 121, 122 and 124. Shapes of footed bowls in the Intermediate Period is not reconstructed, because there is no example with complete shape. The body of footed bowls is similar to that of footed bowls in the Transitional Period (Type 2e). It is supposed that the foot becomes longer than that of footed bowls in the Transitional Period.

b) *Positions of painted designs*

Painted designs in Type 1 vessels are found in Zone B. Among these designs, there are examples of horizontal lines constituting a part of painted designs in Zone B and drawn in the upper part of Zone C (Nos. 121, 124). There is only one fragment in Zone C (No. 133). Painted designs in Type 2 are basically located both in Zones B and C (Nos. 128, 131, 132).

c) *Painted design elements and units* (Fig. 9)

Main design elements are a row of flying birds (Nos. 121~123, 127, 132(C), 133), zigzag space filled

with slanting lines (Nos. 125, 128(C)e, 130, 132(C)) and naturalistic motifs (Nos. 126, 128(C)).

Flying bird motifs are classified into two kinds: birds are drawn to the right and the left. The two kinds were found from Tell Fisna. It is supposed that these different bird motifs are drawn by different potters. Specimens which contain the flying birds and zigzag space filled with slanting line motifs, are included in the Intermediate Period, even if the vessel shapes are common to those in the Transitional Period.

Many examples comprising flying bird motifs or zigzag space filled with slanting line motifs were found from Floor B in Tell Fisna¹⁾. These motifs are not found in the Late Uruk levels⁴⁾ of Tells Karrana 3 and Mohammed Arab, as well as in the Transitional levels of Tells Karrana 3 and Jigan. There are many examples of these motifs found in Nineveh, Tells Karrana 3, Kutani, Mohammed Arab, Thuwail after the Transitional Period. It is supposed that these motifs appeared later than the Transitional Period. This is one of the reasons to set up this period.

Rows of solid triangles fallen sideways in specimen No. 124 are not found in the Transitional Period. Most of the other elements are common to the Transitional Period.

d) Composition of painted designs (Fig. 9)

Composition of painted designs in Zone B are similar to those in the Transitional Period, but the details are slightly different.

- P1. One element repeated successively (Nos. 121, 122, 124, 127, 128).
- P2. One element drawn horizontally in the form of a belt (Nos. 129, 130).
- P3. Zone B being divided into two or three small horizontal zones, and two different elements being drawn successively in the small zones (No. 123).
- P4. A pattern assumed to comprise two or three design elements and units drawn alternately (Nos. 131, 132).
- P5. A pattern of panel design by the vertical division of Zone B into rectangular sections (Nos. 125, 126).

P1. Pattern P1 is found in Types 1 and 2 vessels. Among two or three horizontal lines both in the upper part (near the lip) and the lower part (near the carination) of Zone B of Type 1 are common to pattern P1 of specimens Nos. 121, 122 and 124. The reason why horizontal lines are drawn in Zone B of Type 1 vessels is that Zone B is too wide to contain design elements drawn in Zone B. Evidently, the space in Zone B is most suitable for drawing P1 pattern. It is considered that the horizontal lines constitute one of design elements in this period. Horizontal lines are incorporated into painted designs in the Painted and Early Incised Period. There is a possibility that specimens Nos. 122 and 124 are not classified into pattern P1, but pattern P3. Specimens Nos. 127 and 128 are Type 2 vessels, and have not horizontal lines both in the upper and the lower parts of Zone B, because the width of Zone B is narrower than that of Type 1.

P2. Pattern P2 are found in specimens Nos. 129 and 130. Designs of specimen No. 129 consist of cross-hatched band motif similar to that of specimen No. 54 in the Transitional Period. Thickness of lines in specimen No. 54 do not vary greatly. Thickness of cross-hatched lines of specimen No. 129 is extremely finer than horizontal outline. Slanting lines of specimen No. 130 are finer than the zigzag outlines. The method drawing outlines thicker and lines inside the motifs finer is popular in the Painted and Early Incised Period, but is not found in the Transitional Period. This is one of the reasons that these samples are included in this period.

P3. Specimen No. 123 is only example of pattern P3 in Type 1 vessels. Its design is composed of a horizontal ladder and a row of flying birds motifs. If horizontal lines are regarded as one of design elements, as mentioned above, Nos. 122 and 124 are included into pattern P3.

P4. Pattern P4 is found in Type 2 only (Nos. 131, 132). Design of specimen No. 131 is successive

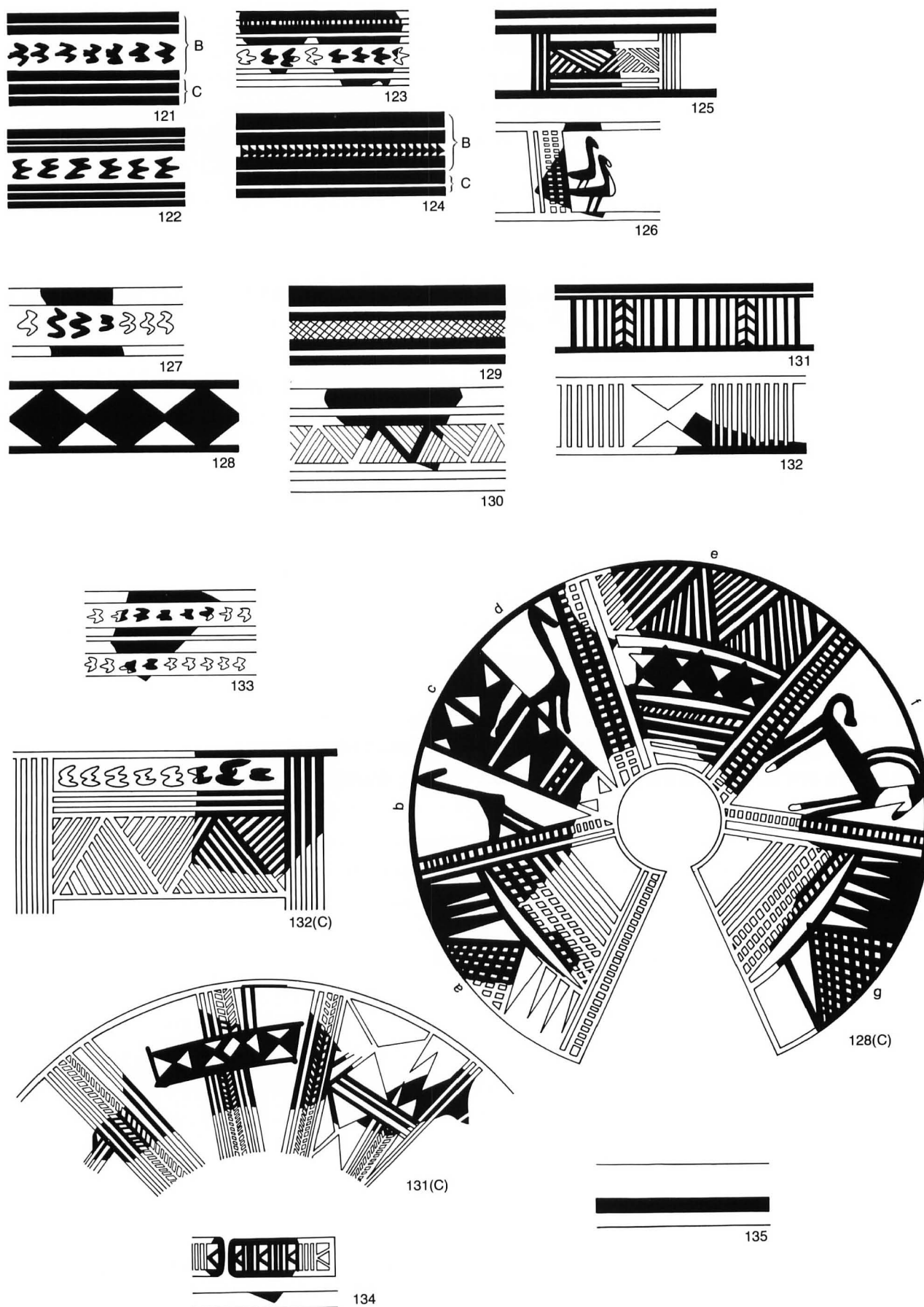


Fig. 9 Painted Patterns of Carinated and Footed Bowls in the Intermediate Period.

Nos. 121~126, Type 1: Zone B; Nos. 127~132, Type 2: Zone B; No. 133, Type 1: Zone C; No. 134: Body sherd; No. 135, Type 2: Zone D; (C): Zone C

Table 5. List of Fig. 9

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
121	Fisna	Type 1e	B,C	7.1	11.1		Numoto 1988: Fig.16-28
122	Nineveh	Type 1d	B	9.0	13.7		Thompson and Hamilton 1932: Pl.53-1
123	Fisna	Type 1	B	8.8			Numoto 1988: Fig.16-23
124	Chagar Bazer	Type 1f	B,C	8.8	9.8		Mallowan 1936: Fig.25-1
125	Karrana 3	Type 1	B	8.8	9.5		Fales et al. 1987: Fig.11-33
126	Karrana 3	Type 1	B	9.7			Fales et al. 1987: Fig.11-31
127	Fisna	Type 2	B				Numoto 1988: Fig.16-43
128	Karrana 3	Type 2e	B,C	16.7	18.2		Rova in press: Fig.6-1
129	Fisna	Type 2	B				Numoto 1988: Fig.16-49
130	Fisna	Type 2	B				Numoto 1988: Fig.16-47
131	Kutan	Type 2	B,C	18.4	20.5		Bachelot in press: Type 15, K 155
132	Fisna	Type 2	B,C				Numoto 1988: Fig.16-56
133	Fisna	Type 1	C				Numoto 1988: Fig.16-39
134	Thuwaij		C				Numoto in press: Fig.13-76
135	Thuwaij	Type 2	D			7.2	Fujii et al. in press: Fig.6-8

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

repetition of design units composed of vertical herring bone and vertical lines. This pattern is similar to pattern P1. Design of specimen No. 132 is supposed to be a combination of butterfly and vertical lines. This design is the same as pattern P4c in the Transitional Period.

P5. Pattern P5 is found in specimen Nos. 125 and 126 of Type 1. Basic design of specimen No. 125 is similar to those in the Transitional Period, because the design comprises vertical parallel lines attaching to both sides of panel, and blank panels combined with design panels. New design elements appeared in design panel. Specimen No. 126 is supposed to be a panel design which contains bird motifs. It is surmised that the panel has vertical double ladder motifs on its both sides, such as panel designs in the Transitional Period.

Painted designs in Zone C Only four specimens show composition comprising designs. These specimens are classified into pattern P3 (No. 133) and P5 (Nos. 128(C), 131(C), 132(C)). All specimens of P5 pattern are Type 2 vessels. P3 pattern was not found in Zone C of Types 1 and 2 in the Transitional Period. It is supposed that pattern P3 appeared in the Intermediate Period. Basic panel designs are similar to those in the Transitional Period; they are basically drawn lengthwise, and the division of panels and the combination of design elements are common between these two periods.

Design of specimen No. 132 is a part of a panel design composed of horizontal sections. Flying bird motifs and zigzag space filled with slanting line motifs are drawn on the panel. The whole layout of specimen No. 131 is not reconstructed. The elements on Zone B, such as herring bones and vertical lines are drawn in both sides of the panel and inside of it. Basic design of the panel is the butterfly motif. It is remarkable that a small long sideways panel is independently drawn. The panel comprises vertical butterfly and butterfly motifs repeated alternately. The arrangement of panels are irregular. Although this specimen was taken from Tell Kutan and was chronologically located in the Painted and Early Incised Period [Bachelot in press], it is included in the Intermediate Period, since painted designs of this specimen is different from those in the Painted and Early Incised Period.

Specimen No. 128 is only example to know the composition of painted designs. There are panels in Zone C. Dimension of panels is not uniform. Panels with animal motifs (b, d, f) and panels with geometric designs (a, c, e, g) are repeated alternately. It is possible that a panel with an animal motif or a panel with other motifs exists between Panel (a) and Panel (g). Panel design (a, c, e) and (g) are divided into horizontally, and are painted by typical design elements of the Transitional Period. Panel design (e) comprise zigzag space filled with slanting lines. Panel design (b, d) and (f) consists of a goat or a bird. It is rare that different kinds of animals are drawn on the same vessel. Design composed by geometric panel designs and vertical ladder motifs arranged in both sides of panels are common to panel designs in the Transitional Period. On the other hand, new designs in the Intermediate Period are as follows:

1. Panel designs without any blank panels.
2. Animal motifs and zigzag space filled with slanting lines.

Design of specimen No. 128 show both new and old features. Referring to the specimen No. 128 taken from Tell Karrana 3, the designs were thought to be of a typical Ninevite 5 style [Rova in perss]. However, the arrangement of designs is not well-regulated. Arrangement of panel designs in the Painted and Early Incised Period are more regulated. It is concluded that designs of specimen No. 128 chronologically belong to the Intermediate Period.

Specimen 134 is a body sherd, but its shape is unknown. This specimen contains small long sideways panels similar to those of specimen No. 131.

Specimens Nos. 121 and 124 comprise horizontal lines on the upper part of Zone C. No horizontal lines exist under carination in Type 1 vessels of the Transitional Period. This phenomenon appeared in the Intermediate Period.

Specimen No. 135 is a foot (Zone D). The shape and the designs illustrated here are different from a foot in the Transitional and the Painted and Early Incised Periods. The foot is composed of very short stem and its skirt. The height is taller than that of the Transitional Period. A horizontal line is located on the upper part of the edge. Both of specimens Nos. 134 and 135 were found from Phase D of Tell Thuwajj.

e) *Layout of painted designs* (Fig. 10)

Specimens Nos. 121, 122, 124 and 125 of Type 1 and specimens Nos. 128, 131 and 132 of Type 2 show the whole layout of painted designs. The specimens of Type 1 have design on Zone B only (T1–10, 11). Designs of Type 1 vessels in the Transitional Period do not contain pattern P3 in Zone C, but they were found in specimen No. 133 in the Intermediate Period. It is surmised that designs in Zone B is arranged by patterns P2 or P3 (T1–12).

Design of Type 2 vessels is divided into two types: one is composed of combination of patterns P1 (Zone B) and P5 (Zone C) (T2–14), and the other consist of combination of patterns P4 (Zone B) and P5 (Zone C) (T2–15). There is no example composed of these pattern combinations in Type 2 vessels of both the Transitional and the Painted and Early Incised Periods.

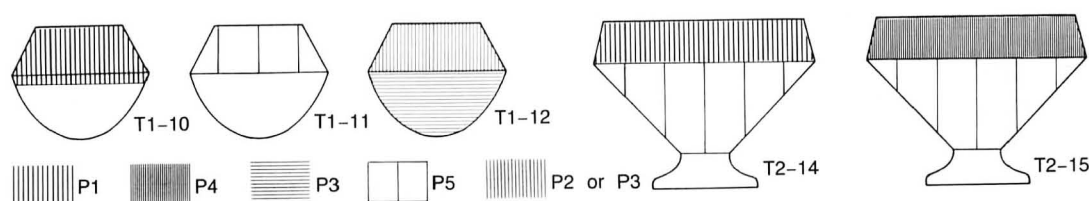


Fig. 10 Variety of Layout of Painted Designs of Carinated and Footed Bowls in the Intermediate Period.

Painted designs of jars (Figs. 11, 12)

a) *Types of painted jars* (Fig. 1)

The types of painted jar are roughly classified into lugged jars and large jars. Lugged jars are further classified into two types: one with keen carination on the upper part of the body with extremely inclined shoulders toward inside and low foot on the bottom (Type 3d) (Nos. 136, 139, 140). The other with a rounded body and a ring-base on the bottom (Type 3e) (No. 138). The former type is rare in the Painted and Early Incised Period. There are only a few examples of the later type jar. All of these types of lugged jars are small or medium sized (Max. diam. 10–16 cm). All lugs are vertically pierced.

An example of large jar is specimen No. 137 only (Type 4c). Since it has a gentle carination on the

middle of the body, the part of its shoulder (Zone B) occupies about the half of the body, and its shape of Zone B is slightly roundish. A low pedestal like a ring-base is on the bottom. There is not any example of this type of jar in the Painted and Early Incised Period.

b) Positions of painted designs

Specimens Nos. 136 to 138 preserve their complete shapes. The painted designs are found in Zones A, B and C. Painted designs of specimens Nos. 139 and 140 are located in Zones B and C, though Zone A of these specimens are missing. No example painted in Zones A and B only were found.

c) Painted design elements and units (Fig. 11)

Design elements are almost the same as those in Types 1 and 2 vessels. Design elements used in the Transitional Period, such as cross-hatched, solid lozenges and solid elongated triangles, were found. Flying birds and zigzag space filled with slanting line motifs are also the main basic elements. The other distinctive design element is hatched quadrilaterals shape like a windmill (No. 141).

d) Composition of painted designs (Fig. 11)

Painted design in Zone A Designs in Zone A are horizontal lines only (Nos. 136~138).

Painted design in Zone B Designs in Zone B are classified into patterns P3 (No. 138), P4 (No. 141) and P5 (Nos. 136, 137, 139, 140).

Pattern P3 is found in specimen No. 138 only was taken from Tell Chagar Bazar. Designs of specimen No. 138 is composed of a horizontal band with slanting lines and a horizontal band with a row of flying bird motifs. Specimens Nos. 136, 139 and 140 (Type 3d), and No. 137 (Type 4c) belong to examples of pattern P5. Specimen No. 136 has two types of panels. It seems that four panels are arranged on the circumference of the body by alternative repetition of these two different panel designs. It is supposed that a butterfly like motifs on panel (a) was drawn along the ridge line on the lug. Specimen No. 139 has four cross-hatched panels and four blank panels located alternately in Zone B. Design of specimen No. 140 is alternative repetition of cross-hatched panels and horizontal lines panels in the Zone B. The total number of panels are thought to be six. Alternative repetition of two types of panel designs are common to these three specimens. This repetition is not popular in the Transitional Period.

Design of specimen No. 137 contains eight panels. Dimension of each panel is not uniform. These panels are classified into three types: 1) Four geometric panels (b, d, f, h); 2) Three bird motif panels (c, e, g); and 3) One blank panel (a). The geometric panel designs are roughly divided into two types: 1) Lengthwise alternative repetition of zigzag space filled with slanting line bands and solid lozenges bands (b, f) and 2) Lengthwise repetition of solid elongated triangles bands (d, h). Bands of slanting zigzag space filled with slanting lines divides bird motif panels (c, e, g) into up and down two narrow space, and bird motifs are drawn on each narrow space. The number of birds is different in each panel. The remarkable features in these bird motif is that bird eyes are expressed by blank space. There is an example taken from Nineveh, in which bird motifs are similar to those in specimen No. 137 [Thompson and Mallowan 1933 pl. 57-8]. Two kinds of geometric panels and bird motif panels or a blank panel are located alternately. Referring to position of the panels, bird motifs were supposed to be drawn on a blank panel. This example of panel design contains both old and new design elements: design elements used in the Transitional Period are still drawn. Arrangement of naturalistic designs and new elements and decrease in the number of blank panels in a pattern are new characteristics of panel design in the Intermediate Period.

The arrangement of panels in these three specimens mentioned above is more regular than that in the Transitional Period, but it is less ordered than that of the Painted and Early Incised Period. The number of panels in each specimens is four (No. 136), six (No. 140) and eight (Nos. 137, 139). Number of panels in each example taken from Tell Thalathat is also four, six and eight [Fukai et al. 1974]. The number of panels in each examples are not odd number but even number.

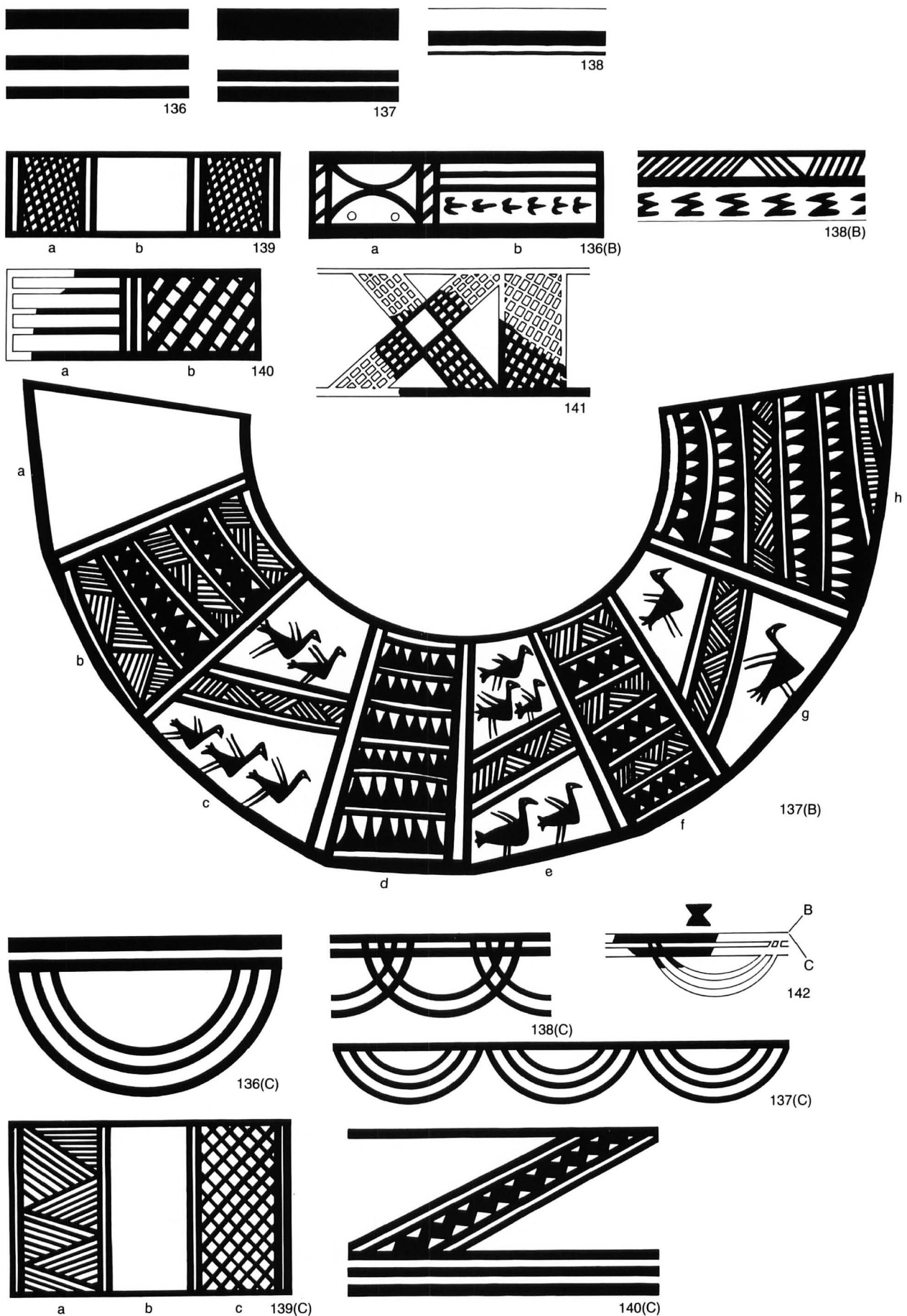


Fig. 11 Painted Patterns of Jars in the Intermediate Period.

Nos. 136~138, Type 3 and 4: Zone A; Nos. 139~141, Type 3: Zone B; No. 142, Type 3: Zone B and C; (B): Zone B; (C): Zone C

Table 6. List of Fig. 11

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
136	Kutan	Type 3d	A, B, C	6.3	10.3		Forest 1987b: Fig.114
137	Thuwaij	Type 4c	A, B, C	15.2	34.5	12.2	Fujii et al in press: Fig.6-1
138	Chagar Bazar	Type 3e	A, B, C	7.1	11.5	3.5	Mallowan 1936: Fig.25-3
139	Fisna	Type 3d	B, C		16.0		Numoto 1988: Fig.17-70
140	Kutan	Type 3d	B, C		10.0		Forest 1987b: Fig.114
141	Fisna	Types 3 or 4	B				Numoto 1988: Fig.17-61
142	Fisna	Type 3f	B, C				Numoto 1988: Fig.17-63

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

Painted designs in Zone C Designs in Zone C are roughly classified into semicircular lines (Nos. 136 ~138, 142) and a panel design (No. 139).

Specimens No. 136 contains three motifs of concentric semicircular lines (CS) in Zone C. The features of concentric semicircular lines are the same as those in the Transitional Period. This is one of the reasons why this sample is included in the Intermediate Period. Specimen No. 138 comprise six concentric semicircular line motifs in Zone C. These concentric semicircular lines are particular type because lines are overlapped one after another, and the motif consists of two semicircular lines. The lines of this samples are thin. Specimen No. 142 is a fragment of a lugged jar. The shape and its concentric semicircular lines are similar to those of specimen No. 138. Specimen No. 137 has nine motifs of concentric semicircular lines in Zone C. Since arcs of concentric semicircular lines are shallow, these designs are only drawn on the upper part (one third) of Zone C. Three motifs of concentric semicircular lines are usually drawn in Zone C, but specimen No. 137 comprises nine motifs of concentric semicircular lines in Zone C, and specimen No. 138 contains six motifs of them. It is interesting that these numbers are multiple of 3. The number of the motifs does not vary in the Painted and Early Incised Period.

Specimen No. 139 has eight panels in Zone B and six panels in Zone C. Six panels in Zone C are divided into three types; zigzag space filled with lines panel (a), a blank panel (b) and a cross-hatched panel (c). Each type has two panels, and these different panels are located alternately. Panel designs of specimens Nos. 115 to 117 illustrated in the Transitional Period are similar to this panel design.

Design of specimen No. 140 is not a panel design. It is surmised that two or three diagonal slanting bands with zigzag motifs are arranged in Zone C in a zigzag way at long intervals. The design composition is similar to that of specimen No. 118. This pattern is not popular in this period, and it is not found in the Painted and Early Incised Period.

d) Layout of painted designs (Fig. 12)

Five examples show the whole layout of designs (Nos. 136~140). Designs in Zone A are discussed here, because only horizontal lines are drawn there. Combination of designs in Zones B and C are examined. The following three types of pattern combination are found in Type 3d vessels:

1. Patterns P5 (Zone B)+CS (Zone C) (No. 136) (T3-5).
2. Patterns P5 (Zone B)+P5 (Zone C) (No. 139) (T3-7).
3. Patterns P5 (Zone B)+diagonal slanting bands (Zone C) (No. 140) (T3-6).

Pattern P5 in Zone B are common to these three types of design combination, but each pattern in Zone C are different.

Design of Type 3e vessel is composed of patterns P3 (Zone B) and CS (Zone C) (T3-4) (No. 138). There are many examples drawn P3 pattern in Zone B of Type 3 in the Painted and Early Incised Period. It is supposed that this pattern is not arranged very often on jars in the Transitional Period. This pattern seems to contain local characteristics, since it was taken from Tell Chagar Bazar. It is very possible that there is a slight chronological difference between Types 3d and 3e.

Design of Type 4c is combination of patterns P5 (Zone B) and CS (Zone C) (T4-4) (No. 137). There is no example of Type 4c in the Painted and Early Incised Period.

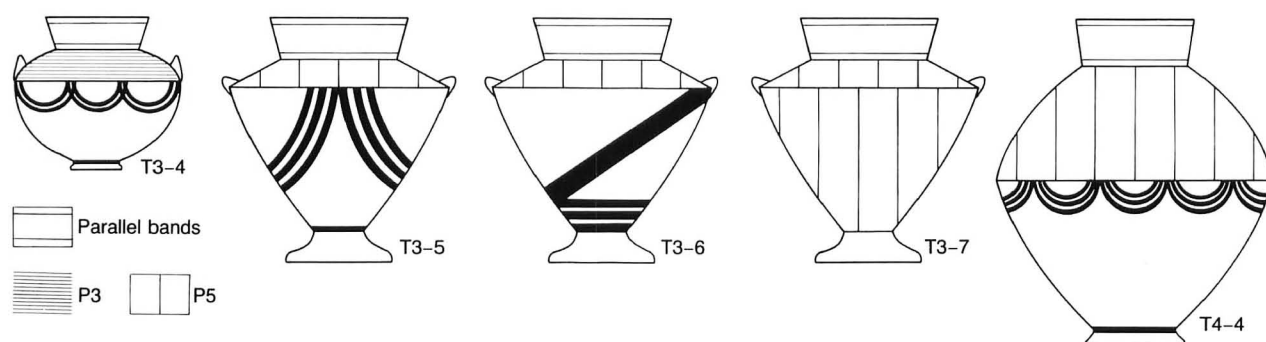


Fig. 12 Variety of Layout of Painted Designs of Jars in the Intermediate Period.

The common features of these five specimens mentioned above are as follows:

1. The dimensions of blank space in Zone C is relatively large. Zone C is not thickly filled with painted designs, if comparing with painted designs in Zone C in the Painted and Early Incised Period.
2. A horizontal line is drawn narrow space between Zones C and D, though most of Types 2, 3 and 4 in the Transitional Period have any paint in this part of the body. There is no example of painted designs in Zone D, which is found in the Painted and Early Incised Period.

Characteristics of painted designs in the Intermediate Period

The main characteristics of painted designs in the Intermediate Period can be summarized as follows:

1. The dimension of paint is larger than those in the Transitional Period.
2. The drawing method and the composition of designs are more systematic than those in the Transitional Period.
3. New design elements were adopted.
4. The design elements used in the Transitional Period are still common.
5. The method dividing a panel into several sections is similar to that of the Transitional Period.
6. The design composition is partly related to that in the Painted and Early Incised Period.

The painted designs in the Intermediate Period show the characteristics common in the Transitional Period, and these characteristics are not found in the Transitional Period. Considering these characteristics, the Intermediate Period is assumed.

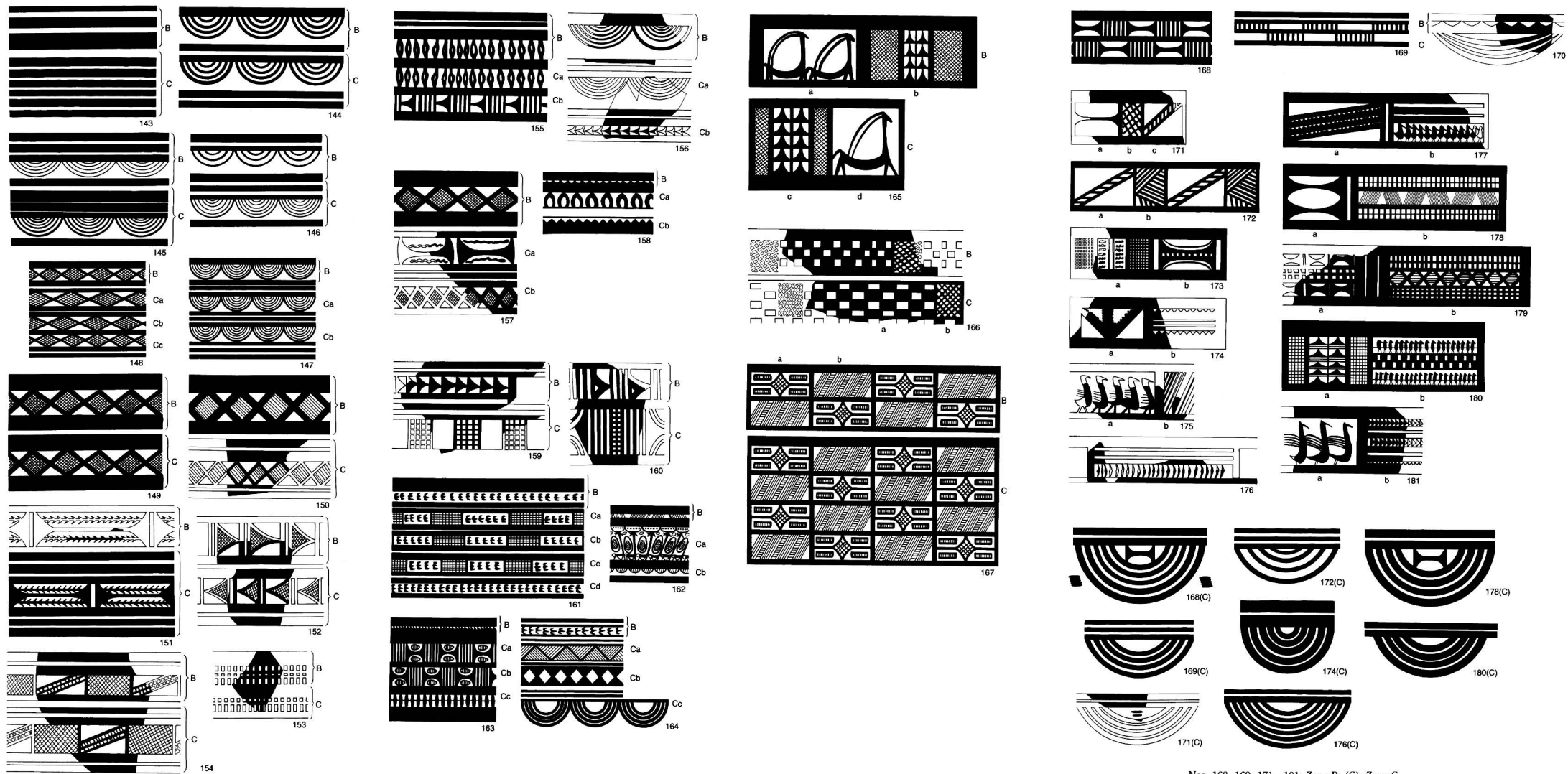
4. Painted and Early Incised Period (Mohammed Arab Period 2) (Figs. 13~24)

In the Mohammed Arab Period 2, painted ware and incised ware with simple incisions existed side by side. This has been confirmed by stratigraphical excavations [Roaf 1983; 1984]. Specimens belonging to this period are available in large quantities. Those examined here have been taken mainly from Nineveh, Tells Mohammed Arab, Kutan, Rijm, Thalathat, Thuwajj and Fisna. There is a relatively high proportion of complete vessels among these specimens. It is therefore possible to reconstruct all of the features of the painted designs. In particular, complete footed and carinated bowls abound. Accordingly, emphasis is placed on the layout and composition of painted designs in this section and, as there are a lot of specimens of footed bowls, these are to be examined first.

Painted designs of footed bowls (Figs. 13~16)

a) Types of painted footed bowls (Fig. 1)

A great variety of shapes is found in footed bowls. Body sizes are divided into large size (maximum



Nos. 168, 169, 171–181: Zone B; (C): Zone C

Fig. 13 Painted Patterns of Footed Bowls in the Painted and Early Incised Period.

Table 7. List of Figs. 13 and 15

No	Site	Type	Zone	RD(cm)	MD(cm)	SD(cm)	FD(cm)	Literature
143	Kutan	Type 2g	B,C,D	8.6	8.9		4.0	Bachelot 1987: Fig.7
144	Kutan	Type 2j	B,C,D		16.8	4.0	7.4	Bachelot 1987: Fig.7
145	Rijm	Type 2j	B,C	14.8	15.7			Bielinski in press: Fig.10-5
	Karrana 3	Type 2i	B,C	18.2	19.1			Rova in press: Fig.6-6
146	Mohammed Arab	Type 2h	B,C,D	8.2	8.6	2.1	5.3	Roaf 1983: Fig.3-6
147	Nineveh	Type 2i	B,C	12.8	13.6			Thompson and Hamilton 1932: Pl.54-4
148	Nineveh	Type 2i	B,C	12.5	13.9			Thompson and Hamilton 1932: Pl.54-6
149	Rijm	Type 2j	B,C	17.7	18.2			Bielinski in press: Fig.10-3
150	Mohammed Arab	Type 2j	B,C	17.8	18.9			Roaf and Killick 1987: Fig.3
151	Kutan	Type 2i	B,C		27.6			Bachelot in press: Type 15, K 145
152	Kutan	Type 2i	B,C					Forest 1987a: Fig.8
153	Rijm	Type 2i	B,C	8.0				Bielinski in press: Fig.11-5
154	Mohammed Arab	Type 2j	B,C	22.1	23.2			Roaf 1983: Fig.3-1
155	Rijm	Type 2j	B,C	13.8	13.8			Bielinski in press: Fig.10-4
156	Thuwaij	Type 2i	B,C					Numoto in press: Fig.14-96
157	Rijm	Type 2j	B,C	20.5	20.8			Bielinski in press: Fig.10-2
158	Rijm	Type 2f	B,C,D	7.8	8.3	2.0	4.0	Bielinski in press: Fig.11-2
159	Kutan	Type 2i	B,C	20.0	20.0			Forest 1987a: Fig.8
160	Thalathat	Type 2	B,C					Fukai et al. 1974: Pl.29-1-19
161	Billa	Type 2k	B,C,D	18.5	20.5	3.0	8.5	Speiser 1933: Pl.48-2
162	Nineveh	Type 2m	B,C	20.7	21.6			Thompson and Hamilton 1932: Pl.56-3
163	Nineveh	Type 2m	B,C	33.1	34.8			Thompson and Hamilton 1932: Pl.56-1
164	Nineveh	Type 2e	B,C	14.7	15.6			Thompson and Mallowan 1933: Pl.54-5
165	Rijm	Type 2n	B,C,D	35.0	33.5	11.0	22.0	Bielinski in press: Figs.4,5B
166	Mohammed Arab	Type 2j	B,C	16.8	17.5			Roaf 1983: Fig.3-2
167	Thalathat	Type 2i	B,C,D	41.7	39.0	9.4	19.4	Fukai et al. 1974: Pl.48-19
168	Thalathat	Type 2j	B,C	30.6	30.2			Fukai et al. 1974: Pl.48-1
169	Nineveh	Type 2e	B,C	14.3	15.0			Thompson and Hamilton 1932: Pl.54-9
170	Thalathat	Type 2e	B,C					Fukai et al. 1974: Pl.48-7
171	Thalathat	Type 2	B,C					Fukai et al. 1974: Pl.48-5
172	Mohammed Arab	Type 2i	B,C	12.0	13.1			Roaf and Killick 1987: Fig.3
173	Thalathat	Type 2	B,C	11.1	10.3			Fukai et al. 1974: Pl.48-12
174	Rijm	Type 2j	B,C	19.7	19.3			Bielinski in press: Fig.10-1
175	Kutan	Type 2	B,C		15.9			Bachelot in press: Type 14, K 21816
176	Mohammed Arab	Type 2	B,C,D		12.4	3.0	6.7	Roaf 1983: Fig.3-4
177	Thalathat	Type 2j	B,C	24.7	24.3			Fukai et al. 1974: Pl.48-8
178	Thalathat	Type 2j	B,C,D	24.0	24.0	4.8	11.7	Fukai et al. 1974: Pl.48-3
179	Thalathat	Type 2	B,C					Fukai et al. 1974: Pl.30-1-9,10
180	Billa	Type 2j	B,C,D	20.3	19.5	4.0	8.3	Speiser 1933: Pl.48-1
181	Mohammed Arab	Type 2	B,C					Roaf and Killick 1987: Fig.3

RD: Rim Diameter; MD: Maximum Diameter; SD: Stem Diameter; FD: Foot Diameter

diameter about 30 cm), medium size (maximum diameter about 20 cm) and small size (maximum diameter about 10 cm). Their shapes are divided as follows:

1. Large size: Types 2l, 2m and 2n.
2. Medium size: Types 2i, 2j and 2k.
3. Small size: Types 2f, 2g and 2h.

The classification of these shapes are based on complete specimens. There is a great possibility that other types exist, for example, the shape of a small chalice [Speiser 1935: pl. 29-a].

b) Positions of painted designs

All of the painted designs are located in Zones B, C and D. In other words, paint is found on all parts of the body. This characteristic is common also to carinated bowls and jars.

c) Painted design elements (Figs. 13~15)

Compared with the Transitional and the Intermediate Periods, the variety of design elements had increased enormously. Among these design elements, many are similar to design elements of the Transitional and the intermediate Periods. However, elements which are obviously new and not found in previous periods are also numerous. The characteristics of design elements and design units in this period are as follows:

1. Rows of concentric semicircular lines (Nos. 144~147, 182~183).
2. Cross-hatched lozenges (Nos. 148~149, 157); lozenges filled with slanting lines, horizontal lines and dots (Nos. 150, 179b, 201).

Table 8. List of Figs. 14 and 15

No	Site	Type	Zone	RD(cm)	MD(cm)	SD(cm)	Literature
182	Thalathat	Type 2	B				Fukai et al. 1974: Pl.31-2-5
183	Karrana 3	Type 2	B				Fales et al. 1987: Fig.11-38
184	Thalathat	Type 2	B				Fukai et al. 1974: Pl.29-1-21
185	Thalathat	Type 2	B				Fukai et al. 1974: Pl.29-1-4
186	Thalathat	Type 2	B				Fukai et al. 1974: Pl.29-1-6
187	Thalathat	Type 2	B				Fukai et al. 1974: Pl.29-1-5
188	Thalathat	Type 2	B				Fukai et al. 1974: Pl.29-1-3
189	Thuwaij	Type 2	B				Numoto in press: Fig.14-92
190	Thuwaij	Type 2	B				Numoto in press: Fig.13-71
191	Thuwaij	Type 2	B				Numoto in press: Fig.13-70
192	Durdara	Type 2	B				Spanos 1988: Abb.10-4
193	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-9
194	Thuwaij	Type 2	B				Numoto in press: Fig.13-73
195	Thuwaij	Type 2	B				unpublished material
196	Thuwaij	Type 2	B				Fujii et al. in press: Fig.6-3
197	Billa	Type 2	B				Speiser 1933: Pl.69
198	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-16
199	Fisna	Type 2	B				Numoto 1988: Fig.16-51
200	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-49
201	Rijm	Type 2	B	20.0			Bielinski in press: Fig.11-7
202	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-50
203	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-45
204	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-40
205	Mohammed Arab	Type 2	B	16.2	17.5		Roaf and Killick 1987: Fig.3
206	Rijm	Type 2	B				Bielinski in press: Fig.11-6
207	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-44
208	Billa	Type 2	B				Speiser 1933: Pl.69
209	Billa	Type 2	B				Speiser 1933: Pl.69
210	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-42
211	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-38
212	Billa	Type 2	B				Speiser 1933: Pl.69
213	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-53
214	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-55
215	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-54
216	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-59
217	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-52
218	Kutan	Type 2	B	17.4	17.2		Forest 1987a: Fig.8
219	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-65
220	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-66
221	Kutan	Type 2	B				Bachelot in press: Type 15, KC259,77
222	Kutan	Type 2	B				Bachelot in press: Type 15, KC256,15
223	Thuwaij	Type 2	B				Numoto in press: Fig.14-94
224	Thalathat	Type 2	B	14.5	13.8		Fukai et al. 1974: Pl.48-11
225	Thuwaij	Type 2	B				Fujii et al. in press: Fig.6-5
226	Thalathat	Type 2	B				Fukai et al. 1974: Pl.30-2-15
227	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-71
228	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-72
229	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-25
230	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-26
231	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-24
232	Thuwaij	Type 2	B				Fujii et al. in press: Fig.6-4
233	Kutan	Type 2	B				Bachelot in press: Type 15, K 134,3
234	Kutan	Type 2	B				Bachelot in press: Type 15, K 134,2
235	Rijm	Type 2	B	29.0			Bielinski in press: Fig.11-1
236	Rijm	Type 2	B				identical with No.165
237	Kutan	Type 2	C				Bachelot in press: Type 15
238	Thuwaij	Type 2	C				Numoto in press: Fig.14-103
239	Mohammed Arab	Type 2	B	20.2	20.4		Roaf and Killick 1987: Fig.3
240	Kutan	Type 2	B	27.0			Bachelot in press: Type 15, KC 252,22
241	Thalathat	Type 2	B				Fukai et al. 1974: Pl.31-2-2
242	Billa	Type 2	B				Speiser 1933: Pl.69
243	Kutan	Type 2	B				Bachelot 1987: Fig.6
244	Mohammed Arab	Type 2	B				Roaf and Killick 1987: Fig.3
245	Kutan	Type 2	B				Bachelot 1987: Fig.6
246	Mohammed Arab	Type 2	C		32.0	9.0	Killick in press: Fig.4-8
247	Durdara	Type 2	C				Spanos 1988: Abb.10-8
248	Kutan	Type 2	B	30.4	31.7		Forest 1987a: Fig.8
249	Mohammed Arab	Type 2	B				Roaf and Killick 1987: Fig.3
250	Mohammed Arab	Type 2	B				Roaf and Killick 1987: Fig.3
251	Thalathat	Type 2	B				Fukai et al. 1974: Pl.30-1-5
252	Kutan	Type 2	B	18.0			Bachelot in press: Type 15, K 134,11
253	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-81
254	Thalathat	Type 2	B				Fukai et al. 1974: Pl.30-1-3
255	Kutan	Type 2	B				Forest 1987a: Fig.8
256	Kutan	Type 2	B				Forest 1987a: Fig.8
257	Mohammed Arab	Type 2	B				Roaf and Killick 1987: Fig.3
258	Kutan	Type 2	B	18.8			Bachelot in press: Type 14
259	Kutan	Type 2	B				Bachelot in press: Type 14, K 2038
260	Rijm	Type 2	B	28.0			Bielinski in press: Fig.11-3
261	Karrana 3	Type 2	B				Fales et al. 1987: Fig.10-25
262	Durdara	Type 2	B				Spanos 1988: Abb.10-3
263	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-82
264	Karrana 3	Type 2	B				Rova in press: Fig.6-9
265	Karrana 3	Type 2	B				Rova in press: Fig.6-5
266	Thalathat	Type 2	B				Fukai et al. 1974: Pl.56-85
267	Billa	Type 2	B				Speiser 1933: Pl.69
268	Thalathat	Type 2	B				Fukai et al. 1974: Pl.30-1-1

RD: Rim Diameter; MD: Maximum Diameter; SD: Stem Diameter

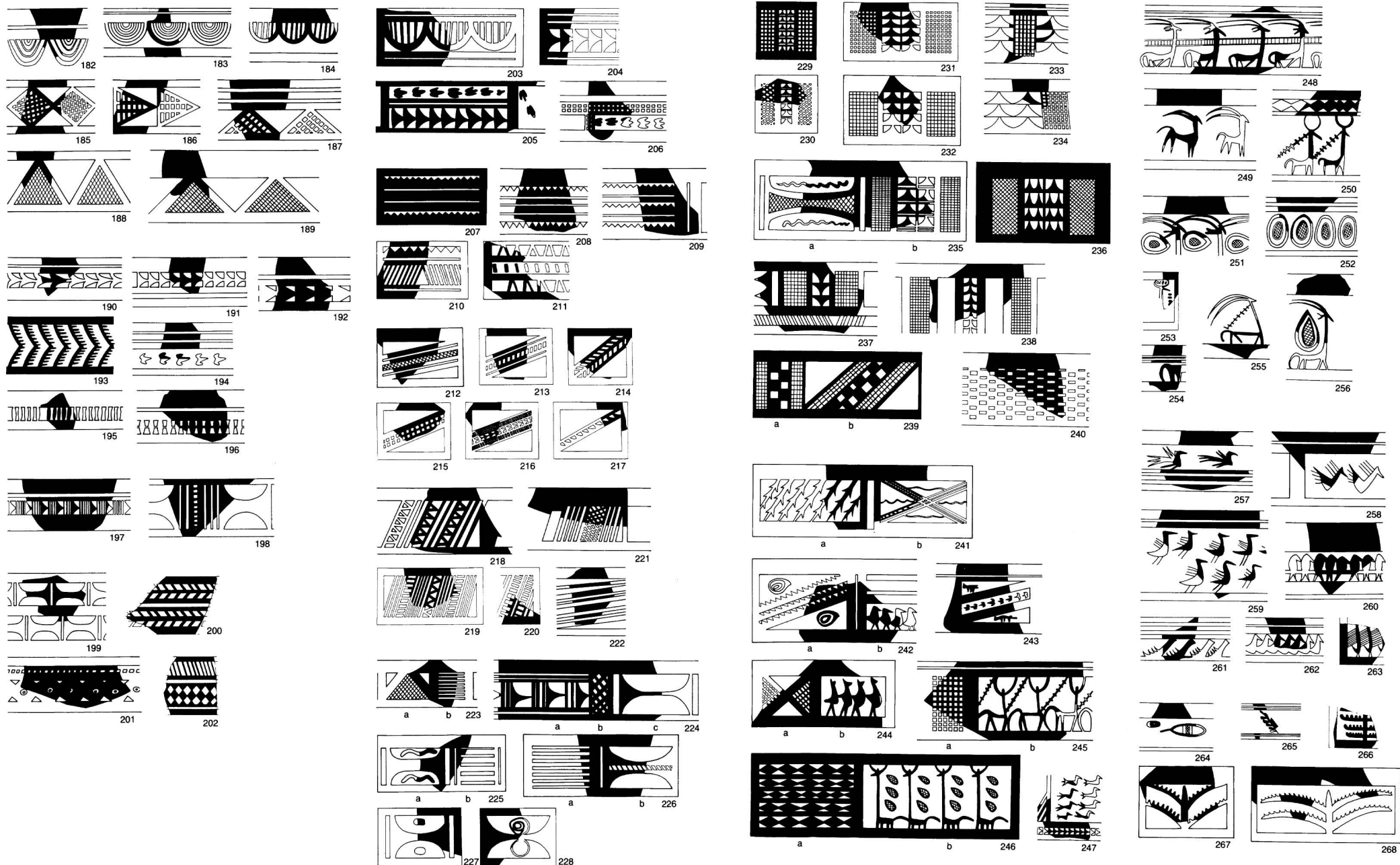


Fig. 14 Painted Patterns of Footed Bowls in the Painted and Early Incised Period.

3. Rows of solid triangles fallen sideways (Nos. 156Cb, 159, 181b, 190~192, 205); sideways solid triangles and vertical lines arranged alternately (Nos. 155Cb, 197, 224a); columns of solid triangles (Nos. 165b, 165c, 231~234, 237, 238).
4. Sideways cross-hatched triangles (Nos. 152, 186).
5. Serrated solid triangles (Nos. 158B, 158Cb, 163B, 170, 174b, 177a, 207~209, 242a; and examples of feet).
6. Concave-lense motifs (Nos. 151, 157Ca, 160C, 163Ca, 163Cb, 168, 171a, 173b, 178a, 179a, 198, 199, 224c, 225a, 226b, 227, 228, 280, 282).
7. Oval motifs (concentric ovals, cross-hatched ovals or cross-hatched tear-drop motifs) (Nos. 158Ca, 162Ca, 242a, 251, 252, 256, 264).
8. Naturalistic motifs: gazelles and goats (animals with four legs) (Nos. 162Ca, 165a, 165d, 243, 245b, 246b, 248~251, 253~256), birds (Nos. 175a, 177b, 180b, 181a, 242b, 244b, 247, 257~263), plants and others (174a, 241a, 265~268).
9. Cross-like cross-hatched lozenges (Nos. 167a, 278, 279, 282).

The above-mentioned design elements are found in many specimens. Other design elements found in specimens Nos. 155B, 155Ca, 176, 193, 211, 218, 219 and 241b are also considered to be characteristic features of this period.

With regard to these design elements, the following points have been noted.

1. The triangle motifs of the Transitional Period are basically drawn in the upright position, while many of the triangles of this period are lying on their side.
2. Concave-lense motifs are combined with different design elements to form a large variety of combinations.
3. Cross-hatched ovals and cross-hatched tear-drop motifs are always combined with gazelle or goat motifs. No example of combination with bird motif is found.
4. Most of the gazelle or goat motifs are combined with cross-hatched tear-drop motifs (Nos. 246b, 251, 256) or stitch lines (Nos. 245b, 250, 255).
5. Most of the animal motifs are drawn facing right [Fukai et al. 1974], but those facing left also exist (Nos. 243, 246).
6. Lozenges are filled with various elements.
7. The outline of cross-hatched rectangles, cross-hatched triangles and cross-hatched lozenges, the outlines are always thick, while cross-hatched lines are extremely fine. As has already been mentioned in the section on the Transitional Period, this suggests that several kinds of brush were used [Fukai et al. 1974].

On the other hand, some typical design elements of the Transitional Period, such as butterfly and solid elongated triangle, are not found in this period. It seems that the butterfly motif has turned into the concave-lense motif, since the combination of butterfly and vertical lines is often found in the Transitional Period (Nos. 32, 61~64), while the combination of concave-lense motif and vertical lines prevails in the Painted and Early Incised Period (Nos. 160C, 163Ca, 163Cb, 168, 198, 282, 361); and the layout of the two patterns are identical. In this period, a lot of pattern units begin to appear where other different elements are added to the simple basic elements.

d) *Composition of painted designs* (Figs. 13~15)

A lot of the specimens of this period have painted designs in Zone C. However, the painted designs considered of importance are located in Zone B. These painted designs are classified as follows:

- P1. One element repeated successively (Nos. 144~151, 155~158, 161~164, 170, 182~196).
- P2a. One element drawn horizontally in the form of a belt (Nos. 143, 153).

- P2b. Panel designs being drawn in horizontal belt zones (No. 154).
- P3. Zone B being divided into two small horizontal zones, and one or two different elements being drawn successively in the small zones (Nos. 168, 169, 199~202).
- P4. A pattern assumed to comprise two or three design elements and units drawn alternately (Nos. 152, 160, 162, 197, 198).
- P5. A pattern of panel design by the vertical division of Zone B into rectangular sections (Nos. 165~167, 171~181, 203~239, 241~246, 253, 258, 263, 266~268).

These five design patterns are basically the same as those of the Transitional and the Intermediate Periods. Specimens of P1 and P5 are particularly numerous in this period.

P3 is not found in the Transitional and the Intermediate Periods, the reason being the appearance in this period of footed bowls with a wide Zone B.

The combinations of panel design patterns of P5 are roughly classified as follows:

- P5a. Panels being divided horizontally and filled with horizontal design elements (Nos. 174b, 176, 177b, 178b, 179a, 179b, 180b, 181b, 203~205, 207~211, 224a, 242b, 246a).
- P5b. Panels being divided vertically and filled with design elements (Nos. 165b, 173a, 180a, 229, 235b, 236, 239a).
- P5c. Panels being divided diagonally and filled with design elements (Nos. 171c, 172a, 177a, 212~217, 239b, 242a, 243).
- P5d. Slanting design elements (Nos. 167b, 175b, 218~222, 241a).
- P5e. Designs consisting mainly of one single naturalistic or geometric element (Nos. 166a, 166b, 167a, 171a, 171b, 172b, 173b, 174a, 223a, 224b, 224c, 225a, 226b, 227, 228, 241b, 244a, 267, 268).
- P5f. Designs consisting only of repeated animal motifs (Nos. 165a, 175a, 181a, 244b, 245b).

In the case of P5a, examples of panels which are divided into more than three sections horizontally are mostly found in large-size vessels or medium-size vessels with a wide Zone B (Nos. 178~181). This pattern is also found in many of the oblong panels.

P5b has only one pattern: the panel is divided into three zones vertically; the two outside zones are basically cross-hatched or filled with hatched lines, whilst the middle zone is filled with design elements drawn generally vertically, the motif being mainly one or two lines of vertical triangles. This pattern is considered to be one of the typical types of panels in this period.

P5e is found in many small-size vessels (Nos. 171~174, 224). Panels with only one concave-lense motif are found only in vessels of medium or small sizes (Nos. 171, 173, 224).

The other features of panel patterns are as follows:

1. Panels of the same type are never placed next to one another; rather, two or three different types of panels are arranged alternately around the vessel.
2. Panels with naturalistic elements are always combined with panels with geometric elements.

There are no examples of combination of panels with different naturalistic elements.

Furthermore, P5b and P5f are not found in the panel designs of the Transitional Period; P5c and P5d are also rare. Most of the panel patterns in the Transitional Period are P5a.

The painted patterns illustrated in Figure 14 are arranged as follows:

Nos. 182 to 189 belong to P1: inside of elements are filled with lines;

Nos. 190 to 196 belong to P1: solid types of elements;

Nos. 197 and 198 belong to P4;

Nos. 199 to 202 belong to P3;

Nos. 203 to 206 belong to P5a;

Nos. 207 to 211 belong to P5a: mainly contains serrated solid triangle motifs;

- Nos. 212 to 217 belong to P5c;
- Nos. 218 to 222 belong to P5d;
- Nos. 223 to 228 belong to P5e, and one of the panels belongs to P5e;
- Nos. 229 to 239 belong to P5b, and one of the panels belongs to P5b;
- Nos. 241 to 247: panels with naturalistic motifs;
- Nos. 248 to 256: mainly gazelle or goat motifs;
- Nos. 257 to 263: bird motifs;
- Nos. 264 to 268: plant motifs.

It is not clear whether the compositions of designs on the fragments with naturalistic motifs and the painted fragments of large-size vessels are horizontal designs or panel designs (Nos. 188, 189, 240, 248~252, 254~256, 259).

Painted designs in Zone C Painted designs of Zone C can roughly be classified into horizontal belt designs, panel designs and concentric semicircular lines. The horizontal belt designs are identical with those of Zone B described above (Nos. 143, 164). Specimens with panel designs (Nos. 165~167, 246, 247) are few but they are thought to be also identical with those of Zone B mentioned above. There are many examples of the designs in Zone B being repeated in the horizontal belt and panel designs of Zone C. As a rule, concentric semicircular lines are drawn in sets of three around the vessels of this period. The lines are thicker than that of the Transitional Period. There are also examples of designs where design elements are drawn into the middle space or in the space between two concentric semicircular lines (Nos. 168, 171, 178, 347~349). Since such designs of concentric semicircular lines are not found in the Transitional and the Intermediate Periods, it is assumed that they first appeared in this period.

Painted designs in Zone D (Fig. 15) There are no examples which have painted designs in Zone D in the Transitional Period. However, in this period, painted designs are found even in this zone. One of the reasons for this is that the feet of the vessels had become longer as well as bigger than those of the footed bowls of the Transitional Period. This allowed adequate space for painting. Stem-like long feet (Types 2m, 2n) began to appear in this period. They are divided into skirt and stem. The designs on the foot in this period differ in shape and size. Complete examples of Zones B and C are found in specimens Nos. 144, 146, 158, 161, 165, 167, 178 and 180; specimens Nos. 246 and 272 to 278 are fragments of the stem. The designs are roughly classified as follows:

1. Designs for small to medium sizes (Types 2f~2i, 2k), which are mainly horizontal lines (Nos. 144, 146, 158, 161, 176, 180, 269).
2. Designs for medium size (Type 2j), which have saw-tooth band motifs arranged on top of one another (Nos. 178, 270, 271).
3. Designs for large size (Types 2l~2n), which have mainly panel designs arranged on part of stem (Nos. 165, 167, 246, 272~274, 278~282).

The most characteristic design found in the foot is the saw-tooth motif. Where this motif is found on the stem, the cross-sections of the stem is always ridged or ribbed (Nos. 167, 178, 270, 271, 276~280, 282). This is also thought to be one of the rules governing colouring. Other motifs are also often found in Zones B and C.

There are many examples of two to four vertical openings being found in the stem of large feet (Nos. 165, 167, 246, 272~274, 276, 279~282). Shorter stems have horizontal oblong design panels (Nos. 167, 277~280), while longer stems have vertical oblong design panels (Nos. 165, 246, 272~274, 281). The stem of specimen No. 282 is horizontally divided into two sections, and a different horizontal oblong panel is painted in each section. These three types of panels are identical with panels found in specimens Nos. 167 and 278 to 280. All of the surfaces which have been painted with design panels are flat. The stems of

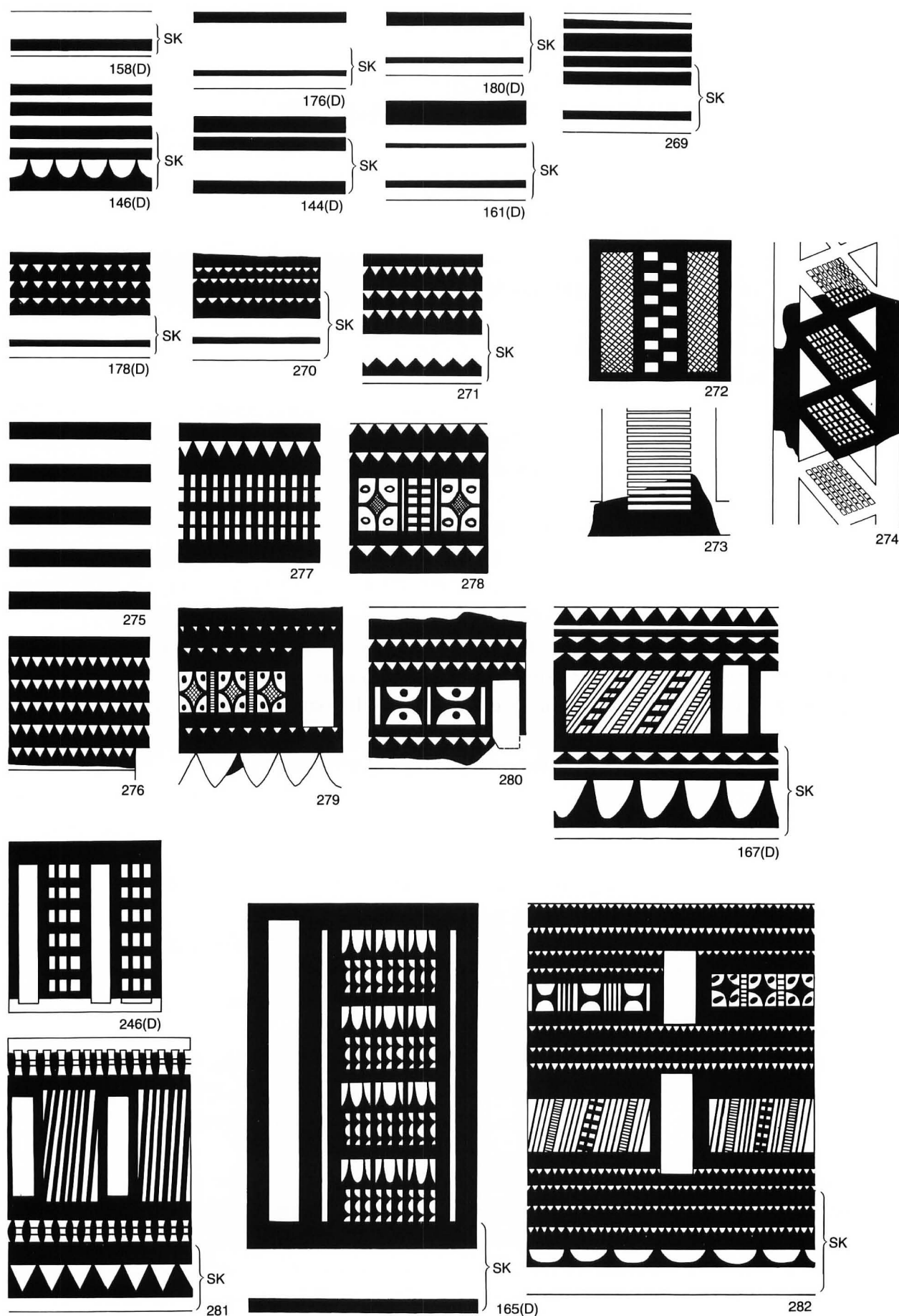


Fig. 15 Painted Patterns of Feet of Footed Bowls in the Painted and Early Incised Period.

SK: Skirt; (D): Zone D

Table 9. List of Fig. 15

No	Site	Type	Zone	RD(cm)	MD(cm)	SD(cm)	FD(cm)	Literature
269	Thalathat	Type 2	D			6.0	13.5	Fukai et al. 1974: Pl.48-17
270	Rijm	Type 2	D			7.5	16.0	Bielinski in press: Fig.12-2
271	Thalathat	Type 2	D			6.0	14.0	Fukai et al. 1974: Pl.48-15
272	Thuwajj	Type 2	stem			10.0		Numoto in press: Fig.14-104
273	Fisna	Type 2	stem					Numoto 1988: Fig.18-92
274	Fisna	Type 2	stem					Numoto 1988: Fig.18-94
275	Kutan	Type 2	stem			7.4		Forest 1987a: Fig.8
276	Thalathat	Type 2	stem			9.0		Fukai et al. 1974: Pl.48-14
277	Thalathat	Type 2	stem					Fukai et al. 1974: Pl.31-13
278	Thalathat	Type 2	stem					Fukai et al. 1974: Pl.31-11
279	Rijm	Type 2	stem			12.0		Bielinski in press: Fig.12-5
280	Thalathat	Type 2	D			8.0		Fukai et al. 1974: Pl.48-14
281	Kutan	Type 2	D			9.2	19.3	Forest 1987a: Fig.8
282	Nineveh	Type 2	D			11.0	24.0	Thompson and Hamilton 1932: Pl.56-5

RD: Rim Diameter; MD: Maximum Diameter; SD: Stem Diameter; FD: Foot Diameter

vessels larger than medium size from Tell Thalathat are always ribbed.

Paint is always found on the border of the skirts. There are two ways of painting the borders: one where paint is applied to the upper part of the border only; the other where the entire border is painted. The motif of the former way of painting is either bands of horizontal lines (Nos. 158, 161, 176, 178, 180, 269, 270) or saw-tooth lines (Nos. 146, 167, 271, 281, 282).

e) *Layout of painted designs* (Fig. 16)

There are relatively many of specimens showing whole painted designs. The designs are densely drawn over the whole surface of Zones B, C and D. First of all, the combinations of painted designs found in Zones B and C are examined. These combinations are illustrated in Fig. 16. The combinations can roughly be classified into three types:

Combination 1. Horizontal belt design (Zone B)+horizontal belt design (Zone C) (Nos. 143~164).

Combination 2. Panel design (Zone B)+panel design (Zone C) (Nos. 165~167).

Combination 3. Horizontal belt design or panel design (Zone B)+concentric semicircular lines (Zone C) (Nos. 168~181).

Combination 1 In the case where the designs of Zone B which are P1, P2a, P2b and P4, there are many examples where of the same designs being repeated in Zone C (Nos. 143~164). There is almost no example which has panel designs or concentric semicircular lines in Zone C. These combinations are subdivided into the following four types:

1. Designs of Zones B and C being completely identical (designs of Zone B repeated in zone C) (T2-16). There are four types in this category:
 - A. P1 (Zone B)+P1 (Zone C) (Nos. 144~151).
 - B. P2a (Zone B)+P2a (Zone C) (Nos. 143, 153).
 - C. P2b (Zone B)+P2b (Zone C) (No. 154).
 - D. P4 (Zone B)+P4 (Zone C) (No. 152).

Many examples of Type A have only one belt pattern in Zone C but examples with two or three belt designs in Zone C are also found (Nos. 147, 148). Presumably, this arose because of the difference in shape. The width of Zone B of these two examples (Type 2i) is narrow relative to the height of the vessels. Designs of this group are found in all medium and small sizes except No. 151.

2. The design of Zone B being repeated in Zone Ca, while a pattern different from that of Zone B is drawn on Zone Cb (Nos. 155, 156) (T2-17).
3. The design of Zone B being repeated in Zone Cb, while a pattern different from that of Zone B is drawn on Zone Ca (Nos. 157, 158) (T2-18).
4. Zone B and Zone C having altogether different design patterns. These compositions of patterns

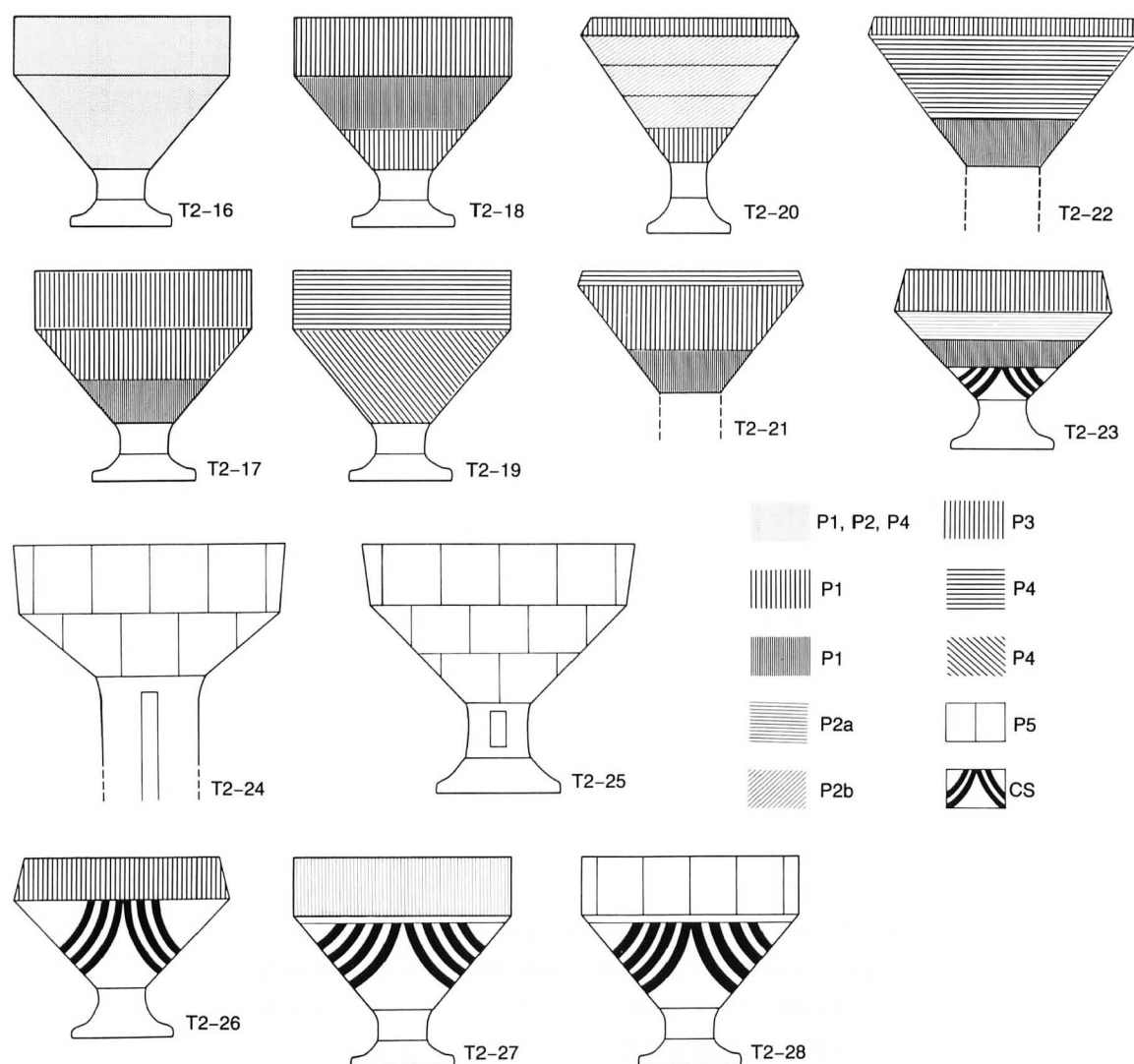


Fig. 16 Variety of Layout of Painted Designs of Zones B and C of Footed Bowls in the Painted and Early Incised Period.

of Zone C are divided into five types (T2-19~23) (Nos. 159~164). Most of these specimens were taken from Nineveh and Tell Billa, and their shapes belong to Types 2i, 2k and 2m. It is not clear whether these types of shapes belong to the same period as the other types. It is clearly, however, that Type 2i is similar to Type 2 of the Transitional and the Intermediate Periods (Types 2d, 2e). Moreover, the design elements of No. 164 has the characteristics of the Intermediate Period. Based on this, Type 2i is assumed to belong to the earliest part of the Painted and Early Incised Period. The remaining main characteristic features of this group is that, because Zone B of some vessels is extremely narrow (Nos. 158, 162, 163) (Types 2i, 2k, 2m), only simple patterns are drawn in this zone; the main designs are arranged in Zone C.

In the Transitional Period, most of the horizontal lines which divided Zone B from Zone C are drawn above the carination, while they are mostly found below the carination in this period (Nos. 144, 146, 151, 155, 161). Within the design groups of this type, there are many examples of a horizontal line being drawn between two pattern belts. This suggests that horizontal lines were used as a design elements, which is the simplest way of filling a blank space.

The main characteristics of combination 1 are summarized as follows:

1. Combination of this type does not exist in the Transitional Period. Most of the designs of Zone C

of Type 2 in the Transitional Period are basically vertical, which is obviously an easier way to draw. This may indicate a lack of skills in that period.

2. Combination 1 is commonly found in vessels of medium to small sizes, or vessels with a narrow Zone B.

Combination 2 There are very few complete specimens found of this group (T2-24, 25) (Nos. 165~167). In the case of specimens Nos. 165 and 166, two types of panels are repeated alternately. Zone B of No. 167 is horizontally divided into two equal zones, and two types of panels are repeated alternately in those zones, top to bottom, left to right. These same panels are repeated in Zone C. The rule governing the arrangement of the panels is that two types of panels are placed alternately right and left, and up and down.

Nos. 165 and 167 are large-size vessels (Types 2l, 2n). Zones B and C of No. 165 are each divided into eight equal panels. Also, each zone on No. 167 is divided into eight equal sections around its body. The way of dividing painted zones has been discussed in detail in the report on Tell Thalathat [Fukai et al. 1974]. The Zone C panel designs of the Transitional and the Intermediate Periods have no horizontal panel designs. As it stands, there is no example of Zone C having completely different designs from those of Zone B, or combinations of horizontal belt designs.

Combination 3 This group has a design of concentric semicircular lines in Zone C. Design combinations of Zones B and C are roughly divided into three types:

- A. Zone B is P1 (No. 170) (T2-26).
- B. Zone B is P3 (Nos. 168, 169) (T2-27).
- C. Zone B is P5 (Nos. 171~181) (T2-28).

There is only one example of Type A, which came from Tell Thalathat. The concentric semicircular lines in this specimen closely resemble those of the specimens of the Transitional Period. The only difference is that this design has serrated triangle motif which is typical of this period. As no other examples of Type A exists, this is therefore a unique design pattern even within this period, but this type of design is very common in the Transitional Period.

Two examples of Type B are found. This type of design is not found in the Transitional Period.

Examples of Type C are most numerous. It is found in vessels of all sizes. In the main, Zone B consists of two different types of panels (P5a~P5f) repeated alternately. One type has a ratio of one to one (Nos. 173, 177), the other has a ratio of two or three to one (Nos. 172, 178, 180). This type of design is considered to be most typical of this period. The most characteristic point common to both Types B and C is that one or two horizontal lines are always drawn in the space between the border of Zone B and the concentric semicircular lines. Examples of this are not found in the Transitional Period. As it stands, there are only types of designs in this group (Types A (T2-26), B (T2-27) and C (T2-28)).

The foregoing summarizes the design patterns of Zones B and C in Type 2. Other features which have been noted are as follows:

1. Combinations 1 and 2 are thought to be new design patterns which first appeared in this period.
2. Most of the design patterns of the Transitional and the Intermediate Periods are not found in this period.
3. Amongst the specimens of Tell Thalathat, Combination 1 is hardly found, whilst Combinations 2 and 3 is abundant. This may be an indication of the characteristics peculiar to this period.

f) Characteristics of painted designs of footed bowls

The foregoing is a brief description of the characteristics of the painted designs of footed bowls. Other notable features are as follows.

1. Most examples of patterns P1 (one element being repeated horizontally) are found on specimens

from smaller vessels or Zone B of narrow width.

2. Panels designs are not found on specimens of extremely narrow Zone B (Types 2f, 2k, 2m).
3. Since the width of Zone B in this period is greater than that of the footed bowls of the Transitional Period, there are many examples of two or three horizontal lines being drawn beneath the rim, or broad horizontal bands being drawn on the rim and carination. The horizontal lines on the rim and carination are thicker than those of the footed bowls of the Transitional Period.
4. The most common design combination for Zone B is the panel design, and that of Zone C is concentric semicircular lines (Combination 3, Type C).
5. Where two or three horizontal lines are drawn beneath the carination, the designs of Zone C are horizontal belt patterns or concentric semicircular lines.

Thus, within the same type of vessels, painted designs differ according to the differences in shape and size.

Painted designs of carinated bowls (Figs. 17, 18)

There are very few specimens of painted carinated bowls of this period. The specimens examined here are from Nineveh, Tells Talathat and Mohammed Arab. In a previous report, the present author stated that most of the painted carinated bowls from Nineveh were thought to have belonged to the Transitional Period [Numoto 1988]. However, among those specimens, shapes and designs are found which are different from those of the carinated bowls of the Transitional Period. Consequently, these specimens are now assumed to have appeared after the Transitional Period, and are included in the Painted and Early Incised Period (Nos. 292~294).

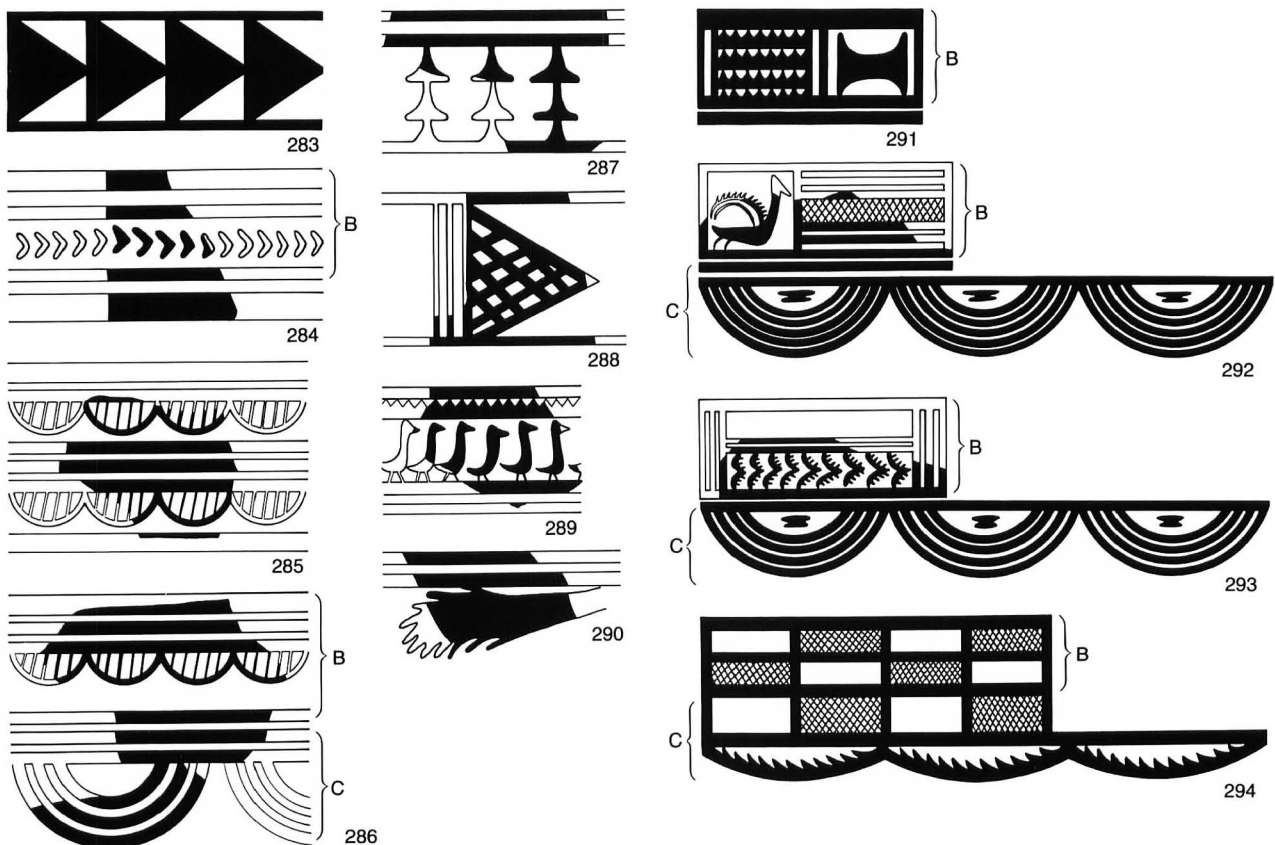


Fig. 17 Painted Patterns of Carinated Bowls in the Painted and Early Incised Period.

Table 10. List of Fig. 17

No	Site	Type	Zone	RD(cm)	MD(cm)	Literature
283	Mohammed Arab	Type 1	B	4.0	5.4	Killick in press: Fig.4-13
284	Mohammed Arab	Type 1g	B,C	7.2	8.8	Killick in press: Fig.4-12
285	Thalathat	Type 1g	B			Fukai et al., 1974: Pl.29-22
286	Thalathat	Type 1g	B,C		11.5	Fukai et al., 1974: Pl.47-1
287	Mohammed Arab	Type 1g	B	9.4	11.2	Killick in press: Fig.4-11
288	Mohammed Arab	Type 1g	B	7.3	10.0	Killick in press: Fig.4-9
289	Nineveh	Type 1g	B	8.1	9.5	Thompson and Hamilton 1932: Pl.70-2
290	Mohammed Arab	Type 1	B	8.8		Killick in press: Fig.4-10
291	Nineveh	Type 1g	B,C	7.7	9.4	Thompson and Hamilton 1932: Pl.53-14
292	Nineveh	Type 1h	B,C		13.9	Thompson and Hamilton 1932: Pl.53-8
293	Nineveh	Type 1h	B,C		10.4	Thompson and Hamilton 1932: Pl.53-12
294	Nineveh	Type 1h	B,C	6.9	10.7	Thompson and Hamilton 1932: Pl.53-2

RD: Rim Diameter; MD: Maximum Diameter

a) *Types of painted carinated bowls* (Fig. 1)

The shapes of carinated bowls are roughly divided into two types (Types 1g and 1h). These are not very different from Types 1e and 1f of the Intermediate Period. Type 1g is more common than Type 1h (Nos. 284~291), and its shape is similar to that of the grey or incised carinated bowls of the same period. Type 1h has its carination in mid-height of the vessel, with inward-inclined rim. Similar shapes to this type are found in the Transitional and the Intermediate Periods. All specimens of this type were taken from Nineveh (Nos. 292~294). Specimen No. 283 is a miniature.

b) *Positions of painted designs*

There are two types of distribution of painted designs: one with painted designs in Zone B only (Nos. 283, 284, 291); the other with painted designs in both Zones B and C (Nos. 286, 292~294).

c) *Composition of painted designs* (Fig. 17)

The design elements in each specimen are the same as those of Type 2. Typical design elements of this period are found in each specimen.

Painted designs in Zone B Design patterns of Zone B are generally classified into horizontal belt designs and panel designs. The combinations here are similar to those of Type 2. They are divided into P1 (Nos. 283, 284, 286), P3 (Nos. 285, 289) and P5 (Nos. 291~294). The rules governing the drawing and arrangement of panel designs are identical with those of Type 2. Specimens Nos. 287, 288 and 290 are only fragments and, therefore, their complete design features are not known. There is a possibility that the design compositions of these specimens are different from the types mentioned above.

Painted designs in Zone C Types of design compositions of Zone C are as follows:

1. Presumed horizontal belt design (No. 284).
2. Concentric semicircular lines (CS) (Nos. 286, 292, 293).
3. Combination of panel and semicircular lines (No. 294).

The number of concentric semicircular lines and their method of painting are identical with those of Type 2. As for specimen No. 291, one horizontal line has been drawn in the upper part of Zone C. This feature is similar to a characteristic of Type 1 of the Intermediate Period.

d) *Layout of painted designs* (Fig. 18)

Specimens Nos. 283, 284, 286 and 291 to 294 show complete painted designs. There are two specimens which have designs only in Zone B; their patterns are P1 (No. 283) (T1-13) and P5 (No. 291) (T1-16). Combinations of design patterns in Zones B and C are classified as follows:

1. P1 (Zone B)+P1? (Zone C) (No. 284) (T1-14);
2. P1 (Zone B)+CS (Zone C) (No. 286) (T1-15);
3. P5 (Zone B)+CS (Zone C) (Nos. 292, 293) (T1-17);
4. P5 (Zone B)+(P5+semicircular lines) (Zone C) (T1-18).

Combinations 1, 3 and 4 are common in Type 2. Combinations 3 and 4 are presumed to be new

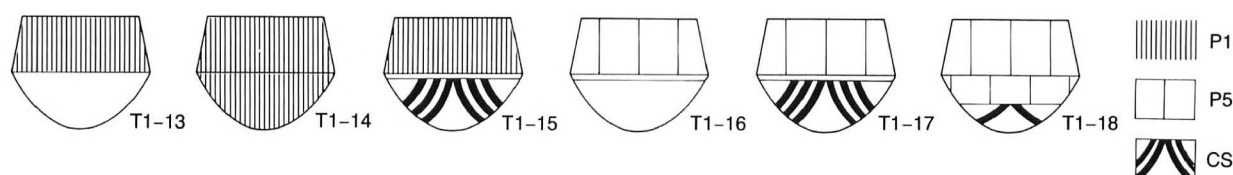


Fig. 18 Variety of Layout of Painted Designs of Carinated Bowls in the Painted and Early Incised Period.

designs first appearing this period. Combination P5 (Zone B)+P1 or P2 (Zone C) is not found in carinated bowls.

e) *Characteristics of painted designs of carinated bowls.*

Design elements and compositions of carinated bowls (Type 1) closely resemble those of the footed bowls (Type 2). However, the most obvious difference is the existence of painted designs in Zone B only of Type 1, while no such examples exist in Type 2. This indicates that the painted designs of Type 1 of the Transitional Period continued into this period.

Painted designs of jars (Figs. 19~23)

Complete specimens of jars are rare. The specimens examined are mainly taken from Nineveh, Tells Thalathat, Mohammed Arab, Kután and Rijm. Among them, the specimens from Nineveh are particularly abundant. The exact period of these specimens are not known, but they have been included in this period based on their design features and characteristics.

a) *Types of painted jars (Fig. 1)*

All of the jars have a foot or pedestal at their base. They are roughly classified into small or medium lugged jars (Types 3f~3i) and large jars (Types 4d~4f). Some of these jars have a carinated body, others have a rounded body. Apart from these, many other types are thought to have existed, but it is not known what other types existed, as complete specimens of large jar are rare. Almost all of the jars have a rim that flares outwards.

b) *Positions of painted designs*

Most of the complete specimens have painted designs in Zones A to D. However, specimens which have no painted design in Zones B and C are also found (Nos. 321, 323).

c) *Painted design elements and composition of designs (Figs. 19, 20)*

All of the design elements are in common with those of Types 1 and 2 mentioned above. Moreover, compositions and combinations of panel designs are identical with those of Type 2. The design compositions of Zones B and C are basically the same as those of Type 2 (P1~P5). The main difference between

Table 11. List of Fig. 19

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
295	Kután	Type 3f	B,C		10.1		Bachelot in press: Type 15
296	Kután	Type 3f	B,C		11.1		Bachelot 1987: Fig.7
297	Mohammed Arab	Type 3f	A,B	10.6	16.0		Roaf and Killick 1987: Fig.3
298	Mohammed Arab	Type 3f	B,C,D		14.8	6.7	Roaf and Killick 1987: Fig.3
299	Mohammed Arab	Type 3f	B,C,D		10.0	5.0	Roaf 1983: Fig.3-7
300	Nineveh	Type 3f	B,C,D		18.4	8.4	Thompson and Mallowan 1933: Pl.54-3
301	Nineveh	Type 3g	A,B,C,D	5.4	7.2	4.9	Thompson and Hamilton 1932: Pl.55-8
302	Nineveh	Type 3g	A,B,C,D	4.5	6.9	4.4	Thompson and Hamilton 1932: Pl.55-1
303	Nineveh	Type 3g	A,B,C,D	6.3	8.1	4.9	Thompson and Hamilton 1932: Pl.55-7
304	Nineveh	Type 3g	B,C,D		5.2	3.1	Thompson and Hamilton 1932: Pl.55-2
305	Kután	Type 3i	A,B,C,D	7.6	11.5	5.0	Forest 1987a: Fig.8
306	Nineveh	Type 3j	B,C		18.6		Thompson and Hamilton 1932: Pl.57-3
307	Nineveh	Type 3j	B,C		20.0		Thompson and Hamilton 1932: Pl.57-9
308	Kután	Type 3j	A,B,C,D	10.0	14.3	6.0	Bachelot in press: Type 14
309	Kután	Type 3h	B,C,D		17.5	8.4	Forest 1987b: Fig.114

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

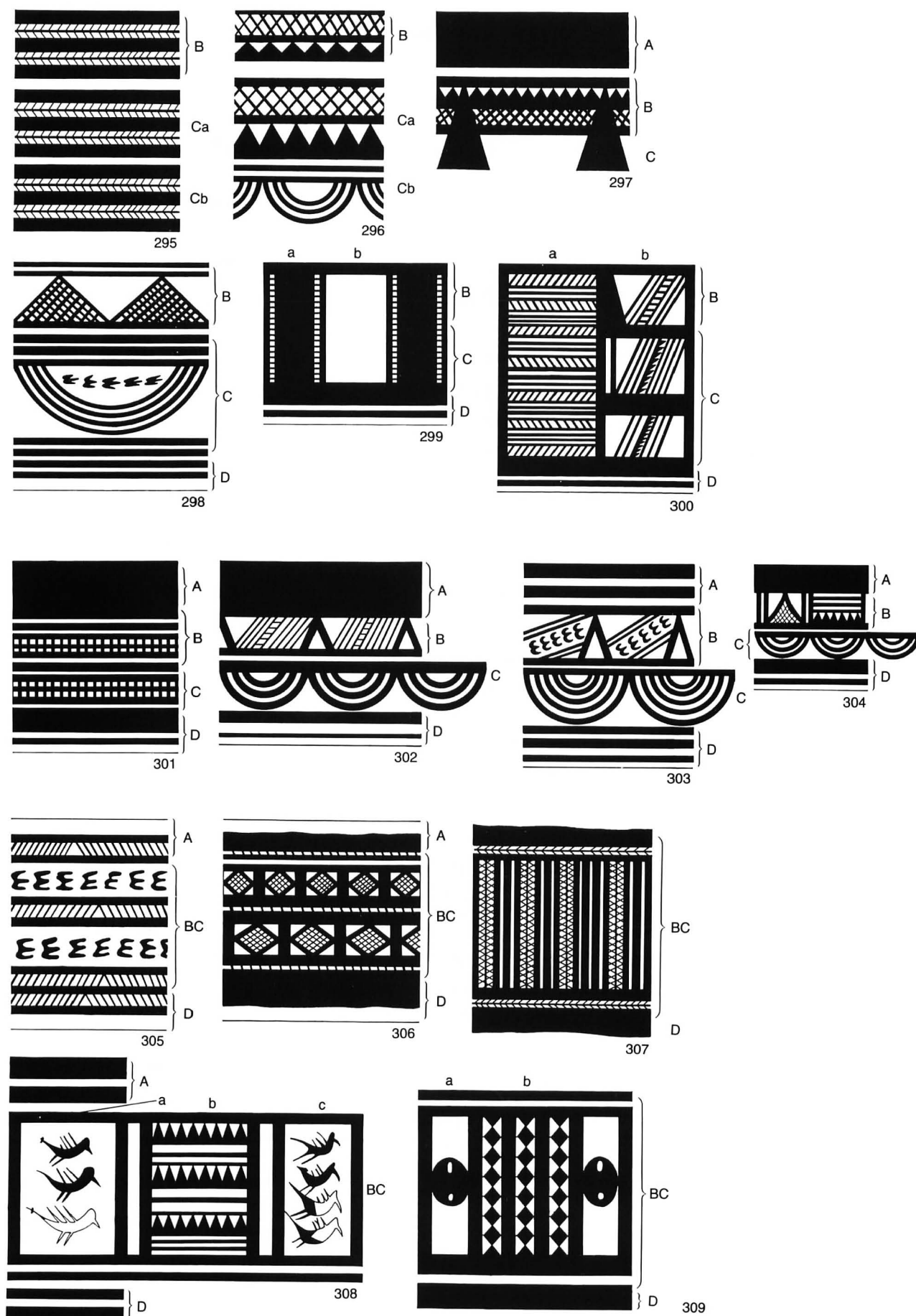


Fig. 19 Painted Patterns of Jars in the Painted and Early Incised Period.

Nos. 295~300: Type 3f; Nos. 301~304: Type 3g; No. 305: Type 3i; Nos. 306~308: Type 3j; No. 309: Type 3h

these jars and Types 1 and 2 is that these jars have vertical belt designs, as will be discussed later.

d) Layout of painted designs (Figs. 21, 22)

Most of the painted designs of Zones A and D in complete specimens are horizontal lines, or else the whole zone is covered by paint, and so they are not discussed further. The discussion here mainly concerns the design layouts of Zones B and C, each of which is listed and described in turn.

Type 3f (Nos. 295~300) (T3-8~11) This type is characterized by a sharp carination on the body, which clearly divides Zone B from Zones. Its shape is similar to Type 3d, but it is thought that this type may have a longer foot than Type 3d. Types of design combinations are as follows:

1. P3 (Zone B)+repetition of P3 designs of Zone B (Zone C) (No. 295) (T3-8).
2. P3 (Zone B)+same P3 design as Zone B (Zone Ca)+concentric semicircular lines (CS) (Zone Cb) (No. 296) (T3-9).

In specimen No. 297, the pattern of Zone B is also P3 but it seems that Zone C was not painted. Parts of the lugs are painted with a triangular motif.

3. P1 (Zone B)+CS (Zone C) (No. 298) (T3-10).
4. Vertical panel designs arranged from Zone B through to Zone C (Nos. 299, 300) (T3-11).

The panel designs are a combination of two types of panels, alternately placed. Panel b of specimen No. 300 is horizontally divided into three sections.

Type 3g (Nos. 301~304) (T3-12~14) This type is basically identical with Type 3f. All of the specimens are from Nineveh. The combinations of designs are as follows:

5. P2a (Zone B)+the same P2a of Zone B (Zone C) (No. 301) (T3-12).
6. P4 (Zone B)+CS (Zone C) (Nos. 302, 303) (T3-13).
7. P5 (Zone B)+CS (Zone C) (No. 304) (T3-14).

Zone B of specimens Nos. 302 and 303 has triangle motifs drawn on the lug. Combination 6 is most common in this type.

Types 3h to 3j (Nos. 305~309) (T3-15~19) This type is small to medium-size jars with rounded body. The designs are roughly divided into horizontal belt designs (Nos. 305, 306) and a vertical belt design (No. 307) and panel designs (Nos. 308, 309).

8. P3 (Zone B)+the same P3 of Zone B (Zone C) (No. 305) (T3-15).
This design is similar to that of Zone B of No. 138.
9. P2b (Zone B)+the same P2b of Zone B (Zone C) (No. 306) (T3-16).
10. Parallel vertical belt designs and lines are drawn alternately from Zones B to C (No. 307) (T3-17).
11. Panel designs are arranged continuously from Zones B to C (Nos. 308, 309) (T3-18, 19).

The design of panel b in No. 308 is similar to that of panel d of No. 137; panel b of No. 309 is vertically divided into three sections (T3-19); and panel a has circular lug motifs painted on it. In this period, there are many examples of using lug shape as a design element (Nos. 297, 300, 302, 303).

Table 12. List of Fig. 20

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
310	Rijm	Type 4d	A,B,C,D	14.0	30.5	13.0	Bielinski in press: Figs.4, 5-A
311	Nineveh	Type 4d	B,C,D		34.3	12.8	Thompson and Hamilton 1932: Pl.57-1
312	Nineveh	Type 4d	B,C,D		29.2	16.5	Thompson and Hamilton 1932: Pl.57-2
313	Thalathat	Type 4d	C				Fukai et al. 1974: Pl.29-1
314	Thalathat	Type 4d	B,C		31.0		Fukai et al. 1974: Pl.50-3
315	Kutan	Type 4d	B,C,D		25.5	11.4	Forest 1987b: Fig.114
316	Nineveh	Type 4d	A,B,C	13.3	25.7		Thompson and Hamilton 1932: Pl.57-6
317	Thalathat	Type 4d	A,B,C,D	12.6	35.3	16.5	Fukai et al. 1974: Pl.50-1
318	Kutan	Type 4d	C,D		45.2	19.0	Forest 1987a: Fig.8
319	Mohammed Arab	Type 4d	B,C,D		16.6	8.0	Roaf 1983: Fig.3-8
320	Nineveh	Type 4d	A,B,C		30.5		Thompson and Hamilton 1932: Pl.57-5

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

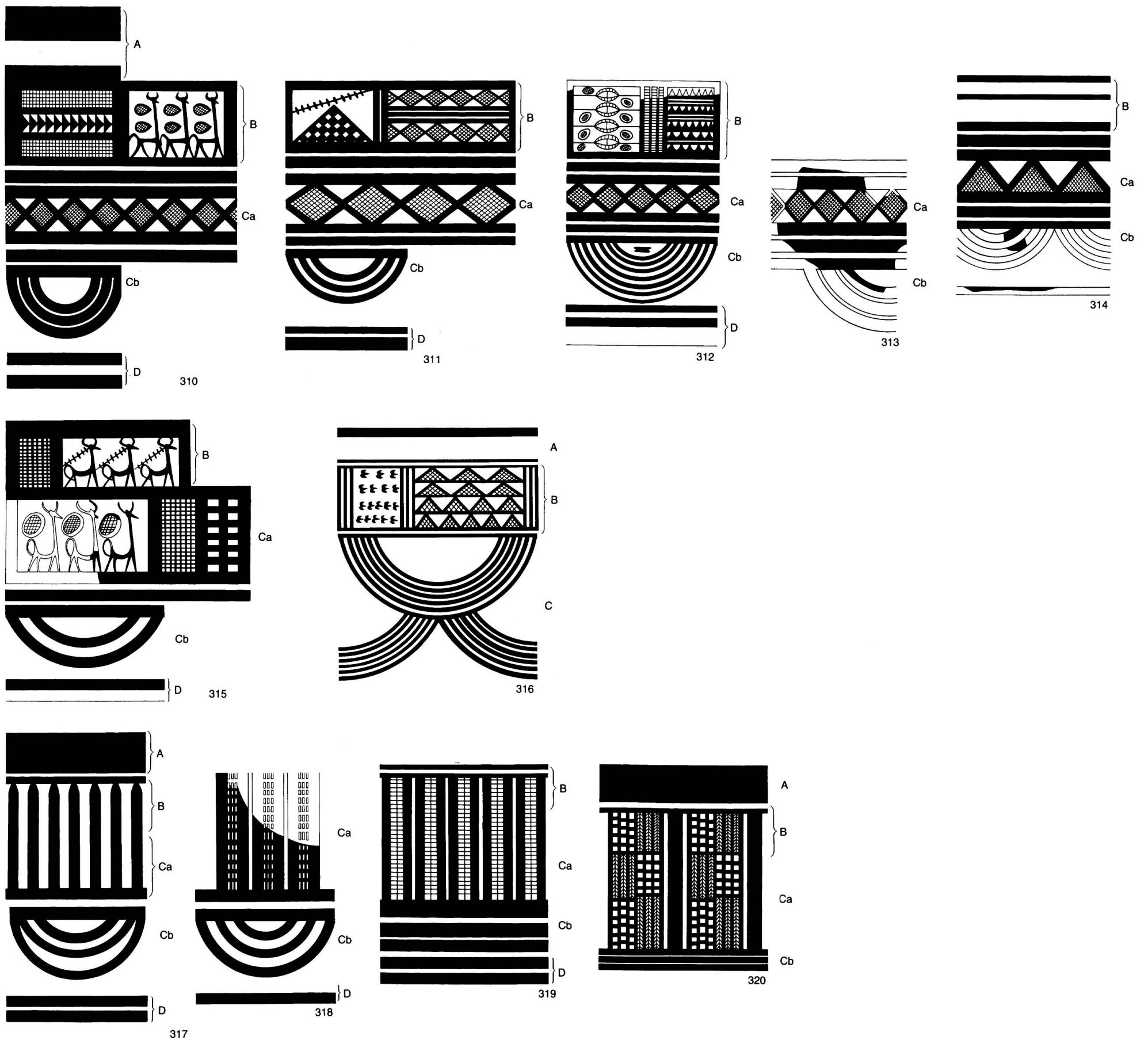


Fig. 20 Painted Patterns of Jars in the Painted and Early Incised Period.

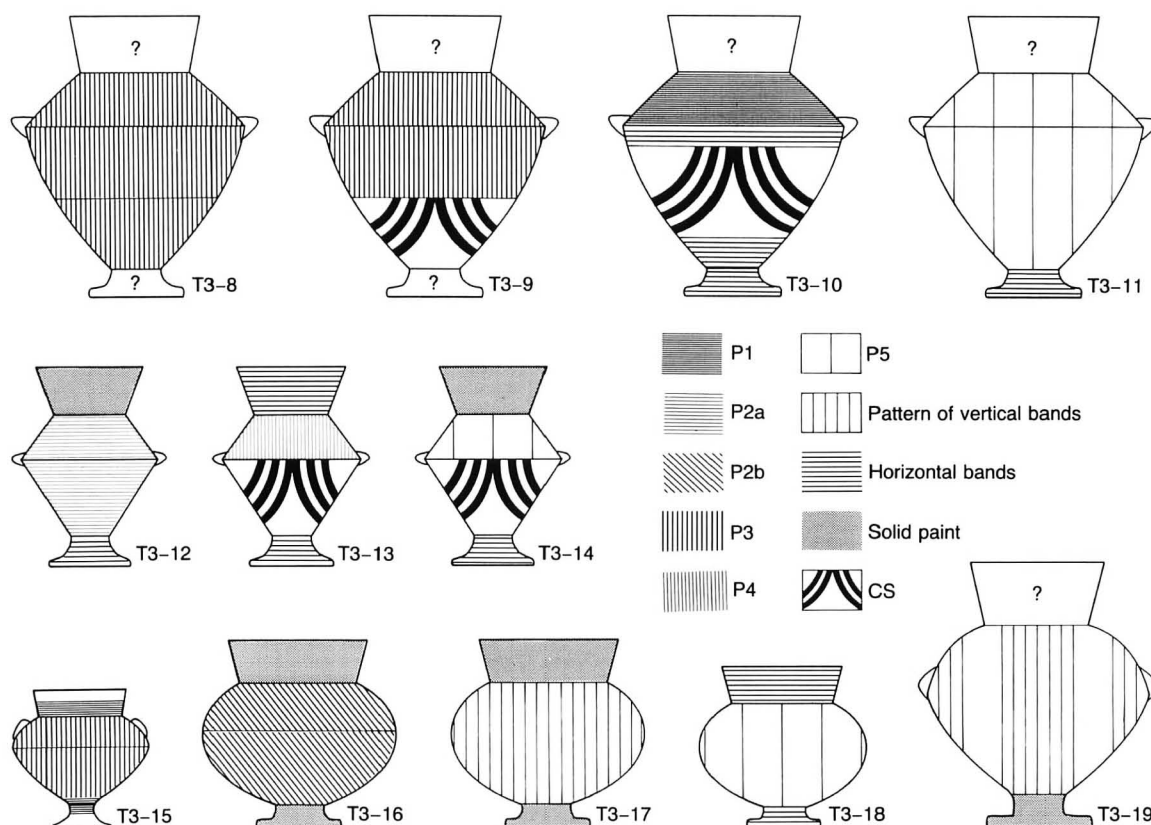


Fig. 21 Variety of Layout of Painted Designs of Small to Medium Jars in the Painted and Early Incised Period.

Type 4d (Nos. 310~320) (T4-5~11) (Figs. 20, 22) This type is large jars with carination on the upper part of the body. Most of the designs of Zone C are horizontally divided into two sections (Zones Ca and Cb) (Nos. 310~315, 317~319). The composition of designs are roughly divided into two types: one is basically a horizontal design (Nos. 310~316) (T4-5~8), the other is basically a vertical design (Nos. 317~320) (T4-9~11). The details are as follows:

12. P5 (Zone B)+P1 (Zone Ca)+CS (Zone Cb) (Nos. 310~312) (T4-5).
P1 has cross-hatched lozenge motifs; as a rule, concentric semicircular lines come in a set of three.
13. Horizontal lines (Zone B)+P1 (Zone Ca)+CS (Zone Cb) (No. 314) (T4-6).
Unfinished hatched motifs are found in Zone B.
14. P5 (Zone B)+P5 (Zone Ca)+CS (Zone Cb) (No. 315) (T4-7).
P5 of Zone C is similar to P5 of Zone B.
15. P5 (Zone B)+CS (Zone C) (No. 316) (T4-8).
16. One type of vertical belt designs being repeated parallel to one another (Zones B and Ca)+CS (Zone Cb) (Nos. 317, 318) (T4-9).
17. One type of vertical belt designs being repeated parallel to one another (Zones B and Ca)+horizontal lines (Zone Cb) (No. 319) (T4-10).
18. Vertical panels and thick vertical lines alternately arranged from Zone B through to Zone Ca+horizontal lines (Zone Cb) (No. 320) (T4-11).

Combination 12 seems to be the most common design in this group. Specimens Nos. 314 and 317 are from Tell Thalathat and their design features are simplified relative to those of other specimens. The features of specimen No. 316 (T4-8) are different from those of other specimens: its shape, painting

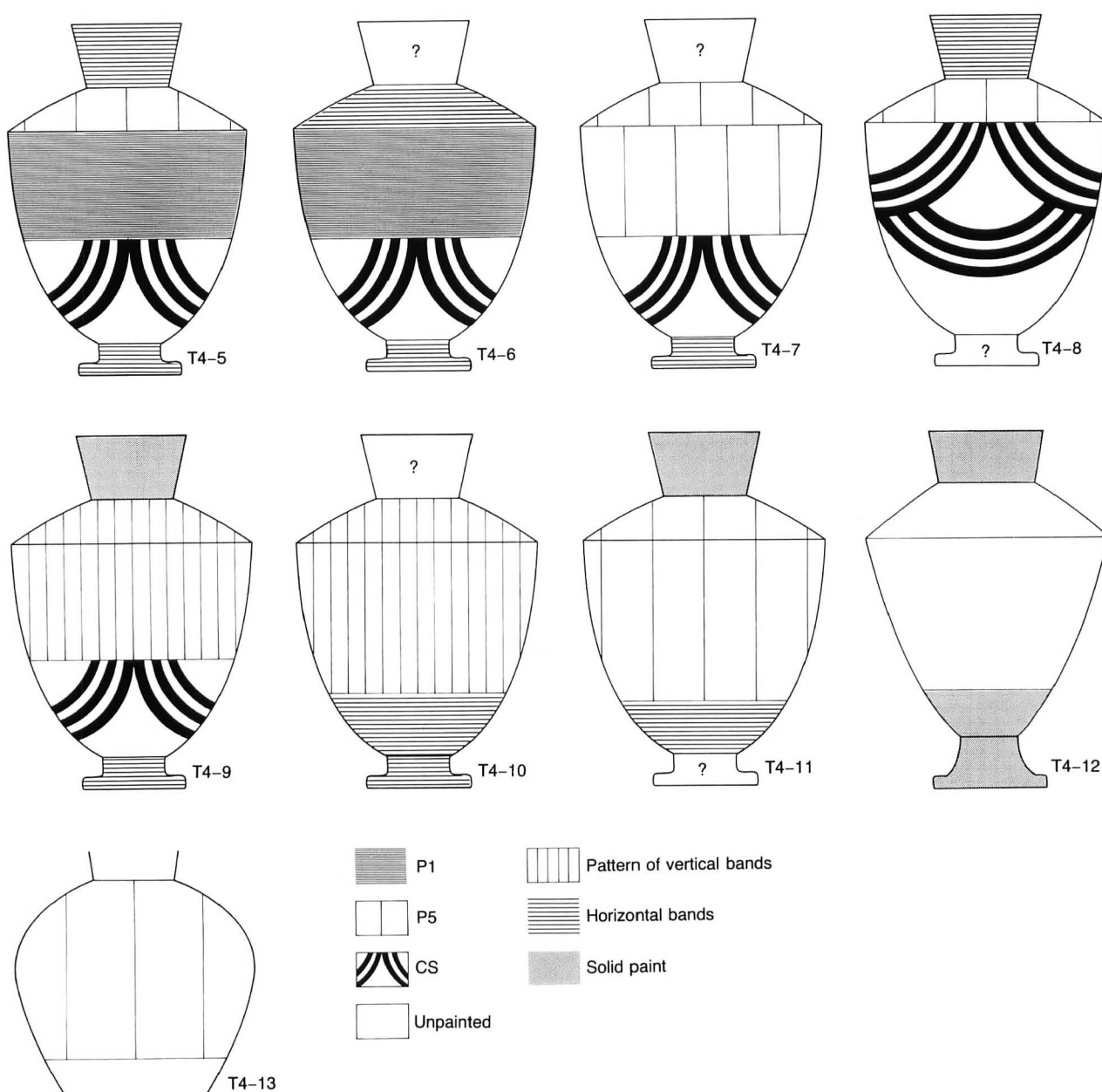


Fig. 22 Variety of Layout of Painted Designs of Large Jars in the Painted and Early Incised Period.

method and design composition are similar to those of the Intermediate Period.

Type 4e (Nos. 321, 323) (T4-12) (Figs. 22, 23) The shape of this type is almost identical with Type 4d, but it has a long foot on its bottom. There are very few specimens available.

19. Paint is applied to Zone A and from the lower part of Zone C to Zone D (No. 323).

P1 is discernible in Zone A of specimen No. 321, whilst Zone A of specimen No. 323 is entirely covered with paint.

Type 4f (Nos. 335, 336) (T4-13) (Figs. 22, 23) This type is characterized by a rounded body. There is no complete specimen available. It is supposed to be an enlargement of Types 3h and 3j.

20. Two different types of panels are arranged alternately on the whole of Zones B and C (No. 335).

Thus, it can be seen that there is a great deal of variation in the general layout of painted designs on jars, and each type of jars has different design layout. This suggests that painted designs were always arranged according to the shape of the jar. In other words, the shape was a deciding factor in the choice of

design. There are very few examples of horizontal belt designs being painted in Zone B of large jars. The types of layouts absent from footed bowls (Type 2) are: combinations 4, 10, 11, 14 and 16 to 18 (T3-11, 17-19, T4-7, 9-11). The combination of P5 (Zone B) + horizontal belt design (Zone C) is not found in Types 1 and 2. However, this combination is found in combination 12. The designs of Zone C in the jars of this period are more densely painted than those of Zone C in the jars of the Transitional and the Intermediate Periods. Besides, although horizontal belt designs are not found in Zone C of jars of the Transitional and the Intermediate periods, it is found in Zone C of jars in this period (Combinations 12, 13).

Apart from these, the only other jar design layout comes from a specimen unearthed in Tell Jigan. This is only a fragment of the lower part of the body (Zone C), which is densely covered all over by a motif of countless small birds [Li and Kawamata 1984/85: pl. 23-54].

Amongst the many specimens with paint all over their body, Type 4e has no painted design in Zones B and C. Although this feature is considered to be one of the variation of painted jars in this period, it may also have resulted from the fading of the paint. The surface of Zone B of specimen No. 321 is ribbed, and this is considered to be a design element of the incised style.

Painted designs of fragments of Jars (Fig. 23)

The specimens illustrated in Fig. 23 are thought to be fragments of jars, most of which came from Tell Thalathat. These fragments are classified into Zone A (Nos. 321-323), Zone B (Nos. 324-334), Zones B and C (Nos. 335-337), Zone C or Zones B and C (Nos. 338-346). Specimens of Zone A belong to Combination 19, as already mentioned above. The designs of Zone B are divided into two types: one seems to be composed of horizontal belt designs (P1, P3 and P4) (Nos. 324, 330, 331, 334); the other is composed of panel designs (P5a-P5f) (Nos. 325-329, 332, 333).

The most notable items among these specimens are specimens Nos. 324 and 325 from Tell Thalathat. The designs of these two specimens are composed of both painted and incised elements. The upper part of Zone B of specimen No. 324 has a horizontal belt design (P1) consisting of a row of abstract animal motifs, whilst the surface of the lower part of Zone B is ribbed. Specimen No. 325 is a lugged jar with a horizontal belt design (P4) in the upper part of Zone B, and a panel design in the lower part of Zone B. There is also a horizontal feather band incision in the space between these two designs. The composition of Zone B of these jars and that of No. 331 are different from Combinations 1 to 20 discussed above. It is therefore concluded that jars with other types of compositions clearly existed, but examples of them have so far not been found.

The designs of Zones B and C are divided into two types: one is specimens Nos. 335 and 336, which belong to Combination 20; the other is specimen No. 337, which has a horizontal belt design (P1) consisting of a row of concentric circular lines.

All of the designs of Zone C or Zones B and C seem to be panel designs except for specimens No. 338. Animal motifs are found in specimens Nos. 339 to 343. The composition of the panel design in specimen No. 344 is assumed to be similar to that of No. 320.

Unidentified fragments of painted patterns (Fig. 24)

Most of these specimens are thought to be fragments of Zone B or Zone C of Types 2, 3 and 4. The painted designs of these fragments are classified as follows:

1. Concentric semicircular lines (Nos. 347-352).
2. Horizontal belt designs (P1-P4) (Nos. 353-363).
3. Panel designs (P5a-P5f) (Nos. 364-373).
4. Naturalistic motifs (Nos. 376-384).

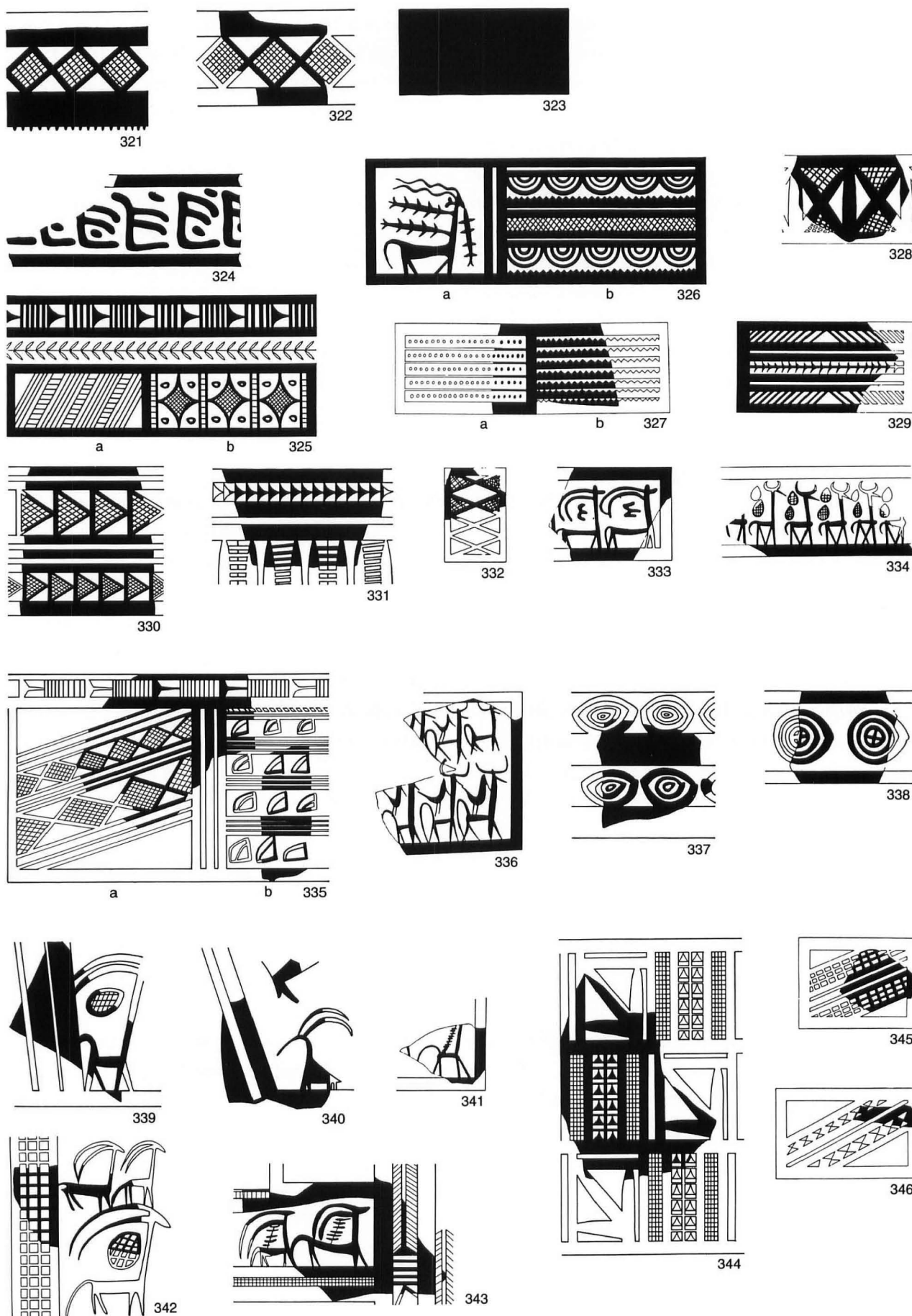


Fig. 23 Painted Patterns of Fragments of Jars in the Painted and Early Incised Period.

Nos. 321~323: Zone A; Nos. 324~334: Zone B; Nos. 335~337: Zone BC; Nos. 338~346: Zone C

Table 13. List of Fig. 23

No	Site	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
321	Thalathat	Type 4d	A		30.5		Fukai et al. 1974: Pl.50-4
322	Thalathat	Type 4	A				Fukai et al. 1974: Pl.29-1-2
323	Mohammed Arab	Type 4e	A,B,C,D	13.0	28.0	13.3	Killick in press: Fig.4-1
324	Thalathat	Type 4	B				Fukai et al. 1974: Pl.56-21
325	Thalathat	Type 3	B		21.2		Fukai et al. 1974: Pl.51-7
326	Thalathat	Type 4d	B		27.0		Fukai et al. 1974: Pl.50-2
327	Thalathat	Type 3	B				Fukai et al. 1974: Pl.31-3-3
328	Thalathat	Type 4	B				Fukai et al. 1974: Pl.56-32
329	Thalathat	Type 4	B				Fukai et al. 1974: Pl.56-34
330	Thalathat	Type 4	B				Fukai et al. 1974: Pl.29-1-7
331	Thalathat	Type 4	B				Fukai et al. 1974: Pl.31-3-2
332	Thalathat	Type 4	B				Fukai et al. 1974: Pl.56-84
333	Thalathat	Type 4	B				Fukai et al. 1974: Pl.56-83
334	Thalathat	Type 4	B				Fukai et al. 1974: Pl.56-22
335	Thalathat	Type 4f	B,C				Fukai et al. 1974: Pl.51-2
336	Thalathat	Type 4f	B,C				Fukai et al. 1974: Pl.56-78
337	Thuwajj	Type 3	B,C				Fuji et al. in press: Fig.6-7
338	Thalathat		C				Fukai et al. 1974: Pl.56-19
339	Thalathat	Type 4	C				Fukai et al. 1974: Pl.30-2-9
340	Karrana 3	Type 4	C				Fales et al. 1987: Fig.11-34
341	Thalathat	Type 4	C				Fukai et al. 1974: Pl.56-79
342	Mohammed Arab	Type 4	C				Roaf and Killick 1987: Fig.3
343	Mohammed Arab	Type 4	C				Roaf 1983: Fig.3-3
344	Thalathat	Type 4	C				Fukai et al. 1974: Pl.29-2-22
345	Thalathat		C				Fukai et al. 1974: Pl.56-58
346	Thalathat		C				Fukai et al. 1974: Pl.56-57

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

5. Other motifs (Nos. 374, 375).

The elements amongst these designs are almost identical with those of Types 1, 2 and 3 discussed above. Here, only those points which deserve a special mention are discussed. The design of concentric semicircular lines in specimens Nos. 347 to 349 is located in Zone C of Type 2. It is highly likely that specimen No. 361 is a part of Zone C of Type 2. The horizontal belt designs of specimens Nos. 353 to 356 (P1, P4) are usually arranged in the lower part of Zone C of Type 2, or in the upper part of Zone B of Type 4. Similar examples of these designs are found in specimens Nos. 155, 156, 325, 331 and 335. The fish-scale motif in specimens Nos. 374 and 375 is assumed to have been drawn all over the surface. No. 374 is from Tell Thalathat and No. 375 is from Tell Kután. Similar examples have been excavated from Nineveh [Thompson and Mallowan 1933: pl. 60-12]. It is therefore concluded that this must have been the most common motif of this period.

Characteristics of painted designs in the Painted and Early Incised Period

The features common to Types 1 to 4 are summarized as follows.

1. Painted designs are more densely drawn all over the vessel surface than in the Transitional and the Intermediate Periods.
2. As mentioned above, there are many examples from the Transitional Period where the division of zones and the distribution of panels are irregular. In this period, however, they are systematically arranged according to fixed rules. For example, the repetition of horizontal belt motifs and the right-and-left and up-and-down alternation of repetitious panels are all regular, standardized design patterns governed by strict rules.
3. There are many examples of the design patterns of Zone B being repeated in Zone C.
4. The number of design elements had greatly increased. Design units are made up of many combinations of design elements. There are many examples of one basic design element being elaborated by the addition of other elements. For example, the variation of concave-lense motifs, concentric semicircular lines and gazelle and goat motifs, etc.
5. The painting techniques are more advanced than those of the Transitional and the Intermediate

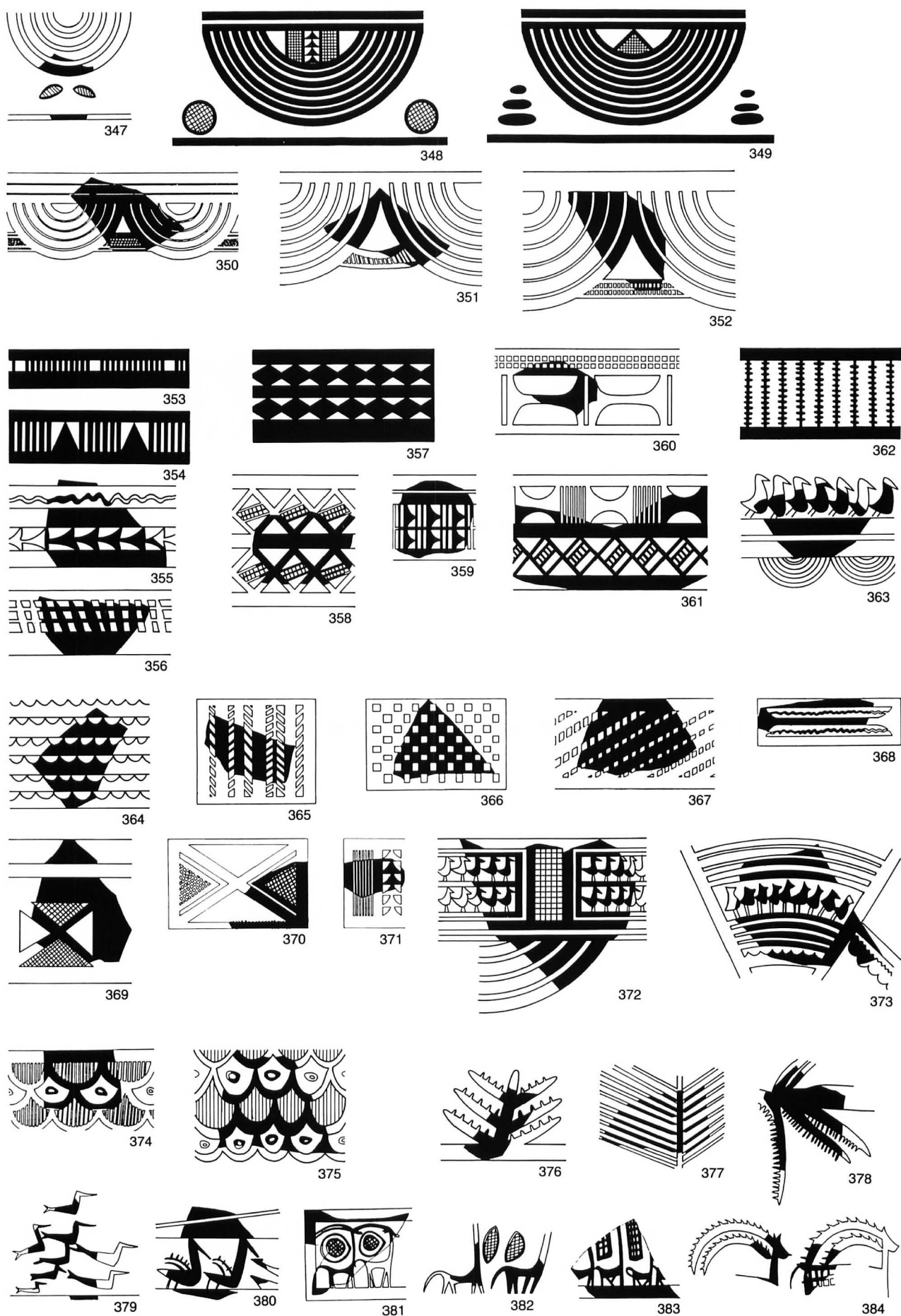


Fig. 24 Unidentified Fragments of Painted Patterns in the Painted and Early Incised Period.

Table 14. List of Fig. 24

No	Site	Type	Zone	MD(cm)	Literature
347	Thalathat	Type 2	C		Fukai et al. 1974: Pl.31-2-4
348	Kutan	Type 2	C	24.4	Bachelot in press: Type 15, K122
349	Kutan	Type 2	C	26.9	Bachelot in press: Type 15, K154
350	Thalathat	Types 2 or 3	C		Fukai et al. 1974: Pl.56-86
351	Thuwajj	Types 2 or 3	C		unpublished material
352	Thuwajj	Types 2 or 3	C		unpublished material
353	Thalathat	Type 2	C		Fukai et al. 1974: Pl.48-9
354	Thalathat	Type 2	C		Fukai et al. 1974: Pl.31-1-9
355	Kutan	Type 2	C		Bachelot 1987: Fig.6
356	Thuwajj	Types 2 or 3	C		unpublished material
357	Thalathat	Type 2	B or C		Fukai et al. 1974: Pl.29-1-10
358	Thalathat	Type 4	C		Fukai et al. 1974: Pl.29-1-11
359	Billa		B or C		Speiser 1933: Pl.69
360	Fisna	Type 2	B or C		Numoto 1988: Fig.18-79
361	Thalathat	Type 2	C		Fukai et al. 1974: Pl.29-1-12
362	Thalathat	Type 2	C		Fukai et al. 1974: Pl.56-7
363	Billa		C		Speiser 1933: Pl.69
364	Thuwajj		C		Numoto in press: Fig.14-98
365	Thalathat		C		Fukai et al. 1974: Pl.56-31
366	Thalathat		B or C		Fukai et al. 1974: Pl.56-76
367	Thalathat		C		Fukai et al. 1974: Pl.56-68
368	Thalathat		B or C		Fukai et al. 1974: Pl.56-73
369	Kutan	Type 2	C		Forest 1987a: Fig.8
370	Thalathat	Type 3	C		Fukai et al. 1974: Pl.56-62
371	Thalathat		B or C		Fukai et al. 1974: Pl.56-27
372	Thalathat	Types 2 or 4	C		Fukai et al. 1974: Pl.31-3-6
373	Thuwajj	Types 2 or 3	C		Fujii et al. in press: Fig.6-10
374	Thalathat		C		Fukai et al. 1974: Pl.56-10
375	Kutan		C		Forest 1987a: Fig.8
376	Thuwajj	Type 3	B		unpublished material
377	Kutan		C		Bachelot in press: Type 15
378	Thuwajj	Type 3	B		unpublished material
379	Mohammed Arab		B or C		Roaf and Killick 1987: Fig.3
380	Mohammed Arab		B or C		Roaf and Killick 1987: Fig.3
381	Thalathat		C		Fukai et al. 1974: Pl.56-80
382	Thalathat		C		Fukai et al. 1974: Pl.30-2-7
383	Thalathat		C		Fukai et al. 1974: Pl.56-20
384	Thuwajj		C		Fujii et al. in press: Fig.6-6

MD: Maximum Diameter

Periods. Both the geometric and naturalistic motifs are more refined and stylish than those of previous periods.

6. Most of the specimens have multiple horizontal lines between Zones B and C, and between Zones C and D.
7. The designs on large vessels, such as footed bowls and jars, are rich in variety, delicate and elegant in design, and artistically pleasing. Furthermore, as each zone has ample space for drawing, potters were able to display their painting skills to the full.

IV. Regional Variation of Painted Designs (Fig. 25)

The main sites of Ninevite 5 pottery are roughly classified into four areas: 1. Mosul Area (Nineveh, Tell Billa); 2. Eski-Mosul Area (Tells Mohammed Arab, Kutan, Fisna, Karrana 3, Jigan, Thuwajj); 3. Singer Area (Tell Thalathat); 4. Khabur Area (Tells Leilan, Brak, Chagar Bazar).

As has already been mentioned before, features common to both the Transitional and the Painted and Early Incised Periods are found in the Mosul and Eski-Mosul Areas. There is little regional variation between them. Moreover, there is not much difference between the specimens of the Painted and Early Incised Period of Tell Talathat and those of the Mosul and Eski-Mosul Areas. It is therefore assumed that there is no regional difference between these three areas. The differences between the specimens of these three areas and those of the Khabur Area seem to pose a bigger problem.

First of all, specimens from Levels III-a, b at Tell Leilan [Schwartz 1988; Weiss and Mayo in press], which constitute the only pottery collection of the Khabur Area, are examined and compared with

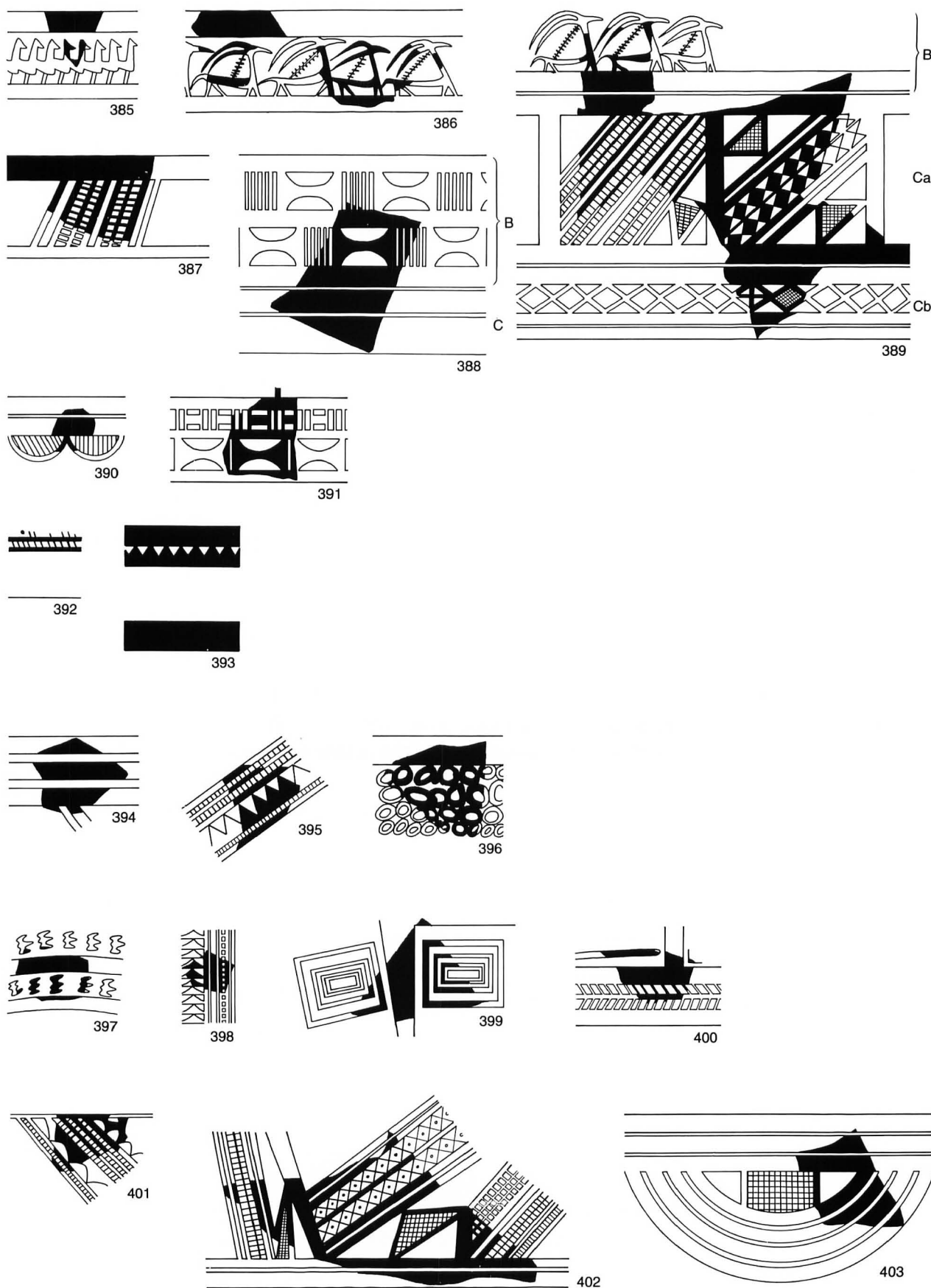


Fig. 25 Painted Patterns of Pottery from Tell Leilan.

Nos. 385~387, Type 2: Zone B; Nos. 388, 389, Type 2: Zones B, C; Nos. 390, 391, Type 2: Body sherds; Nos. 392, 393, Type 2: Zone D; Nos. 394~396, Types 3 or 4: Zone B; Nos. 397~403, Types 3 or 4: Zone C

Table 15. List of Fig. 25

No	Type	Zone	RD(cm)	MD(cm)	FD(cm)	Literature
385	Type 2	B	17.3			Schwartz 1988: Fig.49-13
386	Type 2	B	37.7	40.0		Weiss and Mayo in press: Fig.7-4
387	Type 2	B	22.8			Schwartz 1988: Fig.49-3
388	Type 2	B, C				Schwartz 1988: Fig.49-5
389	Type 2	B, C		40.2		Weiss and Mayo in press: Fig.7-5
390	Type 2	B				Schwartz 1988: Fig.49-7
391	Type 2	B				Schwartz 1988: Fig.49-6
392	Type 2	D			6.5	Schwartz 1988: Fig.49-2
393	Type 2	D			12.6	Schwartz 1988: Fig.49-4
394	Type 2 ?	B, C				Weiss and Mayo in press: Fig.7-3
395	Types 3 or 4	B				Weiss and Mayo in press: Fig.7-1
396	Types 3 or 4	B				Schwartz 1988: Fig.49-11
397	Types 2 or 3	B				Schwartz 1988: Fig.49-10
398		B or C				Schwartz 1988: Fig.46-8
399	Type 4	C				Schwartz 1988: Fig.49-8
400	Type 4	C				Schwartz 1988: Fig.49-9
401	Types 2 or 4	C				Weiss and Mayo in press: Fig.7-2
402	Type 4	C				Schwartz 1988: Fig.49-1
403	Types 2 or 4	C				Schwartz 1988: Fig.46-7

RD: Rim Diameter; MD: Maximum Diameter; FD: Foot Diameter

specimens from other areas. Only a small amount of painted pottery has been reported and these are illustrated in Fig. 25. These specimens are all fragments, and are roughly classified into footed bowls (Nos. 385~393) and jars (Nos. 394~403). These shapes are further divided into Zones A, B and C in the illustration. The majority of the design elements found in these specimens have similar characteristics as design elements of the Painted and Early Incised Period from other Iraqi areas, for example, animal motifs (Nos. 385, 386), concave-lense motifs (Nos. 388, 391), saw-tooth motifs (Nos. 393, 395, 401), flying birds motifs (No. 397), concentric semicircular lines (No. 403), etc. On the other hand, distinctive design elements which are not found in other Iraqi areas also exist, such as densely drawn small circles (No. 396) and concentric rectangle motifs (No. 399). Examples of panel designs are rare but those which are available show diagonal lines as a basic design theme (Nos. 389, 402). This may constitute one of the characteristic features of this region. Only specimen No. 389, which is a large footed bowl, shows the entire general layout of painted designs. Its combination is P1 (Zone B)+P5 (Zone Ca)+P4 (Zone Cb). Similar examples to this combination of design are not found in other footed bowls and jars of the Painted and Early Incised Period (Figs. 16, 21, 22). This design is also thought to be one of the characteristic features of this site and region.

Judging from the foregoing, the painted pottery from Tell Leilan has basically the same characteristics of the Painted and Early Incised Period as do other Iraqi regions. However, their details are different which, presumably, indicates a regional variation. Roaf and Killick place the pottery collections of these levels in the latter half of the Painted and Early Incised Period [1987].

There is no major difference between the Khabur Area and other Iraqi areas in the Painted and Early Incised Period. However, the painted pottery which appeared in Khabur after the Painted and Early Incised Period has peculiar regional features. Painted designs of four small jars excavated from Graves 60, 70 and 71 at Tell Chagar Bazar are completely different [Mallowan 1936: fig. 19-5~8]. They have nothing in common with Ninevite 5 painted designs. Similarly, where the shape is concerned, there are no examples in the Transitional and the Painted and Early Incised Periods of painted jars with a rounded bottom. However, since these jars were excavated at the same level as the pottery, it is supposed that these painted jars can be placed in the latter half of the Ninevite 5 Period, *i.e.* the Late Incised and Late Excised Period in which painted pottery did not exist, or even later than that.

The same phenomenon occurred with footed bowls and jars from a pit at Tell Lailan [Schwartz 1988]. These painted vessels are thought to have been specially made as grave offerings [Weiss and Calderon in press]. They are thought to belong to a later period than the Painted and Early Incised Period [*ibid.*].

Painted pottery with the above features have not been discovered in other northern Iraqi regions.

Specimens of Ninevite 5 pottery from the sites in the North Jazira Area, centred at Tell al-Hawa, are few [Ball et al. 1989]. Therefore, their whole features are not known. As this area is situated between the Eski-Mosul Area and the Khabur Area, there is a possibility that the Ninevite 5 pottery has the characteristics of both of these two areas.

V. Conclusions

Chronology It is evident that painted designs shifted smoothly from the Late Uruk Period to the Transitional Period [Roaf and Killick 1987]. On the other hand, changes of the painted ware from the Transitional to the Painted and Early Incised Periods are not so clear. The present author has established a new period, the Intermediate Period, between the two periods based on the existence of painted pottery which has designs features common to both of these two periods. However, as no adequate material and information has yet been collected from stratigraphically-confirmed levels corresponding to this, this hypothesis has yet to be proved.

Are there any chronological changes in the painted designs of the Painted and Early Incised Period? Are there really any clear chronological differences? According to Killick, it is not known how painted designs of this period changed chronologically [in press]. Because the painted designs from each site have their own characteristics, it is difficult to establish a chronological order by studying the painted designs only, and it is necessary to examine all the shapes and other types of pottery.

We examine here whether there are any chronological difference in the painted designs of the Painted and Early Incised Period pottery from Tells Mohammed Arab, Kután, Rijm and Thaláthat. In any case, these specimens share common features of designs and shapes. This period seems to have lasted relatively longer at Tells Mohammed Arab and Kután⁵⁾. It is supposed, therefore, that changes in the designs and shapes are inevitable. However, their differences are not obvious.

Specimens from Tell Kután are regarded to be of the same period as those of Tell Thaláthat [Bachelot in press] but, as has been discussed above, specimens with features considered to belong to the Transitional Period or the Intermediate Period are mixed up amongst them. Roaf and Killick proposed to place the Ninevite 5 specimens from Tell Thaláthat at a slightly later period than those from Tell Mohammed Arab [1987; Killick in press]. They compared pottery from these two sites and suggested the following reasons for their proposal: the footed bowls have longer feet; the proportion of incised ware is relatively higher; and new patterns are found in the incised motifs.

Even if we accept that period moved from Mohammed Arab Period 2 to period of Tell Thaláthat, as suggested by Killick and Roaf, and that the evidence put forward is adequate, and take this as the reason for regional variation among the same types of shapes and designs, it does not follow that the variation had anything to do with chronology. Almost all of the design compositions found in the specimens from Tell Thaláthat are similar to those of specimens from other sites. However, patterns of zigzag spaces filled with slanting lines and rows of flying birds motifs, which are common in other sites, are not found amongst them; and the existence of these two motifs may prove to indicate a chronological difference.

The present author suggests the following with regard to footed bowls of this period: medium-size vessels should be divided into Types 2i and 2j (Fig. 1). It is questionable that these two types really appeared concurrently. According to the characteristics of their shapes, Type 2i is similar to Type 2 of the Transitional and the Intermediate Periods (Types 2d, 2e). It is therefore assumed that Type 2i is earlier than Type 2j. Besides, the Type 2j designs are denser and more complex than those of Type 2i. Moreover, most of the densely painted surfaces are found in Type 2j. These factors suggest that Type 2j

has more features typical to the Ninevite 5 Period than Type 2i. Moreover, most of the specimens from Tell Thalathat belong to Type 2j and almost none belongs to Type 2i. This may also be one of the justifications for placing the Tell Thalathat pottery in the latter half of the Painted and Early Incised Period.

Thus, the question of chronological difference in painted designs within this period remains a topic for future investigation.

Decline of painted pottery The evolution of the Ninevite 5 painted designs can be briefly summarized as follows: it started with the Late Uruk Period; the Transitional Period saw a development based on the Late Uruk Period (simple style); the designs became firmly established in the Painted and Early Incised Period (complex and dense style); and then they suddenly vanished.

Killick suggests that the reason for the decline of painted pottery was the appearance of grey ware and incised ware, the production of which was made possible by the development of fast-wheel throwing techniques and the control of firing temperatures. High firing temperatures are not suitable for painted designs [in press]. The number of painted carinated bowls decreased in the Painted and Early Incised Period compared with the Transitional Period. The reason for this presumed to be the appearance of mass-produced grey carinated bowls [ibid].

Amongst the specimens of Tell Thalathat are found examples of a jar with both paint and incision on the same body (No. 325), jars with paint in Zone A and the lower part of Zone C to Zone D only (Nos. 321, 323), as well as small footed jars with one or two horizontal bands in the neck or body only [Fukai et al. 1974: pl. 51–3, 4], which are thought to reflect the simplification and subsequent decline of painted designs. Another supporting theory is that even in the pottery of the Transitional and the Intermediate Periods, where the space for painting is limited, the shoulder of the jar is always painted, and there are no examples of jars with painted designs located in the neck and the lower part of the body.

Painted pottery from Tell Thalathat has a great variety of design motifs and compositions. They are regarded as belonging to the same period. The fact that specimens with paint all over their surface were accompanied by those only partially painted seems to suggest the simplification and popularity of painted designs in this period. Besides, the tendency of applying both paint and incision to the same vessel, and of simplifying designs, is a clear indication that pottery with painted designs all over its surface had lost its appeal. After that, painted pottery disappeared, and incision became extremely popular as ornamentation.

The pottery statistics of Tell Kutani, Levels 1 and 2, indicate a diminishing trend in painted ware [Bachelot in press]. According to the same statistics, painted ware accounts for 63% of the whole collection of Level 1. By contrast, at Level 2, painted ware only accounts for 33%, which is about half of that of Level 1. On the other hand, plain and incised grey ware had increased; in particular, plain grey carinated bowls had doubled. This confirms Killick's view that the production systems had undergone a great change in the Painted and Early Incised Period.

The final to be made in this paper is that research carried out so far on the design elements and compositions of painted designs has not been exhaustive. More work has to be done. Existing material and information are too limited to enable a detailed analysis of the painted designs of the Ninevite 5 Period. It is difficult to make comparison between different sites because the quantity excavated at each site is different. It is necessary to collect a suitable number of specimens from each site in order to carry out statistical comparisons. Not all of the Ninevite 5 pottery from the Mosul and Khabur regions have yet been published, and absolute chronology cannot be established because of the lack of information. During comparison, when a different design is found amongst the same type of pottery, it is always necessary to speculate whether it is a regional or chronological variation.

Acknowledgements

The present author heartfully wishes to thank Mrs. Joanne Atkinson, who kindly improved the English manuscript. Acknowledgement is due to Professor Toshio Matsutani of the University of Tokyo, who permitted the present author to use the illustrations of the Tell Thalathat material. The present author also thanks Mr. Yoshimasa Chiyonobu of the University of Tokyo for his kind and invaluable wide-range of information. Finally, the present author wishes to thank Miss Izumi Ichimura, student of Kokushikan University, who completed some of the illustrations which have appeared in the present paper.

Notes

- 1) Specimens of painted ware from Tell Fisna, which are examined here, were found on Floors C and B of the platform (Grids II-2, 3, III-3, 4, IV-3, 4, V-3, 4). These specimens show the typical features of painted ware in the Transitional Period. Pottery, which were found from dum of the excavated Grids are also examined here, though it is not known in which level these specimens were found. The excavation report of Tell Fisna is re-examined here [Numot 1988]. The present author mentioned in the report that there was no clear difference between shapes of carinated bowls taken from Floors C and B, but remarkable difference between those from Floor C [Numoto 1988: fig. 16-21, 24-26, 28, 37] and those from Floor B [Numoto 1988: fig. 15-1-7, 9-11, fig. 16-22, 23, 27]. Especially, the nearly complete specimens (fig. 16-21, 22) show clear difference between the shapes of painted carinated bowls taken from these two floors as follows:

1. The carination of carinated bowls taken from Floor C is located on the lower part of the body, while the carination of those taken from Floor B is located on the upper part of the body.
2. The rims of carinated bowls taken from Floor B is the typical beaded rims, while those rims taken from Floor C is mainly the out-turned rims, and the beaded rim is rare.
3. The upper part of the section of carinated bowls taken from Floor C is uneven, while the upper section of bowls taken from Floor B is even.

These features suggest a chronological difference between Floors C and B. The shape of carinated bowls taken from Floor C is related to that of the Late Uruk Period and, moreover, is similar to that of typical carinated bowls from Tell Karrana 3, which are thought to be the typical ones in the Transitional Period. The carinated bowls in Floor B belong to a slightly later period than that of Floor C. The painted designs taken from Floor B are different from the typical designs of the Transitional Period. The difference between painted designs from these two floors will be discussed in chapter of the Intermediate Period. The chronological difference between Floors C and B is recognized through stratigraphical observation. The remains of the natural soil surface of Floor C were cut into three steps at Grids II-2 and 3. The gap of the height between Floors C and B is about 1.2m, which is deposited naturally and horizontally.

Tells Fisna and Karrana 3 are situated on the same narrow basin formed by branches of River Tigris. Tell Karrana 3 is located about 2 km up-stream from Tell Fisna. Thus, as these two tells are close to one another, it is surmised that their economy was based on crops in the basin, and they were in close and constant interaction with one another. The Late Uruk occupation level exists in Tell Karrana 3, but not in Tell Fisna. Judging from the foregoing observation, it is boldly assumed that people who lived in Tell Karrana 3 in the Late Uruk Period constructed platform and occupied Tell Fisna at beginning of the Transitional Period.

- 2) Specimens were taken, from levels 9 and 10 at Grid 4 and levels 3a and 3b at Grid, 10 in the 1984 second season of excavation at Tell Jigan Area C headed by Hideo Fujii [Fujii 1987: 62-67]. These levels comprise typical pottery of the Transitional Period [Figs. 26-28]. Measuring, drawing and observation of the samples reported in the present paper were undertaken by Kazumi Oguchi of the expedition. Detailed excavation report is going to be submitted to the next volume of *al-Rāfidān*.
- 3) Levels 15 to 18 in Mallowan's prehistoric pit are considered to belong to the Transitional Period [Rova in press].
- 4) One example of a row of flying birds motif is found in the Late Uruk carinated bowl from Tepe Gawra [Speiser 1935: CXLI-339].
- 5) Tell Mohammed Arab Period 2 consists of five phases while Tell Kutān consists of three levels [Roaf and Killick 1987; Bachelot in press].

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List of Figures (Ninevite 5 Pottery from Tell Jigan Area C)

in Fig. 26 (Pottery from levels 9 and 10 at G 4)

1. Painted rim sherd; level 9/10; reddish purple paint; pinkish buff slip all over; sand and fine vegetable temper.
2. Rim of carinated bowl; level 9/10; buff surface; pinkish buff inner surface and core; sand temper.
3. Painted carinated bowl; level 9/10; reddish purple paint; light greenish buff; fine sand and fine vegetable temper; incomplete.
4. Painted carinated bowl; level 10; reddish purple paint; pinkish buff slip outer surface; fine vegetable and much fine sand temper.
5. Rim of painted footed bowl; level 10; dark brown paint; pinkish buff slip all over; reddish pink core; sand and fine vegetable temper.
6. Rim of painted footed bowl; level 10; orange purple paint; pinkish buff slip all over; reddish pink core; vegetable and much fine sand temper.
7. Rim of footed bowl; level 9/10; pinkish buff slip all over; reddish pink core; sand and vegetable temper.
8. Rim of footed bowl; level 10; light greenish buff; fine sand and fine vegetable temper.
9. Rim of bowl; level 9/10; reddish pink; much sand and fine vegetable temper.
10. Rim of bowl; level 9/10; buff slip all over; pinkish buff core; much sand and fine vegetable temper; Late Uruk.
11. Rim of coarse ware; level 10; buff slip all over; reddish pink core; coarse sand, small stone and vegetable temper.

in Fig. 27 (Pottery from levels 3a and 3b at G 10)

12. Painted rim sherd; level 3b; dark purplish brown paint; light greenish grey to reddish pink surface and core; fine sand temper.
13. Rim of painted carinated bowl; level 3b; purplish brown paint; buff surface and core; chalky sand and fine sand temper.
14. Rim of painted footed bowl; level 3b; dark orange paint; reddish pink surface and core; fine sand temper.
15. Rim of painted footed bowl; level 3b; reddish orange paint; reddish pink surface and core; fine sand and chalky sand temper.
16. Rim of painted footed bowl; level 3a; dark purplish red paint; creamy slip all over; red to reddish pink core; sand and chalky sand and fine vegetable temper.
17. Rim of painted footed bowl; level 3a; purplish dark brown paint; creamy slip all over; light reddish pink core; fine sand and fine vegetable temper.
18. Rim of painted footed bowl; level 3a; reddish purple to reddish orange paint; light reddish buff slip all over; light greyish core; chalky sand and fine vegetable temper.
19. Painted rim sherd; level 3b; orange-red paint; reddish pink outer surface; dark reddish pink inner surface; light reddish brown core; fine sand temper.
20. Painted rim sherd; level 3a; orange-red paint; reddish pink surface and core; sand, chalky sand and vegetable temper.
21. Body of carinated bowl; level 3a; light greenish; fine sand and fine vegetable temper.
22. Body of painted carinated bowl; level 3b; greenish red-purple paint; cream slip outer surface; reddish buff inner surface and core; sand, chalky sand and fine vegetable temper.
23. Body of painted carinated bowl; level 3b; reddish brown paint; cream slip outer surface; buff inner surface and core; sand and fine vegetable temper.
24. Body of painted carinated bowl; level 3b; brownish orange paint; buff surface and core; fine sand and vegetable temper.
25. Body of painted footed bowl; level 3a; reddish purple paint; creamy buff slip all over; reddish pink core; sand and vegetable temper.
26. Rim of painted footed bowl; level 3b; dark reddish purple paint; creamy slip all over; grey to reddish buff core; fine sand, chalky sand and much vegetable temper.
27. Rim of incised carinated bowl; level 3b; light grey to reddish pink outer surface; grey inner surface and core; sand and chalky sand temper. The features of incision are different from those of the Painted and Early Incised Period.
28. Painted sherd; below the level 3b; reddish purple paint; creamy slip outer surface; reddish pink inner surface and core; fine sand and chalky sand temper.
29. Painted sherd; level 3b; reddish orange paint; creamy slip outer surface; reddish pink inner surface and core; sand temper.
30. Painted sherd; level 3b; reddish orange paint; cream slip outer surface; reddish pink inner surface and core; fine sand and fine vegetable temper.
31. Painted sherd; level 3b; orange-red paint; cream slip outer surface; reddish pink inner surface and core; sand and fine vegetable temper.
32. Painted sherd; level 3b; dark reddish purple-brown paint; creamy slip outer surface; reddish pink inner surface and core; fine sand temper.
33. Painted sherd; level 3a; reddish orange paint; cream slip outer surface; reddish pink inner surface and core; fine sand, chalky sand and much vegetable temper.

in Fig. 28 (Plain pottery from levels 3a, 3b and below the level 3b at G 10)

34. Rim of bowl; level 3b; creamy slip all over; reddish pink core; sand and vegetable temper.
35. Rim of bowl; level 3a; light creamy brown outer surface; greyish brown inner surface and core; sand and vegetable temper.
36. Rim of bowl; level 3b; creamy slip all over; reddish pink core; fine sand and fine vegetable temper.
37. Rim of bowl; level 3b; creamy slip all over; red to reddish pink core; sand and vegetable temper.
38. Rim of coarse ware; level 3a; reddish pink to light brownish grey outer surface; light brown inner surface; grey core; coarse sand and small stone temper; hand made.
39. Rim of coarse ware; level 3b; greyish red outer surface; reddish inner surface; grey core; sand and vegetable temper; hand made.
40. Rim of coarse ware; level 3b; light brown to reddish pink brown surface; greyish brown core; sand and small stone and fine vegetable temper; hand made.
41. Carinated bowl; below the level 3b; pinkish buff surface; light grey core; fine sand temper.
42. Rim of bowl; below the level 3b; creamy slip all over; reddish pink core; sand, chalky sand and vegetable temper.
43. Rim of bowl; below the level 3b; reddish pink; fine sand temper; probably painted on outer surface.
44. Rim of bowl; below the level 3b; pinkish buff; sand temper; hard; Late Uruk.
45. Rim of bowl; below the level 3b; grey surface; greyish black-brown core; much coarse sand, sand and vegetable temper; Late Uruk.
46. Ring-base sherd; below the level 3b; reddish pink; sand and mica temper; Late Uruk.
47. Ring-base sherd; below the level 3b; creamy slip all over; reddish pink core; sand, small stones and vegetable temper; Late Uruk.

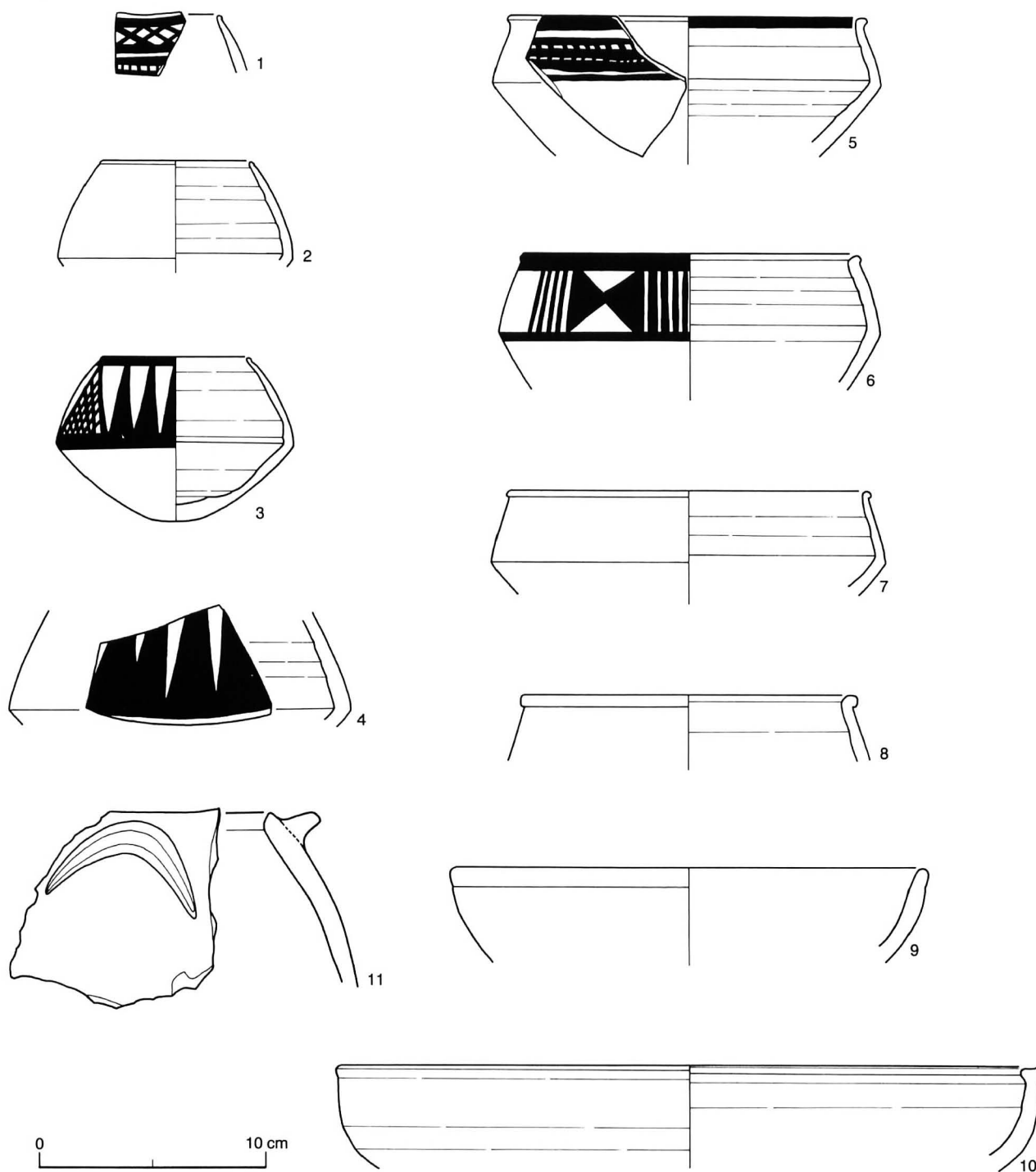


Fig. 26 Ninevite 5 Pottery from Levels 9 and 10 at Grid 4, Tell Jigan Area C.

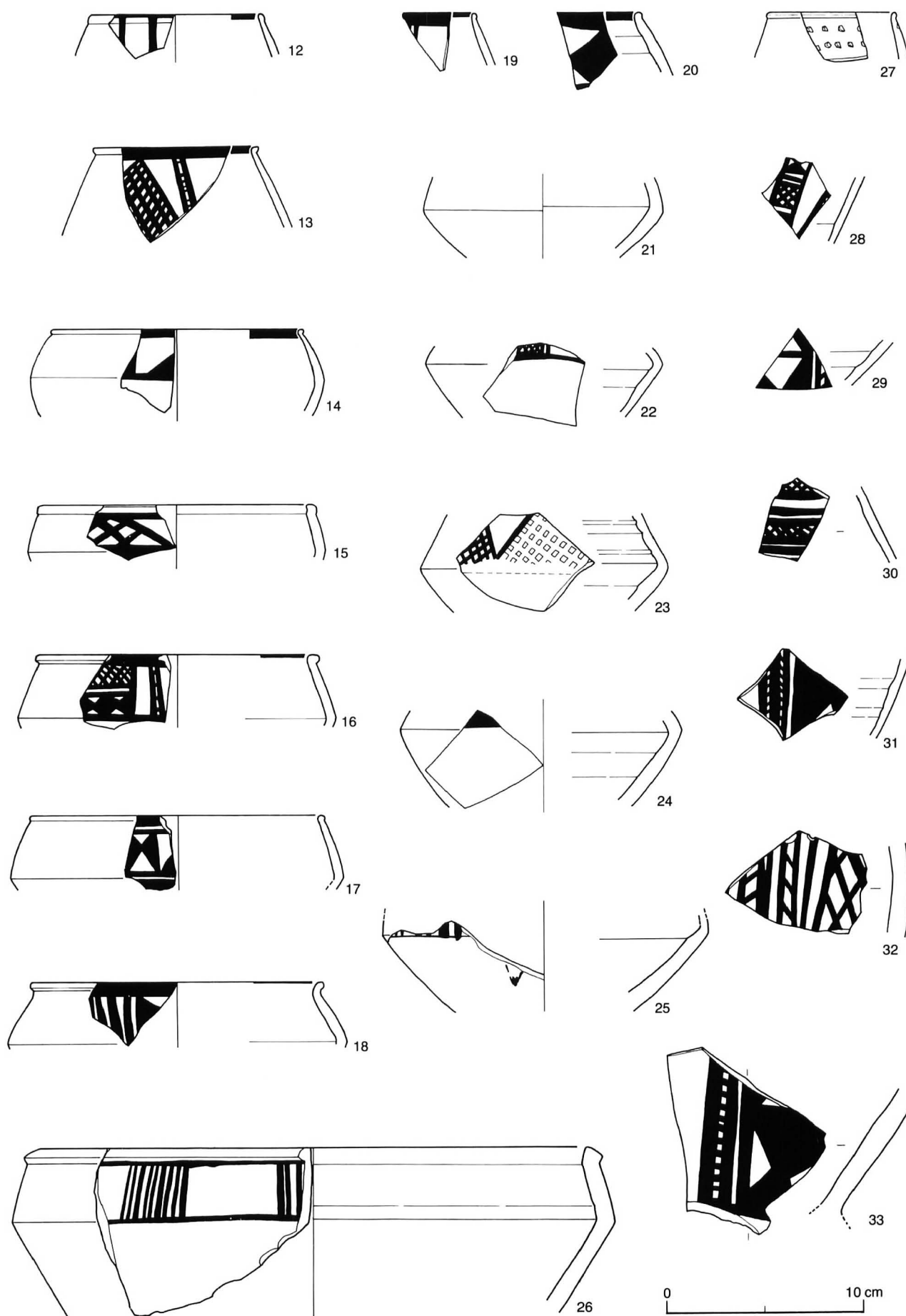


Fig. 27 Ninevite 5 Pottery from Levels 3a and 3b at Grid 10, Tell Jigan Area C.

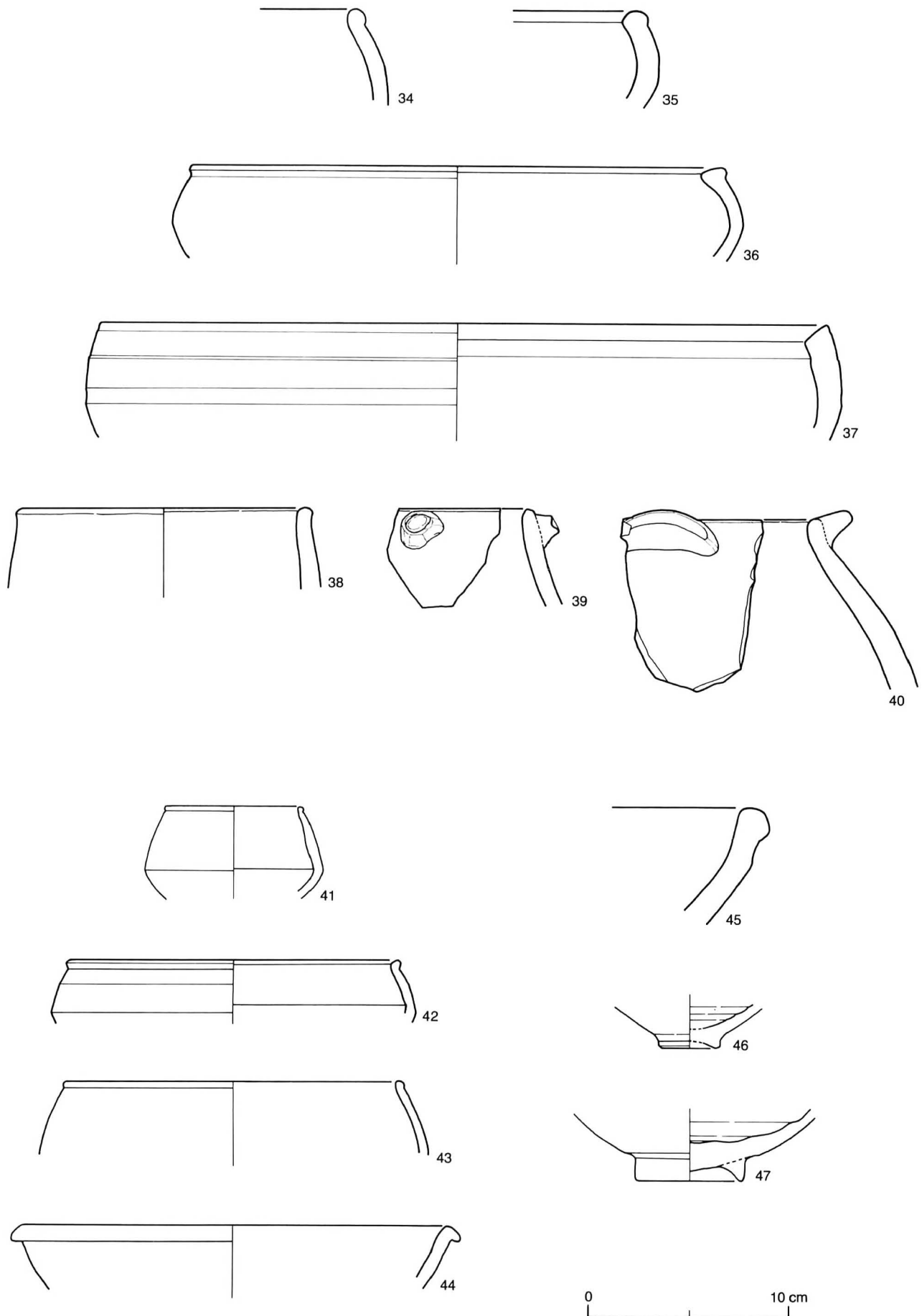


Fig. 28 Plain Pottery from Levels 3a, 3b and Below the Level 3b at Grid 10, Tell Jigan Area C.