

Aşvan Kale

Keban Rescue Excavations,
Eastern Anatolia

I. The Hellenistic, Roman and
Islamic Sites

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Monograph No. I

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PREFACE

In 1968 the Middle East Technical University of Ankara invited Turkish and foreign archaeologists to participate in a rescue project in the area of the Keban dam on the upper Euphrates in eastern Turkey. The waters of the dam lake threatened to destroy a large number of archaeological sites of all periods, some along the Euphrates itself, but the majority lying in the basin of its eastern tributary, the Murat. The director of the British Institute of Archaeology at Ankara, Dr. D. H. French, chose to dig the site of Aşvan Kale, which lies on the south bank of the Murat, about fourteen kilometres, as the crow flies, East of the confluence with the Euphrates, and forty kilometres by road north west of the regional capital of Elazığ. In 1968-9 excavation was confined to Aşvan Kale itself, but in 1970 the scope of the project was enlarged: excavation was also carried out at three other sites in the Aşvan area—Taşkun Kale, Taşkun Mevkii and Çayboyu—with a view to establishing a complete archaeological sequence for the region from the Neolithic to the modern period, and studies were undertaken in the present day Aşvan district in order to provide a firm environmental background against which the evidence from the sites could be interpreted. At this stage I was asked by David French to take on responsibility for the excavation and publication of Aşvan Kale. In 1970 and 1971 all four sites were dug; in 1972 work was confined to Aşvan Kale itself, while 1973 saw a final season at Taşkun Kale and Taşkun Mevkii. The environmental studies continued throughout the seasons 1970-72. In the spring of 1974 Aşvan Kale and the whole area round it was flooded by the waters of the dam lake (Fig. 2). An account of the history of the Aşvan project up to this point can be found in Aşvan 1968-72: an Interim Report, Anatolian Studies XXIII (1973), 69-307, which includes preliminary discussions of all the archaeological sites (to be supplemented by the brief report on the 1973 season in Anat. Studs. XXIV (1974), 6-9), and also studies of the modern and ancient environment linked with the Aşvan project. In 1974 a two month study season was spent in the Technical School at Elazığ, where the excavation finds were housed, recording, drawing, and photographing the pottery from Aşvan Kale (see the brief report in Anat. Studs. XXV (1975), 7).

The purpose of this volume is to provide a full description of the excavations at Aşvan Kale, comprising a short historical and geographical introduction, a discussion of the stratigraphy, chronology and architecture of the site, and an analysis of the pottery and registered small finds recovered from it. The aim has been to restrict the written account to a minimum, and to let the figures and other illustrations, especially the site plans and the pottery drawings, speak for themselves as far as possible. The material from the excavation is so diverse in date and nature that I have not attempted to make a complete and definitive assessment of its significance and its relationship to finds from other sites, but I have tried to present a corpus of the pottery and small finds from a stratified excavation, which will be of use to other

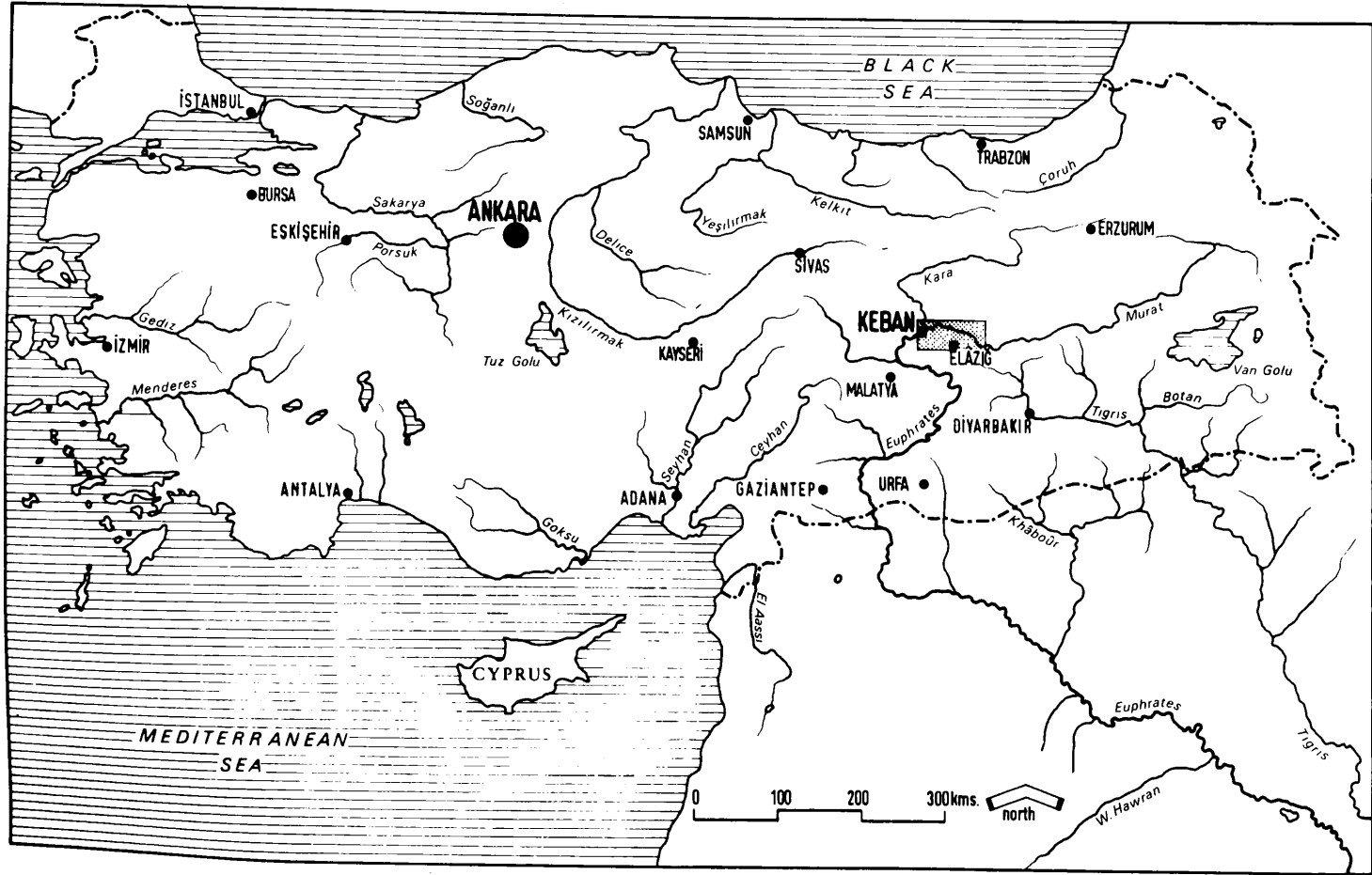


Fig. 1 Turkey

archaeologists working in eastern Anatolia, and to describe their importance for the history of the settlement at Aşvan itself.

I am conscious of certain shortcomings in the preparation of the report. First, I have deliberately given a simplified account of the stratigraphy of the site, especially in the Medieval period, when I have treated some secondary stratigraphic phases (corresponding to minor modifications of the existing buildings) as if they belonged to a single period. The main reason for this is that the task of disentangling the finer subdivisions of the Medieval sequence from the notebooks and sections (all admirably detailed, if anything too much so) proved to be a task of almost insuperable difficulty. However, the decision may be justified in that it allows the important features of the site to stand out as prominently as they should, and I feel confident that the amount of information lost by adopting this course has been very small. Second, in preparing the pottery catalogue I have not completely succeeded in illustrating and cataloging all the examples of particular types and shapes in the same place (for instance Hellenistic water jars will be found in both Fig. 38, accompanied by bowls, and in Fig. 36 with other jars and jugs), although I have gone some way towards this. I have also not undertaken the task of drawing up a type series of the wares. The reason for this is that I felt it more important to publish a report containing a large amount of material in what, I hope, is a usable form, rather than delay publication further in what might well prove to be a premature attempt to achieve a complete classification, and a more rigorously logical arrangement of shapes and wares. Working over the more humdrum finds of an excavation is a task for which I (and, I suspect, many other archaeologists) have a limited appetite, and to aim at perfection brings the very real danger of postponing publication for ever.

I have made no attempt to discuss certain categories of material from the site, for instance the glass fragments and the metal objects which were not recorded as registered small finds. Both are too fragmentary and undistinctive to warrant detailed treatment. I also have nothing to add to the catalogue of coins from the excavation published by A. W. McNicoll, Anat. Studs. 1973, 187-90, although I discuss their importance for the dating of the site at appropriate points. However, the largest omission, as can be seen at once, is any discussion of the animal bones and botanical remains. This, of course, must form the starting point for interpreting the economy of Aşvan Kale and for placing it in its environmental setting. The results of these studies, when they are completed, may well modify some of the conclusions reached here about the use and functions of the various buildings excavated, and they will certainly add much to our understanding of the history of Aşvan in its broadest sense.

It goes without saying that the site could never have been excavated without the help of all those who worked at Aşvan between 1968 and 1972, and without the financial support of the dig's sponsors. A full list of these appears in Anat. Studs. 1973, 88-91. To this I must add my thanks to the British Institute of Archaeology at Ankara which provided £1000 to support the study season in 1974, and to Matina Mitchell, Sarah Reason, Simon and Diann Timms who took part in that season. The Turkish government was represented by Bay Yusuf Gül of the Elazığ Museum. No one in the group will feel offended if I single out Diann Timms for special mention. Her pottery drawings were a model and an inspiration for the rest of us, and she alone had the flair to

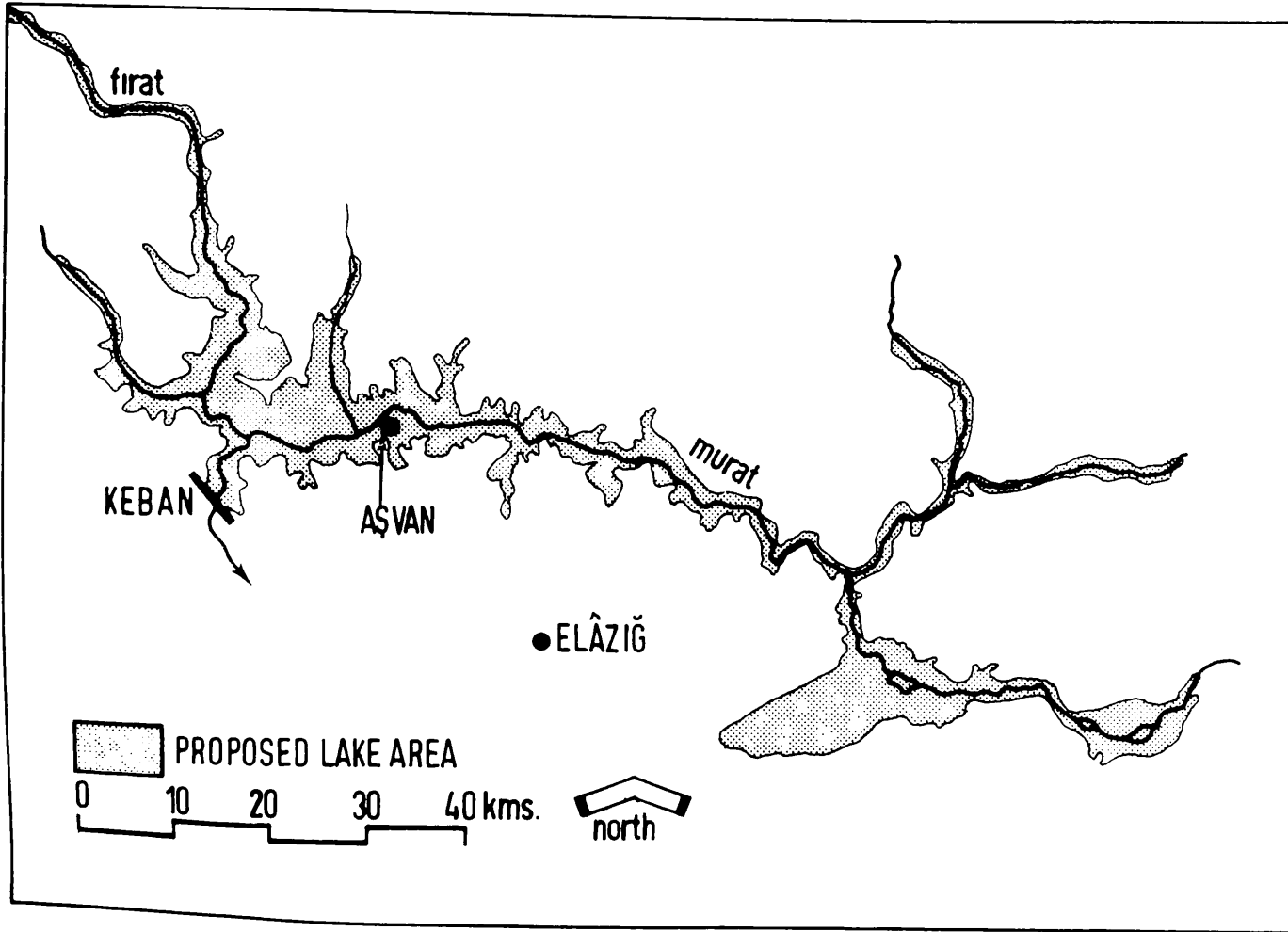


Fig. 2 The Keban Dam

match the calligraphic skill of the Islamic pot painters whose products posed such a challenge. I fear that the inked versions of her pencil drawings, for which I am mainly responsible, do less than justice either to the original craftsmen or to her draftsmanship.

I must also again record our gratitude to Bay Turgay Sunguroğlu of Elazığ who smoothed our path in so many ways, and whose good humour and generous hospitality often restored our morale when the task in hand threatened to overwhelm us.

During the preparation of this report I have had invaluable help with the Islamic architecture and pottery from Mr. J. M. Rogers of the British Museum and Mr. J. W. Allan of the Ashmolean Museum, and I am particularly grateful to Mr. Harry Russell for his account of the pottery from the second and early first millennium B. C.

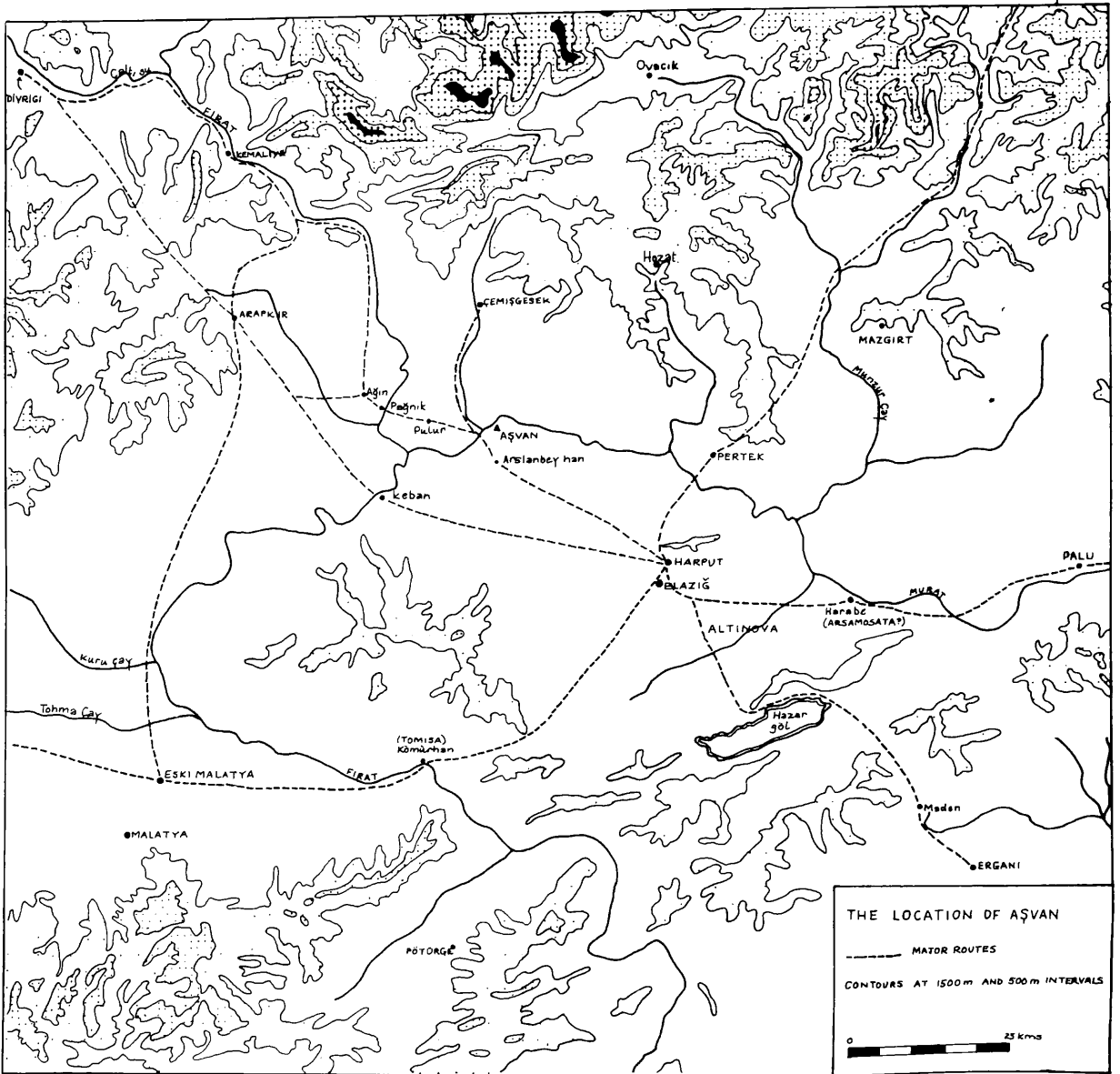


Fig. 3 The Location of Aşvan

CHAPTER 1

HISTORICAL AND GEOGRAPHICAL INTRODUCTION

Historical Outline

Aşvan Kale lies about forty kilometres north west of Elazığ, on the south bank of the Murat (the ancient river Arsanias),¹ fourteen kilometres east of its confluence with the Euphrates (the Fırat). It was thus situated about forty five kilometres north of the most important line of communication in the region, the route which leads from Malatya (the ancient Melitene)² to the Euphrates crossing at Kömür Han (the Tomisa crossing)³ and thence ENE towards Harput (and its modern successor Elazığ) and the fertile plain called the Altınova, known to Polybius in antiquity as the kalon pedion (fair plain).⁴ This route was the main link between Cappadocia, west of the Euphrates, and the highlands of Armenia, and the crossing at Tomisa was of vital strategic and political importance. It was recognised in the Hellenistic Period as the departure point on the overland route to India.⁵ It was probably here that Lucius Cornelius Sulla became the first Roman general to treat with the Parthian king in 95 B. C. on the river which at the time marked the furthest extent of their respective spheres of influence.⁶ Over a century and a half later, in A. D. 70, when Rome posted three legions to eastern Anatolia, one was stationed at Melitene to prevent any enemy from crossing at Tomisa and making his way westwards along the valley of the Tohma Çay, and this fortress was linked to central Anatolia by roads leading north west to Sivas (Sebasteia) and west to Kayseri (Caesarea).⁷ East of the Euphrates the overland route also divided when it reached the Altınova. One branch led due east into the heart of Armenia and to Lake Van, a second and more important road turned southwards to Hazar Göl and then ran over the mountains of the Antitaurus to Amida (modern Diyarbakır) on the Tigris at the northern extremity of the Mesopotamian basin.⁸ This was the route followed by the Roman armies of Lucullus in 69 B. C. , and of Domitius Corbulo in A. D. 63 when they advanced to lay siege to the southern Armenian capital of Tigranocerta.⁹

Aşvan lay sufficiently far north of this major route to avoid any direct impact from the traffic of armies which dominated its history on all but one occasion, discussed below (10-12). It was on a minor road running north west from Elazığ towards Çemişgezek, a town containing a number of notable Seljuk remains. Regular traffic along this road is proved by the existence of Arslanbey Han, which lies about eight kilometres SSE of Aşvan at a junction of several village roads. This was about thirty two kilometres from Harput and thirty one kilometres from Çemişgezek, and it is reasonable to assume that it acted as a half-way house for travellers between the two. In the last century the Murat could be crossed by ferries or forded just north of Aşvan itself,¹⁰ but these methods were superseded first by a rope bridge (of the type which spanned the Euphrates south of Pağnik),¹¹ and then in the early

1960s by a road bridge. On the north bank of the river the road divided: one branch ran north to Çemişgezek and stopped there, since the town is hemmed in on the north side by the impregnable wall of the Munzur mountains; the other ran NW, through the village of Pular where the Bronze Age mound has been excavated by Hamit Koşay.¹² to the Euphrates, which was spanned by a rope bridge about one kilometre south of the village of Pağnik,¹³ and close to the small town of Ağın. From here travellers could make for Malatya, or north and west to Kemaliye, Arapkır, Divriği and, eventually, Sivas. Routes across this wild and mountainous country were strictly for the determined and adventurous traveller.¹⁴

Aşvan lies in the ancient region of Sophene, a name recognisable as far back as the 9th century B. C. in cuneiform documents which refer to it as Şupa-ni.¹⁵ Very little is known of the political history of the area for most of the first millennium B. C. , but it was certainly part of the Persian Empire from the time of the expedition of Cyrus, ca 550 B. C. until the conquests of Alexander the Great. Alexander and his Seleucid successors did little to affect the administrative pattern of the tangled highland country which overlaps the borders of modern Turkey, Iran and Iraq, and effective control doubtless lay with local dynasts and noble families. These local leaders emerged from anonymity in the reign of the Seleucid, Antiochus III (223-187), who appointed Zariadris, a member of the Armenian royal family, to be strategos or commander of Sophene,¹⁶ while Artaxias controlled north eastern Armenia around Artaxata. The royal residence of Sophene was located at Carcathiocerta. In 189 Antiochus was defeated by the Romans at the battle of Magnesia in western Asia Minor, and Zariadris and Artaxias broke away from Seleucid control to declare themselves independent monarchs. At the treaty of Apamea of 189/8 Rome officially recognised their new status.¹⁷ By 180/79, possibly after the death of Zariadris, Artaxias appears to have taken over Sophene in addition to his Armenian kingdom,¹⁸ although in 163, according to Diodorus Siculus, a son or nephew of Zariadris named Mithrobouzanes was restored to central Sophene by Ariarathes V, king of Cappadocia.¹⁹ In about 95 B. C. the ruler of Sophene was a descendant of Zaradris known as Artanes, but he was ousted from his kingdom by the most powerful figure in the region, Tigranes of Armenia.²⁰ Sophene became an important theatre of the wars which Rome fought against Tigranes and Mithridates of Pontus in the years following this, and in 69 B. C. Lucullus was hailed as liberator there after his successful attack on Tigranocerta.²¹ Lucullus was succeeded by Pompey, and in Pompey's settlement of 66 B. C. Sophene was first offered to a son of Tigranes, who immediately discredited himself, and then, in all probability, to his father who still controlled all Armenia.²² At this date the river crossing at Tomisa, the strategic gateway to Armenia, which had been purchased by Sophene for a price of 100 talents some time before the arrival of Lucullus, was returned to Cappadocia, to which it had presumably previously belonged.²³

For the next century the historical sources are silent, but in A. D. 54 a reliable ally of Rome, Sohaemus, probably to be identified with a C. Iulius Sohaemus who was ruler of Emesa (Homs) in Syria, was installed to control Sophene as part of the preparation for the Armenian campaigns of Nero's general Cn. Domitius Corbulo.²⁴ Sophene was treated as a client kingdom of Rome, subject to her control but lying beyond the provincial frontier of the

Euphrates. It formed part of the larger region of Armenia, and presumably passed into the hands of Tiridates, who eventually became king of Armenia in A. D. 66, after hostilities in the region had been resolved in a diplomatic agreement between Rome and Parthia.²⁵ Partly because Rome no longer exercised any immediate control over Sophene or the rest of Armenia, the Emperor Vespasian established a garrison of three legions along the upper Euphrates, at Satala, Melitene and Samosata (see above p. 7), and the status quo was maintained until A. D. 114 when the emperor Trajan invaded Parthia and established the provinces of Armenia and Mesopotamia.²⁵ However, his successor Hadrian relinquished both provinces on his accession three years later and withdrew to the line of the Euphrates.

The history of Sophene in late antiquity continues to reflect its situation as a buffer between the Roman Empire and the regions controlled first by the Parthians and then by the Sassanian dynasty of Persia. In 297, after a major Persian incursion into Roman territory, Diocletian made a peace with Persia by whose terms Sophene and the other territories west of the Tigris remained under Roman control.²⁷ In the fourth century the area was controlled by satraps, a term which implies a Persian or Oriental system of administration, but was answerable to Rome.²⁸ In the laterculus of Polemius Silvius, compiled in the mid fifth century, Sophanene appears as a Roman province, listed after Mesopotamia, Eufratesia and Hosroene.²⁹ In 503 the satrap of Sophanene surrendered the whole region, with its capital Martyropolis (Mayfaraqqin, NE of Diyarbakır), to the Persians without a struggle,³⁰ but the region was recovered by the emperor Justinian, who placed it under the control of a magister militum.³¹ The Persians attempted to win it back, but their siege of Martyropolis was cut short by the death of the Persian king Kabadēs. His successor, Chosroes II, made a peace with Byzantium.³² Justinian's response to this uneasy situation was to fortify the region,³³ and in 536 he joined up the separate satrapies of Sophene and Sophanene to form the province of Fourth Armenia.³⁴

Historical Geography

The boundaries of classical Sophene are not entirely clear. According to Strabo, the main ancient source, the country lay between the Antitaurus in the north and the Taurus, more specifically Mt. Masius, in the south.³⁵ The southern boundary causes no problems since Masius may readily be identified with the modern Mazı Dağ, which lies between Diyarbakır and Mardin. The Antitaurus are clearly the mountains which today divide the Altınova and Hazar Göl, in the basin of the Murat, from Diyarbakır and the north Mesopotamian plain. In an ambiguous phrase Strabo states that they cut through the middle of Sophene (apolambanôn mesên tên Sophênên), and had Acilisene on their other (i. e. northern) side, a district which lay between the Antitaurus and the river Euphrates before it bends down to the south.³⁶ If we follow this second indication, it appears that the whole country north of Hazar Göl, including the Altınova, the valley of the Murat and the Munzur mountains, comprised Acilisene. In fact we also know from other sources that Acilisene extended north and west of the Euphrates to include the plain of Eriza, near modern Erzincan.³⁷ This evidence apparently indicates that Sophene lay entirely to the south of the Antitaurus, but against it must be set the fact that Strabo

elsewhere states that Melitene lay opposite Sophene on the west bank of the Euphrates,³⁸ which is only true if Sophene extended some way north of the Antitaurus, perhaps as far as the Murat. Furthermore, one of the two major settlements of Sophene, Arsamosata, also lay north of the Antitaurus, probably on the south bank of the Murat at Harabe (see below). It is not, therefore, clear from this conflicting testimony, whether the boundary between Acilisene and Sophene lay at the Antitaurus, or further north along the Arsantias/Murat. However, the large part played by Tomisa, north of the Antitaurus, in the history of Sophene (see above) suggests that the rulers of Sophene must have always had control or at least claims over this area. By contrast, the most important part of Acilisene was always the plain of Eriza, north of the Euphrates, and the Munzur mountains must have made communications between here and the valley of the Arsantias difficult if not impossible. It therefore seems best to treat the Arsantias, or even the Munzur mountains as the effective boundary between Sophene and Acilisene, and on this reckoning Aşvan lay close to, if not actually on the boundary.

There were two main settlements in Sophene, Arsamosata and Carcathiocerta, neither of which has been located with absolute certainty. There is, however, more plentiful information about Arsamosata, which was known to Arab authors as Shamsat or Shimsat, and appears in one Syrian source as Arshimshat and in Armenian records as Arschmouschat, forms very close to the classical name.³⁹ The topographical evidence suggests that it was on the south bank of the Murat, some distance upstream from the junction with the Peri Su (or Munzur Su). The site of Harabe, which was excavated as part of the Keban project by Prof. Baki Oğün, fits this description and can reasonably be identified as Arsamosata.⁴⁰ Carcathiocerta was the site of the royal palace in Sophene.⁴¹ According to Pliny it lay closer to the sources of the Tigris, while Arsamosata was closer to the sources of the Euphrates.⁴² This seems to rule out the identification, based on a supposed resemblance of the names, with modern Harput, and it should probably be sought south of the Antitaurus, in Sophene proper.⁴³ One more site should be mentioned, the fort of Rhandeia, the winter quarters of the ill-fated army of Caesennius Paetus in A. D. 62. An analysis of the passages in Tacitus and Dio which relate Paetus' disastrous encounters with the Parthian king Vologaeses shows that this fort lay on the north side of the Arsantias, about forty or fifty miles from a point on the Euphrates where Paetus and his defeated troops rejoined the governor of Syria, Domitius Corbulo, probably close to the Tomisa crossing. Rhandeia should be located on the north bank of the Murat, perhaps a little upstream of modern Pertek.⁴⁴ It was, in fact, within easy reach of Arsamosata where Paetus deposited his wife and child for safe-keeping.⁴⁵

Aşvan Kale in the history of Sophene

The excavations at Aşvan have only revealed one item of evidence which may be directly connected with the history of Sophene as far as it is known to us. At the end of the second season of excavation in 1969 a hoard of forty eight silver coins was discovered in a small jar, hidden in a wall of the Hellenistic II buildings, which had been destroyed by fire (see p. 40 below for details). One of these coins belonged to Ariarathes IX Eusebes (101-87 B. C.), the rest to Ariobarzanes I Philorhomaïos (96-63 B. C.). These latter date

from his twenty sixth to thirty first regnal years, 71-66 B. C.⁴⁶ The natural inference is that the hoard was concealed in 66 or soon afterwards, and McNicoll has made the very reasonable suggestion that the hiding of the coins, and the destruction of the building at Aşvan were occasioned by unsettled conditions and hostile action in the area at the time of Pompey's campaigns against Mithridates of Pontus and other eastern kings and dynasts which took place in 66 and 65 B. C.

Although the generally disturbed conditions in Eastern Anatolia might have given rise to trouble at any time between 66 and 63 B. C. , it is possible to suggest a more precise possible context. Pompey's campaigns against Mithridates himself took place during the spring and summer of 66. The main theatre of the war was the long valley of the river Lycus (Kelkit Nehir) which runs through eastern Pontus and Armenia Minor, and the decisive battle was fought close to the watershed between the Lycus and the Çardak Su which runs SE into the Euphrates near Erzincan. Neither Pompey's nor Mithridates' forces came anywhere near Sophene during this campaign.⁴⁷ Pompey opted not to pursue Mithridates north to Colchis and the Crimea, to which the latter escaped, but took the advice of Tigranes, the son of Tigranes King of Armenia, who persuaded him to attack his father's kingdom. He advanced to the northern capital of Armenia, Artaxata, where he received the submission of Tigranes the elder in the autumn of 66.⁴⁸ According to the full and apparently reliable account of Cassius Dio, he deprived Tigranes of the parts of Cappadocia which he had occupied, as well as Phoenicia and Sophanene (a term which is surely intended for Sophene), but left him in charge of Armenia, his ancestral kingdom. Tigranes the younger, his son, was awarded control of Sophene in the settlement, but protested when it became clear that he was to hand over all the treasures which were hoarded in the fortresses in his new kingdom to his father (and thence, doubtless, to Pompey himself). Pompey placed him under open arrest and ordered the fortress commanders to hand over the treasures to the elder Tigranes. The commanders replied that they could only obey the instructions of the younger Tigranes, who had been put in charge of the country, at which Pompey sent him into Sophene to give the necessary orders. Tigranes the son found the forts locked against him and unwillingly gave orders that they be opened up. The commanders again refused to obey, alleging correctly that he was not acting of his own free will, but under compulsion from Pompey. At this Pompey lost patience and put the younger Tigranes in chains. Although Dio does not say so in so many words, we may assume that he forced the forts to open their gates, and they were duly taken over by Tigranes the elder. Pompey himself left Armenia to spend the winter on the river Cynus preparing for his campaign in the Caucasus.⁴⁹ Plutarch has a shorter version of this story in his life of Pompey, merely saying that after receiving Sophene the younger Tigranes displeased Pompey and was put in chains,⁵⁰ while Appian, in a less reliable and less well informed account,⁵¹ says that the younger Tigranes was given Sophene and Gordyene, but was persuaded by defectors from the elder Tigranes to turn against his father. Pompey arrested the son for this and had him paraded at his subsequent triumph, while Sophene and Gordyene were handed over to Ariobarzanes of Cappadocia (not, as suggested in other accounts, to Tigranes the elder). The weaknesses of Appian's version have been pointed out, and

Dio, with his circumstantial detail, is to be preferred.⁵² Moreover, the progress of the younger Tigranes, clearly under Roman escort, and the dispute over the opening of the treasuries, provides a very suitable context for the destruction of the Aşvan building. Aşvan Kale at this date was no fortress, and forty eight coins hardly make up a treasure, but it is not difficult to envisage the force accompanying Tigranes, with instructions to seize what booty it could from Sophene, attacking and burning villages where they might expect to find loot. It is clear from Dio that the officers in charge of the fortresses were recalcitrant and only surrendered their treasuries to Rome when they had no alternative left to them. They could presumably rely on the loyalty of the local population, who naturally suffered the consequences of supporting the losing side. As McNicoll observed (Anat. Studs. 1973, 186) "the hoard may serve to focus our attention on those less happy side-effects of the Roman intervention in Asia Minor so often unnoticed by historians dazzled by the glitter and glory of Roman triumphs."

After this episode in the autumn of 66 there is no recorded military activity in Sophene which might have led to the destruction of the Hellenistic building at Aşvan. Tigranes the elder assumed control of Armenia, aided by Pompey's legate L. Afranius, who marched south to Gordyene and evicted the Parthians on his behalf. Afranius marched westwards from here through Mesopotamia to Syria, and there is no further mention of trouble in Armenia.⁵³

NOTES

1. See Tacitus, Ann. XV.15.1; Dio LXII.21; Plutarch, Lucullus 31; Pliny, NH V.84; VI.128. Discussed by B. W. Henderson, Classical Philology XXVIII (1903), 271-85.
2. The Justinianic fortifications of Melitene can still be seen at Eski Malatya, some ten kilometres NNE of modern Malatya. It has not been proved beyond doubt that this was the site of the earlier legionary fortress, of which no actual traces have so far been discovered.
3. The location of Tomisa on the east bank of the Euphrates just north of Kömürhan was confirmed by the discovery of a Urartian inscription in the wall of a fortress known as Habibuşagı, Kale, 500 metres west of the village of Habibuşagı. For the location see M. Ozdoğan, Lower Euphrates Basin 1977 Survey (Istanbul 1977), 82-3; J. Sturm, RE VIa, 1701; M. Salvini, op. cit. infra n. 15.
4. Polybius VIII.23.1 with Walbank's note; Henderson, op. cit., 281; see H. Hauptmann, Ist. Mitt. XIX/XX (1969/70), 22 ff.
5. Eratosthenes apud Polybius XXXIV.13 = Strabo XIV.2.29, 663.
6. (Aur. Victor) de vir. ill. 75; Livy, per. LXX; Plutarch, Sulla 5; Velleius II.24; cf. E. Badian, 'Sulla's Cilician Command', Athenaeum XXXVII (1959), 294-5 = Studies in Greek and Roman History (1964), 168.

7. For the legion at Melitene and Vespasian's frontier see D. Magie, Roman Rule in Asia Minor II (1950), 1435-8, and, most recently, A. B. Bosworth, Antioch X (1976), 63-78.
8. This road, leading past the mines at Ergani, is probably represented on the fourth century Peutinger Map by the route Mazara XVI Colchis XIII Coruini XIII Arsini VIII Coissa XVI (Amida); see K. Müller, Itineraria Romana (1916), 738-9. Dr. Harald Haptmann, the excavator of Norşun Tepe in the Altınova, reported noticing from the air an ancient road leading over the mountains south of Hazar Göl.
9. Plutarch, Lucullus 24-9. In A. D. 59 Corbulo had made his way from Artaxata through central Armenia to Tigranocerta by a route which ran to the east of the Ergani pass. Caesennius Paetus had advanced towards the pass in 62, but had withdrawn to Rhandeia north of the Murat before the winter (Tacitus, Ann. XV. 4-8). In 63 Corbulo advanced along the route formerly followed by Lucullus but stopped short when met by ambassadors from the Parthian king Vologaeses (Ann. XV. 27).
10. The ferry was noted by J. G. Taylor, 'Journal of a tour in Armenia, Kurdistan and Upper Mesopotamia, with notes on researches in the Deyisim Dag 1866', Journal of the Royal Geographical Society XXXVIII (1868), 315. The ford is still used by jandarmalar (cf. A. W. McNicoll, Anat. Studs. 1973, 171) and by villagers anxious to avoid the long trek round by the bridge.
11. Marked on the Harita Genel Müdürlüğü 1:200,000 map which was revised in 1946.
12. Excavated between 1968 and 1970. The final report: H. Z. Koşay, Sakyol (Pulur), TTK Ankara 1976.
13. The late Roman fort at Pağnik was excavated by R. P. Harper of the British Institute of Archaeology at Ankara between 1968 and 1972. See METU Keban Reports I (1970), 131-8; II (1971), 95-8; III (1972), 119-25; IV (1974), 103-8; Anat. Studs. 1969, 4; 1970, 4-6; 1971, 10-12; 1972, 27-8; Studien zur den Militärgrenzen Roms II (1977), 453-60.
14. A route running from Pağnik to Kemaliye and Divriği is marked on the map prepared by Ellsworth Huntington, Geographical Journal XX (1902), 177. B. W. Henderson, Classical Philology XXVIII (1903), 283 also mentions a road from Egin (Kemaliye) to Harput. However, most traffic from the Harput region to Sivas will have passed through Malatya, cf. Hauptmann, op. cit., 23. For the road network west of the Euphrates see U. Serdaroglu, METU Keban Reports II (1971), 145-52 with map fig. 112.
15. The references to Sophene, Tomisa and Melitene in the Urartian sources have been conveniently collected by M. Salvini, La Parola del Passato CXLII-CXLIV (1972), 100-11. For the history of Sophene in the Hellenistic and Roman periods, see Th. Frankfort, Latomus XXII (1963), 181-90.
16. Strabo XI.14.5, 15; XI.14.2 (Carcathiocerta).
17. Strabo XI.14.5, 528; XI.14.15, 531.

18. Polybius XXV. 2.
19. Diodorus Siculus XXXI. 22.
20. Strabo XI. 14. 15, 532 (Artanes); Steph. Byz. s. v. Arsaces.
21. Plutarch, Lucullus 29. 8.
22. Plutarch, Pompeius 33. 3; Appian, Mithr. 105; Dio XXXVI. 53; Eutropius VI. 13; Zonaras X. 4. The authority of Appian, who suggests that Sophene was awarded to Ariobarzanes of Cappadocia, has been questioned by Th. Frankfort, op. cit., 187-7 (see above pp. 11-12).
23. Strabo XI. 12. 3; XII. 2. 1. Frankfort, op. cit., 182-3 suggests that Ariarathes V of Cappadocia originally gained control of Tomisa as the price for the assistance he gave Mithrobouzanes in restoring him to Sophene in 163. It may have been sold back to Sophene by Ariobarzanes I of Cappadocia between 95 and 69, and then restored to him by Lucullus.
24. Tacitus, Ann. XII. 7. For Sohaemus see R. D. Sullivan, ANRW II. 8 (1977), 216-8. Frankfort, op. cit., 188-9 provides no strong reason to doubt Tacitus' express statement that Sohaemus was given control over Sophene.
25. The complex twists of the long dispute between Rome and Parthia concerning the sovereignty of Armenia dominated Roman foreign policy during the reign of Nero, and are related with some lack of clarity by Tacitus, in Ann. XII-XV. For modern accounts see J. G. C. Anderson, CAH X (1934), 758-73; D. Magie, Roman Rule in Asia Minor I (1950), 550-65; M.-L. Chaumont, ANRW II. 9. 1 (1977), 101-23. A detailed re-examination based on Tacitus' account would be very welcome. The final settlement, not recorded in the surviving part of Tacitus' Annals, but described by Dio LXII. 19-23, involved Nero accepting a Parthian nominee, Tiridates, as king of Armenia, but crowning him in Rome, in a ceremony which borrowed much from Mithraic ritual.
26. For these campaigns see F. Lepper, Trajan's Parthian War (1948), esp. 6-11. The chronology and nature of these events is much disputed.
27. Petrus Patricius fr. 14 (apud C. Müller Fragmenta Historiarum Graecarum IV, 188).
28. Cod. Theodos. XII. 13. 6.
29. VIII, 93 (ed. Th. Mommsen, Gesammelte Schriften VII, 633-67 and Mon. Germ. Hist. Auct. ant. IX (1891), 511-51).
30. Procopius, De aedificiis III. 2. 6. 9.
31. Cod. Iust. I. 29. 5.
32. Procopius, Bell. I. 21 ff.
33. Procopius, De aedificiis III. 3.
34. Justinian, Novellae (ed. Schoell, 1895), XXXI. 1. 3.
35. Strabo XI. 12. 4, 521; XI. 14. 2, 527; cf. XI. 12. 3, 521; XI, 12, 4, 522; XI. 14. 5, 528; XII. 2. 2, 535. The main modern discussions of the historical

geography are those of Henderson, Classical Philology 1903, 99-121 and 271-86; C. F. Lehmann-Haupt, Armenien I (1910), 501-23; and E. Honigmann, Die Ostgrenze des Byzantinischen Reiches von 363 bis 1071 (1935). There is a valuable and lengthy discussion of the historical place names of Armenia by H. Hübschmann, 'Die altarmenischen Ortsnamen', Indogermanische Forschungen XVI (1904), 197-490.

36. XI.14.2, 527.
37. J. G. C. Anderson, JRS XII (1922), 103-4; F. Cumont, Revue archéologique 1905 I, 27 n. 2.
38. XII.2.2, 535.
39. Among Classical and Byzantine authors Arsamosata is mentioned by Polybius VIII.25.1; Pliny NH VI.26; Tacitus Ann. XV.10; Ptolemy V.13.19; Not. Episc. I.950; Ravenna Geographer II.12.13; Constantine Porphyrogenitus, De adm. imp. 50. For the various Arabic and Armenian forms see Henderson, Classical Philology 1903, 279; Hübschmann, op. cit. 406-7; M.-L. Chaumont, ANRW II.9.1, 132 n. 327.
40. The arguments are set out in detail by Henderson, op. cit., 279-81. For the recent excavations see B. Ög̃t̃n, METU Keban Reports II (1971), 38-46, and III (1972), 75-8.
41. Strabo XI.14.2, 527.
42. Pliny, NH VI.26.
43. For the identification with Harput, see C. F. Lehmann-Haupt, Armenien I (1910), 513 ff. Harput should probably be identified with the late Roman and Byzantine castle of Ziata (Ammianus Marcellinus XIX.6.1 and later sources cited by Hübschmann, op. cit., 432-3).
44. Dio LXII.20.3; Tacitus, Ann. XV.7 and 15; Henderson, op. cit., 271-86; Kiessling, RE Ia, 227-8.
45. Tacitus, Ann. XV.10; see R. Syme, JRS LXVII (1977), 14 for the child, Caesennius Sospes.
46. A. W. McNicoll, Anat. Studs. 1973, 181-6.
47. The best treatment of the geography of the campaigns is by J. G. C. Anderson, JRS XII (1922), 99-105; see too D. Magie, Roman Rule in Asia Minor, 1221-4.
48. See Dio XXXVI.50-54; Plutarch, Pompeius 33-4. Both are more reliable than Appian, Mithr. 103-4, especially in chronology, for which see Th. Liebmann-Frankfort, La frontière orientale dans la politique extérieure de la République romaine (1969), 266-8.
49. Dio XXXVI.52.2-5.
50. Pompeius 33.
51. Mithr. 105 on which see Liebmann-Frankfort, op. cit., 269-71 and Latomus XXII (1963), 181-90. Briefly, apart from differing from Dio and Plutarch about this episode, Appian is wrong about Gordyene, which

was certainly awarded to the elder Tigranes (cf. Strabo XVI.1.24, 747), and he wrongly supposes that both Sophene and Gordyene were parts of Armenia Minor.

52. Dio XXXVII. 5; Plutarch, Pompeius 34 and 36. It is possible that the destruction could have been caused during the hostilities between Phraates king of Parthia, and Tigranes V, when Phraates invaded Armenia as far as Artaxata, at the same time as Pompey was marching through Pontus against Mithridates. However, it is unlikely that this campaign brought the Parthian king as far west as Aşvan.

CHAPTER 2

THE SITE OF AŞVAN

The immediate environment of the site at Aşvan has already been the object of detailed examination in Anat. Studs. XXIII (1973), notably by M. Wagstaff and G. C. Hillman, and the following remarks are largely based on their analyses and conclusions, as well as on the personal observations of a layman. The mound stands at the west end of the modern village and rises some eighteen metres above the surrounding countryside. In actual fact only ca fifteen metres consist of artificial deposits, which accumulated on a low natural mound. This lay at the top of a scarp which divides the flood plain of the river Murat from the village plain to the south. Aşvan Kale thus lies precisely on the interface between two very distinct environmental zones.

The territory of modern Aşvan, which may be held to correspond with the territory of the ancient settlement, can be roughly divided into four regions: the flood plain of the Murat; the village plain (the fan delta of the Kuru Çay); the upland basin of the Kuru Çay, beginning about two kilometres south of the village; and the rougher hill country which fringes both the village plain and the upland basin, forming a semicircle with the modern village at its centre. These basic physiographic features are illustrated very clearly in fig. 4, drawn by Malcolm Wagstaff and originally published in Anat. Studs. XXIII (1973), 208 fig. 11. Each of the regions is marked out by the different uses to which it is put by the modern inhabitants, and plays a distinctive rôle in the economic and agricultural exploitation of the Aşvan district as a whole.

The Flood Plain

In the recent past the bed of the Murat was established on the north side of the flood plain, where the river gradually eroded the limestone cliffs on its north bank. A portion of this flood plain, extending perhaps 150-200 metres south of the river, was regularly inundated in the winter and spring months, and covered by bands of uncultivable sand and gravel. This was separated by a bank of up to a metre high from the more important 'upper flood plain'. This lay within the big northward bend of the Murat and was almost two kilometres wide from north to south at its greatest extent. Inundation of this section of the plain was unusual; it had been partially flooded in 1969, but the last complete flooding reportedly took place in 1958. It was largely covered with a fertile layer of alluvial soil, interspersed by strips of fine gravel which presumably correspond with old maeanders of the river or other subsidiary water-courses. Since it could easily be irrigated by water, channelled off from the Kuru Çay, or taken from the springs which emerged from the scarp at the north end of the village plain, this area was

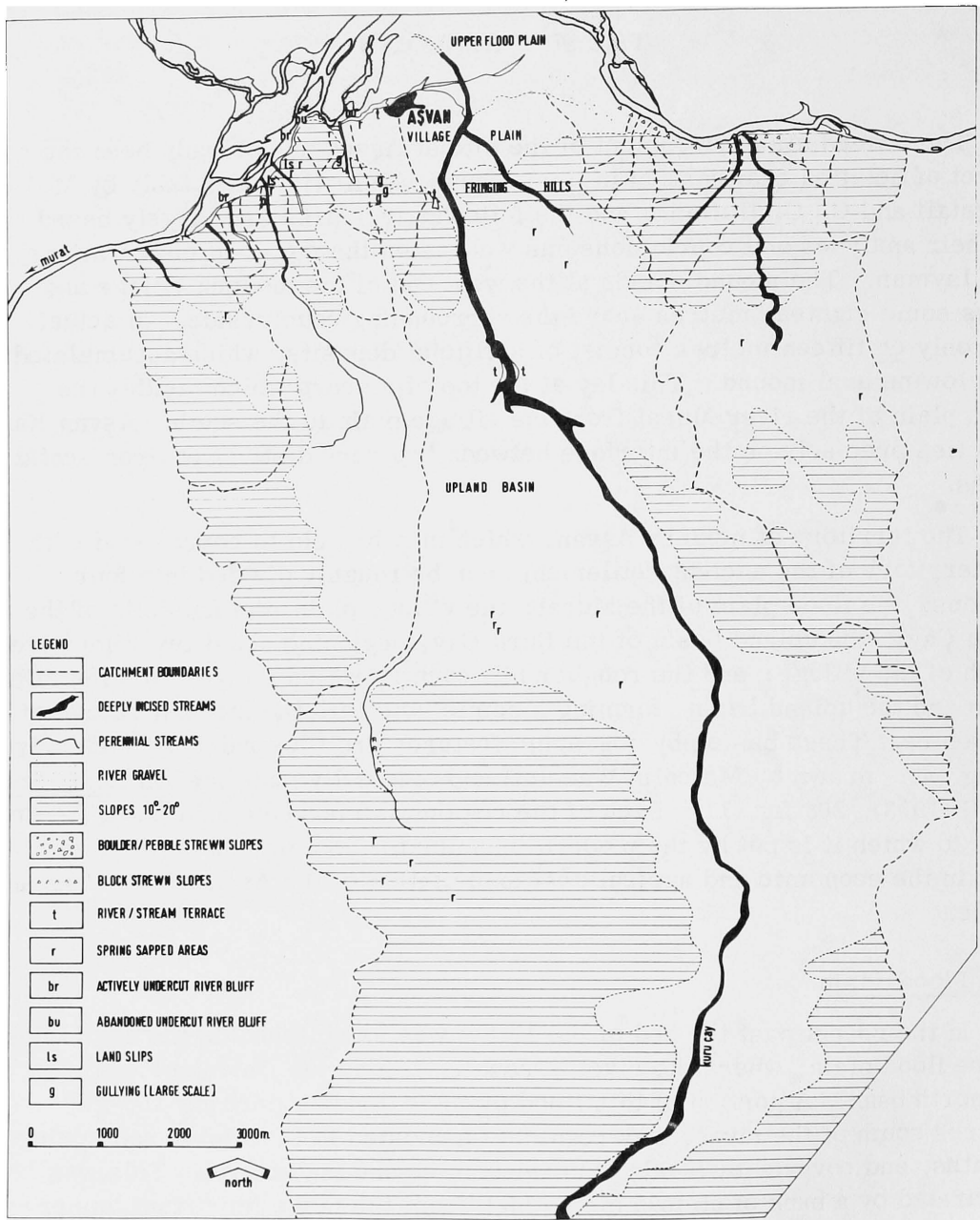


Fig. 4 Aşvan Village and District

available for cultivation. Not unnaturally, therefore, it was divided up into a large number of small garden plots where the villagers grew crops such as sweet and water melons, marrows, aubergines, peppers, tomatoes, onions, peas, beans, corn and other vegetables. A section of the flood plain to the east and at some distance from the village was also devoted to irrigated field crops (see fig. 5). Clearly the Medieval, Classical and Prehistoric settlers at Aşvan would have made similar use of the flood plain, allowing for the fact that they grew a different range of crops. There is, however, one important variable factor in this simple extrapolation from present to past exploitation of the flood plain, namely the course of the river. Wagstaff's geomorphological survey suggests clearly that the river's course has not been permanently fixed at the north side of the flood plain. Tracts of gravel in the alluvial soil point to the existence of secondary meanders belonging to the main stream, and evidence that the mound of Aşvan itself had slumped down towards the plain suggests the possibility that it had been undercut by the river in the historical past (Anat. Studs. 1973, 209-12). If that secondary channel had been difficult to cross the inhabitants would have been denied routine access to much of the flood plain and cultivation would have been impossible. Hillman estimates that this would lead to a 12% reduction in the production of human foodstuffs below the levels achieved under existing conditions in the village (Anat. Studs. 1973, 235). However, all these observations have at present only a hypothetical bearing on the environment of historical Aşvan, since the supposed alterations in the river bed cannot be dated by the evidence already collected. The best hope for further precision on this point must lie in a detailed study of the plant remains. If carbonised seeds from wild or domesticated plants characteristic of the flood plain are present in all levels, we may reasonably assume that Aşvan always had access to the region. But if these are absent at certain periods, and no other reason for this absence is plausible, we might reasonably suggest the hypothesis that the plain was not then accessible.

The Village Plain

The second important region within easy reach of the mound at Aşvan was the so-called village plain. Wagstaff describes this as "a gently sloping crescent of land covered with grey-brown soils which are generally pebble free" (Anat. Studs. 1973, 209). To the east of the village this plain merges gradually with the upper flood plain, and is traversed by the Kuru Çay, which makes irrigation an easy prospect, and in 1938 and thereafter almost the whole of the plain was devoted to irrigated field crops, or to gardens and orchards. At least given the geomorphological conditions of the recent past, it was the only part of the Aşvan district which could be extensively and easily watered in this way, and was thus the natural focal area for the agricultural production of the village. The advantages which it enjoyed over areas devoted to dry farming are underlined by Hillman, who points out that 2- and 6-row barley grown in such conditions regularly yield, respectively, six and twelve times as much as their dry-land equivalents (Anat. Studs. 1973, 223). The plain also lay within easy reach of the site; even the easternmost extent of the irrigable land was not more than two kilometres from the mound. Self-evidently this fact was not providential; the position of the site depended in large measure on the accessibility of the best agricultural land.

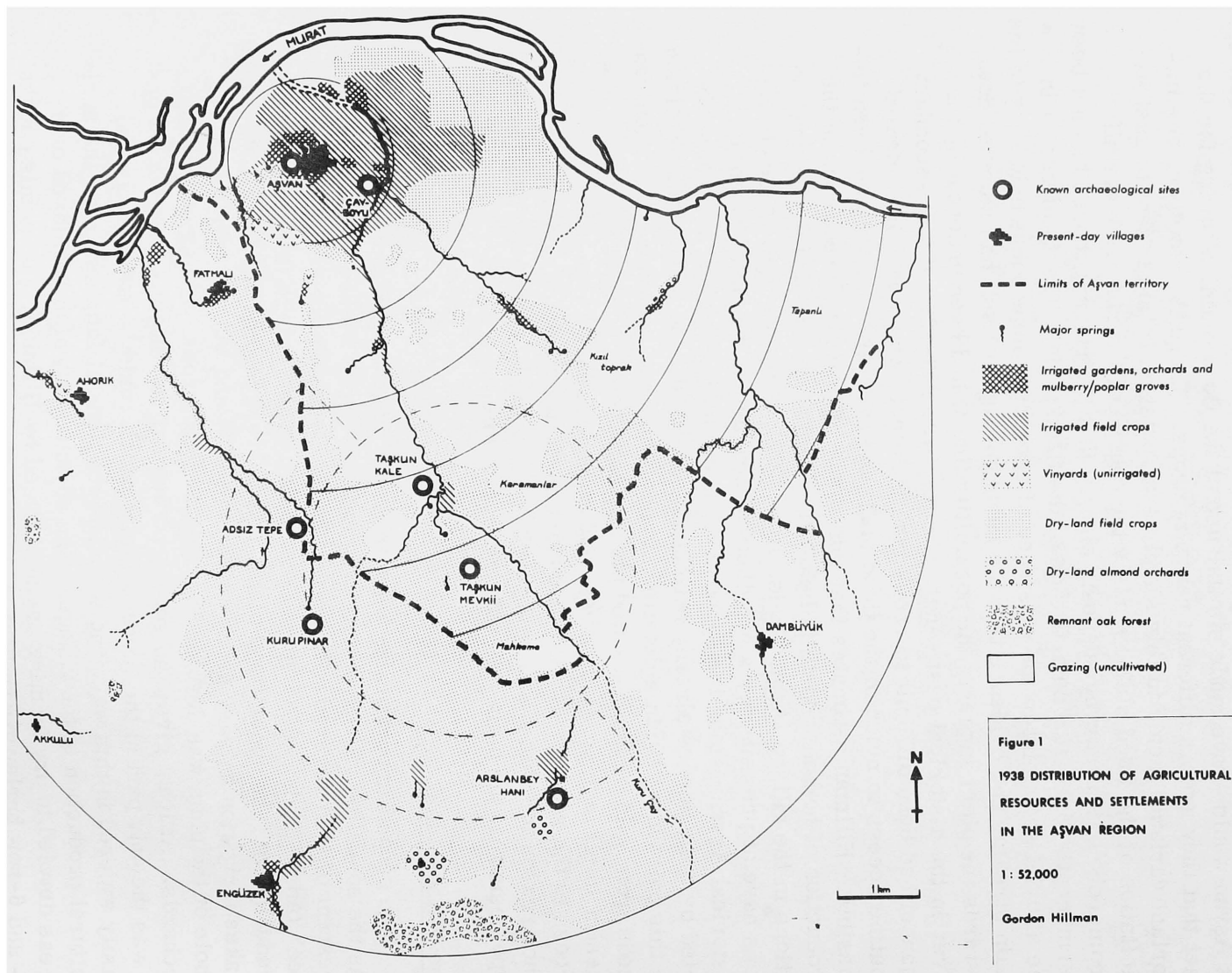


Fig. 5 Aşvan Village and District—Land Use

As with the upper flood plain there are some indications that the ancient environment differed from the modern one. The most reliable guide to topographic change is the Chalcolithic settlement mound of Çayboyu, which lay on the west bank of the Kuru Çay, towards the north edge of the village plain. A section cut through this mound showed that nearly half of the occupation deposit, a depth of about two metres, lay below the current ground level (see B. Aksoy and S. Diamant, Anat. Studs. 1973, 97 with section, pp. 98-9 fig. 1). The occupation of Çayboyu dates to the fourth millennium B. C., and this evidence shows that at least in its immediate vicinity the level of the village plain had risen some two metres between then and the present day. Wagstaff suggests that this is unlikely to have been a purely local phenomenon; the village plain has all the characteristics of a fan delta, and it is more than likely that aggradation by the Kuru Çay, and wash down from the surrounding hills, has led to a general rise in level (Anat. Studs. 1973, 210-1; Hillman, ibid., 222). That said, it should not be forgotten that Çayboyu lies close to the present stream bed at a point where aggradation is likely to have been most pronounced, and it is improbable that so large a build up should have occurred in the peripheral areas of the plain. In part the aggradation will have been caused by the washing down of soil from the surrounding hills, aggravated, in all probability, by deforestation. According to the study of the charcoal remains from Aşvan made by Gordon Willcox, the most striking period of deforestation, resulting principally in the degradation of the oak population, took place in the first millennium B. C., with further pressure on the surviving forest population from the 14th century A. D. onwards. If so, the bulk of the aggradation may have occurred during these periods (see Anat. Studs. XXIV (1974), 117-33). However, this change in the level of the plain may be less significant than has been supposed in earlier reports (e.g. Hillman, Anat. Studs. 1973, 224). The purported absence of any Late Bronze Age site from the area of the village plain has given rise to speculation that a settlement of this period may have been obliterated by the rise in ground level. The identification of levels of the late second and early first millennia B. C. on Aşvan Kale itself renders this hypothesis otiose (see below pp. 69-70). It is unnecessary to suppose that there were any major settlement sites in the village plain other than Çayboyu and Aşvan Kale itself. Since the Early Bronze Age the relatively short gaps in the existing sequence (from ca 800-200 B. C., and from ca 400-1000 A. D.) can best be filled by assuming the presence of settlements underneath the modern village and its surrounding cemeteries.

The Upland Basin

The course of the Kuru Çay, followed southwards, leads through a gap in the fringing hills which surround the village plain into a broad upland basin, itself surrounded by, and gradually merging into further hills. This represents the third important environmental region around Aşvan. The rolling contours of the countryside are reminiscent of the steppic areas of much of Turkey's central plateau. In the recent past this area was exploited either to produce dry-land field crops (principally wheat and barley), or for grazing. Although it is well watered by springs and traversed by the Kuru Çay and its tributaries, very little of the area was suitable for irrigation, the only exceptions being one or two spots immediately beside the Kuru Çay.

notably opposite the site of Taşkun Kale (see Wagstaff, Anat. Studs. 1973, 210-1; McNicoll, ibid., 161 "The only use of the abundant water supply hereabouts is in a lone water-melon field above the scarp opposite. In recent times the garden cultivation has been carried on lower down the valley nearer to Aşvan"). It should be noted in addition that the flow of the stream was strong enough, even in summer, to operate two water mills (Anat. Studs. 1973, 211).

The upland basin played a significant part in the economy of modern Aşvan. It was mainly used for grazing. Dry farming was also practised, although labour-intensive techniques such as manuring or extra ploughing were generally avoided, and fallowing was practised more extensively than in nearer fields (see Hillman, Anat. Studs. 1973, 219-20). However, it is unlikely that it had this significance for the ancient settlements on the Kale, since these were generally contemporaneous with permanent occupation in the upland basin itself. Taşkun Mevkii, an Early Bronze Age site, was probably occupied in the late fourth and early third millennia B. C. , overlapping at least with the earliest levels on Aşvan Kale and possibly with the latest occupation of Çayboyu (S. Helms, Anat. Studs. 1973, 116-7). Taşkun Kale, almost a kilometre north of Taşkun Mevkii, supported a third millennium Early Bronze Age settlement contemporary with that on Aşvan Kale, and was occupied in the Classical (Hellenistic/Roman) and Medieval periods (see A. W. McNicoll, Anat. Studs. 1973, 159-80; 1974, 6-9). It is possible that other periods were also represented at these sites, which were only partially excavated, and elsewhere in the upland basin (cf. Hillman, Anat. Studs. 1973, 236 n. 30). In any case it is clear that the area must have been reserved for exploitation by these settlements, and remained unavailable to the inhabitants of Aşvan Kale itself.

The Fringeing Hills

The fourth and most marginal region of the Aşvan district was the ring of hills which encircled the village plain and also extended in a broader circle to enclose the upland basin. Their principal use was for grazing land, although ploughing of the lower slopes had become possible after the introduction of tractors. The pebbly soil was interspersed with bare rock outcrops and presented an uninviting aspect. Again, however, the situation may have been different in the past. The north facing slopes, which are relatively well watered by annual rainfall, may have supported trees. In the Aşvan region itself deforestation had removed almost all traces of such tree cover, but to the north of the Murat beside the road to Çemişgezek quite extensive remnants of dwarf oak forest still survive as an indication of the possible extent and nature of these woodlands. It is interesting that the excavations produced specimens of pistachio (from Chalcolithic levels), plane and alder (Early Bronze Age) and juniper (at all periods up to the Medieval), all of which were absent from contemporary Aşvan. On the other hand all these species are to be found in the valley of the Çemişgezek Su and the foothills of the Munzur mountains, and it may be that the tree population of these areas corresponds closely enough with that around prehistoric and classical Aşvan (see Willcox, Anat. Studs. 1974, 117-33).

Communications

The position of the site within the communications network of the area has been discussed in Chapter 1 (pp. 7-10). At the time of our excavations the main route in the vicinity was the gravelled road running from Elâzığ to Çemişgezek, which passed Arslanbey Han and crossed the Murat about two and a half kilometres downstream from Aşvan. However, an older track took a more northerly path from Arslanbey Han, passed Taşkun Mevkii and Taşkun Kale, and led down to Aşvan village, where the river was either forded or, later, bridged. Lateral communication parallel to the Murat was always more difficult. No tracks of any consequence ran along the south bank of the river to the east, and only a footpath linked Aşvan with Ahurik to the west. This deficiency was in some way compensated by the use of the river itself. It was too fast-flowing to allow for upstream traffic, but boats or rafts (typically the skin-covered kelekler of the upper Euphrates) could travel downstream carrying goods or persons. Such a journey, starting on the Murat east of Harput and leading through the gorges of the Euphrates below Kömür Han, was made by the geographer Ellsworth Huntington, passing Aşvan, where, indeed, he photographed one of these vessels ('Through the Great Cañon of the Euphrates River', The Geographical Journal XX (1902), 175-200 with photograph on p. 181). To the obvious limitations of this mode of transport we may add the disadvantage that it linked Aşvan with no more imposing a centre than the small mining town of Keban, at the junction of the Murat and the Euphrates, and it in no way helped to improve communications with the main centres of the district. It seems likely that the situation was no different in antiquity, and river communication played no significant part in enlarging local horizons. A possible exception to this rule may be found in the floating of building timbers downstream from the headwaters of the Murat and its tributaries. Willcox records the presence of substantial timbers of Black Pine in the Medieval III building at Aşvan, which may have come from the region of Erzincan. Timber from this area was certainly being transported to Harput at the end of the 19th century, and it is possible that it was floated down the Munzur Su and the Murat which would to some extent have eased the difficulties of arduous overland transport (Willcox, Anat. Studs. 1974, 130; with V. Cuinet, La Turquie d'Asie. Géographie administrative, statistique, descriptive et raisonnée de chaque province d'Asie Mineure II (1892), 332-5).

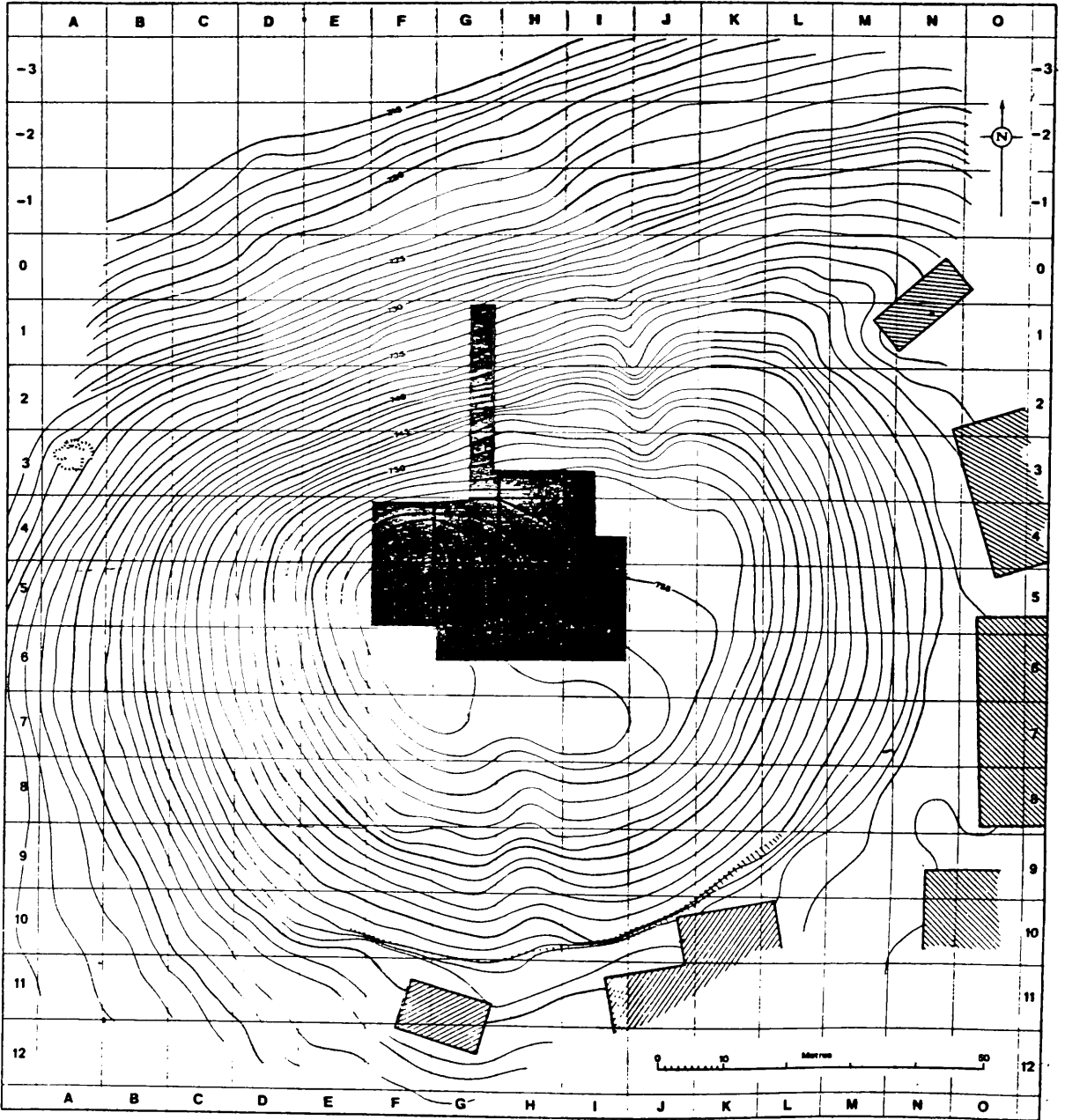


Fig. 6 Aşvan Kale. Contour Plan

CHAPTER 3

THE STRATIGRAPHY

The stratigraphy of Aşvan Kale, while intricate in its details, is simple enough in broad outline. The general rule that the later levels are to be found higher on the mound than the earlier ones, is not disturbed by any tricks of reverse stratigraphy. The latest buildings of Medieval III, occupy the highest surviving point of the mound, on the west side. The floors and walls of the primary phase are very distinct, and lie between 50 and 80 cm below the ground surface. They were succeeded by at least three phases of secondary occupation, described on p. 62. Both the north and west edges of these Medieval III structures have collapsed over the side of the mound (see fig. 20).

The main Medieval II building lies along the north side of the summit of the mound, at a slightly lower absolute level. Its south west corner is directly beneath the east corner of the right hand side chamber of the Medieval III building, which actually uses the remains of the earlier wall as a foundation course. The relative chronology of these two quite separate Medieval levels is thus absolutely clear. As will be seen from the analysis of the architecture of the Medieval II period (below p. 49f.), much of the site was taken up by an ill-ordered assortment of small and large pits, kilns and a water cistern (see fig. 16). These were clearly not all in existence contemporaneously, but pits and kilns were dug and refilled throughout the lifetime of the Medieval II building. It is impossible to disentangle this sequence in detail, but it is clear that all of them were dug into a series of exterior surfaces which ran across the centre of the mound and abutted the heavy concrete south wall of the Medieval II building in trenches H4a and H4b.

On the north side of the mound the deep foundations of this concrete wall have done much damage to earlier levels. Furthermore they effectively dissociate the stratigraphy of trenches H4c/d, I4c/d, H5, I5, H6 and I6 from the 4 x 4 trenches to the north. This has made it impossible to link the structures of the Medieval I and Roman periods with one another, if they are divided by this line.

Buildings of the Medieval I period have been found beneath the Medieval II surfaces in H5 and H4c/d, and they are cut by the concrete wall in H4b and I4a. The absence of any Medieval II structure from most of I4a, however, enables us to trace this stratum across that trench. However, it was impossible to establish clear stratigraphic links between the Medieval I buildings illustrated in Fig. 15 and a number of badly preserved walls in trenches G4a and G4b which clearly predate Medieval II but are later than Hellenistic II.

On the south side of the excavated area the Medieval II surfaces overlie the substantial Roman buildings (see Fig. 12). This stratum is most readily

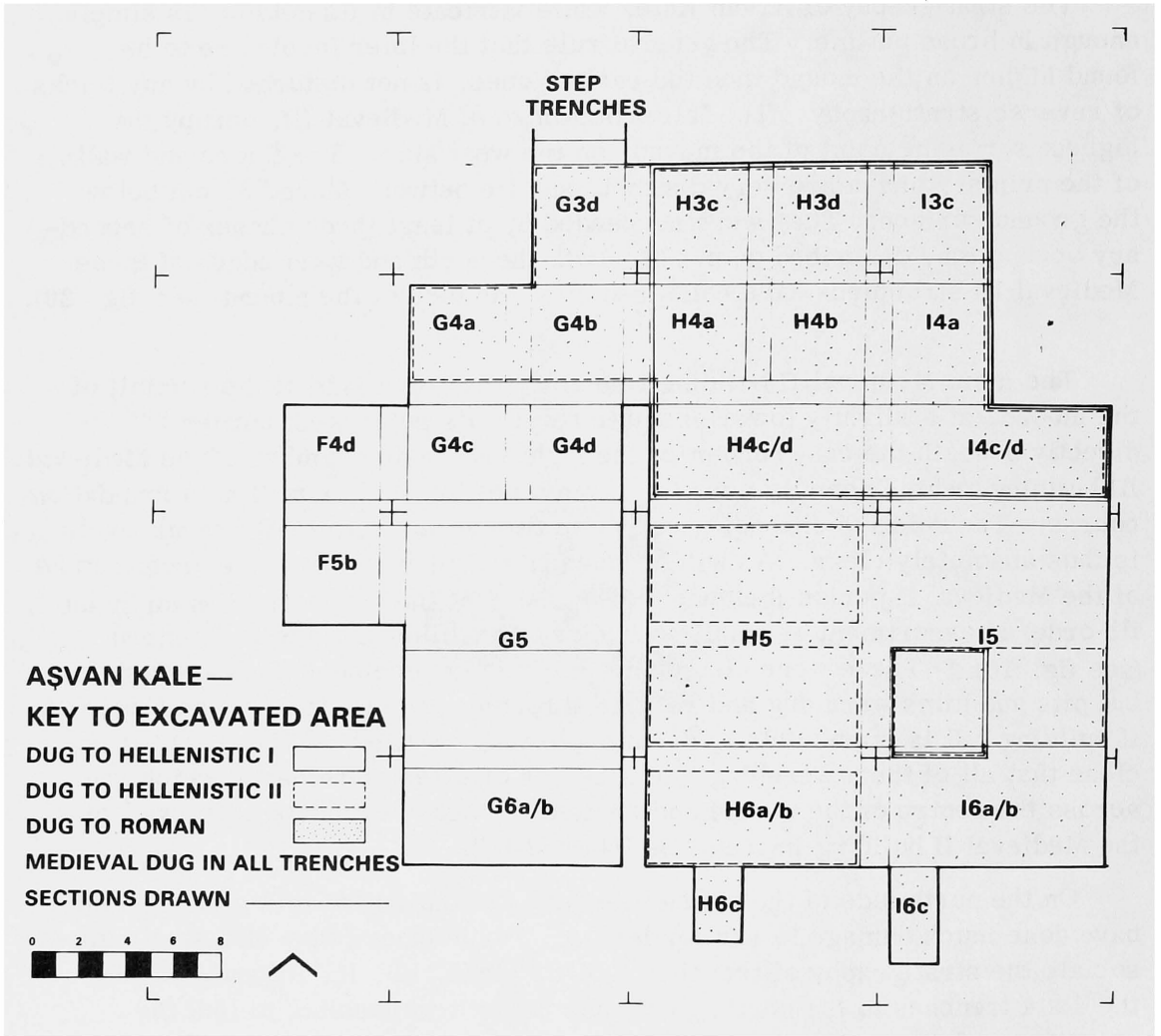


Fig. 7 Aşvan Kale. Key to Excavated Area

identified by the exterior surface of blue and white river pebbles which surrounded the main building and extended to the north. This was traceable across trenches I4a and I3c, but once again later intrusions—the concrete wall and heavy pitting in I4a and I3c—make it impossible to trace the connection between this pebble pavement and the pre-Medieval II levels and walls of G4a, G4b, H4a, H3c and H3d.

On the west side of the large Roman building the pebble pavement appears to lie directly beneath the latest levels on the mound, Medieval III, since no occupation of Medieval I or Medieval II intervened in this area.

Beneath the Roman levels it becomes possible, at last, to reunite the stratigraphy on the north and south sides of the excavated area. We are at or below the level of the foundation trench of the concrete wall. The overall disposition of buildings at this Hellenistic II phase is similar to that in Medieval II. Structures on the north side of the mound are associated with a burnt exterior surface running southwards, beneath the pebble pavement and the Roman structures. Apart from the problem, discussed below on pp. 28 and 30, of whether Hellenistic II should be split into two phases, this level presents no special problems of identification and interpretation.

Directly beneath the Hellenistic II buildings was an earlier Hellenistic I structure, comprising mud brick and stone walls with earth floors (see Fig. 10). These were identified in H4c/d, H4a and H4b, I4a, H3c and H3d, but at this stage too the centre of the mound remained unoccupied.

This was not so during the preceding phase of occupation. A sounding in the south west corner of I5 (I5c) cut through a heavy layer of burnt mud brick and other débris, and revealed the tops of substantial mud brick walls, which had clearly been destroyed by fire. The pottery from here was akin to that excavated from the uppermost step trench, G3d, which has been identified as belonging to the Late Bronze or Iron Age, the late second to early first millennium B. C. (see p. 69). These prehistoric levels at Aşvan were not explored further.

The Sections

A very large number of sections were drawn during the excavation, and have been of fundamental importance for the chronological interpretation of the various phases of occupation. Fig. 7 indicates all those that were recorded in detail, but omits many partial sections drawn in the notebooks from day to day. It is clearly impossible to reproduce all of these, and I have confined myself to a selection of four cross sections designed to illustrate some of the main features of the site. Others have been published elsewhere, and it may be helpful to assemble a list of references to these here.

1. H3d-H6 East Section—Anat. Studs. 1973, 138-9 fig. 13.
2. F4d-I4d North Section—Anat. Studs. 1973, 140-1, fig. 14.
3. I6a South Section—Anat. Studs. 1973, 133 fig. 10 = fig. 17 in this volume.
4. G4b South Section (partial and simplified)—Anat. Studs. 1973, 83 fig. 6.

5. G3d-G4b East Section—METU Keban Reports I (1970) in volume of illustrations (incorrectly labelled as 'Van Loon-Section').
6. H3c-I3c South Section—METU Keban Reports II (1971), fig. 32.
7. H3c-H4a West Section (cf. fig. 9a)—METU Keban Reports II (1971), fig. 33.

The remainder of this chapter comprises a commentary on the four sections illustrated here.

1. Fig. 8a. G4a-I4a North Section

This illustrates a cut through the centre of the 4 x 4 m trenches excavated in 1968-9. Two main phases are in evidence, Medieval II and Hellenistic II, but the drawing also serves to exemplify some of the difficulties involved in identifying floors and walls of the intervening periods. The Hellenistic II structures occupy the lowest levels of the section. In G4a pisé wall 14 enters the section at an angle from the SW. A short stretch of burnt floor separates it from its return, pisé wall 8, which runs NW-SE. Two burnt floor levels can be followed running across the whole width of G4b, room II on the plan fig. 11, and they abut the NW-SE wall 4 of H4a. Two floors again run across room III to the next NW-SE wall. It must be pointed out that this part of the section provides the strongest argument for supposing that there were not one but two phases in the use of the Hellenistic II building. Abutting the east side of wall 4, and apparently resting on the upper floor, are two stones with a mud brick capping. These were interpreted by the excavators as a bench set against the wall at this point. It does not, at first sight, seem likely that such a bench and a second storey floor could have collapsed in a fire and remained so well preserved. It may, therefore, be the case, that this upper burnt floor does represent a reoccupation of the Hellenistic II building, after the initial destruction. This, however, should be weighed against the arguments to the contrary offered on p. 39). Note too that in this room a raised mud platform, interpreted as a pillar base, appears in the middle of the lower floor, reducing a span of just over five metres to half. The next room to the east in the Hellenistic building (IV) took account of the slope of the mound's surface and was stepped about 80 cm below room III. Here the collapsed débris of the building was deeper but less heavily burned. The floors have been abruptly interrupted by the massive foundations of Medieval II wall I entering the section from the SW, and destroying all associations between them and the next identified Hellenistic feature, pisé wall 5, which ran from the SW into the north baulk of I4a. The hoard of Hellenistic coins was hidden on the far side of this wall. Pits 14 and 11 of I4a, both apparently of Roman date, cut through this wall and removed any further trace of Hellenistic levels.

The only point in the section where the Roman level can definitely be traced is at the east end of I4a where the distinctive pebble pavement can be readily picked out. It is interrupted by pit 3, but was probably associated with the very fragmentary remains of I4a wall 4, which can be seen in the section with a layer of fallen pisé. The Roman walls elsewhere were also made from pisé on stone foundations.

Immediately above the pebble pavement were the stone foundations of I4a wall 1, running NW-SE and joining wall 2, which runs from SW-NE a few centimetres north of this section. As may be seen, three later pits (probably all Medieval II) have destroyed all the associated floors, but it is clear from other sections that the walls belong to the Medieval I phase, and precede Medieval II wall 1, whose deep foundations initially suggest that it could be earlier than them.

Medieval II wall I occupies virtually the whole of the baulk between H4b and I4a, and its foundations extend a full two metres below the floor on its west side. A series of floors, many times remade, runs across H4b and H4a where they abut the robber trench and surviving traces of Wall 3, dividing rooms II and III of the Medieval II building (see Fig. 16). The floor continues until it meets another robber trench in the NE corner of G4b, originally the wall which divided rooms I and II. A single stone from the NW return of H4a wall 1 is all that shows of one of the minor internal dividing partitions of the Medieval II workshop building, which have not been illustrated on the plan. On the west side of G4b the Medieval II floor apparently ran over the mud brick wall, which dominates the north section of G4b, until it reached the robber trench of the NE-SW return of Wall 6 in the baulk between G4a and G4b. This in turn was joined to the stone and concrete wall 6 of G4a, clearly an extension of the Medieval II building. One other Medieval II feature that calls for comment is the flue beneath the floors of room III. This can be associated with an oven, visible in the west section of H4a and H3c (Fig. 9a).

Below Medieval II and above Hellenistic II a number of features may be distinguished, but their associations are unclear. Most notable is the mud brick wall in G4b with its orange clay floor. This may be Roman. There is also a small oven of uncertain date below the robber trench of wall 3 in H4a, and a number of pits cut from different surfaces.

Above the Medieval II remains the only features are an oven in the NW corner of H4b and a series of floors in the upper part of G4b, all clearly of Medieval III date. No Medieval III buildings, however, survived here.

2. Fig. 8b. H4b-H3d West Section

This section illustrates many of the same features as the previous one, seen from a different angle. The burnt floor of Hellenistic II runs northwards across H4b to a pisé wall (room VII), largely removed at this point by a pit of Roman or Medieval date. The floors can be traced on the other side of this wall until they reach wall 5 (room III), although the lower floor has been cut by a pit or some other disturbance. Another short stretch of burnt floor, only detectable at one level, runs up against wall 4 of H3d, running from NE to SW (room IV).

The deep foundations of Medieval II wall I cut through the centre of H4b. On the south side the surface line associated with it, extending across the centre of the site, is only about 50 cm below the ground surface. On the north the internal floors are terraced down, and are about 60 cm below the exterior surface. They seal a number of pits, and wall 2, which is of Medieval I or Roman date. The collapsed rubble from Medieval II wall 1 is clearly visible on its north side, and a small oven of Medieval II date has been cut into it.

3. Fig. 9a. H5-H3c West Section

This cut illustrates, at least in summary fashion, all the main periods of the site from Hellenistic II. The Hellenistic II walls and floors begin on the South with the wall in the section of H4c/d, which is associated with the burnt floor of room VI. This is cut by the foundations of Medieval II Wall 1, but the remains of the next wall (wall 10) have survived, despite the damage caused by these foundations and a Roman or early Medieval pit. A further burnt floor or floors (the dotted line above may represent the upper surface) runs to pisé wall 4 of H4a, and is part of room II. To the north a pit has destroyed all but a tiny section of the floors of room III, although these may just be made out running up against the SW-NE pisé wall 2. Not illustrated on this section are the Hellenistic II levels of H5. They were distinguished only by the single burnt floor of room VIII, and the exterior burnt surface which covered most of H5 and H6, representing the outside courtyard associated with the Hellenistic II buildings.

Above the Hellenistic II levels in H5 were the pebble pavement and the walls of the Roman building (H5 wall 3). This entered the section of H5 from the SE. Part of the mud brick superstructure of this wall is visible at its south edge, but the corner adjoining the pebble pavement has been reduced to stone foundations by a large pit or robber trench. The pebble pavement runs across as far as the baulk between H5 and H4c/d, where a storage jar was sunk into the ground. Beyond this the Roman surface is probably to be identified with the one major series of floor lines between Hellenistic II and Medieval II, cut, naturally, by the foundations of Medieval II wall I. North of this big foundation trench there was certainly a step down in level, and it is uncertain which of the various floor lines represents the Roman phase in H4a and H3c.

Traces of the Medieval I level can be seen in the section of H5. The foundations of wall Ib were cut down into the pebble pavement. Very little of this survived, since most of it had been removed by a robber trench, also visible in the section. Despite appearances the floor running to the top surviving stone of this wall from the north was certainly of Medieval II date. The earlier Medieval I floor or floors had been eroded away, although some trace of them can be seen in the section of H4c/d, beneath the multiple surface lines of Medieval II.

The starting point for Medieval II is, as usual, the large wall seen here at the south edge of H4a. On the outside a series of surfaces, which lie about 75 cm to one metre below the ground level, runs up to the wall and seals a narrow foundation trench, originally nearly two metres deep. On the inside the floor level is 40-50 cm lower, and the floors run up to a small partition wall in H4a. An oven, served by an underground flue (visible on Fig. 8a), was set into the floor to the north of this wall. This section of the workshop, part of room II, was clearly set aside for a special purpose. To the north again, the large intrusion labelled as a pit which cuts into the Medieval II floor, was probably the robber trench or collapse line of the north wall of the building, which fell outwards down the slope. The concreted rubble remains of this wall are clearly visible in the west section of G3d.

Medieval III is represented by the uppermost floor surfaces at the south end of H5. These run up to a broad robber trench and a large pit, the former

being the only trace of the NE corner of the antechamber of the Medieval III medrese (see Fig. 18).

4. Fig. 9b. I6-H6 South Section

This illustrates an east-west cross section through the Roman building at its south side. The lowest levels of H6 are Hellenistic II, and comprise a thin line of burnt material sloping gently from west to east. This was traced as far as the SW corner of I6 where it runs beneath the stone foundations of the Roman wall. A wall beneath Roman wall 1 of H6, and an associated burnt surface to the east, apparently also belong to the Hellenistic period. This was probably a terrace or minor dividing wall in the open courtyard and not part of any significant structure. However, its existence may point to two phases in the Hellenistic II occupation.

Above these burnt levels there is a layer of collapsed and washed down mud, presumably coming from unexcavated Hellenistic buildings on the west side of the site. The Roman levels are on top of this.

The pebble pavement can be clearly seen, cut by, or laid at the same time as two walls, 1 and 2 of H6, the outer and inner west walls of the Roman building. A drain was laid between them and this was sealed by an excellent red clay floor over a grey clay make up. The SW-NE section of wall 2, consisting of pisé and mud-brick on stone foundations, occupies the centre of the section in H6 and I6, and is joined by the red floor of the east corridor of the building, also visible in the section of I6. This is cut by the foundation trench of a Medieval II kiln which, along with other features, has removed the SE corner of the Roman building. The kiln itself is also cut through a stony pit, heavily flecked with charcoal. The fill of the pit probably belongs to an earlier phase of Medieval II, but the pit itself may originally have been a robber trench designed to remove the outer east wall of the Roman building. The kiln is cut through a band of rubble and stone, packed with earth, which runs across most of the section. This is also of Medieval II date, when the centre of the site was characterised by the untidy complex of pits, kilns and so forth, and was also strewn with rubble and stones. However, it should be noted that this rubbly débris was localised and did not extend over the whole site at this period.

Above the Medieval II surfaces with their kilns and several pits, there are a series of worn and eroded exterior surfaces sloping down from the west. These are of Medieval III date, and are to be associated with the Medieval III complex at the top of the site. The latest visible feature is the grave in I6, cut in recent years virtually from the present day topsoil.

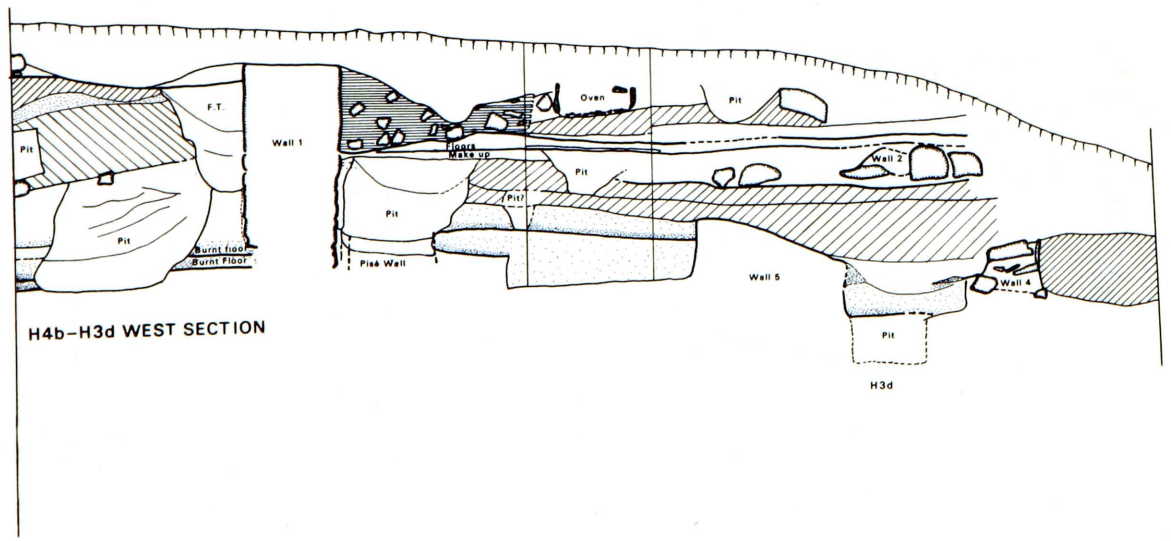
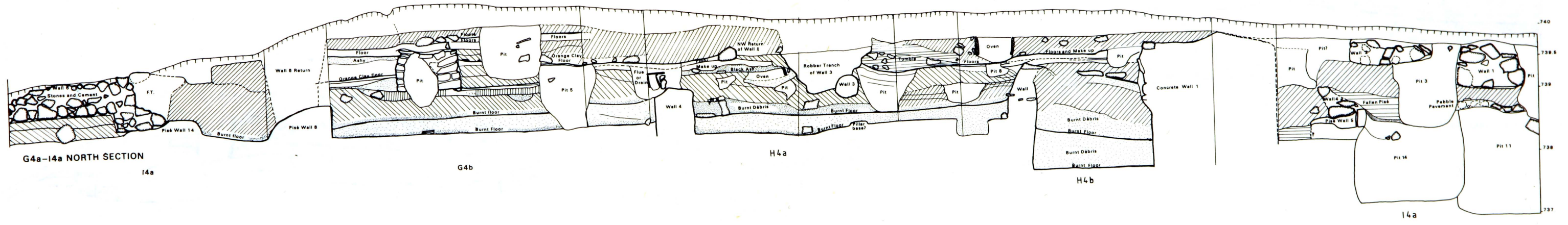


Fig. 8 Aşvan Kale. Sections

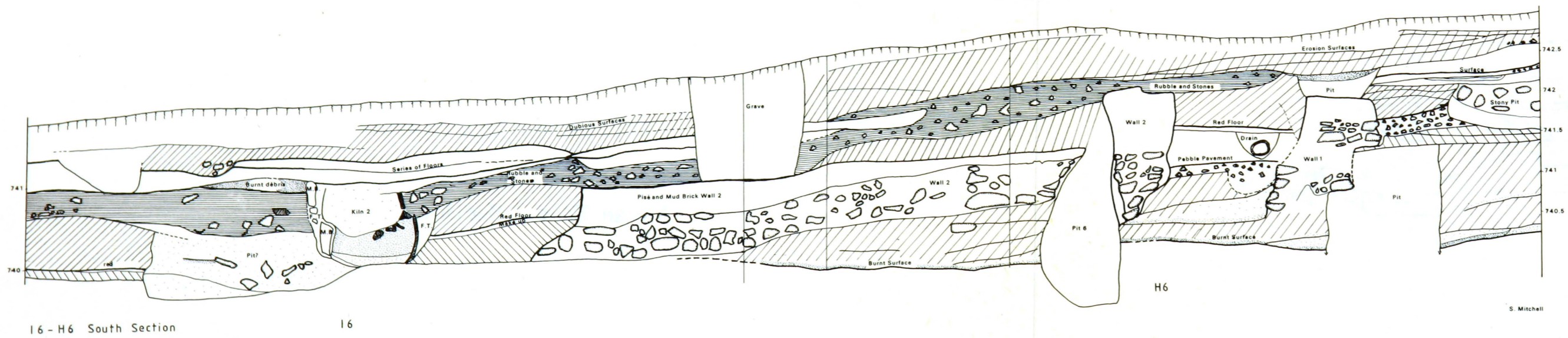
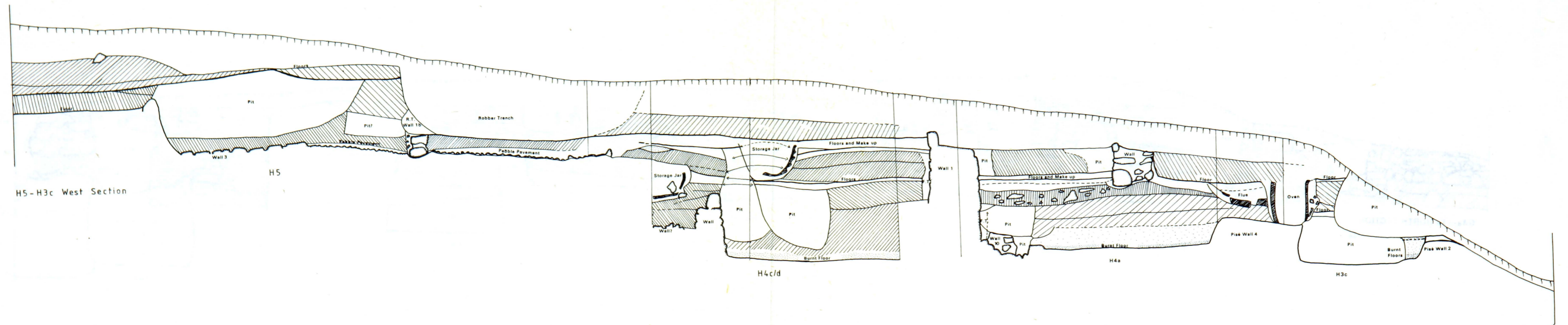


Fig. 9 Aşvan Kale. Sections

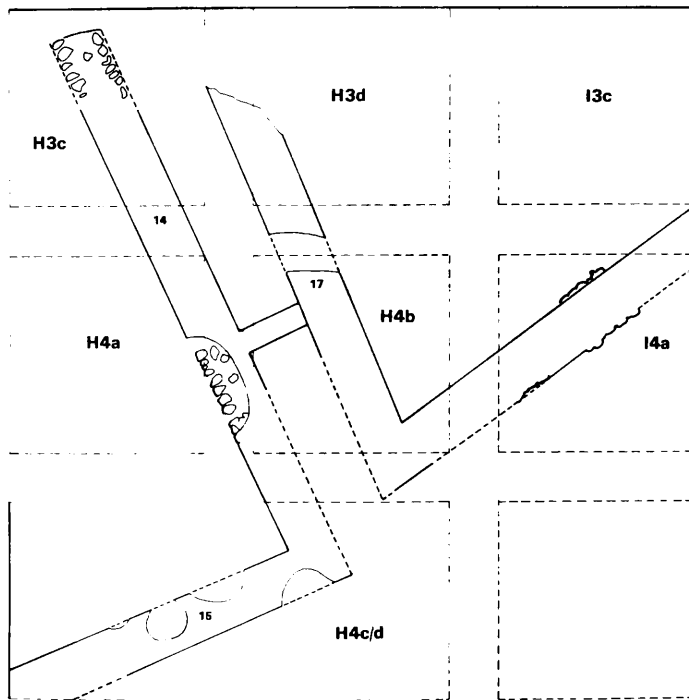
CHAPTER 4

THE ARCHITECTURE

In Anatolian Studies 23 (1973), 121-51 I provided a short description of the major architectural features of Aşvan Kale, with evidence for their date and some account of the artifactual remains recovered from them. That report was brief, and largely confined itself to a bare description of the buildings, with little attempt at interpretation or estimate of their importance. Gratifyingly it requires relatively little correction on questions of chronology and stratigraphic interpretation. Further close study of the sections and the dating evidence have generally confirmed the conclusions reached there, although some slight modifications have been made at all periods. However, that account was gravely deficient in its attempts to assess the purpose and function of the buildings excavated. A building, however ruined, is more than an abstract ground plan, or a mere pattern on the paper of an archaeological report. It is, or was, a living and working structure, designed to be used, and the excavator has a primary duty to determine what that use was. It is, therefore, the main aim of this section of the final report, to interpret the excavated buildings in terms of their original purpose and function. The nature of the site itself poses various obstacles to this aim, which make the task harder than one might wish. First, finds at all periods except Hellenistic II, were regrettably scarce; floors had been swept clean, and ruined buildings cleared of their contents. This meant that the pottery or small finds from the buildings rarely gave any direct clue to their use. Another problem arises from the fact that Aşvan is one of only very few sites of the historic period excavated in central or eastern Anatolia, and thus architectural or other parallels for the buildings are virtually non-existent. In most cases it is necessary to argue from the internal evidence of the buildings themselves to some estimate of their function. Under these circumstances it has inevitably been necessary to resort to a greater degree of speculation than some might deem proper, but no apologies are made for the suggestions advanced. Aşvan Kale appears, at first, to be a bare and unpromising site. In such a case there is all the more need for the excavator to use his imagination, tempered by logical argument and some sense of the probable, to reconstruct the site as it was, and to envisage the purposes for which its buildings were constructed.

Hellenistic I (Plan Fig. 10)

The earliest buildings excavated on Aşvan Kale were found on the north side of the mound, below the more extensive remains of Hellenistic II. They comprise parts of two adjacent structures, oriented approximately NE/SW, and joined to each other by a narrow connecting wall. No trace remains of the north walls of these buildings which have collapsed down the slope of the mound, and excavations were not extended to take in either their east or



AŞVAN KALE
HELLENISTIC I

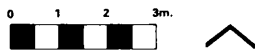


Fig. 10 Aşvan Kale. Hellenistic I Plan

west ends. It is not possible to determine the original size of either, but the east building measured at least 6.25 x 11.50 metres, and the west 6.50 x 7.50 m. In both cases the walls were rather more than a metre thick, built of reddish pisé (packed mud) on stone foundations, which were bound together by dark grey clay. These dimensions suggest that the structures were larger than ordinary domestic dwellings, but it is impossible to suggest their original purpose. No buildings of Hellenistic I were found towards the centre of the mound in the deep sounding of I5c, and it is probable that, as in Hellenistic II, this area was left open.

A sample of the pottery from the Hellenistic I levels in H4c/d is given in Fig. 38. Their date is confirmed by a small quantity of Hellenistic pottery, dark red, orange or buff ware with a hard red or orange slip, the fabric which is found in such abundance in Hellenistic II. Fig. 38 no. 481 is a fragment from a bowl of this type, but a number of similar body sherds, which have not been illustrated, were also found. Most of the pottery, however, is of straw-tempered buff or red clay, rather coarse in quality.

The only real evidence to date the level is a single completely effaced bronze coin from the surface below the Hellenistic II courtyard in the deep sounding of I5c (not catalogued). It may be assumed that this layer is roughly contemporary with the Hellenistic I structures, which lie immediately below Hellenistic II floors in trenches H4c/d, H4a, and H4b, although there is no direct stratigraphic connection. We would hardly expect to find coins occurring at Aşvan before the third or second centuries B. C. (the earliest coins at the much larger site of Arsameia on the Nymphaeus in Commagene date to 183-49 B. C. (Dörner and Goell, *Arsameia*, 282-3). This is the closest to an early terminus that the evidence permits at present. A Seleucid bronze coin, possibly of Antiochus XI Philadelphus, 92 B. C. (Aşv/69/300) was found in the destruction deposit of room III of the Hellenistic II building. However, this was in all probability a coin circulating at the time of the Hellenistic II destruction in 66 B. C., not a relic from an earlier period of occupation on the mound.

Hellenistic II (Plan, Fig. 11)

The structures of Hellenistic II lie above the Hellenistic I buildings on the north side of the mound. They consist of a group of at least nine rooms, numbered on the plan, Fig. 11. The walls, which are oriented approximately NW/SE like those of the preceding phase, are built of pisé or mud brick on stone foundations, and are usually about 60-70 cm thick. The rooms are rectangular, if somewhat irregular, and measure as follows: I. 3.50 x 4.60; II. 5.70 x 4.60; III. 5.70 x 4.50; IV. 4.50 x 3.50; V. 4.50 x 5.50+; VI. 3.60 x ?; VII. 3.60 x 5.40; VIII. 5.25 x ?; IX. 5.10 x 5.00. Little remains of the north wall of the whole building in trenches G4a, G3d and H3c, where the mound falls away, and the west side was not reached by our excavations. The structure may originally have been L-shaped, with its wings facing outwards to the west and north, and opening inwards, on the south and east to an open courtyard. The excavated portion of the building can be traced in outline, although it is in poor condition and few of the walls survived more than 50 cm above floor level. Apart from the south side of room IX, running diagonally across trench H5 a/b, there were no walls of this period in the

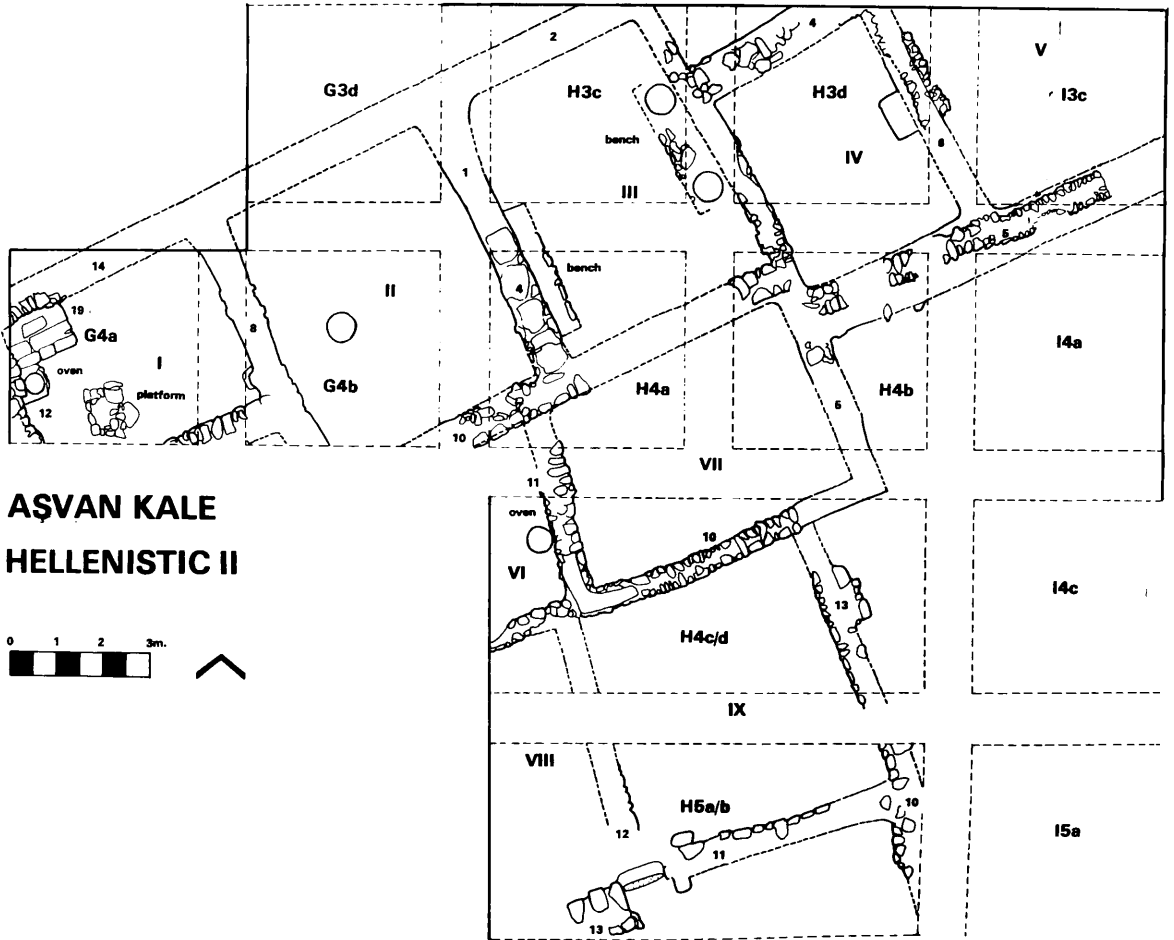


Fig. 11 Aşvan Kale. Hellenistic II Plan

trenches in the centre of the mound (I4c/d, I5, I6, H5 and H6). This area was a large open courtyard, covered with a thin layer of burnt material which had probably been washed down from further buildings in the unexcavated area to the west.

The poor state of preservation of the rooms is largely due to the fact that they had been destroyed by fire. Over most of the area there is evidence for only a single layer of burning, but rooms I-V in trenches G4a, G4b, H3c, H4a, H3d and I3c show two burnt levels, the second some 20-30 cm above the first. In previous reports it was suggested that these rooms were reoccupied after their initial destruction, before they too suffered the same fate a short time afterwards. For a number of reasons this suggestion now appears to be mistaken. Firstly, the upper burnt level is only traceable in parts of rooms I-V. If it were a genuine floor in its original position one would expect it to appear almost everywhere. Secondly, this upper burnt level does not appear at all in rooms VI-IX. If the hypothesis of a second period of occupation is correct, these rooms must have been abandoned at this period. In this case the inhabitants of the second phase would have had to make their way from the courtyard, through the burnt ruins of the outer rooms, to the repaired rooms I-V. This seems implausible. At the very least one would expect them to have cleared away the débris. Thirdly, as has already been suggested, the first burnt destruction was probably caused by hostile action in or soon after 66 B. C. It would be a strange, if not an impossible coincidence for the second phase of these buildings to have been burnt in exactly the same way a few years afterwards.

I prefer therefore to think that the upper burnt surface in rooms I-V is in fact the débris of an upper storey above these rooms. The lower burnt layer presumably is what remains of the ceiling timbers of the ground floor rooms; above this lies a layer 20-30 cm thick of collapsed mud and mud brick, the floor of the upper storey; above this the second burnt layer represents the burnt timbers of the second storey ceiling and the roof. There is nothing in the material remains from the second burnt level to suggest that it is later in date than the first, and indeed it produced few finds. We may judge, if the two-storey hypothesis is correct, that the upper rooms were kept relatively bare.

The whole complex is the only clear example of domestic architecture excavated at Aşvan. We appear to have most of a substantial L-shaped building, looking inwards towards a courtyard in the centre of the mound. Only one entrance can be definitely recognised, linking room IX with the courtyard. Here a strip of charcoal in the earth is all that survives of the lintel of a wooden doorway. The delapidated condition of the walls of the building has made it impossible to recognise any of the other doorways which must have linked the rooms with one another, still less the windows which lit them. It has been argued that there was a second storey set of rooms running along the north side. In front of this to the south there would have been a large first floor terrace, found in so many houses of modern Aşvan and in other Turkish villages, which could be used as a living area during the summer months, and served as an ideal place to dry and sort foodstuffs and other materials, free from interference (cf. Hall, McBride and Riddell, *Anat. Studs.* 1973, 248, and especially their house type no. 7, Fig. 7).

On the ground floor, four of the rooms (I, II, III and VI) contained ovens or stoves, circular domed structures of baked mud, with mud floors. These were probably fired with chaff or brushwood, and used for baking or other cooking. They may be compared with the rather larger bread ovens found in modern Aşvan whose use is described by Weinstein, *Anat. Studs.* 1973, 274. In the winter they could also have been used simply to heat the inner rooms of the building, a function which is now served by iron stoves. The two ovens in room III were built onto a low pisé bench with stone foundations, and this was balanced by a second bench of similar construction on the opposite wall of the room. The only other notable architectural features of these ground floor rooms were a mud brick bench on the east side of room IV, a rectangular stone platform, probably originally finished with a capping of mud brick, in the centre of room I, and a mud brick platform or bench in the NW corner of the same room. Both of these might have been used for food preparation, or simply as sitting platforms.

Hellenistic II is the only level which produced finds in any quantity. Clearly the inhabitants had no time to collect and save their possessions when disaster struck, and much was left behind in the burnt shell of the building. Twenty one complete or almost complete pots were recovered (illustrated in Figs. 21-4). Eleven were found in room III, five in room II, two in VII and one each in IV, V and IX. A small collection of bronze objects was also found: a bronze bowl in room IV, two hinges, presumably from a wooden chest whose charred remains were also discovered, and a mirror in room III, two ladles, two scale pans (from the same set of scales), and a solidly made small gilded bowl in room II, and a heavy gilded pitcher lid in room VII (all illustrated in Figs. 113-5). Three silver coins of Ariobarzanes lay on the floor of room II, perhaps the contents of a purse which had been left behind in the confusion (Aşv/69/227, 233, 259), and a bronze coin, probably of Antiochus XI Philadelphus, was found in room III (Aşv/69/300). The most spectacular find from these levels was the hoard of 48 silver drachms contained in a small jar (Aşv/69/325) and concealed in the south wall of room V. This was one of the remotest rooms of the whole building, least accessible to any intruder, and a most appropriate place for the owner to hide his small fortune.

The distribution of the finds suggests that the chief activity in the building took place on the ground floor along the north wall in rooms I-V, and especially in rooms II and III which between them produced sixteen of the twenty one complete pots and nine of the twelve bronzes, as well as the four loose coins. The furniture of the complex was extremely sparse, consisting, so far as we can tell, of two mud brick benches or platforms in room I, two in room III and one in room IV, ovens or stoves in rooms I, II, III and VI, and a wooden chest in room III. Remains of what appears to have been a box loom were found in room IV (see below p.233 no. 31). There is no trace of chairs, tables or any other wooden fittings, so we may assume that the inhabitants sat or squatted on rugs or mats strewn on the floor or on the benches. Rooms IV and V might well have been bedrooms adjoining the main living area, but it is of course likely that the second storey was used for this purpose as well.

The absence of finds or any other distinctive features in rooms VIII and IX precludes much speculation about their use, but they could have served as antechambers and as storage areas, which were naturally less comfortable than the interior parts of the building. Nothing indicates that any of the excavated rooms was used to house animals, as happens in many contemporary village houses, and indeed the overall site of the building, on top of a steep mound, might have proved an inconvenient position for keeping animals at all.

There is nothing to add to what has already been said about the date of Hellenistic II. The forty eight coins of the hoards, whose latest issues date to 66 B. C. , and the three Ariobarzanes coins found on the floor of room III belonging to the period 71-66 B. C. show that the destruction took place in or soon after 66, and a possible historical context has been suggested on pp. 10-12 above. The base of the Eastern Sigillata 'A' bowl (Aşv/68/185) can also be placed in or shortly before the mid first century B. C. This is a rare example of imported pottery at Aşvan. A very small number of other Eastern Sigillata sherds was found (cf. Figs. 30 no. 267, and 34 no. 357) as were fragments of two 'glazed' bowls (Figs. 34 no. 360 and 58 no. 724) whose blue/green and magenta glaze (or frit) finds parallels in Parthian and Syrian wares found South of the Antitaurus in northern Syria and Mesopotamia (see further p. 71). Most of the pottery, both coarse and fine, was certainly produced locally, although the shapes and fabric of the fine pottery are derived from the conventional Hellenistic repertoire, and would not seem out of place in many other parts of the eastern Mediterranean world.

Roman? (Plan, Figs. 12-14)

The most substantial building of any period on the mound was the structure found below the Medieval levels in trenches H5, I5, H6 and I6. It was built of mud brick on stone foundations and was roughly rectangular in shape with a double wall. The outer wall measures ca 16.75 m along its north face and over 12 m on the west and east. At one point the north wall measures almost a metre across, but the east and west walls are rarely more than 75 cm thick. This outer wall was separated from the inner wall by a corridor between 1.20 and 1.90 metres wide. The inner walls formed a second rectangle, 10.60 m along the north, ca 9.40 m along the east and west, and 10 m along the south face. These walls, also of mud brick on stone foundations, were between 1 and 1.20 m thick. They enclosed a room measuring approximately 7 x 8 metres, whose roof was supported by two columns, which stood on two stone column bases set in the floor slightly to the east of the centre of the room. The entrance to the room was on the north side, since wall 5 of H5, cut by pit 6, does not appear in the short stretch of untouched deposit between pit 6 and the large pit in I5. It can be regarded as certain that the inner wall continued to the east of this doorway to the NE corner of the room, but this portion and all but a short stretch of the east inner wall have been completely pitted away (see Figs. 12 and 13).

The floor of the central room was of reddish earth laid on a light grey clay make up. It was almost completely level and in excellent condition, perhaps indicating that the building was little used, or at least that it was kept in a very good state of repair during its lifetime. The corridor on the west side of the building, where it was well preserved, was almost a metre above

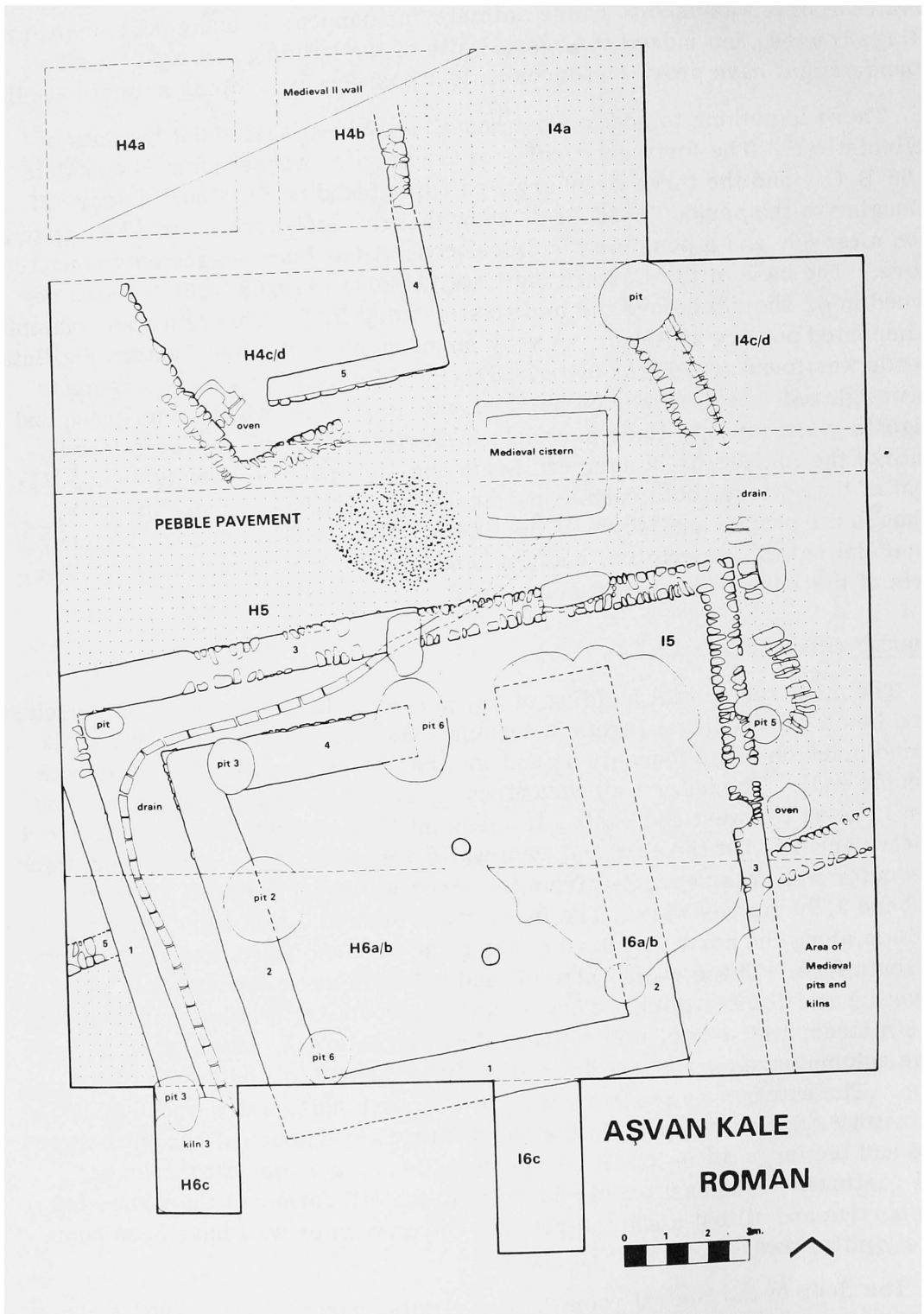


Fig. 12 Aşvan Kale. Roman Plan

the level of the floor of the central room, partly due to the slope of the mound at this point. Here too the floor was made from a thin layer of reddish earth laid on a grey clay make up. However, along most of the north and east corridors the walls had been reduced to their foundations and the floor had completely disappeared.

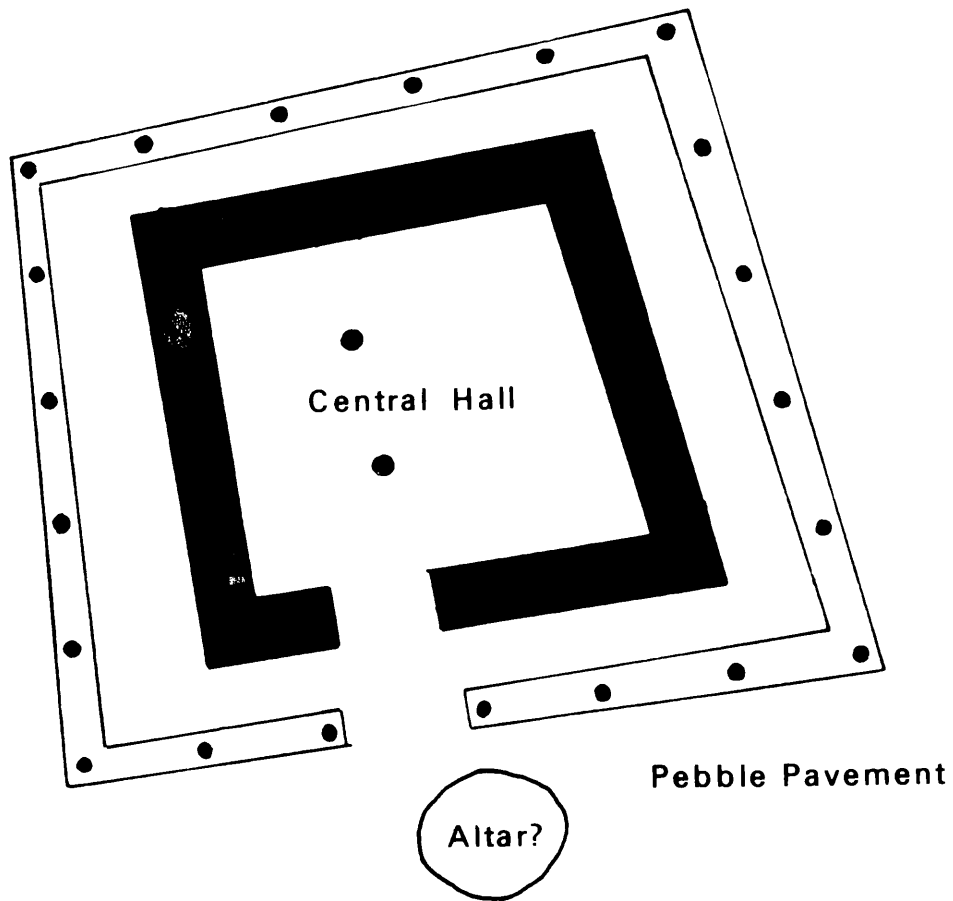
The entrance to the whole building presumably lay opposite the entrance to the inner room, and this fact is confirmed by the construction of the drain which runs from the SW corner of the building, under the floor in the west and north corridors and beneath the north outer wall at this point. While the foundations of both the outer and the inner walls were cut into the layer of blueish river pebbles which formed the natural ground level at this date, the drain was laid above this pebble pavement, but below the red earth floor. It must therefore have been laid after the walls were built, and can only have been positioned under the doorway of the building on the north side, not underneath the wall, which it would have undermined.

The inner walls are considerably more massive than the outer walls, and presumably bore the main structural weight of the building. Indeed it seems very likely that the outer wall was originally only waist or breast high, surmounted by some form of colonnade which would have supported a veranda round the whole building. If this were not so the corridor would have been narrow and virtually unlighted, serving no useful purpose. Since no trace survives either of these (hypothetical) columns, or of the two which supported the roof in the central room, they were probably made of wood, which was either removed when the building was dismantled, or has perished with the years.

The south side of the outer wall was not traced. The southeast corner had been removed by Medieval pits and kilns, and the two sondages dug in H6c and I6c to establish its line encountered only further Medieval pitting. Originally, however, the building was probably symmetrical

Two pipes drained the building. The longer, and better preserved, has already been mentioned. It ran below floor level from the SW corner along the west and north corridors, through the doorway on the north side and under the pebble pavement towards the NE corner of the mound. A Medieval pit in I4c/d has unfortunately destroyed its junction with a second pipe which runs along the east side of the building outside the outer wall, covered by slabs of flat flaky limestone which form the ground surface at this point. Both pipes were made from terracotta segments between 40 and 50 cm long, tapered at one end for insertion into the next section of pipe. Some traces of a white substance were to be seen at most of these joins, presumably all that remained of a lead sealing.

The whole structure is virtually free standing in a courtyard of blueish river pebbles and other stones (see Fig. 13). At one point near the north wall, and opposite the door to the building, these had been laid to form a circular pattern, about 2.75 m across. A similar paving is found in many parts of modern Aşvan. Two walls were found adjoining the building on the east and west sides, but both seem to be later additions to the building since they disrupt the unified plan of the main structure and appear to be constructed on, rather than dug into the blue pebble layer. Only one other building stands



ROMAN PERIOD TEMPLE – conjectural plan

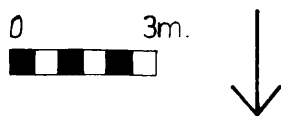


Fig. 14 Aşvan Kale. Reconstructed Plan of Roman Building

in the courtyard of pebbles and stones, a small rectangular structure with pisé walls on stone foundations in trenches H4c/d and H4a, enclosed on the West by a low terrace wall against which an oven was set. The west wall of this small building was removed by Medieval pits, and the north wall obliterated by the construction of the large building of Medieval II.

No finds of any significance were found in these layers. The floors of the buildings and other surfaces had been swept clean and associated pottery came mostly from layers of collapsed mud brick, and is very fragmentary. Most of it closely resembles the Hellenistic ware from the earlier levels of the site. None is conclusively diagnostic for the date of the structure.

There are few clues as to the function and purpose of the main building. With its single large roofed chamber or hall, surrounded by a colonnaded veranda, it could hardly be described as a private dwelling, and it was ill-designed to serve as a fortification of any description. I would tentatively suggest that it originally served a religious purpose as a temple or a shrine. Its prominent position on the mound and massive construction obviously argue that it was a place of some importance; so too does the care exercised over architectural details such as the carefully laid drains and the two carved column bases laid in the floor. Furthermore, the excellent condition of the floors shows that it was kept in a good state of repair, and not subjected to the constant wear and tear which a private dwelling or a public meeting place would usually suffer. All these features would accord well with the description of a temple. No cult statue or any other form of religious apparatus was found within the building, due, no doubt, to the fact that it had been stripped of all moveable items when it fell into disuse. There was no trace of charred roofing timbers to show that it had been burnt down, when some of its contents might have been preserved. There is, however, one positive discovery to lend support to the interpretation suggested here. The pebble pavement in the area of the doorway in the north wall produced an unusually large quantity of shattered animal bone, much more than was found at any other point in this pebble pavement, or in any other deposit on the mound of any period. This could well be the remains of regular animal sacrifice and butchering in front of the temple, if such it was. Indeed one might speculate that the circular pattern visible in the pebble pavement at this point was intended to mark the place of sacrifice.

The arguments for the date of this level have already been rehearsed elsewhere (*Anat. Studs.* 1972, 12; 1973, 129). I earlier ascribed the structure to the fourth century A.D. on the strength of a single bronze coin, probably of the Antioch mint of that period (Aşv/69/243). However, this was found in a Medieval pit in I3c and is not directly associated with the level which it is used to date. If the arguments that the building was a temple be accepted, the main structure was certainly not built later than the third century A.D., and is probably earlier. It cannot, of course, predate the mid first century B.C. and the Hellenistic II levels which lie beneath it. Between these termini certainty is impossible but an examination of the meagre amount of pottery suggests that a first century A.D. date would be at least possible (see pp. 71-2).

In *Anat. Studs.* 1973, 129 I advanced an argument based on a preliminary examination of the animal bones from the 1972 excavation by Mr. Sebastian

Payne. This showed only a very small proportion of pig bones in the available sample, in marked contrast to both earlier and later levels. This might suggest an Islamic context, after the seventh century A.D. By way of a counter argument I there cited the fact that pre-Islamic taboos on pork were not unknown in eastern and central Anatolia. The best known example of such a prohibition occurred at the shrine of the Goddess Ma at Pontic Comana, and Strabo's allusion to this fact, written in the first quarter of the first century A.D., probably during the reign of the emperor Tiberius, is worth quoting at some length. He describes the death of a petty dynast of Comana, Cleon of Gordiucome who had been appointed by the emperor Augustus, in the following terms:

"He was carried off by an acute disease, which either attacked him in consequence of excessive repletion or else, as the people around the temple said, was inflicted upon him because of the anger of the goddess; for the dwelling of both the priest and the priestess is within the circuit of the sacred precinct, and the sacred precinct, apart from its sanctity in other respects, is most conspicuously free from the impurity of eating swine's flesh; in fact, the city as a whole is free from it; and swine cannot even be brought into the city. Cleon, however, among the first things he did when he arrived, displayed the character of a robber (his former profession) by transgressing the custom, as though he had come not as a priest but as a corrupter of all that was sacred." XII. 8. 9, 575 (Loeb translation).

There were close links between the cults of the Pontic region and those of Armenia beyond the Euphrates, as Strabo himself makes clear elsewhere (XII. 3. 37, 559 (Zela), cf. XI. 14. 16, 532), in particular the worship of the Persian goddess Anaitis (F. Cumont, RE I, 2030-1; S. Wikander, Feuerpriester in Kleinasien und Iran (1946), 86-95; M.-L. Chaumont, Journal asiatique 253 (1965), 167-81), and it is quite possible that the taboos enforced at Comana were also applied at the putative temple on Aşvan Kale. We know from several sources that Anaitis was the chief goddess of Acilisene, with an important cult centre at Eriza in the plain of Erzincan (see Dio XXXVI. 48 and 53; Cicero, De imp. Cn. Pompei 23; Pliny, NH XXXII. 82; F. Cumont, Revue archéologique 1905 1, 24-31). In addition a passage in Plutarch's life of Lucullus shows that Anaitis was worshipped at the Tomisa crossing of the Euphrates (Plutarch, Lucullus 24, with the comments of Cumont, loc cit.), and that by placating her with appropriate sacrifice and ritual Lucullus won the allegiance of all Sophene. There is a distinct possibility that the temple at Aşvan was dedicated to Anaitis.

Taboos against pork are also found in various other cults, particularly those of female deities, among them Cybele, Aphrodite and Hemithea whose sanctuary lies at the Carian site of Castabus (see H. Graillet, Le culte de Cybèle (1912), 12 n. 1; J. M. Cook and W. H. Plommer, The Sanctuary of Hemithea at Kastabos (1966), 162-5 citing T. Wächter, Reinheitsvorschriften im griechisches Kult (1910), 82 ff.).

Medieval I (Plan, Fig. 15)

The earliest structures which are certainly Medieval in date are a group of fragmentary buildings in trenches H5, H4c/d, H4b and I4a, and another building in G4a and G4b. The walls of all these structures had been reduced at best to stone foundations and had often been removed completely, leaving only a robber trench. The floors associated with these walls were also in bad condition. The southernmost building in H5 had been almost completely destroyed by stone robbing.

The floors yielded no material remains of any importance. However, the pottery includes the first examples of Medieval glazed ware from the site (see Fig. 43). Interestingly enough all these sherds are simply decorated with a one or two colour metallic glaze, and none of them carries the sgraffito designs so characteristic of the pottery from Medieval II.

Apart from the first appearance of local glazed pottery, the only dating evidence for Medieval I is an anonymous Byzantine bronze coin of Thompson's class G (Aşv/70/397 cf. A. W. McNicoll, Anat. Studs. 1973, 188) attributed to Romanus IV (A.D. 1067-71), found in the robber trench of H5 wall 1b. This gives a terminus post quem for the dismantling of the wall, but the buildings may have been erected considerably earlier.

Medieval II (Plan, Fig. 16)

In the second Medieval period the site was dominated by a large and well built structure whose deep foundations cut through the remains of both the Medieval I and the Roman layers. The south wall of this building was a massive construction of stone and mortar about 80 cm thick and surviving in parts to a height of one and a half metres above the original ground level and three metres from the bottom of its foundations. This had a facing of cement-like mortar and was traceable across trenches G4d, H4a, H4b and I3c. The north wall of the building was originally equally substantial, but, like all other walls on this edge of the mound, it had collapsed down the hill. A section of this collapsed stone and mortar wall ran across trench G3d and can clearly be seen in the west section of that trench. The building was divided up into rooms by partition walls running NW/SE, built of mud brick on stone foundations. Five rooms were uncovered in the excavated area and are numbered on the plan. It is likely, however, that the building extended further to the west beneath the Medieval III buildings on the top of the mound. The dimensions of the excavated rooms were: I. 2.40 x 6 m; II. 3.60 x 6 m; III. 4.40 x 5.75 m; IV. a narrow irregular room whose sides measure 4.40, 0.90, 4.50 and 1.60 m; and V. 4.50 x 2.60+m. There were two doorways in the south wall leading into rooms II and III, and presumably other doors led from these to the adjoining rooms. The whole building continued in use for a considerable length of time as is shown by the sequence of floors visible in all of the rooms (see Figs. 8a and b), and by the fact that the plan of most of the rooms was modified over the period of their use by the addition of new dividing walls. It is, however, almost impossible to determine the sequence in which these new partition walls were built. Although some of the floors within the rooms had been swept clean, others were littered with

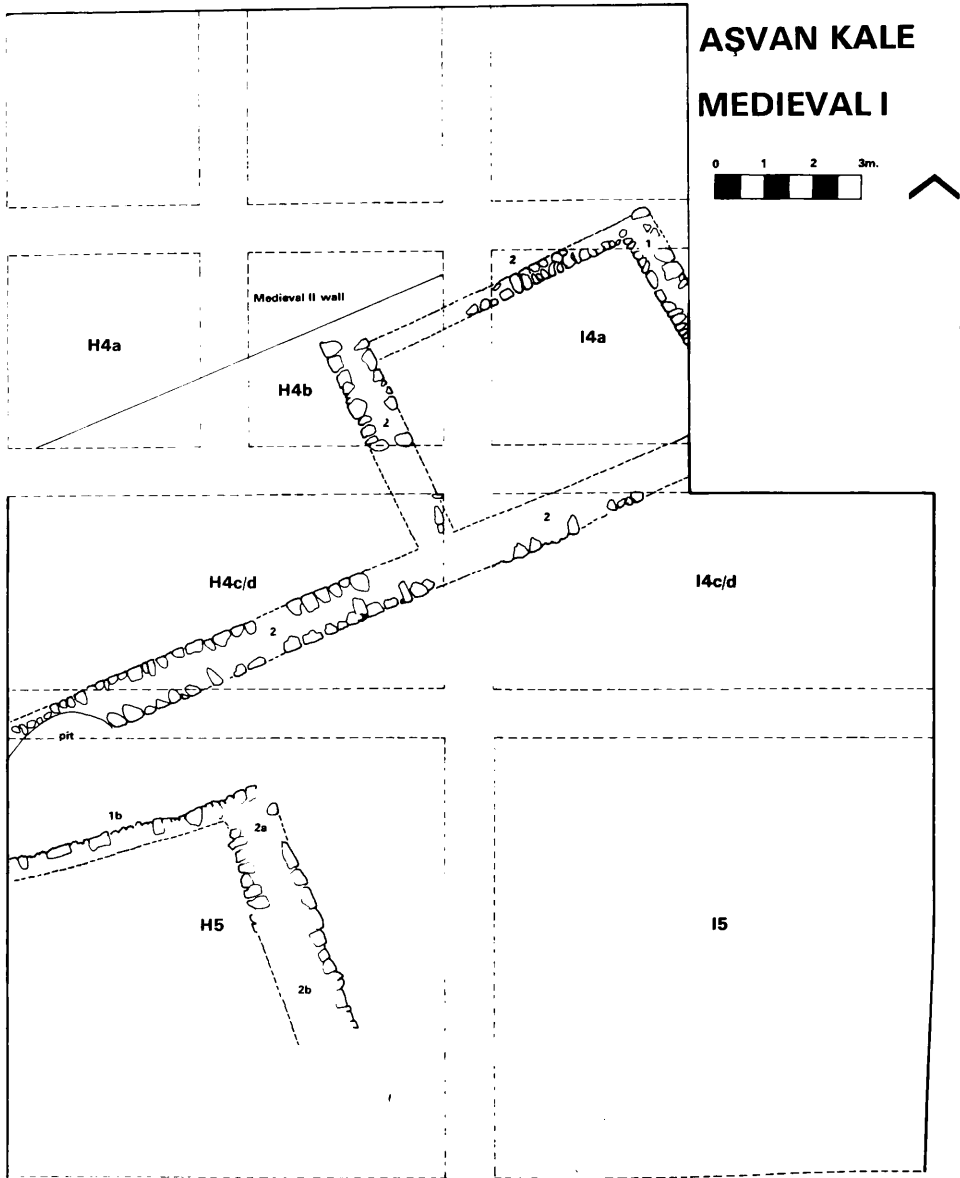


Fig. 15 Aşvan Kale. Medieval I Plan

broken pottery, animal bone and other rubbish, which was thrown away into pits, of which there were several actually inside the building. This fact suggests that the rooms were not dwellings, where such untidiness would be intolerable, but work rooms or workshops.

Associated with this structure was a complex of pits and pottery kilns found on the centre and towards the south side of the mound, in trenches I5, H5, I6 and H6. The largest pit (in I5 and I6) was roughly oval in shape, measuring about 8 x 6 m and between 2 and 2.50 m deep. So large a pit can hardly have been dug simply to accommodate rubbish, and it was probably the source of the mud bricks which will have been used to construct the superstructure of the workshops to the north.

This large pit was gradually refilled with *débris*, and the first layer of back fill came from a group of kilns. Two of these were found in the SE corner of I6 and a third in the 2 m sondage in H6c, and there were certainly more in the unexcavated area to the west. The kiln in H6c had been badly damaged by later pits and its stratigraphic associations are unclear, although it is likely to be roughly contemporary with the others. The kilns in I6 survived as key-hole shaped pits, dug to a depth of 70 and 90 cm below ground level and lined with a layer of clay, which was subsequently baked hard by the firing. Access to the furnace of the kilns was by a narrow sloping flue and stoke hole, clearly visible on the plan of both. The pots to be fired would have been stacked on a clay floor above this fire, although this has now totally disappeared. The mud bricks in the wall of kiln 1 were probably intended to support this floor. All the kilns contained evidence of their use: tripod clay pot stands (two are illustrated in Fig.105 nos. 1298a and 1299 along with two pot stands of a different type nos. 1297 and 1298), lumps of melted glaze, pot wasters and a mass of ash. Most of this material had been raked out of the kilns into heaps around them, some of it into the large pit of I5 and I6, and in this spoil was a coin of Constantine X and Eudokias, A. D. 1059-67 (Aşv/72/447), which confirms the stratigraphical evidence that the kilns were in use during the lifetime of the large Medieval II building.

One further structure should almost certainly be associated with this Medieval II complex of workshops, pits and kilns. One of the most prominent features of the excavated site is a large cistern in trenches I4c/d and I5. This was constructed by excavating a large rectangular pit, measuring approximately 3 x 3.25 m, to a depth of about three metres. The sides of this pit were shored up with rubble, held in place by mortar, and the inner surface was lined with a layer of concrete. No concrete was laid across the bottom of the cistern, and the users relied on the compacted layers of mud brick collapse from earlier periods to retain the water. Water stored in an uncovered cistern of this type, with an earth floor, can hardly have been fit for human consumption (not at any rate for inhabitants used to the excellent clear cold water of the Aşvan springs), but would have been perfectly adequate for industrial use. Although the stratigraphy linking this cistern with other buildings on the site is less clear than it might be, the method of construction most closely recalls the massive concreted walls of the Medieval II building. Furthermore a cistern of this type would make excellent sense in the context of the other structures of the period. The kilns were built for firing pottery.

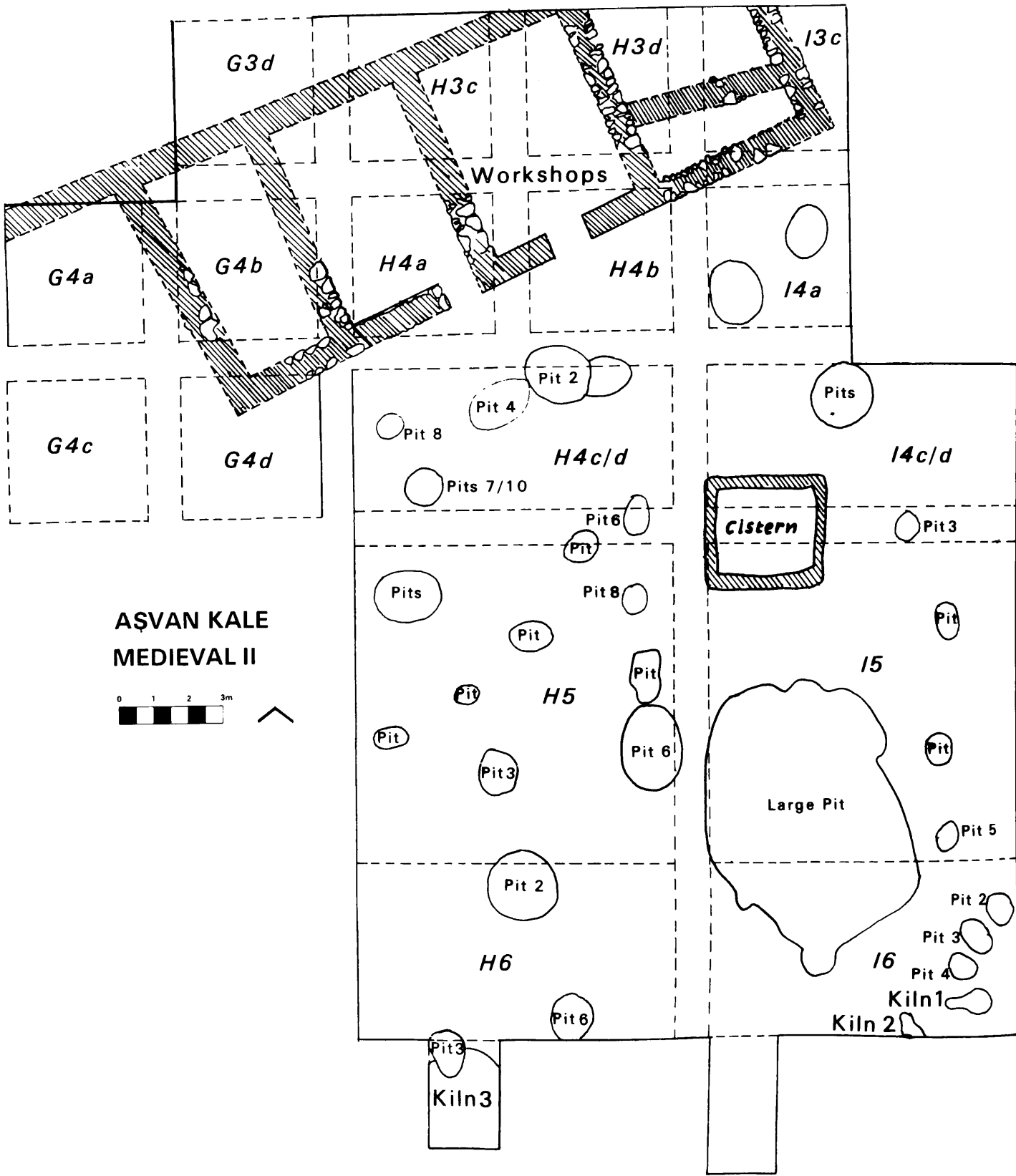


Fig. 16 Aşvan Kale. Medieval II Plan

It is therefore logical to assume that the pots were made nearby, precisely in the workshop building on the north side of the mound. The two essential materials for making pottery are clay and water. The source of the clay in the Aşvan pottery has not been traced, but the water could clearly have been stored in the cistern. I conclude therefore that the whole complex of Medieval II structures was designed for the manufacture and firing of pottery; it was a large scale potters' workshop.

There is no evidence that any of the coarse unpainted Medieval wares from Aşvan were fired in the kilns which we found (although this is by no means impossible), but it is absolutely clear that the glazed pottery occurring in such quantities in these layers was made here. As has already been noted a large quantity of glazed 'wasters', that is glazed pottery left unfinished or imperfectly fired, was found in the débris round the kilns, all of which may readily be compared with finished pieces (cf. catalogue nos. 788, 804, 811, 822, 831, 850, 853, 856, 858, 875, 878, 891, 926, 928, 933-40, 987, 990-1). An analysis of the types of pottery made at the site will be found on pp. 73-6).

Apart from the pottery Medieval II also produced a number of stray small finds, mainly items of jewellery including rings, ear rings, pendants, seals and bracelets, made of various metals (including bronze, silver and gold), semi-precious stone and glass. These are described and illustrated in the catalogue of small finds from the site.

In addition there were a number of Byzantine coins which constitute some of the most important dating evidence for the kilns. They consist entirely of specimens of the so-called anonymous bronze coinage issued between the reigns of John Tsimisce and Alexius I, and coins of Constantine X and Eudokias which intervene into that series. They have already been catalogued and described by A. W. McNicoll in *Anat. Studs.* 1973, 187-90, and in this context I merely list the identified types and their frequency. The most recent classification of the anonymous bronzes is that of M. E. Thompson, based on the finds from the Athenian agora (M. E. Thompson, *Coins from the Roman through the Venetian Period, The Athenian Agora vol. 2* [195]), and I have adopted that classification in the following list.

Type	Date	Number found
A-2	978-1028	2 or 3
B	1028-1034	4
C	1034-1041	6
D	1042-1055	3 (incl. one overstrike of type C)
Const. X and Eud.	1059-1067	4
G	1067-1071	2
H	1071-1078	1? (possibly an overstrike)

The evidence of these coins, taken on its own, suggests a construction date some time in the second quarter of the eleventh century, and a lifetime of rather more than half a century. However, when it is remembered that a coin as late as type G was found in the robber trench of a Medieval I wall in

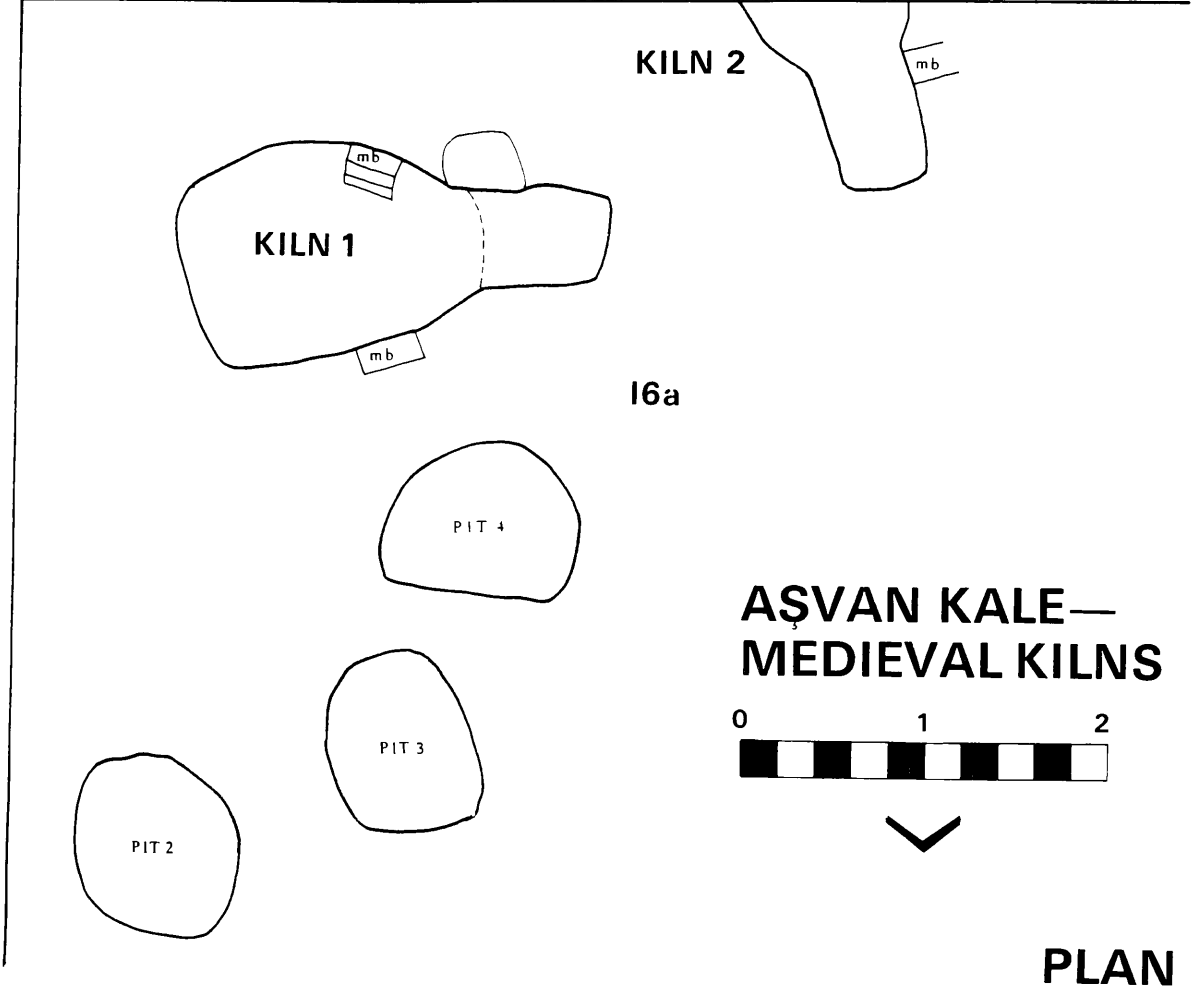
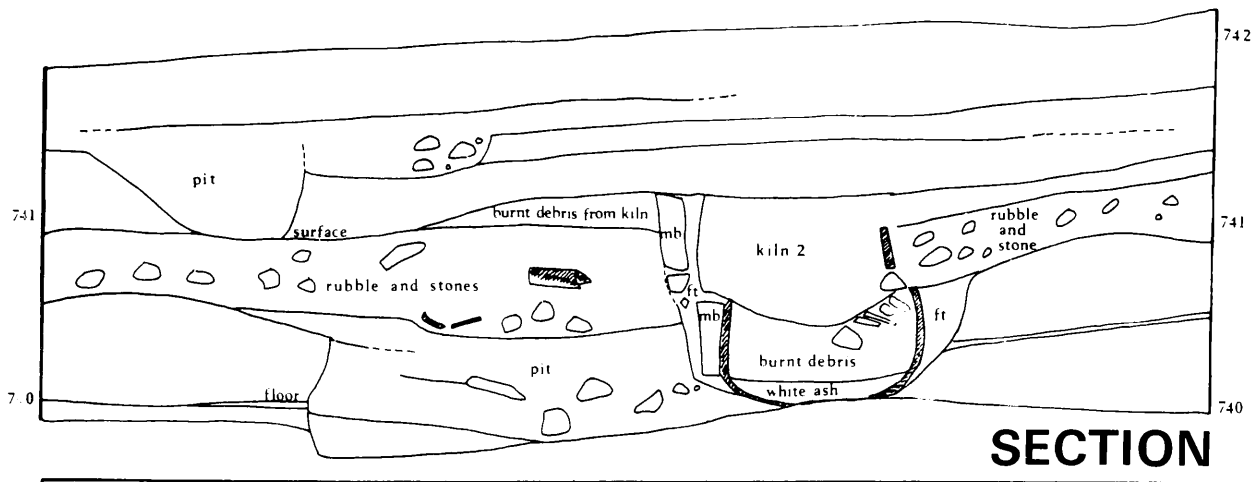


Fig. 17 Aşvan Kale. Plan and Section of Medieval II Pits and Kilns

H5 (see above p. 49), it is probably safer to assume that all these coins circulated for a considerable period, perhaps a century or more after their date of minting, and that the buildings of Medieval II are later than they appear at first sight. The latest coin of 1071-1078 (Aşv/69/205) certainly need not indicate that the buildings fell into disuse after that date, since the arrival of the Seljuks in the area after the battle of Malazgirt in 1071 would effectively have restricted the circulation of later Byzantine coins. In addition a handful of very worn coins with Arabic script was found in the vicinity of the Medieval II structures in trenches H4c/d, H5 and I5 (Aşv/70/340, 353, 356, 381, 386; for details see McNicoll, Anat. Studs., 1973, 189). Since all of these came from the upper layers of these trenches they may have been washed down from the Medieval III building to the West, but it is probable that some of them came originally from Medieval II contexts, showing that Islamic as well as Byzantine coins were circulating during the lifetime of the Medieval II buildings.

The evidence of the pottery bears out a later date for Medieval II. Much of the glazed ware shows a strong Seljuk or Persian influence, most notably the bowl fragment with the scene of a couple in an erotic embrace (Aşv/68/186, Fig. 25), which comes from the penultimate sub-phase of Medieval II, and the several fragments which carry inscriptions in Arabic script of imitations of Arabic calligraphy (Catalogue nos. 611, 625, 631, 767, 781, 797, 834). Indeed all of the abstract sgraffito designs on the glazed ware seem Islamic in inspiration. All this suggests that the date of the kilns can hardly be earlier than the last quarter of the eleventh century, and they were probably in use during the twelfth and the thirteenth centuries. Examples of glazed sgraffito pottery excavated at other sites in Turkey and Syria, comparable to the Aşvan material have generally been dated to this period, although good evidence is often wanting (see p. 75). A number of imported sherds, including some fragments of Persian blue lustre ware of ca 1170-1220, and pieces from a 'Sultanabad' bowl, possibly of the late 13th century, also suggest a 12th-13th century date for the pottery.

Only one other comment need be added at this point on the Medieval II period. Although the buildings date to a period after the arrival of the Seljuks in eastern Anatolia, and although much of the pottery is Islamic in design and inspiration, it seems likely that many of the population, or at least the potters who used the workshops, were themselves Christian. The animal bone which has been examined so far contains a considerable quantity of pig, and two sherds carry what appears to be the sign of the cross (Catalogue nos. 1159 and 1160). The small finds included three Byzantine lead seals, one with a portrait of the Virgin, and the inscription m(ete)r t(heo)u (Aşv/70/331 cf. 371 and 373). This evidence is not particularly surprising, especially in view of the presence of a roughly contemporary church only four kilometres away at Taşkun Kale (see A. W. McNicoll, Anat. Studs. 1973, 168), but is of some importance for any assessment of the character of the population at Medieval Aşvan.

Medieval III (Plans, Figs. 18-20)

The latest structures on Aşvan Kale are located on the west side of the mound, its highest surviving point. They can be divided into several phases:

the original building, which may have had only a comparatively short lifetime, and its subsequent reuse in several stages of secondary occupation.

The walls of the primary phase, where they have not been robbed out, were generally massive, measuring 1.20 to 1.40 m thick, with stone foundations. In some places these foundations stood to their original height, about 1 m above ground level, and parts of the superstructure of mud brick also survived on wall 1 of F4d and wall 2 of F5b. The individual bricks could easily be distinguished here.

The excavated complex was dominated by a large central area, 10.25 x 10 m square, with a smaller annexe, 4.70 m wide, on the north side. The north wall, as usual, had collapsed over the edge of the mound. The building had a series of carefully laid mud floors, characteristic of an interior, and this suggests that it had originally been roofed. To the south of this hall a doorway led to a comparatively narrow antechamber some 12 m wide and 3 m across. Almost all of the walls here, and most notably that on the SE side, had been completely robbed out, with the result that there was no trace of an entrance to this area. However, in all probability it was approached from the south, opposite the entrance to the main hall. One other entrance led off the NW corner of the hall to a small square room, 4.20 m wide and 3.40 + m deep, which had also lost its north wall. There was a similar square room, with rather thinner walls, at the NE corner of the central hall, measuring 5.40 x 4.20+ m. This appears to have been entered by a doorway from the exterior, but it is possible that a stepped doorway also connected it with the central hall (see below). Another walled enclosure lay to the west of the main hall, but this was not excavated to the level of the primary floor. There was no doorway leading from the main hall to this area, and so access must have been from the outside, probably through a doorway on the south or west wall which we did not trace.

At some stage not long after the construction of the building the doorway to the main hall was narrowed by an extension of the wall on the west side of the door, but the building continued in use for some time as is shown by a series of three mud floors in the antechamber associated with this phase.

Both the primary and the secondary occupation levels of Medieval III were virtually devoid of artifactual remains. Sgraffito pottery continued to be found, but much of it was clearly a relic of the earlier Medieval II period, and there is little distinctive new material. A discussion of this Medieval III pottery will be found on p. 77. As in Medieval II, a few small finds, usually items of jewellery, came to light. Outstanding among these was a silver bracelet decorated with geometric designs in niello technique (Aşv/71/423, see p. 239 no. 102).

The floors of the primary phase had, as so often on the mound, been swept scrupulously clean, but did yield three important items of dating evidence: a single sherd of copper lustre ware, probably of the thirteenth or early fourteenth century (Fig.108 no. 1384), and two Mongol coins from the reign of the last Ilkhanid ruler of eastern Anatolia, Abū Sa'id, A.D. 1306-1335 (Aşv/72/448 and 461). Aşv/72/448 was issued from the mint of Khartabirt (Harput) or Baiburt and can probably be narrowed down to the period 1328-1332/3 (cf.

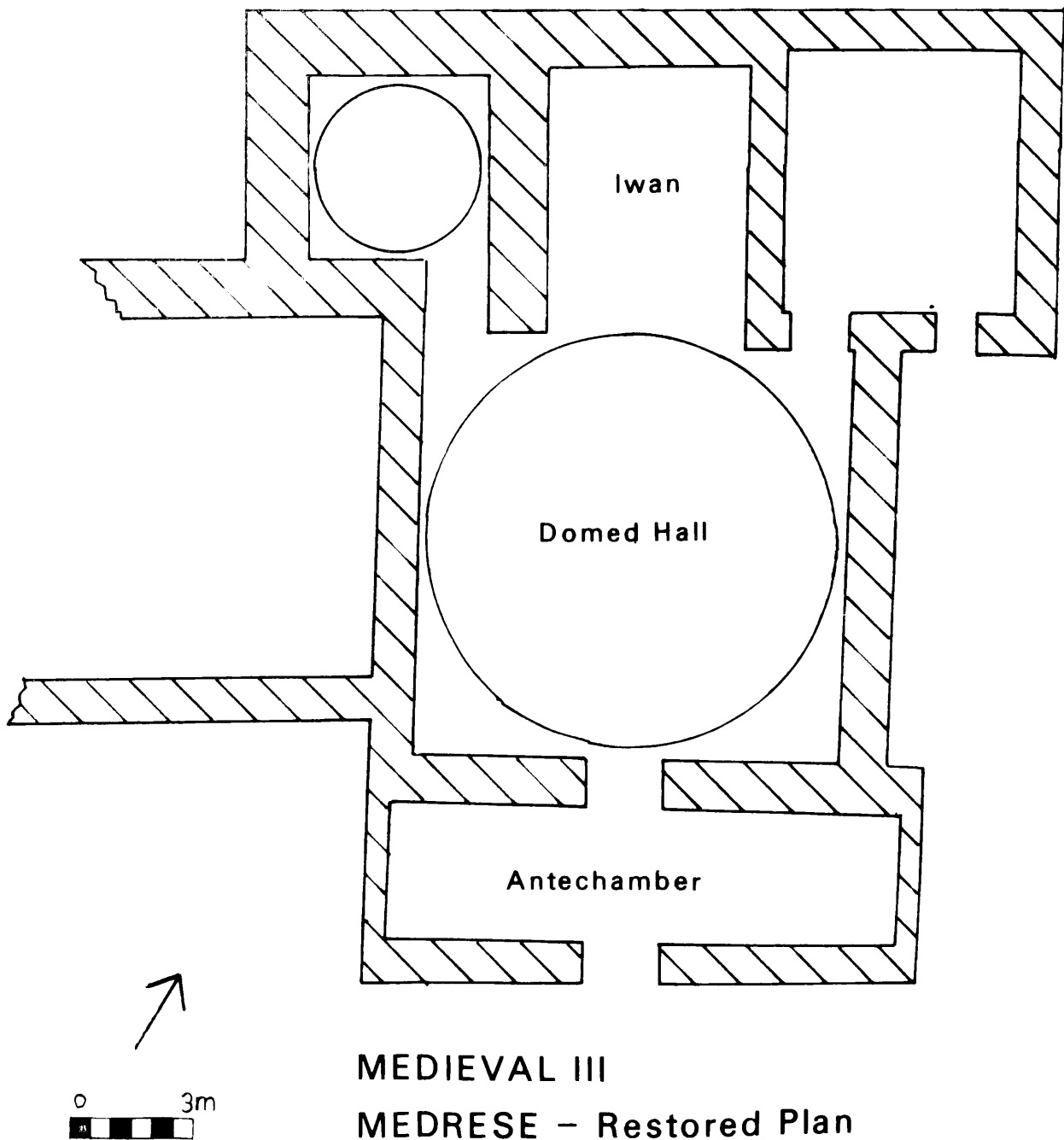


Fig. 19 Aşvan Kale. Reconstructed Plan of Medieval III Primary Phase

A. W. McNicoll, Anat. Studs. 1973, 189). These coins were evidently lost while the building was in use and trodden into the floor. They provide a clear terminus post quem for its abandonment and destruction, although it is likely that it was built some time earlier in the latter part of the thirteenth century.

What then was the original function of this large structure? In Anat. Studs., 1973, 135 I speculated inconclusively on this question, and suggested that the massive walls might have been designed for a defensive purpose, although all trace of a defensive curtain on the north and west sides must have disappeared over the edge of the mound. I also argued that it might have served as a farmstead, or perhaps a han, both of which would require fortification if local conditions were unsettled. A han indeed would have been conveniently positioned for travellers before or after crossing the Murat at the ford or ferry north of the site (cf. the remarks on p. 7 above and of McNicoll, Anat. Studs., 1973, 171). However, none of this speculation was very solidly founded. The value of the massive walls as fortifications is almost completely nullified by two doorways: the entrance leading directly into the square room at the NE corner of the main hall, and the putative entrance to the room or rooms on the west side of the hall. Both of these would have offered far too easy access to an enemy, and the building would have been useless as a fortified strong point. The plan also hardly corresponds to the conventional han. There was no set of rooms arranged round the central court, and no direct connection between it and the rooms to the west, surely impossibly inconvenient in a building designed for the use of travellers.

A reconsideration of the problem prompts a different interpretation. One key lies in the large central chamber, measuring approximately ten metres square. As already noted, the floor of this was characteristic of an interior, not an exterior surface, and so the chamber should have been roofed. In the absence of any evidence for post holes or column bases, indicating columns which could have supported roof timbers, only one form of roof seems possible here, a circular dome, absolutely characteristic of Islamic architecture at most periods, and always erected over a square or nearly square base. This provides an explanation not only for the interior floor, but also for the massively thick walls of the chamber—they were intended to carry the weight of such a roof. The doorway in the NW corner led to a small square chamber with equally thick walls, and it is logical to suppose that this too was surmounted by a smaller dome. The square room to the NE of the main chamber had much less massive walls, some 75 to 90 cm thick, and it probably carried only a flat or pitched roof, not a dome. The robbed walls on the south and east sides of this small room make it difficult to be certain where the entrance lay. It seems fairly clear that in G4d the wall (or robber trench) did not continue across the trench but was interrupted by a section of floor, thus showing that this room could be entered from the exterior of the whole building. In G4c the mud floor on either side of wall 3 curved upwards all along the robbed remains of that wall, showing that the floor could not have run across from the central chamber to the NE room at the same level. However, it is quite possible that these floors simply curved up to a mud-brick step, and not to a complete wall, allowing for the possibility of a door here. This would have provided direct access from the central chamber to the NE room, and given much greater coherence to the whole building.

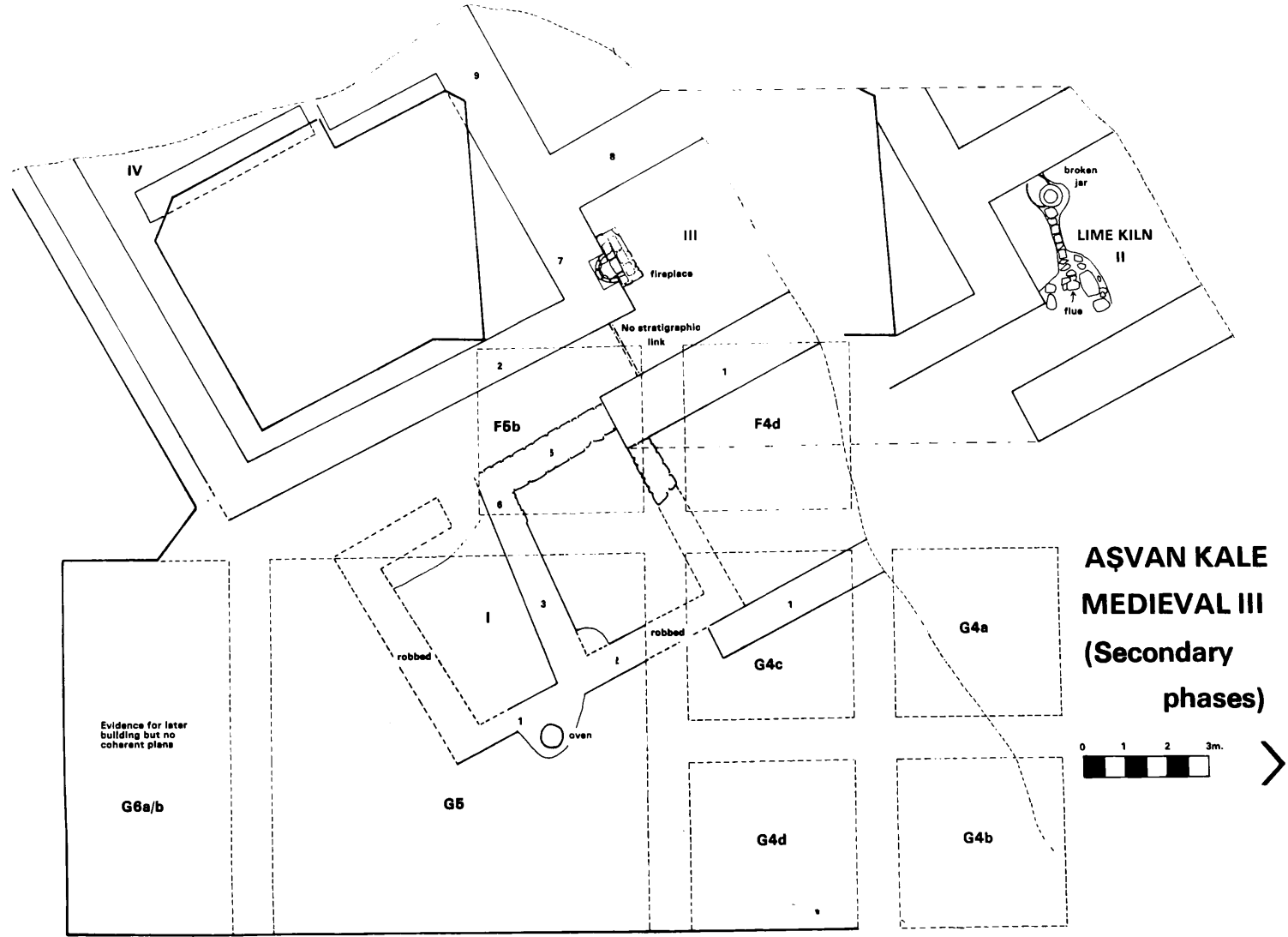


Fig. 20 Aşvan Kale. Medieval III—Secondary Phases

To the south of the central chamber the narrow room adjoining it could have been an antechamber, or alternatively, a colonnaded portico. Since most of the foundations have been robbed it is impossible to be certain on this point.

The resulting ground plan is suggestive of one particular type of Islamic building, the medrese. The form of a central hall narrowing to an iwan at one end, which is flanked to left and right by smaller chambers, is absolutely characteristic and can be paralleled by many 12th and 13th century buildings in Seljuk Anatolia (cf. Aptullah Kuran, Anadolu Medreseleri I (1969), and M. Sözen, Anadolu Medreseleri (1970)). Two buildings in particular, the Karatay Medrese in Konya, built in 1251, and the Yusuf Bin Yakub Medrese at Çay, built in 1278, are particularly close, having a domed main hall leading to an iwan with flanking chambers, as in the Aşvan building (see Kuran, op. cit., 51 fig. 23 (reproduced at Anat. Studs. XXVI (1976), 79 fig. 2); and pp: 127-8).

This interpretation does not resolve all the problematical features of the building. It is normal for the main hall of a medrese to have doors along either side, leading to smaller chambers. Here the wall to the west appears solid, with no trace even of blocked entrances, and there is no evidence for doorways leading to chambers on the east. However, it is perfectly possible that a small medrese, at a remote site such as Aşvan, had no need for many student rooms, and it therefore confined itself to the main features of such buildings, the central hall, the iwan and the flanking chambers. The plans of other Anatolian medreses published by Kuran and Sözen in their studies offer no exact parallel for the antechamber or portico found at Aşvan. However, this was not a part of the building where the ground plan was fixed by custom or tradition, and there is a wide variation in other known buildings at this point.

The interpretation of the Aşvan building as a medrese provides no explanation of the annexed structure to the west. Since it was not connected to the central chamber, access must have been from the outside, probably through a doorway on the south or west walls, which we did not trace.

The hypothesis that the building was a medrese may also explain some puzzling features of its demolition. It is a very striking fact that the greater part of the building was very thoroughly dismantled after it fell out of use. The walls and columns of the portico or antechamber were completely removed, and the south wall of the main hall was systematically destroyed. The east wall was completely robbed out, and only the walls in the NW corner were reused in later periods of occupation. It would be usual for such wholesale stone and brick robbing to be directed to the purpose of building another major building on the site. Yet this was the last important structure on Aşvan Kale, and subsequent buildings were far too small and insignificant to account for the huge quantity of stone which had been removed. It seems unlikely too that the robbed stone was employed to build away from the mound altogether, since to carry it so far would have been a laborious and expensive business. The best explanation of these facts seems to be that the building was deliberately and thoroughly demolished. No trace of its domed superstructure and very little of its main walls were allowed to stand, and this is an act most readily attributed to Christians, zealous to remove any trace

of the hated infidel religion and the building which symbolised the oppression they had suffered under Seljuk and Mongol masters. It seems highly implausible that other Moslems would have so thoroughly destroyed a religious building which might otherwise have survived for many centuries. This explanation suggests that the historical context of the destruction came with the death of the last Mongol ruler of this region, Abū Sa'id in 1335. After his fall the Mongol grip on eastern Anatolia was loosened and control passed to petty dynasts and local rulers. These were troubled times which offered ample opportunity for such rapid reverses of fortune as that which afflicted the medrese and the congregation of the faithful at Aşvan Kale.

There is little to add to the discussion of the secondary buildings of Medieval III which I provided in Anat. Studs. 1973, 135-6. Soon after the destruction of the medrese, a small group of rooms was built in the centre of the main hall, reusing F4d wall 1, one of the original main walls of that building. An oven set on the east side of this building suggests that it was a domestic house. A further series of mud brick walls, clearly belonging to domestic architecture of a very humble kind, succeeded these, but were too insubstantial to be reconstructed in plan. The walls of the square room to the NW of the main chamber of the mosque were left intact and this was used first as the site of a lime kiln, and then as a more commodious room with a decorative tiled fireplace cut into the south wall. There is no evidence for the date of either, although the room with the fireplace might be as late as the sixteenth or seventeenth century. A secondary wall in the area to the west of the main mosque shows that reoccupation occurred here too, although its nature is quite obscure.

There is no evidence for the date of the final abandonment of the Kale, although we may add, as a postscript, that the top of the mound was used in the late nineteenth or twentieth century as a cemetery, in which forty two skeletons, probably Christian, were interred. These remains await further study.

Summary

It has proved possible, I think, to provide explanations for the purpose and function of the buildings on Aşvan Kale at the four main periods which were excavated. In Hellenistic II, shortly before the middle of the first century B. C. , the main building complex on the mound was a large domestic dwelling, of which nine rooms were uncovered. Fortunately, since the building had been destroyed by a sudden fire, many of its contents were recovered intact and help to provide a clear picture of the possessions of a household of the period, as well as the forms of domestic architecture. There is good reason to hope that the animal bone and carbonised seed remains will go some way towards providing us with an insight into the domestic economy.

At some unknown date, probably in the Roman period and perhaps in the first century A. D. , a large temple was built in the centre of the mound. In architectural form it is unparalleled, but it is the first religious building of this period excavated in eastern Turkey. Although there is no evidence to identify the deity to whom it was dedicated, it was surely intended for the worship of one of the native sky gods or mother goddesses of eastern Anatolia,

known from the record of classical authors but terra incognita to the archaeologist.

In the twelfth and thirteenth century the site was transformed again into a potters' workshop for the production of the glazed pottery which is found in abundance at Aşvan, wares which find parallels over much of Turkey and northern Syria. Kilns, workshops and a water cistern could be identified, and they provide us with a complete picture of the elements of such a workshop, to be compared with the roughly contemporary pottery excavated at Siraf on the Persian Gulf (see D. Whitehouse, Iran 1971, 1-17). Furthermore the value of being able to relate large quantities of decorated pottery to its precise place of manufacture should not be underestimated. With further work, and with material collected from other sites in neighbouring areas, it should prove possible to form a much more detailed impression of twelfth and thirteenth century pottery in southern and eastern Turkey than has been possible hitherto (see discussion below, pp. 75-6).

Finally, probably in the latter half of the thirteenth century, the potters' workshop was succeeded by a large domed medrese, sited on the highest point of the mound. Although so little of it survives the whole ground plan of the building can be reconstructed, and it can be seen to have parallels in the known Seljuk architecture of Anatolia. In itself it provides a somewhat unusual example of a relatively small medrese of a period better known for the grandiose religious buildings of Sivas, Divriği, Malatya and Konya. In addition, the circumstances of the destruction of the building yield a clue to the history of the area in the troubled times after the fall of the Ilkhanid dynasty in the second quarter of the fourteenth century. In the twelfth and thirteenth century the population of Aşvan seems to have been predominantly Christian, to judge by some of the remains from the potters' workshop. Yet by the end of the thirteenth century an impressive Islamic building had been set up on the most prominent mound in the area—a symbol of the domination of the Moslem Ilkhanid rulers. Then, sometime in the fourteenth century, probably by 1350, the medrese was completely demolished, surely the revenge of the local population on their Islamic rulers. Aşvan lies in a little known part of Turkey, and this is a little known period of its history, but the building and demolition of the medrese reveals facts about the area not to be gleaned from any written source, and suggests a field on which further archaeological research could throw much light.

CHAPTER 5

THE EXCAVATED MATERIAL FROM AŞVAN KALE

The methods of excavation and the techniques of material recovery used at Aşvan have been described by David French, Anat. Studs. XXIII (1973), 77-88. In all seasons except 1972 dry-sieving (with a 5 mm, not a 10 mm mesh as is stated at Anat. Studs. 1973, 82) was employed for all the soil removed from the site, and this technique produced very large quantities of finds. These were duly sorted, recorded and stored in the following categories:

Pottery

Skeletal Animal bone
 Human bone
 Mollusca (shell)

Samples C14
 Botanical
 Soil
 Stone (unworked, collected as geological specimens)

Stone Chipped (e.g. flint and obsidian)
 Ground (e.g. querns and millstones)
 Carved

Metal General (fragments, nails etc.)
 Coins

Clay

Glass

Miscellaneous

Lists were kept

1) to show the categories of material found in each excavated soil deposit (Day Lists)

and 2) to show the separate batches of each type of material in the above categories recovered from a single trench (Specific Lists).

Examples of these are illustrated in Anat. Studs. 1973, 85 fig. 8 and 86 fig. 9. Copies, which provide a full record of the excavated material, are available at the British Institute of Archaeology in Ankara for consultation by anyone interested in further study of the finds.

As stated in the preface, this report gives only a very partial account of the finds from the site, concentrating especially on the pottery and the registered objects. The following brief notes are chiefly intended to give a guide

to the nature and condition of the remaining categories of material. With the exception of a portion of the botanical samples, all of it is housed in the Elâzığ museum.

1. Pottery. Almost every excavated level, however insignificant, produced pottery sherds. The pottery from two trenches, H4c/d and I4c/d, has been kept intact after study. Nothing has been discarded and the samples remain exactly as excavated. Much of the pottery from the other deposits on the site has been discarded after examination. This mainly comprises undecorated and undifferentiated body fragments of familiar wares, of little or no value in assessing the significance of the pottery assemblage as a whole. What remains is a selection, from each excavated unit, of rim, base and decorated sherds, or distinctive wares. Some of the very small deposits contained no sherds worth preserving, and these have been completely discarded.

2. Animal Bone. Like the pottery this occurred in almost every excavated level. To a layman's eye many of the deposits recovered appeared substantial, and some were well preserved. It is reasonable to expect that detailed study should tell us much about the environment and the domestic economy of the successive settlements at Aşvan. A preliminary investigation of the sheep and goat mandibles excavated in 1972 has been published by Sebastian Payne, Anat. Studs. XXIII (1973), 281-303. It is worth emphasising that this material came from one season of excavation only, and that it was recovered without the use of dry-sieves, in contrast to earlier seasons.

3. Human Bone. The only human skeletal remains recovered from the site were from the 42 graves dug on the top of Aşvan Kale in the comparatively recent past. The bones have been preserved intact and await study.

4. Mollusca. Small fragments of shell, either from snails or from shell-fish, occurred frequently in all levels of the site, and were generally recovered by the dry-sieving operation.

5. Samples.

1. C14. Although a certain number of samples intended for C14 examination were removed from the site, it has proved unnecessary to submit any of those from the historical periods for analysis since the date of the levels from which they were recovered can be more accurately ascertained by other means.

2. Botanical. Quite substantial quantities of botanical material were recovered by four techniques. a) Large deposits of carbonised seeds and related material were collected by hand from the trench. b) a more representative range of material was obtained by the selective water-sieving carried out at Aşvan Kale (for the method see David French, 'An experiment in Water-Sieving', Anat. Studs. XXI (1971), 59-64.). c) Fragments of clay, mud-brick and potsherds, carrying the imprints of grain or other plant remains, were preserved. Much, but not all, of this botanical material has been taken to the laboratory in the British Institute of Archaeology at Ankara where it is being studied by Mr. G. C. Hillman (note the observations on the presence of rye in the Classical levels, Anat. Studs. XXVIII (1978), 163). d) Large samples of carbonised wood were collected by hand from the trenches. Along

with the timber remains from all the sites in the Aşvan project, these have been studied by George Willcox, and the results published in Anat. Studs. XXIV (1974), 117-33.

3. Soil and 4. Stone. A few samples, of no great significance, were collected in both these categories.

6. Stone.

1. Chipped stone was not infrequent in all levels of the site, but evidently the great bulk of the flints and worked obsidian pieces had originated in the prehistoric levels. One would expect also a certain proportion of threshing-sled flints from the later periods.

2. Ground stone quern and other milling fragments occurred sporadically. None of those excavated appeared to be in their original place of use.

3. Carved stone. In contrast to Taşkun Kale, this hardly occurred at Aşvan. The chief exceptions were the two carved stone column bases found in the large Roman building (see p. 41).

7. Metal.

1. Metal objects were frequent. Most of the distinctive items were listed in the register of small finds and are discussed in more detail below (pp. 231-39). The rest comprised iron nails, fragments of iron or bronze too small to identify, and larger corroded masses of metal which were equally indistinctive. No direct evidence of metal working was found on the site.

2. Coins. All identifiable specimens were registered, and a provisional list has been published by A. W. McNicoll, Anat. Studs. XXIII (1973), 187-90. He has also provided a detailed account of the one coin hoard from the site, ibid., 181-6.

8. Clay. This category included both large pieces from clay ovens which were common in the Medieval and Hellenistic levels of the site, and small clay objects such as figurines, which were extremely rare.

9. Glass. From the Hellenistic period onwards glass occurred in considerable quantity on the site, and was generally recovered by dry-sieving. However, invariably the samples were extremely fragmentary, and in a poor state of preservation. Until a typology for glass vessels of the Hellenistic, Roman and Islamic periods applicable to this part of Anatolia has been developed, it is unlikely that the material from Aşvan would repay detailed study, although an examination might be worthwhile when such a typology has been worked out.

10. Miscellaneous. Certain finds of no great importance which fell into none of the preceding categories, were listed as miscellaneous.

CHAPTER 6

THE POTTERY

In this section of the report I have aimed to do no more than give a brief characterisation of the pottery found in the different levels of the site, and indicate its significance. The material from Hellenistic II, which has a firm terminus post quem of 66 B. C. , and from Medieval II, belonging to the 12th and 13th centuries forms the bulk of the pottery from the site and should be of most interest to specialists, both because there is a wide range of types and wares from each period, and because they are dated with reasonable accuracy. I have illustrated as much of this material as possible in the hope that it will stimulate and repay further study, but I offer no more than a few introductory remarks myself. It must be stressed that at both these and at other periods the bulk of the pottery, both fine and coarse wares, was of local origin, even if it was not actually made at Aşvan itself. In Hellenistic II no more than a dozen sherds are demonstrably imported, and the proportion is equally low for the Medieval period, when the few examples of Chinese (or imitation Chinese) Celadon and blue and white pottery, Blue lustre and 'Sultana-bad' wares contrast sharply with the huge bulk of locally made sgraffito or plain glazed pottery. In ceramic terms Aşvan, although obviously influenced by prevailing styles and tastes, was a self-sufficient community.

Second and Early First Millennium Pottery

(by H. F. Russell)

The sherds discussed here were excavated from trench G3d on the Kale in 1968-69. I regret to say that, for a variety of reasons, I have been unable to examine the sherds for myself and have relied on Dr. Mitchell's drawings, slides, and catalogue of the pottery from this trench, which cover only a small proportion of the total number of sherds excavated there. However, it is evident from the information available to me that most if not all the layers in this trench, as excavated, contain mixed pottery; i. e. pottery from more than one period. The reason for this is easily found in the section drawings of this trench, which show that this area of the mound is deeply covered by layers of run-off from other parts of the site and that it has frequently been excavated in antiquity as a source of material to make mud bricks. Hence, it is not surprising that pottery from periods ranging over 4,000 years are found in one level; nor, given the complex stratigraphy of this trench, is it surprising that the limits of some layers and pits have not been consistently discerned during excavation. In my view then, the pottery from this trench is of little more value than surface pottery. Here it will serve the purpose of establishing that the site of Aşvan Kale was occupied during the latter part

of the second millennium and first half of the first millennium B. C. , a point not made clear by excavation on other parts of the mound.

Of the 120 or so drawn sherds from this trench I have chosen to illustrate some of those which are illustrated on slides because their identification is thereby more certain. I have excluded from consideration here the Early Bronze Age material since it is found elsewhere on the mound in better stratigraphic context (French and Helms, Anat. Studs 1973, 153-8), Hellenistic and later pottery as discussed in the rest of this chapter.

Second millennium pottery (Fig. 112 sherds 1-3)

Vessels with light coloured fabrics, perhaps of the Late Bronze Age as their shapes have a general resemblance to Late Bronze Age pottery from Boğazköy. Second millennium pottery is apparently quite rare on the sites excavated during the course of the Keban Dam rescue project, but much has been found at Korucutepe.¹

Early Iron Age painted pottery (Fig. 112 sherds 4-7)

Orange to buff coloured coarse fabrics decorated with brownish red paint. This type of pottery is usually dated to the beginning of the Iron Age.²

Early Iron Age Ridged Bowls and Jars (Fig. 112 sherds 8-10)

Coarse pottery distinctively decorated with crudely gouged parallel line below the rim. Oblique slashes across the lower gouged lines (e.g. sherd 8) are not uncommon.³

Miscellaneous Iron Age pottery (Fig. 112 sherds 11-12)

Undecorated sherds, probably to be dated on the basis of their shape to the period 1000-600 B. C.

The Hellenistic Levels

Hellenistic pottery occurs abundantly at a great many Turkish and Middle Eastern sites, but very little excavated material has been published in any detail, and still less accurately dated. The three published sites which may most closely be compared with Aşvan are Tarsus,⁴ Antioch on the Orontes⁵ and Samaria-Sebaste.⁶ Of these only the last produced a reliably dated sequence, and it must therefore form the basis for any chronological typology of Hellenistic wares between the 3rd century B. C. and the Roman period. At all these sites the Hellenistic settlements were wealthier and more important than at Aşvan, and a substantial proportion of fine table wares was found, especially the pale wares with hard red slip and impressed decoration, sometimes misleadingly called 'Pergamene pottery', but rechristened Eastern Sigillata by K. M. Kenyon, who published the material from Samaria. Aşvan produced no more than a handful of sherds of this fine table ware, but they fully confirm the chronological scheme for the type proposed by Kenyon.

Locally produced table ware and coarse pottery both appear in quantity at Aşvan. Most of the examples of the former are in the form of plates or bowls, whose shapes are familiar from other Hellenistic sites in the eastern Mediterranean. The fabric is always a hard fine clay, with little intrusive

grit, ranging in colour from buff to dark red according to firing conditions. Usually it has a pinkish or orange tinge. It is decorated with a very thin slip which is usually red or orange but can be brown or even black. The darker examples tend to be streaked with bands of lighter colour and do not have a uniform appearance. Although these bowls and plates often have shapes drawn from the repertoire of Eastern Sigillata A wares, their fabric is quite different. The genuine E. Sigillata specimens (cat. nos. 267, 357 and Aşv/68/185, fig. 22 no. 9) are made from a pale buff or even whiteish clay, with a harder and thicker dark red slip. The registered piece also has stamped decoration which can be compared with types found at Samaria-Sebaste.⁷ The Aşvan finds fit well into the chronological scheme for E. Sigillata A proposed by Kenyon on the basis of the Samaria discoveries. The earliest known examples of the ware occur at Athens around 86 B. C. By 60 it is common at Samaria, but quantities increase until a peak is reached around 30. From then on there is a decline but examples are found well into the Augustan period.⁸ The Aşvan examples, dated before 66 B. C., occur near the beginning of this range, before the type was widespread and common, and this may help to explain why examples of it are so few.

The only other distinctive fine wares from Aşvan are three sherds of glazed pottery, all bowls (nos. 185, 360 and 724), two decorated with a blue green, the other with a magenta glaze. This glaze has a metallic appearance and is rather thicker and coarser than that found on the Medieval pottery. Glazed wares are characteristic of Parthian and Mesopotamian pottery,⁹ occurring notably at Seleuceia on the Tigris,¹⁰ Dura Europus¹¹ and Tarsus,¹² as well as on other less well documented sites. N. Toll, who published the examples from Dura, suggests that during the first century B. C. green glazed pottery became the most widely used ware found at the site after 'Common ware', and he observes that the spread of green glaze is chronologically contemporary with the expansion of the Parthian Empire. It seems highly probable that the sherds at Aşvan are imports from the upper Mesopotamian basin.

Roman

Very little pottery was found in the Roman levels, and a generous selection of it is illustrated in Figs. 41-42. Most of this occurred in the 'pebble pavement' exterior surface which surrounded the main building, although there were also a few sherds from the fabric of the building itself. The floor of the building, however, had been kept scrupulously clean, and there was no occupation or destruction deposit worthy of the name. A high proportion of the fine ware sherds can be directly paralleled by shapes found in Hellenistic II (cat. nos. 515-7, 525-9, 534-5, 537-40, 542, 544). There are, however, a few distinctive shapes which call for more comment, and it is possible to find parallels for these from other sites of the early Roman period (1st century A. D.). The bowl with flaring rim (cat. no. 530) resembles an uncommon type found at Antioch on the Orontes, which imitates Arretine ware and is there dated to the Roman period,¹³ but the presence of a similar shape in the Hellenistic II levels at Aşvan (cat. no. 355) detracts from its value as a chronological indicator. Cat. no. 533, a bowl with a distinctive double-lipped rim resembles an example from the Roman levels at Tarsus finished with

a brown slip.¹⁴ No. 543 has Hellenistic parallels but also resembles two early Roman examples from Tarsus.¹⁵ No. 545 is a piece of coarse ware but the shape may be compared with fine ware of the 1st century B. C. /A. D. occurring both at Antioch and at Samaria.¹⁶ No. 546 is close in shape to Roman sherds from Antioch,¹⁷ but this is also a familiar E. Sigillata A shape.¹⁸ No. 548, a hole-mouth jar in a fine fabric, can be compared with a Roman sherd from Tarsus,¹⁹ which however lacks the pronounced striations on the rim. Finally the brittle ware jug or pitcher, no. 557, resembles some of the brittle ware from Dura-Europus, which dates to the third century A. D.²⁰

This amounts to very little, but it might be argued that the presence of shapes and wares which appear to be later than the mid first century B. C. of Hellenistic II at Aşvan suggests that not all of the meagre quantity of pottery found in the Roman levels has strayed from an earlier context. One would, moreover, expect to find some contemporary pottery in a level which contains an important building and covers much of the site, however denuded it is. Another pointer to the date of the level is the complete absence of characteristic later Roman and early Byzantine shapes and wares, now much better known since the publication of J. W. Hayes, Later Roman Pottery (1972). Cumulatively this poses a strong argument against the fourth century date for the Roman level which was suggested in earlier reports,²¹ and tends to support a dating in or near to the first century A. D., which is plausible on general historical grounds (see above p. 45). However, it must be remembered that the dating of the Roman pottery at Tarsus and Antioch, which has been adduced as a parallel, is not satisfactorily established, and the apparent comparisons may be misleading.

Medieval I

There were no large deposits of this period on the site, and correspondingly very little distinctive pottery. Medieval glazed wares occur for the first time in small quantities. There are two small glazed bowls, one decorated in light and dark green, the other with dark green and yellow glaze splashed on the pot (nos. 754 and 576). There is only one piece of sgraffito, the green glazed bowl with black incisions (no. 583), a brown glazed bowl (no. 577), a blue glazed jar (no. 578), a deep bowl made of rather coarse clay with a purple glaze (no. 584), and a thin-walled bowl of whiteish clay decorated with poor quality rather opalescent mauve glaze alternating with darker purple bands on the interior (no. 585). There is no evidence that pottery kilns existed on the site at this period.

The coarse pottery is undistinctive. The shapes include large bowls (nos. 590-2), a flat bottomed cooking pot (no. 593), red-painted water jars (nos. 588-9, 594), cooking pots with a ridge below the rim (no. 586) and large storage jars (nos. 560-2). All these shapes are also found in Medieval II. The jar no. 573 with its hard orange clay, angular rim profile and pronounced wheel marks is unusual, almost resembling some late Roman and Byzantine types, but little can be built on this. The one-handled jug no. 582 is probably Hellenistic.

Medieval II

Glazed pottery. Although there are a few specimens of glazed pottery from the Medieval I layers (see above) the bulk of the glazed pottery from the site occurs in Medieval II, when it is clear that much of it was produced at the site. Several styles of ware and decoration may be distinguished, but the most common are sgraffito types, familiar from elsewhere in Turkey and the Middle East, but much more abundantly represented at Aşvan than at any other excavated site. These types are most commonly found:

1. Bowls of various shapes made of very fine pink, grey or red clay with a white slip. Most of the examples are thin walled but there are some more substantial pieces. On the exterior decoration is restricted to the white slip and a plain light green glaze which commonly extends about half way down the side of the pot from the rim. Inside, patterns are incised through the slip to the clay, and this sgraffito decoration is picked out in a dark glaze (green, brown or black in colour). Over this a polychrome glaze is applied. The background colour is usually pale green, sometimes verging on pale yellow or even cream. Dark green, yellow and yellow brown (a darker version of the yellow) is added to this background. Decorative patterns are almost invariably abstract, sometimes hinting at floral motifs. A few pieces carry fragmentary Arabic inscriptions. An exception to this rule is the outstanding ceramic find of the excavation, the fragmentary bowl depicting a couple embracing, which is basically in this style (see Fig. 25 no. 5), as is the fine bowl, no. 781. More typical representatives of the style are the bowls nos. 595-9, 601, 603-6, 624-41, 643-722, 751-2, 754). A small number of sherds from other vessels are decorated in this style (e.g. the jars nos. 682 and 685a).

2. Polychrome sgraffito ware of a rather more robust type. The clay is thicker and coarser than type 1, and the decorated designs are less finely engraved. The fabric is orange, pink or grey, sometimes with a little grit, It is usual for both the interior and the exterior of the vessel to be decorated and a wider range of colours is found than in type 1. Dark purple or aubergine is common and red glaze occurs occasionally. The light green background colour rarely predominates as it does in type 1. Examples of the type include nos. 611-3, 618, 620, 757, 759, 786, 796-6, 810, 816, 823, 827-9, 832, 834, 837, 847, 849, 876-7, 910, 915, 927, 941, 943, 965, 969, 972, 975, 1014, 1056.

3. Sgraffito pottery of a similar character to type 2 but glazed in one colour only, usually green, more rarely yellow or brown. The sgraffito is usually black. This is probably the commonest of the glazed wares occurring at Aşvan, and examples include nos. 609, 756, 761, 763-8, 770-6, 783-5, 788, 798, 813, 815, 818, 820, 830-1, 833, 835-6, 838-40, 842, 844, 846, 848, 851, 859, 865, 870-2, 875, 879, 881, 884-5, 888, 890, 893, 904-7, 909, 911, 913-6, 919, 921, 923-32, 942, 944, 948, 951, 959-64, 969, 971, 977, 979-81, 985-6, 996, 1000, 1002, 1009-10. Almost all these vessels are bowls, and the decorations are usually abstract, although there are examples of fishes (959, 960?, 948) and a bird's head (826). The misfired bowl base depicting a partridge (987) may have been intended for this type of decoration.

The one complete glazed bowl from the site (Aşv/72/460, fig. 25 no. 2) is in this style.

4. Plain glazed ware, usually green but again occasionally brown or yellow. This is the simplest type of glazed pottery found at Aşvan, although it is less common than type 3. The commonest shapes are bowls but plain green glaze was also used to decorate lamps, jugs and other vessels (nos. 749-53, 803, 866). In some cases, where only a part of the pot survives, it is not certain whether this was simply glazed all over in one colour without decoration, or whether missing parts of the pot were incised with sgraffito designs, in which case the pot should belong to type 3.

5. Polychrome 'splashed' wares. These types are decorated in more than one colour, but sgraffito is not used. Sometimes the patterning is more or less regular (e.g. nos. 727, 778, 787, 863, 945, 997), and at others a deliberate effect is intended such as stripes (no. 779), lozenges (no. 967 ext. 1015 ext.) or swags (nos. 854, 920). This technique is sometimes used on the exterior of a pot with sgraffito designs on a monochrome background inside.

All these types occur so frequently at Aşvan that there can be little doubt that they were actually produced in the kilns on the mound. The actual wasters found (see above p. 53) should for the most part be classed in types 2 and 3, which may raise a slight, but I think unjustified, doubt about the origin of type 1.

One other very distinctive type of glazed pot occurs frequently enough to suggest a local origin. These are the small bowls, made of poor quality whiteish or grey clay with projections spaced round the rim at regular intervals. They are decorated with a rather friable dark blue, aubergine or brown glaze, which is much more flaky than that of other types (nos. 731-2, 734, 738, 740-1, 744, 982).

Other glazed wares are apparently or certainly imported. We may note examples of Celadon (no. 843 and two or three other fragments which have not been drawn), Chinese blue and white pottery (nos. 730, 735), Blue Lustre ware, probably of Syrian origin (nos. 745, 801-2), and types resembling the pottery from Sultanabad in Persia, where blue and black patterns are applied to a white background and then sealed by a transparent glaze (nos. 797, 880). In the latter case the rim which overhangs both on the inside and the outside is a characteristic Sultanabad shape. Blue lustre ware and the Sultanabad types are typical of the 13th century²² and they help to confirm the 12th-13th century date for Medieval II at Aşvan which has already been suggested (see p. 55). Another chronological indication may be derived from the fine bowl with the Arabic inscription, no. 781. The shape is inspired by metal forms, and bronze bowls of a similar shape with an inscription round the rim have been ascribed to a school of metalworkers active in the mid 13th century in NW Iran or eastern Anatolia, possibly at Siirt.²³

The technique of manufacture of the pottery is clear from the evidence of the kilns. After the pot was thrown it was allowed to become leather hard, at which point the thin white slip was applied, and the sgraffito incisions made. The pot was then fired for the first time. Most of the wasters from

the site consisted of sherds which had reached this stage of manufacture. There was no evidence that glaze had ever been applied to them and they had presumably been rejected as unsuitable for decoration. The sgraffito lines were then usually picked out in a dark coloured glaze or paint, and the rest of the glaze was applied to the vessel before a second firing.²⁴ None of the sherds from Aşvan has been subjected to chemical analysis to establish the composition of the glaze, but comparable material from Korucutepe in the Altinova has been examined at the METU laboratories at Ankara, although the results have yet to be published.²⁵

It has recently become clear that Glazed sgraffito pottery, identical with or akin to the types found at Aşvan, was the commonest form of decorated pottery in much of Anatolia, N. Syria, Cyprus and NW Iran in the 12th and 13th centuries A.D. The distribution of this material has been analysed in a study by J. W. Allan, 'Incised Wares of Iran and Anatolia in the 11th and 12th centuries', Keramos 64 (1974), 15-21. It may be helpful to list here some of the Anatolian and neighbouring sites on which pottery comparable to the Aşvan material has been found, as a stimulus to further investigation.

Korucutepe (Altinova)—M. van Loon, JNES XXXII (1973), 373-4 pl. 21-6; O. Bakirer, JNES XXXIII (1974), 96-108.

Kalaycik (near Ağın)—U. Serdaroğla, METU Keban Reports 3 (1972), fig. 13, 2.

Diyarbakir—O. Arslanapa, Ist Mitt. XII (1962), 127.

Kalehisar (N. of Yozgat)—K. Bittel, Ist Mitt. VI (1956), 22-31; O. Arslanapa, Anatolica I (1967), 135-42.

Alişar Hüyük—R. M. Riefenstahl in H. H. van Osten, The Alishar Hüyük 1930-2 Pt. III (1937), 205-10.

Sardis—H. G. Crane, Bull. of the American School of Oriental Research CCXXVIII (1977), 53 with figs. 6 and 7.

Anamur—T. Tömöry, Belleten XLI (1977), 29-41.

Misis—Allan, op. cit., 15, and Tömöry, op. cit., 30 n.6. Cf. Monumenta Asiae Minoris Antiqua II (1930), 196, pl. 205.

Tarsus—F. E. Day, Asia XLI (1941), 143-8.

Al Mina—A. Lane, Archaeologia LXXXVII (1937), 19-78.

Antioch on the Orontes—F. O. Waagé, Antioch IV.1 (1948).

Eski Kâhta—F. K. Dörner and T. Goell, Arsameia am Nymphaios (1963), 254-7, pl. 61-2. Dörner and Goell also report surface finds from several other sites in Commagene including Adiyaman, Kara Kale near Karadat, Gerzer, Peraş, Hores, and Samsat, and further afield at Eski Malatya, Ahlat (on Lake Van), İçme Hüyük near Elâzığ, Amasya, Aksaray, and Afyon. I have noticed or been shown sherds from Bitlis, Mardin and Yılkale in the Çukurova. No doubt the list could be extended almost indefinitely.

Outside Anatolia very similar pottery has been observed in Azerbaijan at Bailaqan (Oren Kale) and at several other sites including the castles in the

valley of the Assassins (Allan, *loc. cit.*), at Takht-e Suleyman and at Bastam (C. Strauss, *Arch. Mitt. aus Iran* 5 (1972), 97-116). Evidence for local manufacture in the form of kilns, pot wasters or pot-stands used in firing has been found at Kalehisar, Korucutepe and in the valley of the Assassins, as well as at Aşvan. Allan further compares these Anatolian and Iranian wares with sgraffito pottery of the 11th to 13th century found as far west as Athens and Corinth, on Cyprus and in the Persian gulf. If any pottery represented the ceramic koine of the Levant at the period, this was it.

Coarse pottery. The fabric of the coarse Medieval wares usually contains a fair quantity of grit and mica. Types vary from thin brittle wares, usually dark red or brown in colour, to much thicker clay which may range from light grey to black. A variety of decorative designs is found. On the finer brittle jars and jugs incised patterns resembling ears of corn or strings of wheat grains are common (e.g. nos. 1017-8, 1028, 1112, 1117-8, 1132, 1268, 1271) and wavy incised lines are also found round the rims of the coarser bowls and cooking pots (1071, 1075, 1109, 1229, 1231, 1233 cf. 1257, 1274, 1282, 1288, 1291). Thumb impressed designs around the rims are also frequent (e.g. nos. 1085, 1089, 1091-2, 1131, 1289, 1290). The rims and necks of water jars are also often given a single band of decoration (nos. 1205, 1210, 1212, 1216, 1217-22). Paint is used, although sparingly. One very characteristic group of finer pottery is made from buff or pink clay covered with a brick red slip over which designs are painted in white (1050, 1052-4). A number of water jars and other large vessels are made of a smooth textured buff clay, decorated with splashes of red paint applied more or less at random (nos. 1103, 1167, 1216, 1226, 1241, 1281, 1283). I add a few notes on the commoner shapes:

1. Jars with two handles and broad mouths (1017, 1022, 110-2, 1134-42, 1167-88, 1208-23, 1259-61, 1263-6).
2. Water jars with one or two handles (often not surviving) and a narrow mouth (1120-1, 1123, 1209-72, 1294-6).
3. Jugs with a single handle and broad mouth (1024, 1028, 1100, 1113-4, 1267).
4. Fine bowls, in a smooth clay with a bead rim (1055-6, 1196-1204).
5. Coarser bowls with a carinated rim, usually curving inwards (1063, 1065, 1068, 1073, 1075, 1077, 1079, 1081, 1224-5, 1227-46).
6. Small rounded bowls (1257).
7. Large flat bottomed cooking pots (1247-50, 1255, 1258, cf. 1190-2).
8. Straight-sided cooking pots, similar to previous type (1085-8, 1095).
9. Storage jars made of thick walled coarse clay (1089-93, 1289-90; note the lids for these vessels 1300-3).
10. Closed mouth cooking pots with a carination about 2-3 cm below the rim. These can have either lug or loop handles (1095-1110, 1273-88).

There are, of course, a number of more unusual jar and bowl shapes (e.g. nos. 1031-62) which cannot be accommodated in these broad, and sometimes arbitrary categories.

Medieval III

The latest levels on the mound produced comparatively little pottery. There were no large deposits as there had been in the destruction levels of Hellenistic II and the kiln debris of Medieval II. Glazed wares continue to occur, but many of the sherds may simply be survivals from the Medieval II period. All the main types of glazed pottery found there are represented:

- Type 1. Nos. 1317, 1394-5, 1416-9, 1435-7.
- Type 2. Nos. 1333, 1373, 1379, 1401, 1428-9.
- Type 3. Nos. 1316, 1321, 1326, 1355, 1362-71, 1373, 1379-81, 1385, 1396, 1403, 1406-7, 1412, 1415, 1425-7, 1430-1, 1433-4, 1438, 1440, 1444, 1448-53.
- Type 4. Nos. 1304, 1306-7, 1313, 1318, 1366, 1372, 1377, 1388-9, 1409, 1413, 1421-3, 1443, 1447.
- Type 5. Nos. 1332, 1334, 1345, 1386, 1432, 1442, 1446, 1449 (ext.).

There was one waster (no. 1382), doubtless a stray from Medieval II, and one piece of copper lustre ware, found on the floor of the main Medieval III building. It may be dated stratigraphically to the early 14th century. Only one complete shape survived, a fine bowl splashed with light and dark green glaze, which may be compared to a type occurring in Medieval II (no. 821). It resembles one of the metal shapes discussed by J. W. Allan (see n. 23) and should not date earlier than the first half of the 13th century.

The unglazed pottery is undistinctive. There is one piece of a fine cream ware with stamped decorations (1323). This can be compared with nos. 1154-6 and 1158 of Medieval II. All have affinities with impressed wares in a similar fabric which are common in North Mesopotamia between the 11th and 13th centuries.

NOTES

1. E. E. Griffin, 'The excavations at Korucutepe, Turkey, 1968-70: Preliminary Report. Part VI. The Middle and Late Bronze Age Pottery', JNES 33 (1974), 55-95.
2. See M. Ozdoğan, Lower Euphrates Basin 1977 Survey (Istanbul 1977), 12-ware type 4.9; H. Hauptmann, Die Grabungen auf dem Norşuntepe, 1970, METU Keban Reports III (1972), 107 and 111; and 1971, METU Keban Reports IV (1974), 85.
3. See Ozdoğan, op. cit., 12; Hauptmann, METU Keban Reports III (1972), 107 and IV (1974), 85.
4. F. F. Jones, The Pottery, in H. Goldman, Excavations at Gözlü Kale, Tarsus I (1950).
5. F. O. Waagé, Antioch IV.1 (1948), 18 ff.
6. K. M. Kenyon, Samaria-Sebaste III (1957), 281 ff.

7. Samaria-Sebaste III, fig. 73.
8. Ibid., 281 ff.
9. For bibliography see F. K. Dörner and T. Goell, Arsameia am Nymphaios (1963), 252 n. 17.
10. N. Debevoise, Parthian Pottery from Seleucia on the Tigris (1934).
11. N. Toll, Dura-Europus IV.1.1. The Green Glazed Pottery (1943).
12. Tarsus I, 181 ff. and pl. 151-4.
13. Antioch IV.1 pl. V, 450p.
14. Tarsus I, no. 545.
15. Tarsus I nos. 370-1.
16. Antioch IV.1 pl. V 457p, and Samaria-Sebaste III fig. 68 nos. 7-8.
17. Antioch IV.1 pl. V. 455 and 453k.
18. Cf. Samaria-Sebaste III fig. 81 no. 5.
19. Tarsus I no. 757.
20. S. L. Dyson, Dura-Europus IV.1.3, fig. 19.
21. Anat. Studs. 1972 and 1973
22. A. V. Pope, A Survey of Persian Art V (1938), pl. 779B; G. Reitlinger, 'Sultanabad', Trans. Or. Islamic Soc. 1944/5, 25-34.
23. See J. W. Allan, Iran XV (1977), 156-64 type A. 4. a. The bowl no. 814 is also strongly reminiscent of Allan's type B. 2. 1. The possible location of the metal working school at Siirt is suggested in a second note by Allan in Iran XVI (1978), 182-3.
24. For this procedure cf. O. Bakirer, JNES XXXIII (1974), 100-2 and the remarks on the manufacture of Hellenistic Glazed wares in Tarsus I 104 and Dura-Europus IV.1.1, 2.
25. JNES 1974, 101 n. 12.

POTTERY CATALOGUE FIGS. 21-24

POTTERY FROM HELLENISTIC II

All drawings at 1:3 unless otherwise stated

1. Aşv/69/301. H3c 505.12. Bowl with rounded base. Brown clay with mica and fine grit. Red-brown burnished finish. Wheel made. Mended in antiquity. Ht. 0.072; max. di. 0.143; rim di. 0.138.
2. Aşv/69/325. I3c 809.14. Small jar, with two vertically pierced lug handles. Blackish clay with grit and some mica, Hand made. Rim badly chipped. Ht. 0.086; max. di. 0.101; rim di. 0.055; base di. 0.045.
3. Aşv/69/324. H3c 606.12. Jar. Dark buff clay with mica. Smoothed buff surface. Wheel made. Base broken. Ht. 0.215; max. di. 0.215; rim di. 0.126; base di. 0.12.
4. Aşv/69/328. H3c 606.11. Bowl. Coarse grey clay with grits and some mica. Smoothed buff exterior. Hand made. Ht. 0.079; max. di. 0.183; rim di. 0.165; base di. 0.125.
5. Aşv/69/231. H3d 713.8. Bowl with ring base. Fine red clay with a very little grit. Burnished finish. Wheel made. About half complete. Ht. 0.054; max. di. 0.205; rim di. 0.192; base di. 0.097.
6. Aşv/69/237. G4b 110.5. Bowl with ring base. Gritty red clay with some mica. Burnished finish. Wheel made. About half complete. Ht. 0.054; max. di. 0.205; rim di. 0.192; base di. 0.097.
7. Aşv/69/224. G4b 110.2. Bowl with ring base. Fine buff clay with burnished red slip. Wheel made. Ht. 0.054; max. di. 0.29; rim di. 0.25; base di. 0.179. 1:6.
8. Aşv/69/220. H3c 601.34. Bowl with ring base. Fine grey clay with grey-brown burnished slip. Wheel made. Ht. 0.048; max. di. 0.148; rim di. 0.142; base di. 0.05.
9. Aşv/68/185. G3d 501.13 and 501+; G4b 109.18. Bowl with ring base. Fine creamy-buff clay, dark red slip. Moulded design inside (not shown). Wheel made. Base only. Ht. 0.025; base di. 0.167. (See pl. 2a.)
10. Aşv/69/223. G3b 110.4. Jar. Coarse reddish clay with grits and mica. Wheel made. Ht. 0.189; max. di. 0.155; rim di. 0.106; base di. 0.079.
11. Aşv/69/228. H3c 601.34. Jar. Coarse reddish-buff clay with grits and mica. Wheel made. Ht. 0.36; max. di. 0.307; rim di. 0.174; base di. 0.154. 1:6.
12. Aşv/69/321. H3c 602-23. Jar. Dark grey clay with grits. Wheel made. Ht. 0.255; max. di. 0.246; rim di. 0.122; base di. 0.126. 1:6.

13. Aşv/69/285. H3c 606.16. Bowl. Coarse blackish clay with grit and a little mica. Hand made. Ht. 0.058; max. di. 0.11; rim di. 0.10; base di. 0.079.
14. Aşv/69/270. G4b 110.1. Bowl. Coarse grey-brown clay with grit and a little mica. Burnished exterior. Wheel made. Ht. 0.0775; max. di. 0.228; base di. 0.096.
15. Aşv/69/284. H3c 606.6. Bowl. Blackish clay with grit and mica. Hand made. Ht. 0.032; rim di. 0.076; base di. 0.066.
16. Aşv/69/219. H4a 206.10. Spouted jug. Reddish clay with grit and mica. Wheel made. Ht. 0.099; max. di. 0.116; rim di. 0.074; base di. 0.058.
17. Aşv/69/283. H3c 605.9. Pot. Pink-red clay with white grit. Hand made. Ht. 0.09; max. di. 0.11; rim di. 0.088; base di. 0.09.
18. Aşv/69/226. H4a 208.26. Pot. Red-black clay with grit and mica. Hand made. Ht. 0.14; max. di. 0.142; rim di. 0.127; base di. 0.124.
19. Aşv/69/265. H3c 604.30. Grey-pink clay with grit. Whiteish slip. Wheel made.
20. Aşv/69/230. H3c 602.23. Pot with two horizontal ring handles. Red-brown clay with a few grits. Wheel made. Ht. 0.205; max. di. 0.289; rim di. 0.225; base di. 0.156. 1:6.
21. Aşv/69/221. G4b 110.2. Bowl. Coarse buff clay with large white grits. Hand made. Ht. 0.048; max. di. 0.122; rim di. 0.119; base di. 0.059.
22. Aşv/71/436. H4c/d 1505.6. Jug with trefoil mouth and broad strap handle. Fine pale buff clay. Wheel made. Base broken. Ht. 0.336; max. di. 0.334; (rim width 0.135). 1:6.

FIGS. 25-6
POTTERY FROM MEDIEVAL II
All drawings at 1:3

Pottery from Kiln 3

1. H6 3008.3. Bowl frag. Buff clay with white slip. Green glaze with incised sgraffito decoration. Wheel made. Base broken. Ht. 0.048; rim di. 0.241.
2. Aşv/72/460. H6 3008.3. Bowl. Buff clay with white slip. Green glaze with incised sgraffito decoration. Wheel made. Complete. Ht. 0.063; rim di. 0.198; base di. 0.061.
3. H6 3008.3. Bowl frag. Buff clay with white slip. Green glaze with incised sgraffito decoration. Ht. 0.035; rim di. 0.241.
4. H6 3008.3. Narrow mouthed bowl frag. Buff clay with white slip. Incised sgraffito decoration. Glaze not applied. Ht. 0.069; max. di. 0.196; rim di. 0.179.

Other Pottery

5. Aşv/68/186. G4b 106.2 (II). Bowl frag. Buff clay with white slip. Glazed (colours as drawing) with sgraffito decoration. Scene of couple embracing. Ht. 0.037; rim di. 0.14; base di. 0.05. (See pl. 2b.)

POTTERY CATALOGUE (SHERDS)

Drawings in figs. 27-44 and 92-112 at 1:4; figs. 45-91 at 1:2

Note that nos. 1-127 were originally reserved for the illustration of the Late Bronze Age material. This has now been studied by Harry Russell, and he has condensed the collection to the dozen items illustrated in Fig. 112. In the sherd catalogue the following abbreviations are used:

- RD = Rim diameter
BD = Base diameter
MD = Maximum diameter.

Fig. 27. Hellenistic bowls

128. I3c. 803.37. Bowl. Fine brown clay, brown slip, mend hole. RD 0.195; Ht. 0.075; BD 0.06.
129. I4a. 910.24. Bowl. Buff clay, red slip. RD 0.12.
130. I4a. 910.24. Bowl. Orange clay, orange slip. RD 0.16.
131. I3c. 817.7. Bowl. Buff/orange, finely gritted clay. RD 0.16.
132. G4a. 10.7. Bowl. Fine pink/buff clay. RD 0.12.
133. I4a. 909.16. Bowl. Fine red/orange clay, red slip. RD 0.18.
134. H4a. 204.13. Bowl. Pink clay, orange slip. RD 0.18.
135. H3c. 602.7. Bowl. Orange clay burnished surface. RD 0.16.
136. H3c. 606.13. Bowl. Buff/orange clay. Red slip ext. brown slip int. RD 0.18.
137. H4b. 303.7. Bowl. Orange clay, orange slip. RD 0.18.
138. G4b. 108.7. Bowl. Grey clay, black surface. RD 0.15.
139. I3c. 809.11. Bowl. Fine buff clay, red paint on rim. RD 0.20.
140. I3c. 803.37. Bowl. Brown clay, orange slip. RD 0.16.
141. H4a. 207.14. Bowl. RD 0.16.
142. G4a. 13.3. Bowl. Very fine orange clay. RD 0.18.
143. I3c. 803.15. Bowl. Pale orange clay. RD 0.075.
144. H4b. 302.6. Bowl. Buff clay. RD 0.14.
145. I3c. 803.37. Bowl. Fine brown gritty clay, brown slip. RD 0.22.
146. H3d. 729.9. Bowl. Buff clay, reddish paint on lip. RD 0.20.

147. H3d. 729.19. Bowl. Buff clay. RD 0.20.
148. H4a. 206.11. Bowl. Brown clay, grit and mica. RD 0.22.
149. G3d. 501.35. Bowl. Fine black clay, red int. and ext., incised decoration. RD 0.18.
150. G4b. 110.3. Bowl. Buff clay, red and white slip. RD ca 0.22.
151. H3d. 719.5. Bowl. Fine pink clay, mica, red slip. RD ca 0.20.
152. H3d. 729.13. Bowl. Fine red clay, calcite grits, burnished ext. RD 0.14.
153. I3c. 804.11. Bowl. Grey/buff clay, brown slip. RD 0.15.
154. I3c. 803.37. Bowl. Fine brown clay, brown slip, mend hole. RD 0.195.
155. H4a. 207.3. Bowl. Buff clay, red slip. RD ca 0.34.
156. H4a. 207.14. Bowl. Buff clay, cream/buff slip. RD 0.24.
157. H4a. 204.10. Bowl. Buff clay, grey core, red paint. RD 0.25.
158. G3d. 502.2. Bowl. Orange clay, brown slip. RD 0.18?
159. G4a. 11.2. Bowl. Fine buff clay, black slip. RD 0.18.
160. G4a. 16.7. Bowl. Pink, gritty clay, brown slip. RD 0.22.
161. G3d. 510.23. Bowl. Dark grey clay, orange slip. RD 0.185; BD 0.09; Ht. 0.038.
162. H4b. 303.11. Bowl. Orange clay, orange slip. RD 0.16.
163. I4a. 909.16. Bowl. Fine red/orange clay, red slip. RD 0.15; BD 0.065; Ht. 0.035.
164. G4a. 14.34. Bowl. Buff clay, black slip. RD 0.13; BD 0.06; Ht. 0.042.
165. H3c. 602.14. Bowl. Buff clay. RD 0.16.
170. H3d. 729.13. Bowl. Grey clay, white grit, buff slip. RD 0.16; BD 0.08; Ht. 0.05.
171. H4a. 206.11. Bowl. Buff clay, red slip. RD 0.26.
172. H3c. 606.13. Bowl. Pale pink clay, buff slip. RD 0.30.
173. I4a. 910.7. Bowl. Fine red clay. Alternating bands of red and dark brown slip. RD 0.19.
174. I3c. 803.27. Bowl. RD 0.19.
175. G4a. 12.14. Bowl. Black clay. RD 0.16.

Fig. 28

176. G4b. 106.11. Bowl. Fine pale grey clay, red slip. RD 0.22.
177. G4a. 16.3. Bowl. Fine buff clay, red slip. RD 0.24.

178. I3c. 808.20. Bowl. Orange/red clay, brown slip ext., red slip int.
RD 0.17.
179. G4a. 12.6. Bowl.
180. I3c. 808.19. Bowl. Pale orange clay with mica. RD 0.22.
181. I4a. 911.2. Bowl. Buff clay with mica, red slip. RD 0.26.
182. H4b. 303.9. Bowl. Orange clay, dark orange slip, pronounced
wheel marks. RD 0.18.
183. G4a. 10.10. Bowl. Fine buff clay. RD 0.14.
184. G4a. 11.2. Bowl. Orange clay, orange slip. RD 0.14.
185. I3c. 809.1. Bowl. Red finely gritted clay, bird's egg blue glaze/frit.
RD 0.18.
186. H4a. 208.21. Bowl. RD 0.24.
187. G3d. 510.9. Bowl. Orange clay, mica, red paint on ext. RD 0.24.
188. I4a. 910.33. Bowl. Buff gritty clay. RD 0.28.
189. H4a. 208.21. Bowl. Buff clay, grey gritty core, red/orange slip.
RD 0.16; Ht. 0.04; BD 0.07.
190. I4a. 911.2. Bowl. Brown clay, greyish core, grit. RD 0.24?
191. H3d. 717.22. Bowl. Dark buff clay, grit, RD 0.45.
192. H4a. Bowl. RD 0.30.
193. H4a. 204.16. Bowl. Pink gritty clay. Mend hole. RD 0.18.
194. G4b. 109.18. Bowl. Orange gritty clay. RD 0.28.
195. H3d. 729.13. Bowl. Grey clay, white grit, buff slip. RD 0.165.
196. G4b. 110.2. Bowl. Orange clay, grit and mica. RD 0.27
197. I4a. 909.5. Bowl. Pale grey slightly gritty clay, red int. and ext.
RD 0.21.
198. G4b. 109.7. Bowl. Grey clay, fine grit, red slip. RD 0.26.
199. I3c. 804.1. Bowl. Brown/buff clay, grey core. RD 0.30.
200. I4a. 909.17. Bowl. Buff gritty clay. RD 0.30.
201. I4a. 907.11. Bowl. Pale orange clay, grey core, burnished ext.
RD 0.32.
202. I4a. 909.16. Bowl. Black, slightly gritty clay. RD 0.30.

Fig. 29

203. G4a. 12.14. Bowl. Buff clay. RD 0.28.
204. G4a. 12.14. Bowl. Buff clay. RD 0.28.
205. H4b. 304.12. Bowl. Grey/buff clay. RD 0.20; BD 0.08; Ht. 0.07.

206. I4a. 909.17. Bowl. Buff gritty clay. ?Bronze age. RD 0.32.
207. H4b. 302.15. Bowl. Buff clay. RD 0.30?
208. H3d. 717.6. Bowl. Fine dark brown clay, red/brown slip int. and ext. RD 0.10.
209. I3c. 805.1. Bowl. RD 0.12.
210. I3c. 805.1. Bowl. Orange clay, orange slip. RD 0.18.
211. H3c. 604.27. Bowl. Fine brown clay, red/orange slip. RD 0.18.
212. G4b. 102.1. Bowl. Fine red/orange clay. Black and brown slip. Pronounced wheel marks. RD 0.18.
213. H4a. 203.2. Bowl. Red clay, black/brown slip, pronounced wheel marks. RD 0.20.
214. H3c. 602.19. Bowl. Fine red clay, red slip. RD 0.18.
215. G4a. 14.45. Bowl. Bowl. Red clay, grey core, red slip. RD 0.28.
216. H4a. 204.11. Bowl. Coarse pink clay, grey core, white grit. RD 0.26.
217. G4b. 109.18. Bowl. Coarsish buff clay, pink/orange ext. and int. RD 0.18.
218. G4b. 106+. Bowl. Fine red/grey clay, red slip. RD 0.20.
219. G4a. 14.22. Bowl. Red clay. RD 0.16.
220. H3d. 718.4. Fish plate. Brown/red clay with white grit and mica. Burnished brown surface. RD 0.30.
221. I4a. 909.4. Fish plate. Orange clay. Black slip int., red slip ext. RD 0.21.
222. H3c. 606.15. Fish plate. Fine buff clay. RD 0.30.
223. G4a. 10.5. Fish plate. Fine buff clay. RD 0.24.
224. I4a. Fish plate. RD 0.18.
225. G4b. 110.3. Fish plate. Fine buff clay, red slip. RD ca 0.34.
226. H4a. 206.1. Fish plate. Grey clay, orange slip. RD 0.16.
227. I3c. 804.11. Fish plate. Pale orange clay, grey core, burnished red slip. RD 0.26.
228. G4a. 10.12. Fish plate. Coarse grey clay, red slip. RD 0.28+
229. G4a. 12.14. Fish plate. Brown/red clay, dark brown slip int., red slip ext. RD 0.32.
230. G4a. 16.1. Fish plate. Pale orange clay, fine grit. Red slip. RD 0.30.
231. H3c. 606.12. Fish plate. Fine orange clay and slip. RD 0.26.
232. H4a. 204.15. Fish plate. Red clay, red slip. RD 0.40.

233. G4a. 10.2. Fish plate. Red clay, dark red slip in bands. RD 0.36.
234. H4a. 208.24. Fish plate. Fine red/orange clay. RD 0.30.
235. I3c. 809.5. Bowl. Dark grey gritty clay, dark red paint int. RD 0.24.
236. H3c. 606.14. Bowl. Coarse brown clay, dark brown burnished ext. RD 0.38.
237. H4a. 205.5. Bowl. Orange clay, dark buff slip ext., orange/brown slip int. RD 0.22.
238. G4a. 14.22. Bowl. Orange clay, red slip int. RD 0.22.
239. H3d. 715.18. Bowl. Orange clay, wheel marks. RD 0.14.
240. H4b. 306.11. Bowl. Fine orange clay, brown slip ext., orange slip int. RD 0.20.
241. H3d. 712.8. Bowl. Orange clay with mica. RD 0.20.
242. H3d. 722.13. Bowl. Buff clay, brown paint int. and ext. RD 0.07.

Fig. 30

243. H4b. 301.2. Bowl. RD 0.28.
244. G4b. 110.5. Jar. Buff clay. RD 0.16.
245. H3c. 605.6. Bowl? Fine buff clay, brown slip. RD 0.38.
246. G4a. 16.1. Jar. Orange clay, some grit. RD 0.14.
247. H4a. 206.6. Jar? Buff clay. RD 0.19.
248. G4a. 14.22. Bowl? Buff clay. RD 0.26.
249. H4b. 303.15. Jar. Buff clay, grit and mica. RD 0.22.
250. G4a. 12.12. Bowl. Smooth pink clay. RD 0.08.
251. G4a. 11.2. Jar? Dark buff clay, burnished
252. G4b. 111.4. Jar. Fine buff clay. RD 0.15.
253. G4a. 10.8. Jar. Coarse grey clay. Brown/red ext., orange int. wheel marks. RD 0.26.
254. H3d. 715.18. Bowl with ring handle. Orange clay, wheel marks.
255. G4b. 108+. Bowl with handle. Pink clay, grey core. RD 0.13.
256. I3c. 805.4. Scent bottle. Coarse black clay, white grit. BD 0.035.
257. H3c. 601.34. Scent bottle. Black clay, black clay, burnished. MD 0.065.
258. G4b. 108.11. Jar. White clay. RD 0.10.
259. I3c. 803.37. Jar. RD 0.045.
260. H3d. 717.16. Bowl. Fine pale orange clay, orange slip int. and ext. RD 0.34.

261. H3d. 719.5. Bowl. Red clay, white grit. RD 0.30.
262. G4a. 16.3. Bowl. Orange clay and slip, fine grit. RD 0.28.
263. G3d. 502.4. Bowl. Orange clay. RD 0.12.
264. I3c. 808.21. Bowl. Pink/orange clay, red slip. RD 0.14.
- 264a. I4a. 910.31. Jar. Buff clay, burnished. Bronze Age? RD 0.24.
265. H4a. 207.14. Impressed sherd. Fine orange clay, red slip int. and ext.
266. H4a. 207.14. Impressed sherd. Fine orange clay, brown slip int. and ext.
267. H4b. 303.9. Bowl. Buff clay, red slip, incised decoration (Eastern sigillata ware).
268. H4b. 305.3. Sherd. Fine orange clay, red slip, incised decoration.
269. I3c. 803.37. Sherd. Dark orange gritty clay, red slip, deep incised decoration.
270. H3d. 723.14. Bowl. Grey clay, red/brown slip ext. RD 0.14.
271. H4a. 203.4. Bowl. Fine red clay, red slip. RD 0.12.
272. G4a. 8.23. Jar? Fine red clay, red slip ext. RD 0.20?
273. G4a. 11.2. Jar. Grey clay, black burnished ext.
274. H3c. 602.14. Bowl. Grey clay, polished red slip. RD 0.22?
275. I3c. 808.22. Bowl. Pink/buff clay with mica, pink slip. RD 0.20.
276. I3c. 809.12. Bowl. Coarse black gritty clay, red paint int. and ext. RD 0.40.
277. G4b. 110.4. Bowl. Pink/buff clay. Lightly incised ext. RD 0.14.
280. I3c. 803.37. Bowl. Brown clay, orange slip. RD 0.16.
281. G4a. 16.1. Bowl. Coarse pale buff clay, brown paint. RD 0.16.
282. H4a. 206.13. Bowl. Buff gritty clay with mica, red paint. RD 0.32.
283. G4b. 107.7. Bowl. Buff clay, brown paint ext. RD ca 0.28.
284. I3c. 809.12. Bowl. RD 0.26.
285. H4a. 207.13. Bowl. Buff and grey gritty clay. RD 0.25.
286. H4b. 306.11. Bowl. Fine brown clay, brown slip. RD 0.30.

Fig. 31. I4c/d Hellenistic Pottery

287. I4c/d. 1601.75. Bowl. Orange clay, orange slip. RD 0.18?
288. 1601.75. Bowl. Orange clay, orange slip. RD 0.18?
289. 1601.75. Jar. Grey clay, polished finish. RD 0.19.

290. 1602.1. Bowl. Fine pale orange clay, orange slip. RD 0.18.
291. 1602.1. Jar. Orange clay, fine grit, orange slip. RD 0.22.
292. 1602.1. Bowl. Fine gritty orange clay, pale orange slip. RD 0.20.
293. 1601.17. Bowl. Brown clay, burnished. RD 0.16.
294. 1602.5. Bowl. Grey clay, orange/brown slip. RD 0.24.
295. 1602.5. Small jar. Red clay, white grit. RD 0.07.
296. 1601.77. Jar. Dark grey clay, polished tan slip. RD 0.16.
297. 1601.77. Jar. Bowl. Orange clay, pronounced wheel marks. RD 0.14.
298. 1601.26. Hole mouth jar. Buff clay. RD 0.15.
299. 1601.41. Jar. Fine red clay, yellow core. RD 0.12.
300. 1601.25. Bowl. Dark red clay and slip. RD 0.28.
301. 1601.57. Jar. Dark buff clay. RD ca 0.17.
302. 1601.59. Bowl. Buff clay. RD 0.22.
303. 1600.8. Bowl or lid? Orange clay and slip. RD 0.10.

Fig. 32. Hellenistic Pottery from I5

304. 1803.17. Jar. Red/orange clay, grey core. RD 0.30.
305. 1803.17. Bowl. Pale orange clay, black/brown slip. RD 0.16.
306. 1803.17. Bowl. Fine orange clay, red slip. RD 0.24.
307. 1803.17. Bowl. Orange clay, orange/brown slip. RD 0.16.
308. 1801.11. Bowl. Buff clay, red paint int.
309. 1803.3. Small jar. Buff clay. RD 0.04.
310. 1812.7. Bowl. Brick red clay, white grit, dark red slip. RD 0.22.
311. 1802.1. Jar. Black clay. RD 0.15.
312. 1802.1. Bowl. Buff clay. RD 0.24.
313. 1802.1. Jar. Buff clay. RD 0.24.
314. 1802.1. Bowl. Pale pink clay, red paint. RD 0.20.
315. 1802.1. Bowl. Pink clay, red slip.
316. 1802.1. Bowl. Buff clay. RD 0.20.
317. 1802.1. Bowl. Grey clay, red slip. RD 0.20.
318. 1802.1. Jar. Buff clay, grey core, incised ext. RD 0.24.
319. 1802.1. Jar. Pale grey clay, red paint. RD 0.22+.
320. 1801.3. Bowl. Fine red clay. Orange and brown banded slip. RD 0.24.
321. 1812.2. Bowl. Red clay, polished slip. RD 0.20.

- 322. 1812.2. Jar. Red clay, black core. RD 0.22.
- 323. 1812.2. Jar. Pink gritty clay. RD 0.24.
- 324. 1812.2. Bowl. Grey clay, red slip. RD 0.18.
- 325. 1805.10. Bowl. Black clay. RD 0.13.
- 326. 1805.13. Jar. Buff clay. RD 0.095.
- 327. 1805.13. Bowl. Buff clay, red slip. RD 0.13.
- 328. 1805.14. Bowl. Dark brown clay and slip. RD 0.18.
- 329. 1803.16. Bowl. Black gritty clay. RD 0.18.
- 330. 1802.5. Bowl. Buff clay with mica, red slip on rim with moulded decoration. RD 0.28.
- 331. 1803.14. Bowl. Grey clay, brownish slip. RD 0.16.
- 332. 1803.14. Bowl. Pink clay, orange slip. RD 0.20.
- 333. 1803.14. Jar. Grey clay, red paint int. RD 0.15.
- 334. 1804.10. Bowl. Light grey clay, brown slip. RD 0.20.
- 335. 1801.3. Bowl base. Orange clay, brown slip. BD 0.08.

Fig. 33. Hellenistic pottery from H6 and I6 (mainly bowls)

- 336. I6. 3101.52. Bowl. Buff clay. Fine black grit and mica. BD 0.107; RD 0.30.
- 337. H6. 3006.6. Bowl. Fine buff clay, red slip.
- 338. H6. 3006.8. Bowl. Bright orange clay, burnished, pronounced wheel marks. RD 0.16.
- 339. H6. 3006.2. Bowl. Greyish clay, striped red and brown slip. RD 0.20.
- 340. H6. 3006.4. Water jar with trefoil mouth. Pink/grey clay, greenish core, grit and mica. RD 0.13.
- 341. H6. 3003.9. Bowl. Red/orange clay and slip, fine grit. RD 0.18.
- 342. H6. 3003.10. Bowl. Very fine orange clay. Striped orange and brown slip. RD 0.22.
- 343. H6. 3003.9. Bowl. Fine orange clay and slip. RD 0.16.
- 344. H6. 3003.11. Bowl. Orange clay, fine grit. Orange ext., red painted int.
- 345. H6. 3003.10. Bowl. Fine buff/orange clay. Brown/orange slip. RD 0.18.
- 346. H6. 3003.9. Bowl. Fine red/orange clay and slip. RD 0.20.
- 347. H6. 3006.7. Bowl. Red clay and slip. RD 0.13.
- 348. 3006.7. Bowl. Red clay, grey core; striped red and black slip.

- 349. H6. 3003.9. Jar. Fine light buff clay. RD 0.12.
- 350. H6. 3006.7. Bowl. Red clay, red/brown slip. RD 0.17.
- 351. H6. 3006.7. Jar. Black clay. RD 0.18.
- 352. H6. 3007.1. Bowl. Red clay and slip. RD 0.22.
- 353. H6. 3007.3. Bowl. Buff clay. Pale reddish slip int. RD 0.19;
Ht. 0.06; BD 0.075.
- 354. H6. 3007.1. Bowl. Orange clay and slip. RD 0.18.
- 355. H6. 3006.4. Bowl. Orange clay and slip. Pronounced wheel marks.
RD 0.14.

Fig. 34. Hellenistic pottery from H4c/d

- 356. 1504.16. Jug. Porous black clay. RD 0.027.
- 357. 1504.16. Bowl. Very fine buff clay. Hard dark red slip (Eastern sigillata). RD 0.32.
- 358. 1505.16. Bowl. Buff clay, fine grit. Red/orange slip on int. RD 0.32.
- 359. 1507.16. Jar. Pale orange gritty clay. Brown ext. RD 0.14.
- 360. 1507.19. Glazed Bowl. Brownish gritty clay with some mica. Blue/green frit or glaze. RD 0.14.
- 361. 1507.15. Jar. Buff clay; red paint ext. RD 0.11.
- 362. 1507.15. Jar. Black clay, some white grit. RD 0.14.
- 363. 1507.16. Jar. Fine gritty black/brown clay. RD 0.14.
- 364. 1507.10. Bowl. Fine grey clay.
- 365. 1507.10. Hole mouth jar. Brick red clay, dark red paint. RD 0.13.
- 366. 1507.12. Buff clay with mica. RD 0.08.
- 367. 1507.12. Jar. Crude pale buff clay. RD 0.15.
- 368. 1507.17. Bowl. Fine buff clay with some mica. RD 0.225; Ht. 0.075;
BD 0.098.
- 369. 1507.17. Bowl. Orange clay, fine grit; orange slip int. and ext.
- 370. 1507.12. Bowl. Red clay, red and brown slip. RD 0.18.
- 371. 1507.13. Jar. Crude pale buff clay. RD 0.15.
- 372. 1507.13. Bowl. Red clay, dark red slip. RD 0.21.
- 373. 1507.13. Bowl. Orange clay, red slip. RD 0.11.
- 374. 1507.13. Jar. Grey clay, black slip, pronounced wheel marks.
RD 0.14.
- 375. 1500.12. Bowl. Buff clay. RD 0.12; Ht. 0.056; BD 0.053.
- 376. 1500.16. Bowl. Buff/orange clay, fine grit. Uneven texture. RD 0.14.

377. 1500.16. Bowl with loop handle. Orange clay, fine grit and mica.
RD 0.26.
378. 1507.17. Jar. Brownish gritty clay with mica; orange ext. and int.
RD 0.22.
379. 1503.13. Bowl. base. Fine clay, misfired green. BD 0.09.
380. 1502.50. Bowl. Pale pink clay.
381. 1502.56. Water jar. Gritty orange clay; traces of red paint ext. and
int. RD 0.11.

Fig. 35. Hellenistic pottery from H5

382. 1705.15. Bowl. Buff clay, fine grit; red slip. RD 0.20.
383. 1705.15. Jar. Grey gritty clay; red ext. RD 0.14.
384. 1703.2. Water jug. Pink clay. RD 0.08.
385. 1703.2. Water jug. White clay. RD 0.09.
386. 1702.6. Water jug. Fine pale orange clay, red slip. RD 0.05.
387. 1703.4. Water jug. Pink clay. RD ca 0.10.
388. 1721.6. Bowl. Fine pale orange clay, pronounced wheel marks, red
slip. RD 0.18; Ht. 0.06; BD 0.075.
389. 1721.6. Bowl. Buff clay with grit and mica. RD 0.22.
390. 1710.5. Water jar. Buff clay. RD 0.11.
391. 1712.4. Bowl. Red clay, red slip. RD 0.14.
392. 1721.6. Jar. Brown clay, with grit and mica. RD 0.22.
393. 1712.1. Bowl. Buff clay, brown slip int. RD 0.18.
394. 1721.8. Bowl. Fine grey clay, black slip. RD 0.18.
395. 1720.1. Bowl. Buff clay, brown slip. RD 0.24.
396. 1721.8. Bowl. Fine red clay with fine grit. Red/orange slip. RD 0.16.
397. 1720.2. Bowl. Pink clay, white grit. RD ca 0.28.
398. 1703.4. Bowl. Red clay, red slip. RD 0.30.
399. 1721.1. Bowl. Fine orange clay, orange slip. RD 0.14.
400. 1721.1. Bowl. Orange clay, brick red slip. RD 0.15.
401. 1721.5. Jar. Buff clay, fine grit. RD 0.18.
402. 1702.2. Bowl. Fine orange clay, worn red slip. RD 0.20.
403. 1703.6. Bowl? Buff/pink clay, grey core. Red slip ext. RD 0.12.
404. 1702.1. Bowl. Pale orange clay, red/brown slip. RD 0.20.

Fig. 36. Hellenistic jars and jugs

405. G4a. 14.46. Deep bowl or jar. Pink/grey clay. RD 0.24.
406. G4a. 14.46. Cooking pot. Smooth buff clay. RD 0.24.
407. G4b. 110.5. Jar with spout. Coarse grey/black clay. RD 0.24.
408. I4a. 910.28. Water jar. Orange clay. RD 0.075.
409. H4a. 306.1. Water jar. Grey clay, pink core, red paint. RD 0.11.
410. I4a. 910.7. Water jar. Pink clay, white slip. RD 0.05.
411. I4a. 910.16. Water jar. Red/orange gritty clay. RD 0.08.
412. I4a. 911.2. Water jar. Red clay, rough ext. RD 0.12.
413. I4a. 907.18. Jar. Dark orange clay, brown core, grit. RD 0.11.
414. I3c. 803.24. Jar. Black clay, white grit. RD 0.13.
415. I4a. 901.1. Jar. Pink/orange clay, black grits. RD 0.12.
416. G4a. 14.50. Jar. Coarse pink clay, black core. RD 0.24.
417. I4a. 909.16. Jar. Pale orange gritty clay. Orange int. and ext.
RD 0.25.
418. G4a. 16.3. Jar. Coarse grey clay, red/orange slip. RD 0.22.
419. G4a. 14.46. Jar. Coarse pink clay. RD 0.24.
420. G4a. 14.46. Jar. Coarse pink clay. RD 0.16.
421. I4a. 907.12. Jar. Coarse brown clay, grit and mica. RD 0.16.
422. I4a. 907.7. Jar. Grey/brown clay. RD 0.125.
423. I3c. 809.1. Water jar? Grey gritty clay. Orange/brown ext., grey
int. RD 0.12.
424. G4a. 13.3. Jar. Dark grey clay with grit. Buff int. and ext. RD 0.30.
425. G4a. 14.24. Jar. Buff clay. RD 0.18?
426. H3d. 726.26. Jar. Grey/buff clay, white grit. RD 0.15.
427. I3c. 802.36. Jar. Coarse dark red clay, white grit; burnished ext.,
impressed decoration. RD 0.14.
428. G3d. 510.9. Jar. Orange clay with mica, pronounced wheel marks.
RD 0.16.
429. G4a. 14.21. Jar. Pale orange clay; red painted ext. RD 0.10.

Fig. 37. Hellenistic jars

430. G4a. 12.3. Storage jar. Red/grey clay, with mica; red painted int.;
incised roundels and large appliqué bosses on ext. RD 0.32.
431. G4a. 10.9. Jar. Pale pink gritty clay; red/orange int. and ext.
RD 0.26.

432. G4a. 14.50. Jar. Coarse pink clay. RD 0.18.
433. G4a. 13.5. Jar. Orange gritty clay. RD 0.16.
434. H4a. 204.10. Jar. Black clay, some white grit. RD 0.20.
435. H4a. 204.11. Jar. Pink clay, red/orange slip. RD 0.19.
436. H4a. 204.11. Jar. Buff clay, reddish slip. RD 0.20.
437. H4a. 204.11. Jar. Buff clay, grey core, red paint. RD 0.16.
438. I3c. 807.18. Jar. Buff gritty clay, buff slip int. and ext., red paint on rim. RD 0.32.
439. I3c. 803.35. Jar. Pink clay, grey core, incised decoration. RD 0.30+
440. H4b. 304.13. Jar. Buff clay. RD 0.28.
441. G4a. 14.46. Jar. Coarse pink clay. RD 0.28.
442. G4a. 12.6. Jar. Coarse black clay, grit and mica. RD 0.26.
443. I3c. 805.6. Jar. Brownish clay, white grit. RD ca 0.25.
444. G4a. 10.10. Jar. Coarse blackish clay. Buff paint ext. RD 0.20.
445. G4a. 13.3. Jar. Coarse grey clay, black paint and ext. RD 0.12.
446. G4a. 14.49. Jar. Smooth buff clay, red paint on rim. RD 0.10.
447. G4a. 12.6. Jar. RD 0.14.
448. G4a. 12.14. Jar. Black clay, burnished. RD 0.08.
449. H4b. 306.11. Jar. Brown/orange finely gritted clay. RD 0.32.
450. H4a. 206.8. Buff clay, red paint. RD 0.24.
451. H4a. 206.4. Jar. Buff clay with grit and mica; some incisions on ext. RD 0.26.
453. G4a. 12.5. Jar. RD 0.18.
454. I3c. 805.2. Jar. Coarse grey clay. RD 0.10.
455. G4a. 12.3. Jar. Dark buff clay, grey core. RD 0.23.
456. G4a. 12.12. Jar. Burnished black clay. RD 0.20.
457. G4a. 13.5. Jar. Orange gritty clay. RD 0.16.
458. G4a. 12.17. Jar. Coarse pink clay. Spout. RD 0.14.
459. G4b. 109.18. Jar. Buff clay, traces of brown paint. RD 0.18?
460. I4a. 909.16. Jar. Pale red clay, fine grit, red paint int. and ext. RD 0.28.
461. I3c. 804.6. Jar? Grey gritty clay, orange ext. RD 0.21.
462. G4a. 13.5. Bowl. Fine grey clay, brown int. and ext. RD 0.30.
463. H3c. 606.12. Bowl. Fine orange clay and slip. RD 0.26.

464. G4a. 12.12. Bowl. Black clay, burnished. RD 0.22.
465. G4a. 16.6. Bowl. Grey clay with fine grit. Pink slip int. and ext. RD 0.18.
466. G4a. 16.6. Pale grey clay, fine grit. Orange slip, incised decoration. RD 0.18.
467. G4a. 16.3. Bowl. Coarse grey clay, red/orange slip. RD 0.22.
468. G4a. 16.10. Bowl. Pale brown gritty clay, brown ext. RD 0.16.
469. H3c. 601.34. Bowl. Orange clay, grey core.
470. G4a. 16.7. Jar? Grey clay, brown slip. RD 0.22.
471. G4a. 14.49. Bowl? Smooth pink clay, black core. RD 0.22?
472. H4b. 301.7. Bowl. Buff clay, fine grit. RD 0.26.

Fig. 38. Hellenistic I jars, storage vessels and large bowls from H4c/d

473. 1507.23. Bowl. Orange clay, grey core, white grit and mica. RD 0.14.
474. 1507.23. Jar. Buff/orange clay with buff slip, grit and mica. RD 0.18.
475. 1507.25. Storage jar. RD 0.16.
476. 1507.25. Storage jar. Buff/orange clay with fine grit; burnished orange ext. and int. RD 0.50+
477. 1507.25. Bowl. Pale brown gritty clay. RD 0.26.
478. 1507.23. Jar. Pale orange clay, buff slip, grits and mica. RD 0.14.
479. 1507.23. Jar. Coarse orange clay, grit and mica. RD 0.26.
480. 1509.1. Buff/pink clay, white grit. RD 0.17.
481. 1509.5. Jar. Fine red clay, dark red slip. RD 0.08.
482. 1507.23. Bowl. Black clay with grit and mica. RD 0.22.
483. 1507.23. Bowl. Coarse red straw-tempered clay; mend hole. RD 0.22.
485. 1507.23. Red straw-tempered clay, grey core. RD 0.30.
486. "208". Storage jar. Orange and black clay (1:8). RD 0.27; Ht. 0.60.

Fig. 39. Hellenistic Storage jars

487. G4a. 16.10. Storage jar. Buff/orange clay; mend hole. RD 0.40.
488. G4a. 16.10. Storage jar. Coarse orange clay. RD 0.36.
489. H4a. 207.2. Storage jar. Pink gritty clay, grey core. RD 0.28.
490. I4a. 909.17. Storage jar. Buff gritty clay. RD 0.32.
491. I3c. 809.1. Storage jar. Orange clay, fine grit. RD 0.30.
492. G4b. 110.2. Cooking pot. RD 0.36.

493. G4b. 109.18. Storage jar. Grey gritty clay. RD 0.40.
494. G4b. 109.21. Storage jar. Grey/orange gritty clay. RD 0.30.
495. G3d. 510.27. Storage jar. Buff clay. RD 0.38.
496. H3c. 606.6. Storage jar. Red clay, grey core, white grits, burnished. RD 0.36.
497. I3c. Storage jar.
498. H4a. 208.28. Storage jar. Grey/brown gritty clay, brown burnished ext. RD 0.29.

Fig. 40. Hellenistic Storage jars and "bottles"

499. I4a. 908.2. Storage jar. Coarse grey gritty clay, orange int. and ext. RD ca 0.50.
- 499a. H4a. 208.24. Storage jar. Orange clay, fine grit. RD 0.435.
500. G4b. 109.18. Storage jar. Blackish gritty clay, red core. RD 0.38.
501. G4a. 16.7. Cooking pot. Coarse pink clay, brown burnish on rim. RD 0.42.
502. I4a. 910.33. Storage jar. Brown clay, grit and mica. RD 0.40+
503. I4a. 909.17. Jar. Gritty orange clay. RD 0.32.
504. G4a. 11.2. Jar. Coarse buff clay with mica. RD 0.32.
505. G4b. 109.21. Cooking pot. Coarse grey clay, pink ext. and int. RD 0.26.
506. G4b. 102.1. Jar. Buff clay, fine grit, red paint. RD 0.26.
507. I3c. 805.2. "Bottle". Coarse black clay. RD 0.095.
508. I3c. 805.2. "Bottle". Black clay.
509. G4a. 16.10. Bowl. Orange gritty clay; brown paint int. and ext.
510. H4a. 204.13. Cooking pot. Dark grey gritty clay.
511. H4a. 206.13. Small "bottle". White clay. RD 0.05; Ht. 0.108.
512. H4b. 302.15. Small "bottle". White clay. RD 0.05.
513. G4a. 16.1. Cooking pot. Black and grey gritty clay, brown ext. black int. RD 0.18.
514. H4a. 206.11. Storage jar base. Red clay; white slip int. dark red paint ext. MD 0.175.

Fig. 41. Pottery from Roman levels

515. I5. 1811.1. Bowl. Grey clay, red slip. RD ca 0.40.
516. I5. 1811.4. Bowl. Fine red clay, grey core. RD 0.20.
517. I5. 1811.2. Bowl. Orange clay, orange slip. RD 0.34.

518. I5. 1811.2. Jar. Grey clay, dark red int. and ext. RD 0.21.
519. H4b. 302.17. Water jar. Brown clay, grey core. RD 0.16.
520. H4b. 302.17. Jar. Reddish clay. RD 0.14.
521. H4b. 302.21. Small jar. Pink clay, red paint. RD 0.04.
522. I5. 1811.3. Bowl. Buff clay. RD ca 0.26.
523. I5. Water jar. RD 0.10.
524. I3c. 803.27. Jar. Orange clay, white grit.
525. I5. 1811.2. Bowl. Orange clay, red/orange slip. RD 0.17.
526. I5. 1811.3. Bowl. Fine red clay, grey core. RD 0.20.
527. H5. 1705.1. Bowl. Pale grey clay, fine grit; orange/red slip int. and ext. RD 0.18.
528. H5. 1709.2. Bowl. Fine grey gritty clay, buff/orange slip: RD 0.20.
529. H5. 1709.2. Bowl. Fine red clay, red slip. RD 0.18.
530. H5. 1709.2. Bowl. Smooth ochre clay with mica. RD 0.28.
531. H5. 1705.2. Bowl. Fine red clay, brown bands on ext.
532. H5. 1705.4. Bowl? Fine white clay.
533. I4a. 910.20. Bowl. Pale red/grey clay, fine grit, brick red slip. RD 0.24.
534. H5. 1709.5. Bowl. Very smooth ochre clay with mica. RD 0.28.
535. H5. 1705.1. Bowl. Fine orange/buff clay. RD 0.30?
536. H4b. 302.34. Bowl. Buff clay. RD 0.135.
537. H5. 1705.2. Bowl. Orange clay. RD 0.16.
538. H4b. 302.36. Bowl. Pink clay, reddish slip. RD 0.18.
539. H4b. 302.31. Bowl. Pink/orange clay; brownish slip ext. with pronounced wheel marks, red and black slip int. RD 0.20.
540. I5. 1811.2. Bowl. Pink clay, orange/brown slip. RD 0.16.
541. H5. 1705.7. Pale grey clay, fine grit, red slip. RD 0.18.
542. H4b. 302.29. Bowl. Red clay, orange slip. RD 0.16.
543. H6. 3002.3. Bowl. Red/orange clay and slip, fine grit. RD 0.16.
544. H6. 3003.7. Bowl. Fine orange clay, red slip int., orange slip ext. RD 0.10.
545. H6. 3002.3. Jar. Orange gritty clay. RD 0.23.
546. H6. 3003.7. Bowl. Very fine reddish clay, black core; red slip. RD 0.20.
547. H5. 1709.5. Cooking pot. Yellow green clay, red paint. RD 0.16.

548. H5. 1705.2. Jar. Fine orange clay, red slip. RD 0.10.
 549. I4a. 910.21. Jar. Slightly gritty pale red/grey clay, brick red slip.
 RD 0.17.
 550. I3c. 803.24. Jar. Black clay, white grit. RD 0.13.

Fig. 42. Pottery from Roman levels

551. I4a. 905.5. Bowl. Pink clay. RD 0.24.
 552. I4a. 905.7. Large jar. Impressed decorations on handle and shoulder.
 RD 0.26?
 553. I4a. 905.7. Small jug. White clay. RD 0.075.
 554. H4b. 302.36. Jar. Grey clay. RD 0.135.
 555. H4b. 302.36. Jar. Black clay. RD 0.16.
 556. H4b. 302.36. Jar. Black clay. RD 0.19.
 557. I4a. 906.2. Jug or jar. Fine orange clay. Red slip int., brown slip
 ext. RD 0.08?
 558. H4b. 302.36. Jar with two handles. Dark grey clay, white grit,
 brown burnished. RD 0.28.
 559. H4b. 302.34. Storage jar. Pink clay. RD 0.38.

Fig. 43. Pottery from Medieval I

560. H4a. 209.7. Storage jar. Red clay, white grit. RD ca 0.60.
 561. H4b. 304.5. Storage jar. Pale orange clay, grey core with grit.
 RD 0.33.
 562. I4a. 902.18. Storage jar base. Impressed and incised decoration.
 BD 0.19?
 563. H4b. 303.5. Jar. Orange clay, grey core. RD 0.16.
 564. H4b. 303.3. Jar. Orange clay, grit and mica; pale orange slip.
 RD 0.12.
 565. H4b. 302.14. Jar. Dark grey clay, white grit. RD 0.26.
 566. G4b. 107.1. Jar. Black gritty clay, reddish finish.
 567. I4a. 901.26. Jar. Black clay. RD 0.12.
 568. I4a. 901.26. Jar. Grey clay.
 569. G4b. 107.2. Jar. Red clay, white grit, brownish ext. RD 0.28.
 570. G4b. 107.2. Bowl. Grey clay, white slip. RD 0.18.
 571. G4b. 105.5. Lamp? Pale grey clay, red core, hand made. RD 0.08;
 Ht. 0.03.
 572. H4b. 107.1. Jar. Black gritty clay, reddish ext. RD 0.14.

573. I4a. 901.8. Jar. Pale orange clay with mica; pronounced wheel marks on ext. RD 0.12.
574. I4a. 902.2. Glazed bowl. Orange clay, Ext. green glaze dripped over rim; int. light green glaze with dark green drips. RD 0.10; Ht. 0.03; BD 0.045.
575. I4a. 902.2. Glazed bowl. Slightly coarse orange clay. Worn light green metallic glaze. RD 0.15.
576. H4b. 302.15. Glazed bowl. Pink clay. Int. yellow and dark green glaze; ext. some drips of yellow glaze. RD 0.135; Ht. 0.035; BD 0.06.
577. H4b. 302.16. Glazed bowl. Buff clay, brown glaze int. and ext.
578. H4b. 302.16. Small glazed jar. Buff clay, blue glazed ext. RD 0.075.
579. I4a. 902.22. Carinated bowl. Dark grey clay and orange slip (?). RD 0.24.
580. I4a. 902.24. Jar. Black clay and mica. RD 0.28.
581. H4b. 303.3. Bowl. Fine grey clay. Traces of black, brown and green paint (?). RD 0.15.
582. I4a. 901.30. Jug with one handle. RD 0.08.
583. H3c. 602.15. Glazed bowl. Pink clay, green glaze, dark green sgraffito. RD 0.16.
584. I4a. 902.24. Glazed bowl. Dark grey clay with mica; plum coloured glaze on ext. RD 0.18.
585. I4a. 902.14. Glazed bowl. Whiteish clay. Int. 'opalescent' mauve glaze with purple bands; ext. dirty purple glaze. RD 0.08.

Fig. 44. Pottery from Medieval I

586. G4b. 109.17. 'Casserole'. Red clay, white grit, red paint ext. RD 0.17.
587. G4b. 105.4. Water jug. Buff clay, grit and mica. RD 0.10?
588. H3c. 603.4. Water jug. Grey clay, red paint ext. MD 0.12.
589. G4b. 109.17. Water jar. Buff clay, grey core, red paint ext. (Drawing narrowed.) RD 0.25.
590. I3c. 807.10. Bowl. Gritty orange clay. RD 0.28.
591. H3c. 602.15. Bowl. Brown clay, grey core. RD 0.28.
592. G4a. 8.24. Bowl. Pink clay, red paint on rim. RD 0.25.
593. G4b. 109.17. Cooking pot. Grey/buff clay, white slip, red paint. (Drawn too narrow.) RD ca 0.44.
594. G4b. 109.17. Water jar (rim and base frags.). Red clay, black grit, red paint. RD 0.136; BD 0.125.

Figs. 45-7. Fine Glazed Pottery from Medieval II

595. I4a. 910.7. Glazed bowl. Pink clay. Int. dark green glaze on rim; ext. cream glaze. RD 0.20.
596. I3c. 802.3. Glazed bowl. Grey clay. Light green, dark green, yellow-brown glaze, black sgraffito. (2 non-joining frags.) RD 0.20.
597. G4b. 106.1. Glazed bowl. White slip; light green, dark green, yellow and brown glaze, dark sgraffito. RD 0.30.
598. H3d. 723.1. Glazed bowl. Fine pale grey clay, light green, dark green and yellow-brown glaze, black sgraffito. RD 0.24.
599. I4a. 901.1. Glazed bowl base. Light green, dark green and yellow glaze with sgraffito.
600. H3c. 602.3. Glazed sherd. Orange clay, green glaze, olive green sgraffito.
601. I3c. 802.3. Frag. of glazed bowl. Fine buff/orange clay. Yellow and dark green glaze, black sgraffito.
602. I3c. 801.1. 2 frags. of glazed bowl. Brown clay. Light green, dark green and yellow glaze with black sgraffito.
603. I3c. 801.1. Glazed bowl. Fine pale orange clay. Light green, dark green and brown glaze; black sgraffito. RD 0.22.
604. H4b. 304.2. Glazed bowl. Pale orange clay. Ext. reserved. Light green, dark green and brown/amber glaze, black sgraffito. RD 0.24.
605. I3c. 808.4. Glazed bowl. Fine orange/buff clay. Light green, dark green and yellow glaze, black sgraffito. (Top view distorted by 'un-rolling'.) RD 0.20.
606. H4a. 201.1. Glazed bowl fragment. Pink clay. Light green glaze with sgraffito. RD ?
607. H3d. 701.4. Glazed sherd. Pink clay. Light green, dark green and brown glaze; brown (broad incisions) and black (fine incisions) sgraffito.
608. G3d. 500+. Glazed sherd. Light green, dark green and yellow/brown glaze, black sgraffito.
609. H3d. 706.4. Glazed bowl. Pale green glaze, olive sgraffito.
610. H3d. 706.4. Glazed sherd. Orange clay. Int. light green glaze dappled with yellow; ext. dappled mid and dark green glaze. Olive sgraffito.
611. H4a. 203.6. Glazed bowl frag. Orange clay. Int. light and dark green, brown and aubergine glaze, black sgraffito? depicting bird's wing; ext. light and dark green, yellow and aubergine glaze, black sgraffito. Design includes band of pseudo-arabic inscription.
612. I5. 1805.7. A second frag. from glazed bowl 611; fabric and glaze similar.
613. H4a. 209.2. Glazed bowl frag. Orange clay. Light and dark green, aubergine and yellow glaze int. and ext. Black sgraffito.

614. H4a. 209.2. Glazed bowl frag. Orange clay, white slip. Light green glaze, olive green incised areas. "Champlevé" ware.
615. I3c. 802.11. Glazed sherd. Pale orange clay. Dark green and yellow glaze, black sgraffito.
616. I4a. 901.22. Glazed sherd. Buff clay with cream and dark brown glaze.
617. I3c. 806.13. Glazed sherd. Green and greenish yellow glazed ext. ; pronounced wheel marks int.
618. G3d. 501.5. Glazed bowl base. Pink clay. Light and dark green and yellow base; dark sgraffito.
619. G3d. 507.5. Glazed bowl base. Pale red clay. Green glazed ext. ; light green glaze, olive sgraffito int.
620. I3c. 802.2. Glazed sherd. Grey clay. Pale green, dark green and aubergine glaze; brown sgraffito.
621. I3c. 802.2. Glazed sherd. Orange clay. Yellow and green glaze, olive sgraffito.
623. H4a. 203.3. 2 frags. of glazed bowl. Orange clay, green slip ext. ; green glaze with black sgraffito int.

Figs. 48-50. Fine Glazed pottery from Medieval II (I6)

624. 3101.1. Glazed bowl. Pink clay. Light and dark green and yellow-brown glaze, olive sgraffito. RD 0.18. (Pl. 6a.)
625. 3101.1 2frags. of glazed bowl. Pink clay. Light and dark green, and yellow-brown glaze, dark sgraffito. Fragmentary Arabic inscription. BD 0.09.
626. 3101.1. Glazed bowl base. Pink clay. Dark and light green glaze, olive sgraffito. BD 0.058.
627. 3101.1. Glazed sherd. Grey clay. Light and dark green, and yellow-brown glaze, black sgraffito. Ext. mid green glaze.
628. 3101.1. Glazed sherd. Grey clay. Light green and brown glaze. Dark sgraffito.
629. 3101.1. Glazed bowl. Pink clay. Light and dark green and brown glaze. Dark sgraffito. RD 0.26.
630. 3101.1. Glazed bowl. Pink clay. Light and dark green glaze, olive green sgraffito. RD 0.22?
631. 3101.1. Frags. of glazed bowl. Pink clay. Light and dark green, and yellow-brown glaze; brown sgraffito. Fragmentary Arabic inscription. (Pl. 6b.)
632. 3101.20. Glazed sherd. Pink/grey clay. Light green and brown glaze; olive sgraffito.
633. 3101.22. Glazed sherd. Pink clay. Light and dark green and yellow glaze; dark sgraffito.

634. 3101.22. Glazed bowl. Pale pink clay with fine grit. Light and dark green and rust brown glaze; dark sgraffito. RD 0.22.
635. 3101.7 and H6 3001.2. Glazed bowl. Orange clay. Light and dark green, and yellow/brown glaze; dark sgraffito. BD 0.07.
636. 3101.8. Glazed bowl frag. Pale orange clay. Light and mid green, and dark brown/amber glaze. Dark buff sgraffito.
637. 3101.13. Glazed bowl. Buff clay. Light and dark green, and brown glaze; olive sgraffito. RD 0.22.
638. 3101.13. Glazed sherd. Yellow/buff clay. Light and dark green, and amber glaze. Dark sgraffito.
639. 3101.8. Glazed sherd. Buff clay. Light green and amber glaze. Dark sgraffito.
640. 3101.22 + I5 1802.2. Frags. of glazed bowl. Buff clay. Light and dark green, and yellow-brown glaze; dark sgraffito. Mend hole.
641. 3101.12. Glazed sherd. Fine orange/buff clay. Light and dark green, and brown glaze. Dark sgraffito.
642. 3101.12. Glazed sherd (bowl base). Buff clay. Worn light and dark green glaze; dark green sgraffito. Picture of bird flying.

Figs. 51-2. Fine Glazed Pottery from Medieval II (I5)

643. 1801.11. Glazed bowl. Int. light green and brown glaze; dark sgraffito. Ext. light green glaze, white slip. RD 0.22.
644. 1802.13. Glazed bowl. Light and dark green glaze, olive sgraffito. RD 0.24.
645. 1809.1. Glazed bowl. Grey clay. Light and mid green and brown glaze. Dark sgraffito. RD 0.24.
646. 1802.14. Glazed bowl. Light and dark green, and yellow/brown glaze; olive sgraffito. RD 0.24.
647. 1803.3. Glazed bowl. Pink clay. Ext. light and dark green glaze; int. dark green and yellow/brown glaze; black sgraffito. RD 0.25.
648. 1802.12. Glazed bowl frag. Grey clay. Light and dark green, and brown glaze. Dark sgraffito.
649. 1802.12. Pink clay. Light and dark green, and yellow/brown glaze; olive sgraffito.
650. 1802.12. Glazed bowl. Light and dark green glaze; brown sgraffito.
651. 1802.12. Glazed sherd. Pink clay. Light and dark green glaze; black sgraffito.
652. 1802.12. Glazed sherd. Buff clay. Light and dark green and yellow/brown glaze. Black sgraffito.
653. 1802.12. Glazed sherd. Pink clay. Light green and yellow glaze; dark olive sgraffito.

654. 1802.12. Glazed bowl. Exterior reserved; mid green and yellow glaze int.
655. 1801.15. Glazed sherd. Fine light buff clay. Ext. light and dark green glaze; dark sgraffito.
656. 1801.15. Glazed sherd. Fine light red clay. Cream, brown and dark green glaze. Dark sgraffito.
657. 1801.15. Glazed sherd. Fine light red clay. Cream, brown, light and dark green glaze. dark sgraffito.
658. 1801.15. Glazed sherd. Fine red clay. Polychrome glaze with sgraffito.
659. 1802.1. Glazed sherd. Grey/pink clay. Polychrome glaze; sgraffito.
660. 1802.1. Glazed sherd. Pale pink clay. Polychrome glaze; sgraffito.
661. 1802.1. Glazed sherd. Pale green glaze with olive sgraffito.
662. 1801.11. Glazed sherd. Buff clay. Bright yellow and green glaze; dark sgraffito.
663. 1801.11. Glazed sherd. Pale pink clay. Yellow/brown and green glaze; sgraffito.
664. 1802.1. Glazed sherd. Pale cream and light brown glaze; olive sgraffito.
665. 1802.13. Glazed sherd. Orange clay. Light and dark green, and yellow glaze; dark sgraffito.
666. 1801.15. Glazed sherd. Light and dark green and brown glaze; sgraffito network pattern.
667. 1801.15. Glazed sherd. Fine pale grey clay. Light green, yellow and mustard coloured glaze; sgraffito network pattern.
668. 1802.7. Glazed bowl base. Buff clay. Light and dark green, and yellow/brown glaze; olive sgraffito. BD 0.09. (Fig. 53.)
669. 1802.13. Glazed bowl base. Pink/orange clay. Light and dark green and yellow/brown glaze; dark sgraffito. BD 0.07. (Fig. 53.)
670. 1801.15. Glazed bowl. Fine red clay. Light green glaze. RD 0.22.
671. 1801.15. Glazed bowl. Fine white clay. Light and dark green glaze; olive sgraffito int. RD 0.10.
672. 1801.15. Fine buff clay. Worn green glaze.
673. 1801.15. Glazed bowl. Cream, dark green and yellow glaze; sgraffito.
674. 1801.11. Glazed bowl frag. Pink clay, white slip. Ext. light green glaze; int. light and dark green and yellow glaze; sgraffito.
675. 1802.1. Glazed bowl. Grey clay. Light and dark green and brown glaze; sgraffito. RD ca 0.14.
676. 1802.13 + I6 3101.30. 2 frags. of glazed bowl. Orange clay. Light and dark green glaze; dark sgraffito.

677. 1802.7. Glazed bowl. Pale buff/pink clay, white slip. Ext. light green glaze on rim; int. light and dark green glaze; dark green sgraffito. RD 0.23.

Figs. 53-4. Fine Glazed Pottery from Medieval II (H5 and H6)

678. H5. 1701.6. Glazed bowl. Buff clay. Light and dark green and brown glaze; olive sgraffito. RD 0.24.
679. H5. 1701.2. Glazed bowl. Grey clay. Light and dark green, olive and yellow glaze; olive sgraffito. RD 0.20.
680. H6. 3001.2. Glazed bowl frag. Pink clay. Dark and light green, yellow and brown glaze; dark sgraffito.
681. H6. 3001.2. Glazed bowl frag. Pink clay. Dark and light green, and brown glaze; dark sgraffito.
682. H6. 3005.1. Glazed juglet frag. Light and dark green, and yellow glaze; black sgraffito.
683. H6. 3001.8. Glazed juglet frag. Pink clay. Light and dark green, and yellow glaze; brown sgraffito.
684. H6. 3001.2. Glazed bowl base frag. Light and dark green and yellow-brown glaze; dark sgraffito.
685. H6. 3001.8. Glazed bowl. Grey clay. Light and dark green glaze; olive sgraffito. RD 0.26.
686. H6. 3001.12 + 3001.10. Glazed bowl. 4 frags. Grey clay. Light and dark green, and yellow-brown glaze; dark sgraffito. RD ca 0.20.
687. H6. 3001.12. Glazed bowl. Pink/grey clay. Dark and light green, and brown glaze; dark sgraffito. RD 0.20.
688. H6. 3000.1. Glazed sherd. Light and dark green glaze; black sgraffito.
689. H6. 3000.2. Glazed sherd. Light and dark green and brown glaze; black sgraffito. Bird's wing design.
690. H5. 1702.2. Glazed bowl. Very fine pale buff clay. Light and dark green, and yellow glaze; olive and dark brown sgraffito. RD 0.22.
691. H6. 3001.2. Glazed bowl. Very fine pale grey clay. Ext. light green glaze; int. light and dark green, and brown glaze; dark sgraffito. RD 0.24.
692. H5. 1706.1. Glazed bowl. Buff clay. Very pale green and yellow-brown glaze. BD 0.08.
693. H5. 1704.4. Glazed bowl. Pink clay. Worn green glaze and sgraffito. BD 0.08.

Figs. 55-7. Fine Glazed Pottery from Medieval II (I5)

694. 1802.2. Glazed bowl base. Fine orange/buff clay. Light green and yellow glaze; dark sgraffito. BD 0.08.
695. 1802.2. 2 frags. of glazed bowl. Light and dark green glaze; sgraffito. RD 0.22.
696. 1802.2 + H6 3001.2 + I6 3101.1. 4 frags. of glazed bowl. Ext. light green glaze; int. light and dark green glaze; dark sgraffito. RD 0.22.
697. 1802.2 + H3d 723.1. Glazed bowl. Fine orange clay. Polychrome glaze with sgraffito. RD 0.24.
698. 1802.2. 2 glazed sherds. Fine buff clay. Light and dark green glaze; sgraffito.
699. 1802.2. 3 glazed sherds. Fine buff clay. Light and dark green, and brown glaze; sgraffito.
700. 1802.2. Glazed bowl ext; light green glaze; int. light and dark green and yellow glaze; sgraffito. RD 0.20.
701. 1802.2. Glazed bowl. Light green glaze int. ; dark green on rim; sgraffito. RD 0.22.
702. 1802.2. Glazed bowl. Pink clay. Light and dark green and yellow glaze; sgraffito. RD 0.22?
703. 1802.2. 4 glazed sherds. Fine orange clay. Light and dark green and amber glaze; sgraffito.
704. 1802.2. 2 glazed sherds. Fine pale grey clay. Light and dark green, yellow and brown glaze; sgraffito.
705. 1802.2. Glazed sherd. Fine orange clay. Light and dark green, and brown glaze; sgraffito.
706. 1802.2. Glazed sherd. Fine orange clay. Light and dark green, amber and brown glaze; sgraffito.
707. 1802.2. Glazed sherd. Light and dark green, and yellow glaze; sgraffito.
708. 1802.2. 3 sherds from glazed bowl. Pale pink/grey clay. Light and dark green and amber glaze; sgraffito. RD 0.26.
709. 1802.2. Glazed bowl. Yellow/buff clay. Light and dark green, and brown glaze; brown and olive sgraffito. RD 0.20?
710. 1802.2. Glazed sherd. Pink clay. Amber and light green glaze; sgraffito.
711. 1802.2. Glazed sherd. Pink clay. Light and mid green, yellow and brown glaze; sgraffito.
- 712-4. 1802.5 + I6 3101.11. 3 frags. of glazed bowl. Pale orange clay. Light and dark green, amber and yellow glaze; dark brown sgraffito.

715. 1802.5. Glazed sherd. Grey clay. Light green, yellow and brown glaze; dark green sgraffito.
716. 1802.5. Glazed sherd. Orange clay. Light green and yellow/brown glaze; olive sgraffito.
- 717-8. 1802.5. 2 frags. of glazed bowl. Pale orange clay. Light and mid green, and yellow glaze; brown sgraffito.
719. 1802.5. Glazed bowl. Orange clay. Decorated int. and ext. Light and dark green and yellow glaze; olive sgraffito. RD 0.24.
720. 1802.5. Glazed bowl. Orange clay. Light and dark green, and brown glaze; black sgraffito. RD 0.24.
721. 1802.5. Glazed bowl. Orange clay. Mid green and yellow glaze; black and brown sgraffito. RD 0.22.
722. 1809.1. Glazed bowl base. Pink clay. Light and dark green, and brown/yellow glaze; dark sgraffito. BD 0.10.

Figs. 58-9. Miscellaneous Glazed Pottery from Medieval II

723. G4a. 6.14. Glazed bowl. Fine orange clay. Light and dark green glazed ext. ; light, dark and olive green glazed int. RD 0.16.
724. H4c/d. 1507.17. Bowl. Brown/buff gritty clay. Dark magenta glaze. (Hellenistic?). RD 0.24.
725. H4c/d. 1507.16. Glazed bowl. Fine gritty orange clay. Dark green and yellow glaze. RD 0.30.
726. I3c. 802.19. Glazed bowl. Orange clay. Green glaze. RD 0.14.
727. I4c/d. 1601.1. Glazed bowl. Mustard, dark brown and dark brown glaze. RD 0.10.
728. H4c/d. 1507.10. Glazed bowl. Red clay, white grit. Dark mustard and pale yellow glaze.
729. I4c/d. 1602.1. Glazed bowl. Porous pale buff clay. Worn black and white glaze ext. ; black and white patterned glaze int. RD 0.26.
730. H4c/d. 1501.1. Glazed bowl (2 sherds). Fine pale buff clay; blue white and black glaze. RD 0.18.
731. H5. 1702.1. Small glazed bowl. Fine white clay. Metallic blue glaze. RD 0.07.
732. H5. 1702.1. Small glazed bowl. Fine pale grey clay. Brown glaze. RD 0.06.
733. I4a. 901.21. Small glazed bowl. Fine pale orange clay; green glaze on on part of ext. and int. RD 0.08.
734. H5. 1703.14. Small glazed bowl. White clay, brown glaze. RD 0.08.
735. I4c/d. 1602.1. Glazed sherd. Fine white clay. Dark blue and white glaze.

736. G3d. 510.9. Small glazed bowl. White clay. Blackish glaze. RD 0.06; Ht. 0.035; BD 0.05.
737. I4c/d. 1601.2. Glazed bowl. Fine clay; blue glaze. RD 0.06.
738. G3d. 506.9. Small glazed bowl. White clay; worn aubergine glaze. RD 0.07.
739. G4a. 6.9. Small glazed bowl. Pink clay. Dark green glaze. RD 0.08; Ht. 0.034; BD 0.045.
740. I3c. 803.13. Small glazed bowl. White clay; dark aubergine glaze. RD 0.09.
741. H3c. 602.7. Small glazed bowl. White clay; aubergine glaze. RD 0.06.
742. H4c/d. 1507.4. Small glazed jar. Buff clay; turquoise glaze. RD 0.045.
743. H4a. 203.2. Small glazed bowl. Very fine pale pink clay; green glaze. RD 0.085?
744. I4c/d. 1601.22. Small glazed bowl. Fine buff clay. White and light blue glaze. RD 0.06.
745. G4b. 101.5. Glazed bowl frag. Pale grey clay; dark and light blue glaze.
746. I3c. 808.5. Small glazed bowl. Whiteish clay. Mottled white, green and brown glaze. RD 0.11.
747. G4b. 106.2. Glazed lamp. Gritty grey clay; green glaze. BD 0.04; Ht. 0.019.
748. H3c. 602.1. Glazed jar. Pink clay, grey core with grit and mica. Band of glazed relief decoration. RD 0.12.
749. G4a. 14.11. Glazed jar base. Fine pinkish clay. Mid and dark green glaze. BD 0.081.
750. I4c/d. 1601.48. Glazed bowl. Orange clay, fine grit. Worn light yellow-green glaze with distinct dark green spots; black sgraffito. RD 0.27; est. Ht. 0.068; est. BD 0.074.
751. H4a. 203.8. Glazed bowl frag. Pale pink clay. Cream, light and dark green, yellow and brown glaze; black sgraffito.
752. I3c. '910.1'. Glazed sherd. Fine orange clay. Light and dark green, yellow and brown glaze; black sgraffito.
753. I3c. 802.7. Glazed lamp? with trefoil mouth. Green glaze.
754. I4c/d. 1600.1. Glazed sherd. Light green glaze; dark sgraffito.
755. I3c. 802.2. Glazed bowl base. Orange clay. Green glazed ext., over red slip. Int. green glaze; black sgraffito. BD 0.05.
756. H3d. 703.1. Glazed bowl base. Pink clay. Dark green glaze; black sgraffito. BD 0.054.

757. H3d. 704.3. Glazed bowl base. Pink clay. Mustard, light and dark green glaze; sgraffito. BD 0.053.
758. H4a. 201.2 + H3c 604.9. Glazed bowl. Pink clay. Light and dark green, yellow and aubergine glaze; olive sgraffito. BD 0.05.
759. G4a. 14.11. Glazed bowl. Pink clay. Light and dark green, and yellow glaze; olive sgraffito. ?Evil eye design. BD 0.085.
760. H4c/d. 1502.6. Glazed bowl base. Buff clay. Light and dark green glaze; very fine sgraffito lines. Interlocking 'key' pattern. BD 0.09.
761. G4a. 1.2. Glazed bowl base. Green glaze; black sgraffito. BD 0.05.
762. G4b. 106.3. Glazed bowl base. Grey clay; white slip. Light green glazed ext. Int. light and dark green, and aubergine glaze; black sgraffito. BD 0.055.
763. G4a. 6.14. Glazed bowl base. Worn green glazed ext.; int. light green glaze; olive sgraffito. RD 0.09. (Pl. 5b.)

Figs. 61-3. Glazed Pottery from Medieval II

764. H3d. 708.5. Glazed bowl. Coarsish pink clay. Light green glaze; olive sgraffito. RD 0.23.
765. G4a. 1.11. Glazed bowl. Int. light green glaze; olive sgraffito; ext. light green and olive glazed bands. RD 0.32.
766. H4a. 203.1. Glazed bowl. Fine orange clay, white slip. Light green glazed int.; olive sgraffito. RD 0.22.
767. I3c. 802.3. Glazed bowl. Pale orange coarse clay. Light green glaze; black sgraffito. Pseudo-calligraphic designs (also non-joining frag., int. view). RD 0.24.
768. I3c. '910.1'. Glazed bowl. Green glaze int. and ext. RD 0.14.
769. H3d. 712.8. Glazed bowl. Dark buff clay. Olive glaze dappled with mustard; olive and brown sgraffito. RD 0.13.
770. I3c. '910.1'. Glazed bowl. Fine pale buff clay. Yellow and brown glaze. RD 0.26.
771. H4b. 306.3. Glazed bowl. Mustard and brown glaze. RD 0.32;
772. H3d. 723.5. Glazed bowl. Slightly gritty orange clay. Green glazed int.; black sgraffito. RD 0.19.
773. H4b. 301.2. Glazed bowl. Orange clay, fine grit. Green glaze; black sgraffito. RD 0.20.
774. I3c. 806.6. Glazed bowl. Yellow and brown glaze. RD 0.18.
775. I3c. 806.12. Glazed bowl. Buff/orange clay, fine grit. Worn green and yellow glaze. RD 0.13.
776. H4a. 203.14. Glazed bowl. Fine orange clay. Green glaze; dark green sgraffito. RD 0.20.

777. I3c. 808.2. Glazed dish. Pale orange clay. Light and dark green, and yellow glaze; black sgraffito. RD 0.26.
778. I4a. 901.22. Glazed bowl. Orange gritty clay. Int. mustard coloured, mottled green and dark brown glaze; ext. mustard and mottled green glaze. RD 0.24.
779. I4a. 900.15. Glazed bowl. Fine buff clay. Int. green, yellow and brown glaze; ext. yellow and green glaze. RD 0.24.
780. I4a. 901.33. Glazed bowl. Pink clay. Traces of green glaze on int. RD 0.22.
781. H4a. 203.8 + 202.1. 4 frags. of glazed bowl. Fine red/orange clay. Int. light green glaze; black sgraffito; ext. light and dark green, yellow and aubergine glaze; black sgraffito. Arabic inscription. RD 0.24. (Pl. 4b.)
782. G4b. 101.8. Glazed bowl frag. (waster). Pink clay, white slip; incised decoration. RD 0.30. (Pl. 9b.)
783. G4b. 102.1. Glazed bowl. Buff slightly gritty clay. Light green glaze; olive sgraffito. RD 0.16.
784. H4a. 204.2. Glazed bowl. Pink clay, white slip. Light and olive green glaze; black sgraffito. RD 0.18.
785. G4a. 14.12. Glazed bowl. Fine orange clay, white slip. Light green glaze with occasional dark patches on ext.; green glazed int. with blackish sgraffito. RD 0.135; Ht. 0.0675.
786. H3c. 604.2. Glazed bowl. Orange clay. Light and mid green, and mustard coloured glaze; dark green and brown sgraffito. RD 0.22. (Pl. 3b.)

Figs. 64-5. Glazed Pottery from Medieval II (H5)

787. 1701.9. Glazed bowl. Light and dark green, black and metallic blue glaze. RD 0.32.
788. 1702.1. Glazed bowl. Light brown clay, white slip. Incised decoration (waster). RD 0.16.
789. 1701.2. Glazed bowl. Grey clay. Dark green glaze. RD 0.20.
790. 1701.2. Glazed bowl. Fine grey clay. Light green glaze, olive at rim. RD 0.20.
791. 1701.2. Glazed bowl. Coarse whiteish clay. Int. light green and yellow-brown glaze; olive sgraffito; ext. light and dark green glaze; olive sgraffito. RD 0.22.
792. 1701.2. Glazed bowl. Fine red/orange clay. Green glaze. RD 0.22.
793. 1702.8. Glazed jar. Fine orange clay; green glaze. RD 0.10.
794. 1702.2. Small glazed bowl. Fine dark buff clay. Blue glaze. RD 0.05.
795. 1701.2. Glazed bowl frag. Fine red clay. Light green and yellow glaze; olive sgraffito.

795. 1701.2. Glazed bowl frag. Fine red clay. Light green and yellow glaze; olive sgraffito.
796. 1701.3. Glazed bowl frag. Pink clay. Light and dark green and brown glaze; brown sgraffito.
797. 1701.25. Glazed sherd. Buff clay. Int. white, black and blue glaze; ext. black and white glaze. Arabic inscription?
798. 1704.1. Glazed bowl. Buff clay. Dark and olive green glaze; black sgraffito. RD 0.21.
799. 1704.1. Glazed bowl frag. Orange clay. Light green glaze; olive sgraffito.
800. 1705.10. Glazed bowl. Fine pink clay. Yellow glaze with brown bands. RD 0.14.
801. 1705.15. Glazed bowl. Fine white clay. Metallic blue glaze in two tones. RD 0.20.
802. 1702.13. Glazed bowl. Fine buff clay. Venetian blue and green-gold glaze. RD 0.22. (Pl. 8a.)
803. 1710.3. Glazed lamp. Buff clay. Light and dark green glaze. BD 0.06.
804. 1706.3. Glazed bowl (waster). Buff clay, white slip, incised decoration. RD 0.22.
805. 1708.3. Glazed bowl. Grey clay. Yellow-brown glaze; dark brown sgraffito. RD 0.23.
806. Glazed bowl. Light green glaze.
807. 1703.6. Glazed bowl base. Buff clay. Green glaze; black sgraffito. BD 0.055.
808. 1707.8. Glazed bowl. Gritty buff clay. Worn green glazed int. RD 0.30.

Figs. 66-7. Glazed Pottery from Medieval II (I6)

809. 3103.3. Glazed bowl base. Orange gritty clay. Light and dark green and aubergine glaze; olive sgraffito. BD 0.07.
810. 3103.3. Glazed bowl. Dark orange clay. Light and dark green, and yellow glaze; olive sgraffito.
811. 3103.3. Glazed bowl (waster). Pink clay, white slip. RD 0.22.
812. 3103.3. Glazed bowl. Buff clay. Light and dark green, and amber yellow glaze; olive and green sgraffito. RD 0.22
813. 3103.3. Glazed bowl. Buff clay. Light to dark green glaze; dark olive sgraffito. RD 0.18.
814. 3101.46. Glazed bowl, rim and base frags. Very pale buff clay. Lime green glaze ext.; white glaze with gold glazed int. RD 0.30; BD 0.14. (drawing shows base too narrow).
815. 3101.23. Glazed bowl. Pink clay. Int. light green glaze; olive sgraffito; ext. mid green glaze. RD 0.20.

816. 3101.24. Glazed sherd. Reddish clay. Int. light and dark green, yellow and aubergine glaze; brown sgraffito; ext. light and dark green, and yellow glaze; black sgraffito.
817. 3101.11. Glazed jar. Orange clay. Mid green glaze; dark green sgraffito. RD 0.12.
818. 3101.23. Glazed bowl. Orange gritty clay. Int. light green clay; olive sgraffito; ext. mid green glaze; olive sgraffito. RD 0.19.
819. 3101.1. Glazed bowl. Pink clay. Mid and light green glaze; black sgraffito. RD 0.22?
820. 3101.1. Glazed bowl base. Buff clay. Green glaze; dark green sgraffito. BD 0.08.
822. 3100.2. Glazed bowl base (waster). Grey/buff clay; white slip; traces of green glaze. BD 0.05.

Figs. 68-9. Glazed Pottery from Medieval II (I6)

823. 3101.7. 2 frags. of glazed bowl. Ext. green glaze; black sgraffito; int. light and dark green, red and aubergine glaze; black sgraffito.
824. 3101.1. Glazed sherd from bowl base, ?reused as a gaming piece. Mustard yellow glaze; brown sgraffito.
825. 3101.4. Glazed sherd. Green glaze; black sgraffito.
826. 3101.22. Glazed sherd. Red clay. Light and dark green glaze; olive sgraffito. Bird.
827. 3101.22. Glazed bowl base. Coarse pink clay. Ext. light and dark green and yellow brown glaze; int. dark green glaze; blackish sgraffito. ? Bird's wing. BD 0.10.
828. 3101.22. Glazed bowl. Fine orange clay. Int. light and dark green, and aubergine glaze; ext. light and dark green glaze; dark sgraffito. RD 0.28.
829. 3101.22. Glazed bowl. Fine gritty orange clay. Int. light green glaze; olive sgraffito; ext. light and dark green, and brown glaze; dark sgraffito. RD 0.30.
830. 3101.22. Glazed bowl frag. Fine gritty orange clay. Light and dark green glaze; olive sgraffito.
831. 3101.23. Glazed bowl (waster). Pink/orange clay, white slip; incised decoration. RD 0.23.
832. 3101.23. Glazed sherd. Grey clay. Int. pale and dark aubergine, light green and yellow glaze; brown sgraffito; ext. mid and light green, and yellow-brown glaze; brown sgraffito.
833. 3101.22. 4 frags. of glazed bowl. Orange gritty clay. Mid green glaze; blackish sgraffito.

834. 3101.23. Glazed bowl. Coarse pink clay. Int. light and dark green, yellow and aubergine glaze; olive sgraffito; ext. mid green glaze; black sgraffito. Mock Arabic inscription. RD ?
835. 3101.24. Glazed bowl base. Pink/orange clay. Ext. traces of red paint. Int. mid green glaze; dark green sgraffito. BD 0.065.
836. 3101.24. Glazed bowl base. Pink clay. Green glaze black sgraffito. BD 0.085.
837. 3101.24. Glazed bowl base. Pink clay. Light and dark green, and yellow-brown glaze; olive and brown sgraffito. BD 0.07
838. 3101.24. Glazed bowl. Grey/pink clay; dark green glaze; black sgraffito. RD 0.23.
839. 3101.26. Glazed dish. Crudely made. Green glaze; dark sgraffito. RD 0.16.
840. 3101.26. Glazed bowl. Buff clay. Green glaze; dark sgraffito. RD 0.22.

Figs. 70-2. Glazed Pottery from Medieval II (H6)

841. 3009.2. Glazed bowl. Grey clay. Mid green glaze. BD 0.08.
842. 3009.2. Glazed bowl. Light and dark green glaze; olive sgraffito. RD 0.18. (Pl. 9a.)
843. 3001.2. Glazed juglet. Very fine pale grey clay. Pale green 'celadon' glaze over mustard coloured slip.
844. 3009.2. Glazed bowl. Orange clay. Light green glaze; olive sgraffito. RD 0.23. (Pl. 9a.)
845. 3009.2. Glazed bowl. Pink clay. Light and dark green glaze; olive sgraffito. RD 0.21. (Pl. 9a.)
846. 3000.7. Glazed bowl. Fine orange clay. Mid green glaze; black sgraffito. RD 0.24.
847. 3008.3. Glazed bowl frag. Orange clay. Light and dark green and brown glaze; brown sgraffito.
848. 3009.2. Glazed bowl frag. Grey/pink clay. Light green glaze; olive sgraffito. Almost 'champlevé' ware.
849. 3001.2. Glazed bowl frag. Ext. mid green glaze; olive sgraffito Arabic inscription; int. light and dark green and yellow glaze; dark sgraffito.
850. 3009.1. Glazed bowl base (waster). Pink/orange clay, white slip; incised decoration. BD 0.054.
851. 3001.11. Glazed bowl. Orange clay. Worn green glaze; black sgraffito. RD 0.20.
852. 3001.12. Glazed bowl frag. Int. yellow-brown glaze, black sgraffito; ext. green glaze; black sgraffito. Almost 'champlevé' ware.

853. 3009.2 + H6 3008.2. Glazed bowl (waster). Pink clay, white slip; incised decoration. RD 0.20+
854. 3001.26. Glazed bowl. Gritty orange clay. Swathes of light green, dark green and brown glaze. RD 0.29; BD 0.14.
855. 3009.2. Glazed bowl. Pink clay. Light green glaze. RD 0.14.
856. 3009.2. Glazed bowl base (waster). Pink clay, white slip; incised design. BD 0.08.
857. 3001.4. Glazed bowl. White clay. Glassy green-grey 'celadon' glaze over a white slip. RD 0.24.
858. 3009.2. Glazed bowl (waster). Pink clay, white slip; incised decoration. RD 0.23.
859. 3009.2. Glazed bowl. Pink clay. Mid to dark green glaze; black sgraffito. RD 0.20.

Figs. 73-5. Glazed Pottery from Medieval II (15)

860. 1809.4. Glazed bowl frag. Buff clay. Damaged light green glaze; olive sgraffito.
861. 1809.5. Glazed bowl. Pale orange clay. Green glaze; dark sgraffito.
862. I5. 1809.5. Glazed bowl. Pale orange clay. Mottled olive and light green glaze. RD 0.22.
863. 1809.5. Glazed bowl. Int. decayed green glaze; black sgraffito; ext. light green, veridian and brown glaze. RD 0.20 ?
864. 1809.5. Glazed dish. Orange clay. Light green glaze; olive sgraffito. Joins frag. of H6 3001.25.
865. 1809.5. Glazed bowl base. Mid green glaze; dark green sgraffito.
866. 1809.8. Glazed lamp. Green glaze. BD 0.04.
867. 1809.5. Glazed bowl. Orange clay; green glaze; black sgraffito. RD 0.20.
868. 1803.10. Glazed bowl. Pink clay. Ext. light and dark green glaze; int. light and dark green glaze; brown and olive sgraffito. RD ca 0.24.
869. 1803.11. Glazed bowl. Fine buff clay. Mid green glaze. RD 0.22.
870. 1806.2. Glazed bowl base. Pink clay. Light green glaze; olive sgraffito. BD 0.055
871. 1808.8. Glazed sherd. Orange clay. Green glaze; olive sgraffito.
872. 1808.8. Glazed sherd. Pink clay. Light green glaze; olive sgraffito.
873. 1805.16. Glazed bowl. Buff gritty clay. Light and mid green, and dark brown/amber glaze; olive sgraffito. RD 0.24.
874. 1800.2. Glazed bowl. Fine pale buff clay. Light and dark green glaze; olive sgraffito. RD 0.28.

875. 1806.4. Glazed bowl base (waster). Pink clay, white slip; incised decoration. BD 0.08.
876. 1806.4. Glazed bowl base. Pink clay. Dark and light green, and brown glaze; dark sgraffito. BD 0.088.
877. 1805.1. Glazed bowl base. Pink clay. Light and dark green and aubergine glaze; olive sgraffito. BD 0.11.
878. 1812.3. Glazed bowl base (waster). Pink clay, white slip; incised decoration. BD 0.053.
879. 1803.8. Glazed bowl base. Pink clay. Green glaze; fine dark green sgraffito. BD 0.075.
880. 1800.5. Glazed bowl. Pale pink clay with fine grit. Black, ultramarine, turquoise and white glaze. RD 0.22. (Pl. 8b.)
881. 1803.5 + 1802.12. Glazed bowl. Coarse pink clay. Yellow glaze; brown sgraffito. BD 0.072.

Figs. 76-8. Glazed Pottery from Medieval II (I5)

882. 1808.2. Glazed bowl. Fine pale grey clay. Mid and dark green glaze. RD 0.32.
883. 1809.1. Glazed bowl. Pink clay, white slip. Light and dark green glaze; black sgraffito. RD 0.16.
884. 1808.2. Glazed bottle base. Green glaze; dark sgraffito. Pattern shown unrolled. BD 0.055.
885. 1808.2. Glazed sherd. Fine orange clay. Light green clay; dark sgraffito.
887. 1808.4. Glazed bowl. Fine orange clay. Light green glaze. RD 0.20.
888. 1808.4. Glazed sherd. Fine orange clay. White slip; green glaze; black sgraffito.
889. 1808.4. Glazed bowl base. Orange clay; green glaze. BD 0.05.
890. 1808.4. Glazed sherd. Fine red/orange clay. Mid green glaze; dark sgraffito.
891. 1808.4. Glazed bowl base (waster). Orange/grey clay with fine grit; white slip; incised decoration. BD 0.08.
892. 1808.4. Cooking pot. Grey clay with grit. Black and red ext., buff int. RD 0.18.
893. 1808.5. Glazed bowl. Int. light green glaze; dark sgraffito; ext. mid green. RD 0.18.
894. 1808.5. Glazed sherd. Pale orange gritty clay. Green glaze; dark sgraffito.
895. 1808.5. Glazed bowl. Buff/pink clay; green glaze. RD 0.34.
896. 1808.5. Glazed bowl base. Orange/buff clay. Light green glaze. BD 0.10.

897. 1802.5. Glazed bowl. Pale orange clay. Ext. dark and olive green glaze; int. light green glaze; dark sgraffito. RD 0.16.
898. 1802.5. Glazed bowl. Orange clay. Mid green mottled glaze. Badly worn. RD 0.22?
899. 1802.5. Glazed bowl. Orange clay. Green glaze; olive sgraffito. RD 0.26.
900. 1802.5. Glazed bowl frag. White/buff clay. Ext. turquoise and olive green glaze; int. turquoise glaze.
901. 1802.5. Glazed bowl. Orange clay. Light green glaze.
902. 1802.5. Glazed bowl. Buff clay. Opalescent blue glaze. RD 0.10?
903. 1803.10. Glazed sherd. Pink clay. Int. light green and aubergine glaze; dark sgraffito; ext. light and dark green glaze.
904. 1801.11. 2 glazed sherds from same pot. Pink clay. Dark green glaze; black sgraffito. ?Bird's wing.
905. 1802.5. Glazed dish frag. Pink clay. Veridian glaze; dark olive sgraffito.
906. 1802.5. Glazed bowl frag. Pink/grey clay. Olive green glaze; dark olive sgraffito.
907. 1802.1. Glazed sherd. Dark green glaze; black sgraffito.
908. 1805.10. Glazed bowl frag. Pink clay. Green and brown glaze; dark brown sgraffito.
909. 1802.5. 2 frags. of glazed bowl. Fine pale orange clay. Light to mid green glaze; dark green sgraffito. BD 0.08.
910. 1802.5. 3 non-joining frags. of glazed bowl base. Orange clay. Ext. veridian green glaze; olive sgraffito; into. light and dark green and aubergine glaze; black sgraffito. BD 0.095.
911. 1802.5. Glazed bowl base. Orange clay. Light green glaze; dark green sgraffito. BD 0.10.
912. 1803.11. Glazed bowl. Ext. dark green glaze; int. light and dark green, and pale yellow glaze; olive sgraffito. RD 0.26.
913. 1801.8. Glazed base. Pink/grey clay. Light and dark green glaze; olive sgraffito.

Figs. 79-81. Glazed Pottery from Medieval II (I5)

914. 1803.18. Glazed bowl base. Pink clay. Dark green glaze; dark green sgraffito. BD 0.05.
915. 1803.18. Glazed bowl base. Dark green glaze; dark green sgraffito. est. BD 0.07.
916. 1803.18. Glazed bowl base. Pink clay. Light green glaze; Olive sgraffito. BD 0.098.

917. 1803.18. Glazed bowl. Pink clay. Light to mid green glaze; olive sgraffito. RD 0.18.
918. 1803.18. Glazed bowl. Light green glaze; dark green sgraffito. RD 0.20?
919. 1803.18. Glazed sherd, used as gaming piece. Pink clay. Green glaze; black sgraffito.
920. 1803.18. Glazed bowl base. Pink clay. Muddy brown and dark green glaze. BD 0.12.
921. 1803.18. Glazed bowl base. Buff clay. Amber-yellow glaze; black sgraffito. BD 0.079.
922. 1803.18. Glazed bowl. Mid green glaze; dark green sgraffito. RD 0.34.
923. 1803.18. Glazed bowl. Orange/pink clay. Light green glaze; black sgraffito. RD 0.22. (Pl. 7a.)
924. 1803.18. Glazed bowl base. Pink/orange clay. Dark green glaze; olive sgraffito. BD 0.055.
925. 1803.18. Light green glaze ext.; mid green glaze; black sgraffito int. RD 0.18.
926. 1803.18. Glazed bowl (waster). Buff clay, white slip; incised decoration. RD 0.22.
927. 1802.13. Glazed bowl base. Orange clay. Light and dark green, and yellow-brown glaze; olive sgraffito. BD 0.05.
928. 1801.8. Glazed bowl base (waster). Reddish clay, white slip; incised decoration. BD 0.08.
929. 1801.18. Glazed bowl base. Pink clay. Worn dark green glaze; dark green sgraffito. BD 0.08.
930. 1803.11. Glazed bowl base. Light green glaze; dark sgraffito. BD 0.08.
931. 1803.18. Glazed bowl. Fine orange clay. Mid green glaze; black sgraffito. RD 0.18. (Pl. 3a.)

Figs. 82-3. Glazed Pottery from Medieval II (I5)

932. 1803.18. + 1803.19. Glazed bowl. Fine orange clay. Green glaze; black sgraffito. RD 0.215; Ht. 0.112; BD 0.08.
933. 1803.19. Glazed bowl frag. (waster). Fine orange clay, white slip; incised decoration.
934. 1803.19 + H6 3009.2. Glazed bowl base (waster). Pink clay, white slip; incised decoration. BD 0.08.
935. 1803.19. Glazed bowl (waster). Grey clay. Misfired black glaze int. and ext. RD 0.128; Ht. 0.074; BD 0.053.
936. 1812.3. Glazed bowl (waster). Pink clay, white slip; incised decoration. RD 0.28.

937. 1803.19. Glazed bowl base (waster). Fine orange clay; white slip; incised decoration. BD 0.082. (fig. 81.)
938. 1803.19. Glazed bowl frag. (waster). Fine orange clay; white slip; incised decoration.
939. 1803.19. Glazed dish (waster). Coarse grey clay; white slip; incised decoration.
940. 1803.19. Glazed dish (waster). Buff/orange clay; blackened int. Incised decoration.
941. 1803.19. Glazed bowl. Grey clay. Light and dark green, brown and aubergine glaze; olive sgraffito. RD 0.203. (fig. 81; and pl. 10.)
942. 1803.19 + 1803.12, 15, 18; 1806.1, 1808.4. Glazed bowl. Coarsish orange clay; mid green glaze; black sgraffito. RD 0.23.

Figs. 84-6. Glazed pottery from Medieval II (I5)

943. 1803.14. Frag. of glazed bowl base. Light green and red glaze; black sgraffito.
- 943a. 1803.14. Glazed bowl base frag. Pink clay. Light and dark green, yellow and aubergine glaze; dark sgraffito.
944. 1803.14. Glazed dish. Pink clay. Light green glaze; olive sgraffito.
945. 1803.14. Glazed bowl base. Buff clay. Dark green, yellow and brown splashy glaze. BD 0.10.
946. 1803.14. Glazed bowl frag. Pink clay. Light and dark green glaze; olive sgraffito.
947. 1803.14. Glazed sherd. Reddish clay. Dark olive and light green glaze.
948. 1803.14. Glazed sherd. Pink/red clay. Light green glaze; dark green sgraffito. Fish.
949. 1803.14. Glazed sherd. Orange/grey clay. Light and dark green, yellow and aubergine glaze; dark sgraffito.
950. 1803.14. Glazed bowl. Pink orange clay. Light green glaze; olive sgraffito. RD 0.12.
951. 1803.14. Glazed bowl. Pink/orange clay. Light green glaze; dark green sgraffito. RD 0.18.
952. 1803.14. Glazed bowl. Rather coarse pink clay. Dark green glaze; black sgraffito. RD 0.18.
953. 1803.14. Glazed bowl. Pink/buff clay; brown glaze. RD 0.19.
954. 1803.14. Glazed bowl. Grey clay. Mid green glaze. RD 0.22.
955. 1803.14. Glazed bowl. Pink clay. Mid green glaze. RD 0.23.
956. 1803.14. Glazed bowl. Orange clay. Light green glaze; dark green sgraffito. RD 0.20.

957. 1803.14. Glazed bowl. Pale pink clay. Mid green glaze; dark olive sgraffito. RD ca 0.20.
958. 1803.14. Glazed bowl. Whiteish clay. Yellow and pale green glaze. RD 0.22.
959. 1803.12. Glazed sherd. Orange clay. Green glaze int. and ext.; black sgraffito. Fishes.
960. 1803.12. Glazed sherd. Orange clay. Mid green glaze; black sgraffito. ?Fishes.
961. 1803.12. Glazed sherd. Orange clay. Mid green glaze; black sgraffito.
962. 1803.12. Glazed sherd. Veridian glaze; olive sgraffito.
963. 1803.12. Glazed sherd. Veridian glaze; black sgraffito.
964. 1803.12. Glazed bowl. Red/orange clay. Olive green glaze; black sgraffito. RD 0.28.
965. 1803.12. Glazed bowl. Red clay. Ext. pale yellow/green and dark green glaze; int. light green glaze; dark green sgraffito.
966. 1803.12. Glazed jar. Dark aubergine glaze with pale turquoise spots. RD 0.12.
967. 1803.12. Glazed bowl. Dark buff clay. Ext. pale green and olive glaze; int. light green glaze; black sgraffito.
968. 1803.12. Glazed bowl. Orange clay. Mid green glaze; dark sgraffito. RD 0.22.
969. 1803.12. Glazed bowl. Pale orange clay. Dark green glaze; black sgraffito. RD 0.16.
970. 1803.12. Glazed bowl orange clay. Veridian glaze; black sgraffito.
971. 1801.5. Glazed bowl. Finely gritted pale orange clay. Light and dark green yellow and brown glaze; dark sgraffito. RD 0.27.
972. 1803.12. Glazed bowl base. Dark buff clay. Light and dark green, amber-yellow, brown and aubergine glaze; olive sgraffito. BD 0.078.
973. 1803.12. Glazed sherd. Orange clay. Worn veridian glaze; dark green sgraffito.
974. 1803.13. Glazed bowl. Pink clay. Light green glaze; olive sgraffito. RD ca 0.24.
975. 1803.13. Glazed bowl. Grey clay. Ext. light and dark green, brown and aubergine glaze; dark sgraffito; int. light and mid green glaze (dappled effect); dark sgraffito. RD 0.23.

Figs. 87-9. Glazed Pottery from Medieval II (I5)

976. 1803.15. Glazed bowl. Orange gritty clay. Green glaze. RD 0.20.
977. 1803.15. Glazed bowl. Buff gritty clay. Int. mid green glaze; ext. light green glaze; dark green sgraffito. RD 0.24.

978. 1803.15. Glazed bowl. Fine buff clay. Green glaze. RD 0.18.
979. 1803.15 + 1809.5 + 1806.1. Light green glaze (olive 'undercoat' on ext.). Dark sgraffito. RD 0.28.
980. 1803.14. Glazed plate. Pink clay. Light green glaze; olive sgraffito. RD 0.22.
981. 1803.15. Glazed sherd. Mid green glaze; dark sgraffito.
982. 1803.3. Small glazed bowl. Grey clay. White glaze. BD 0.06.
983. 1803.15. Glazed sherd. Green glaze; dark sgraffito.
984. 1803.15. Glazed lamp. Pale buff/orange clay, fine grit. Light green glaze; olive green 'undercoat'; blackened rim. BD 0.059.
985. 1803.15. Glazed bowl case. Green glaze; dark sgraffito (drawing too broad). BD 0.07.
986. 1803.4. Glazed sherd. Yellow glaze; black sgraffito.
987. 1803.15. Glazed bowl base (waster). Fine pink/orange clay. White slip; incised decoration. Partridge. BD 0.055.
988. 1803.19. Glazed bowl. Fine pale orange clay. Mid green glaze; dark green sgraffito. RD 0.20.
989. 1803.19. Glazed bowl. Coarsish grey clay. Badly misfired black glaze. RD 0.18.
990. 1803.19. Glazed bowl (waster). Fine pink/orange clay; white slip; incised decoration. RD 0.16.
991. 1803.19. Glazed bowl (waster). Pale buff/orange clay. Pale buff slip; incised decoration. RD 0.22.
992. 1803.19. Glazed jar. Pale orange clay, fine grit; worn green glaze. RD 0.24.
993. 1803.19. Glazed bowl. Light green and aubergine glaze; dark green sgraffito. RD 0.14.
994. 1802.2. Glazed bowl. Orange clay. Light to mid green glaze, dark at rim. RD 0.20.
995. 1802.2. Glazed bowl. Light pink clay. Mid to dark green glaze. RD 0.22.
996. 1802.2. Glazed sherd. Pink clay. Mid green glaze; olive sgraffito.
997. 1803.16. Glazed bowl. Pink clay. Mid and dark green glaze. RD 0.18.
998. 1803.16. Glazed bowl. Fine buff/orange clay. Light and dark green glaze. RD 0.18.
999. 1803.16. Glazed bowl. Fine pale orange clay. Yellow and dark brown glaze. RD 0.28.
1000. 1803.16. Glazed bowl. Fine orange clay. Green glaze. dark sgraffito. RD 0.36.

Figs. 90-1. Glazed Pottery from Medieval II (I5)

1001. 1803.15 + 1807.17 + 1808+ 1809.5. Glazed bowl. Buff clay. Ext. light green glaze; dark green sgraffito; int. light and dark green, yellow and aubergine glaze; dark sgraffito. Drawing 'spread out'. RD 0.24. (Pl. . . .)
1002. 1809.5 + 1806.1 + 1803.6. 3 frags. of glazed bowl. Orange clay. Light to mid-green glaze; dark sgraffito. RD 0.13.
1003. 1803.6. Glazed bowl. Mid and light green glaze.
1004. 1803.6. Glazed bowl. Light green glaze; olive sgraffito.
1005. 1802.16. Glazed bowl. Pink clay. Light and olive green glaze. RD ca 0.20.
1006. 1803.8. Glazed bowl. Buff clay. Light green int. , dark green ext. glaze. RD ca 0.20.
1007. 1803.8. Glazed bowl. Buff/pink clay. Dark green glaze.
1008. 1803.8. Frag. of glazed dish. Buff clay. Pale olive green glaze; olive sgraffito.
1009. 1802.18. Glazed bowl. Pink clay. White slip. Mid green glaze; black sgraffito. RD 0.22.
1010. 1802.16 + 1802.5. Glazed bowl. Pink clay. Mid green glaze; olive sgraffito. BD 0.0875. (fig. 89.)
1011. 1803.1. Jar. Orange clay; red paint. Burnished. RD 0.11.
1012. 1803.1. Glazed bowl. Buff clay. Worn green glaze. RD 0.30.
1013. 1803.1. Glazed dish. Pale orange clay. Green glaze; olive green sgraffito.
1014. 1803.1. Glazed bowl frag. Pink/grey clay. Light green, yellow and brown glaze; dark sgraffito.
1015. 1803.3 + 1803.4. 2 frags. of glazed bowl. Grey clay. Ext. mid and dark green glaze; int. mid green glaze; dark green sgraffito. RD 0.18.
1016. 1803.1. + 1803.4. Glazed bowl. Dark orange clay. Ext. mid green glaze; int. light and dark green, yellow and amber-brown glaze; dark sgraffito. RD 0.20.

Fig. 49. Medieval II Pottery. Jugs and Jars (H4c/d and I4c/d)

1017. H4c/d. 1501.20. Jug with one or two handles. Black clay; white grit and mica. Incised 'corn stalk' decoration. (Second more complete drawing with one handle only at 1:2). RD 0.16.
1018. H4c/d. 1501.22. Jug, Black clay, grits and mica. Incised decoration. BD 0.07.
1019. H4c/d. 1502.6. Jug. Brown-beige clay, burnished. RD 0.11; Ht. 9.15; BD 0.09.

1020. H4c/d. 1501.22. Jar. Red clay with grit and mica. RD 0.145.
1021. H4c/d. 1501.22. Jar. Grey/black gritty clay. RD 0.14.
1022. H4c/d. 1503.13. Jar. Brown clay; blackened int. Hand moulded decoration. RD 0.26.
1023. H4c/d. '1801.2'. Jar. Red clay (drawn at 1:8) RD 0.116.
1024. I4c/d. 1602.5. Jug. Black clay, white grit. RD 0.13; Ht. 0.115; BD 0.085.
1025. I4c/d. 1602.4. Jar. Black clay. RD 0.15.
1026. I4c/d. 1602.4. Jar. Black clay. RD 0.20.
1027. 1601.75. Jar. Dark grey clay, fine white grit. RD 0.25.
1028. I4c/d. 1601.59. Small jug. Coarse black clay; incised decoration. Hand made. RD 0.07; Ht. 0.084.
1029. I4c/d. 1601.11. Water jar.
1030. I4c/d. 1601.61. Jug. Black clay with much mica. RD 0.11.

Fig. 93. Pottery from Medieval II—mainly bowls

1031. G4a. 6.9a. Bowl. Burnished orange clay. RD 0.18.
1032. G4a. 6.9b. Bowl. Gritty pale brown clay; brown burnish. RD 0.22.
1033. I4c/d. 1601.28. Bowl. Fine red clay (Hellenistic). RD 0.20.
1034. G4b. 106.1. Bowl. Coarse buff slightly gritty clay. RD 0.26.
1035. G4b. 101-106. Jar. Red clay, white grit. RD 0.18.
1036. G4a. 4.5. Bowl. Pink clay. RD 0.32.
1037. I3c. 806.12. Glazed bowl. Fine off-white clay. Very fine 'celadon' glaze, grey int., greenish-grey ext. RD 0.36.
1038. G4a. 4.4. Jar. Black clay. RD 0.14.
1039. H6. 3008.3. Bowl. Coarse red clay with black core, white grit. RD 0.175; Ht. 0.055; BD 0.075.
1040. I5. 1803.14. Bowl. Coarse brown/grey clay. Traces of red paint. RD 0.13; Ht. 0.06; BD 0.085.
1041. I3c. '910.1'. Bowl. Pale brown clay. Designed to prevent spilling? RD 0.12.
1042. H6. 3009.1. Bowl. Greyish clay, white grit. RD 0.14.
1043. I5. 1803.11. Bowl. with handle. Coarse black gritty clay. Incised trough inside. RD 0.15.
1044. I5. 1806.4. Lamp? Red clay, black core. RD 0.12.
1045. I6. 3103.3. Lamp? Red clay, white grit and mica. BD 0.12.

1046. I6. 3101.40. Lamp. Coarse black straw tempered clay. Hand made. BD 0.065.
1047. I4c/d. 1601.36. Lamp. Coarse red clay, black core, some grit and mica. BD 0.09; Ht. 0.068.
1048. I5. 1801.2. Lamp? Orange/pink clay, grey core. RD 0.09.
1049. H4b. 301.2. Lamp. BD 0.037.
1050. I3c. '910.1'. Bowl. Pink/orange fine clay. Red slip. White painted designs on int. RD 0.22.
1051. I4a. 901.3. Small jar. Red/orange clay, dark grey core. RD 0.08.
1052. I5. 1803.11. Bowl base. Fine buff clay. Red slip. White paint.
1053. I5. 1803.5. Bowl base. Buff/pink clay. Red slip. White paint. BD 0.092.
1054. I6. 3101.23. Bowl base. Pale orange clay. Red slip, white paint. BD 0.09.
1055. H4b. 301.2. Bowl. Fine orange clay. Red paint int. and ext. RD 0.28.
1056. G4a. 6.7. Bowl. Buff clay. Red paint. RD 0.16.
1057. I4c/d. 1600.10. Bowl. Pale buff clay, fine grit. Red paint on int. rim. RD 0.12.
1058. G4b. 106.2. Jar. Orange slightly gritty clay, grey core.
1059. I4a. 900.20. Jar. Fine red clay. Buff slip int.; brown and black slip ext. (Hellenistic). RD 0.22.
1060. G4b. 102.1. Jar. Brick red gritty clay. RD 0.14.
1061. I4c/d. 1601.33. Jar. Coarse black clay, white grit. RD ca. 0.19.
1062. G3d. 501.20. Jar. Brown clay, fine grit. Hand made? RD 0.18.

Fig. 94. Pottery from Medieval II—Bowls

1063. G4b. 106.2. Bowl. Grey/orange clay with mica. RD 0.34.
1064. I3c. 806.13. Bowl. Pink clay, grey core. RD 0.18; Ht. 0.08.
1065. G4b. 106.2. Bowl. Orange clay, grey core. Band of red paint on int. of neck. RD 0.32; Ht. 0.108; BD 0.18.
1066. G4b. 101.6. Bowl. Gritty red clay, grey core. RD 0.22.
1067. G4b. 101.9. Bowl. Grey clay. Red paint int. and ext. RD 0.20.
1068. I3c. 802.3. Bowl. Orange and grey gritty clay. Red paint on ext. RD 0.40.
1069. I3c. 808.22. Bowl. Buff clay. Incised decoration on rim.
1070. I3c. 808.22. Bowl. Brown gritty clay, blackish paint. RD 0.40?

1071. I3c. 802.5. Bowl. Grey gritty clay. Red painted ext.; incised decoration. RD 0.26.
1072. I3c. 808.1. Bowl. Orange clay, grey core. RD 0.26.
1073. H4a. 203.1. Bowl. Buff clay, dark grey core, grit. RD 0.36.
1074. G4a. 1.8. Bowl frag. Coarse pink clay, grey core. Impressed decoration on ext.
1075. H4b. 301.5. Bowl. Grey clay, red/orange ext.; red paint int. Incised decoration. RD 0.30.
1076. I4a. 901.33. Bowl? Red clay, grey core. RD 0.20.
1077. H4b. 301.5. Bowl. Buff clay, fine grit. RD 0.28.
1078. H3d. 712.5. Bowl. Orange clay. White paint int. RD 0.24.
1079. H4b. 301.8. Bowl. Brown clay, fine grit. Red paint int. and ext. RD 0.24.
1080. I3c. 807.10. Bowl. Gritty orange clay. RD 0.28.
1081. G4b. 106.1. Bowl. Gritty red clay, red paint. RD 0.23.
1082. G4b. 101.5. Bowl. Orange gritty clay. Wheel marks. RD 0.28.
1083. I4c/d. 1601.25. Bowl or jar. Grey clay. RD 0.28.

Fig. 95. Pottery from Medieval II—Casseroles and Storage Jars

1084. H4a. 203.1. Casserole. Black gritty clay: red/orange int. and ext. RD 0.50.
1085. I3c. 806.6. Casserole. Buff/orange gritty clay. Orange int. and ext. RD 0.36.
1086. H4b. 301.5. Casserole. Grey clay, fine grit. Buff int. and ext. RD 0.40.
1087. G4b. 106.2. Casserole. Coarse red/pink clay. RD 0.40+
1088. G4b. 106.1. Casserole. Grey clay, white slip; traces of red paint. Stump of lug handle. RD 0.40+?
1089. G4a. 4.1. Storage jar. Red clay, grey core. RD 0.27.
1090. I3c. 808.22. Casserole? Grey gritty clay. RD 0.34.
1091. H4c/d. 1501.4. Storage jar. Coarse reddish clay. RD 0.40.
1092. H4b. 304.7. Storage jar. Grey gritty clay. Orange ext. Thumb print decoration on rim. RD 0.35.
1093. G4a. 1.9a. Storage jar. Red clay, grey core. RD 0.40.
1094. G4a. 6.14. Casserole. Coarse dark grey clay; red paint int. and ext. RD 0.40+

Fig. 96. Pottery from Medieval II—Cooking pots

1095. G4a. 6.14. Cooking pot. Grey gritty clay; blackened int.; incised decoration on neck. RD 0.26.
1096. G4a. 6.14. Jar frag. Buff coarse clay; brown paint.
1097. G4a. 6.14. Cooking pot with loop handles. RD 0.20.
1098. G4a. 6.14. Cooking pot. RD 0.22.
1099. G4b. 106.2. Cooking pot? Coarse gritty grey clay. Blackened dark brown ext. RD 0.16.
1100. H4c/d. 1501.38. Small cooking pot. Blackened pink clay; hand made. RD 0.14; Ht. 0.10; BD 0.11.
1101. H4a. 208.8. Cooking pot. Buff clay, grit and mica.
1102. H4a. 208.15. Cooking pot. 'Corn stalk' pattern on handle.
1103. G4a. 14.11. Cooking pot. Orange clay with fine grit and mica. Red paint on rim and upper half of ext. RD 0.171; Ht. 0.134; BD 0.11.
1104. H4a. 202.1. Cooking pot. Grey clay, red paint ext. RD 0.22.
1105. H4a. 202.1. Cooking pot. Grey clay, red paint ext. RD 0.21.
1106. H4a. 208.8. Cooking pot. Grey clay, grit and mica. RD 0.16.
1107. I3c. 802.22. Cooking pot. Pink gritty clay, grey core; red painted ext. RD 0.25.
1108. G4a. 106.1. Cooking pot. Brown very gritty clay. Red paint on int. of neck. RD 0.26.
1109. H4a. 208.5. Cooking pot. Pink clay, grey core; red paint; incised wavy line decoration. RD 0.28.
1110. G4b. 106.2. Cooking pot. Black clay with mica; traces of red paint on handle. RD 0.26?

Fig. 97. Pottery from Medieval II—Jars

1111. H4b. 302.4. 2-handled jar. Red clay, white grit. RD 0.17.
1112. I3c. 802.47. Water jar. RD 0.07.
1113. I4a. 910.13. Jar. Orange clay, grey core, red paint. RD 0.15.
1114. I5. 1810.2. Jug. Orange/grey clay, fine grit. RD 0.16.
1115. H5. 1701.12. Frags. of jug. Fine very pale buff clay. BD 0.075.
1116. H4a. 208.18. Jar. Coarse black clay. Impressed decoration. Fine scored lines on neck. RD 0.12.
1117. G4d. 501.19. Jug. Grey clay; incised decoration. RD 0.07.
1118. I4a. 901.31. Jar. Gritty red clay. Incised and impressed decoration on neck. RD 0.19.

1119. H5. 1710.3. Jar. Buff clay, some black grit. RD 0.19.
1120. I3c. 808.21. Jar with 2 handles. Buff/pink clay. RD 0.16.
1121. I5. 1801.3. Jar with 2 handles. Grey/orange clay, fine grit. RD 0.16.
1122. I3c. 809.3. Jar. Orange clay, grit and mica. RD 0.22.
1123. H4b. 301.2. Jar. Buff gritty clay. Red/orange int. and ext. RD 0.15.
1124. H4b. 306.1. Jar. Gritty buff clay. Buff/orange int. and ext. RD 0.28.
1125. I3c. 802.48. Jar. Coarse black clay. RD 0.18.
1126. I3c. 806.13. Jar. Dark grey clay. Impressed design. RD 0.12.
1127. G4b. 101.1. Jar. Dark grey gritty clay; black int. and ext. RD 0.22.
1128. G3d. 506+ Jug. Buff clay, red paint; incised decoration. BD 0.08.
1129. I5. 1810.11. Jar. Grey clay, fine grit. RD 0.24.
1130. I5. 1810.2. Jar. Gritty reddish clay. RD 0.18.
1131. G4b. 106.1. Jar. Gritty red clay, grey/black core. RD 0.22.
1132. I4c/d. 1601.37. Jar. Gritty red clay with mica. RD 0.17.
1133. G4b. 101.6. Jar. Gritty orange/red clay. RD 0.14.

Fig. 98. Pottery from Medieval II—Jars; decorated sherds, lids and cups

1134. H4c/d. 1501.8. Water jar. Dark red clay, yellow core. RD 0.11.
1135. H4c/d. 1501.8. Water jar. Dark red clay. RD ca 0.11.
1136. I3c. 1802.7. Jar. Orange clay, grit and mica. Red painted ext. RD 0.10.
1137. I4c/d. 1601.49. Water jar. Red clay burnished with vertical strokes. RD 0.056.
1138. H4b. 306.3. Jar. Black clay, fine grit. RD 0.06.
1139. I3c. 808.11. Jar. Red clay
1140. I3c. 808.12. Jar. Red clay, dark grey core; red painted ext.
1141. I3c. 806.12. Water jar. Brown clay, fine grit. Red/orange int. and ext. RD 0.13.
1142. G4b. 106.1. Water jar. Pink/orange gritty clay.
1143. H4a. 209.2. Water jar handle. Red clay, black and white grit.
1144. H4c/d. 1502.5. Hole mouth jar. Coarse brittle red clay, grey core. RD 0.13.
1145. G4b. 101.4. Hole mouth jar. Grey gritty clay. Red/orange int. and ext. RD 0.21.

1146. I4c/d. 1601.49. Hole mouth jar. Coarse black clay, white grit. RD 0.09.
1147. I4c/d. 1601.65. Hole mouth jar. Fine red/orange clay and slip (Hellenistic). RD 0.14.
1148. G4b. 101.5. Hole mouth jar. Orange gritty clay, grey core. RD 0.12.
1149. I4a. 901.33. Jar. Red clay. Pronounced wheel marks. RD 0.18.
1150. I4c/d. 1601.25. Jar. Dark red gritty clay. RD 0.21.
1151. G4b. 101.3. Jar. Dark grey gritty clay. Brown ext., red int.
1152. I3c. 802.26. Jug with trefoil mouth. Buff clay.
1153. I3c. 802.26. Jug handle. Fine white clay.
1154. H4c/d. 1501.8. Bowl. Fine cream clay with impressed decoration RD 0.07.
1155. H3d. 706.33. Sherd. Fine whiteish clay. Impressed decoration.
1156. I3c. 806.13. Sherd. Orange clay. Impressed decoration.
1157. G4b. 106.1 + .3. Lid. Red clay, grey core. MD 0.094.
1158. I3c. 803.7. Sherd. Dirty white clay. Impressed decoration.
1159. I5. 1802.12. Sherd. Red clay, grey core, stamped cross.
1160. I3c. 802.11. Sherd. Buff gritty clay. Buff int. red and black ext. Incised decoration. Cross.
1161. G3d. 510.9. Storage jar base? Orange clay with mica.
1162. I3c. 802.3. Lid, grey/brown clay. Gritty black core.
1163. G4a. 6.7. Bowl or cup. Black clay. RD 0.20.
1164. G4a. 1.4. 1-handled cup. Black clay, white grit. RD 0.105.
1165. I5. 1803.9. 2-handled? cup. Pink clay, grit and mica. RD 0.16.
1166. I3c. 803.3. 2-handled? cup. Coarse clay. RD 0.18.

Fig. 99. Pottery from Medieval II—Water Jars

1167. G4a. 1.9a. Water jar. Coarse gritty grey clay. Red paint on ext. RD 0.10.
1168. G4b. 106.1. Water jar? Orange gritty clay, red paint. RD 0.20.
1169. G4b. 106.1. Water jar. Coarse gritty orange clay; red paint, lug handle. RD 0.22.
1170. G4b. 106.1. Water Jug. Gritty orange clay. Red paint int. and ext. RD 0.14?
1171. G4b. 101.9. Water jug. Gritty red clay. RD 0.09.

1172. G4b. 101.9. Water jug. Buff clay, black core; red paint. RD 0.18.
1173. G4a. 6.9b. Water jar. Buff clay. RD 0.10.
1174. H4b. 301.2. Water jar. Grey clay, fine grit. Brick red ext.; grey int.; incised decoration. RD 0.14.
1175. H4b. 301.2. Water jar. Dull orange gritty clay. Orange ext.; grey int. RD 0.14.
1176. H4b. 301.2. Water jar. Lug handles. Grey gritty clay; orange ext. and int. RD 0.16.
1177. G4a. 6.8. Water jar. Gritty red clay. RD 0.14.
1178. I3c. 802.16. Water jar? Coarse grey clay. RD 0.10.
1179. I3c. 802.7. Water jar. Gritty orange clay with mica. RD 0.10.
1180. I3c. 802.16. Jar. Pale grey gritty clay. Incisions on rim. RD 0.14.
1181. I3c. 802.4. Water jar. Pale grey/orange gritty clay. Red paint int. and ext. RD 0.14.
1182. I3c. 802.11. Water jar. Gritty red clay, black core; brown burnished int.; black burnished ext. RD 0.16.
1183. I4a. 910.11. Water jar. Dark red clay. RD 0.13.
1184. I4a. 910.13. Water jar. Red clay, grey core. RD 0.14.
1185. I3c. 802.48. Water jar. Pale brown coarse clay. RD 0.12.
1186. H4a. 203.3. Water jar. Orange clay, fine grit. RD 0.12.
1187. H4a. 203.3. Water jar. Grey clay, fine grit. Orange paint int. and ext. RD 0.14.
1188. I3c. '910.1'. Water jar. Orange clay, fine grit. RD 0.12.

Fig.100. Pottery from Medieval II—Bowls and Water Jars

1189. I5. 1801.11. Large bowl. Brown clay, white grit. RD 0.38,
1190. I5. 1801.15. Large bowl. Orange clay. RD 0.24+
1191. I5. 1802.13. Bowl. Pink clay. RD 0.40.
1192. I5. 1803.9. Bowl. Grey/black clay, some grit. RD 0.28.
1193. I5. 1801.5. Bowl. RD 0.28.
1194. H5. 1701.35. Bowl. Dark grey clay. RD 0.40.
1195. H5. 1701.35. Jar. Pale gritty orange clay. RD 0.12.
1196. I5. 1803.14. Bowl? Pink/grey clay. RD 0.25?
1197. I5. 1805.1. Bowl. Buff clay, reddish slip. RD 0.19.
1198. I5. 1801.2. Bowl. Fine orange clay, red paint.
1199. I5. 1805.1. Bowl. Grey clay, Dark red slip. RD 0.20.

1200. H6. 3001.28. Bowl. Grey clay, Red paint int., orange ext. RD 0.19.
1201. I5. 1803.16. Glazed bowl. Worn green glaze. RD 0.28.
1202. I5. 1806.2. Bowl. Buff clay. Red slip; white patches on rim. RD 0.20.
1203. I5. 1801.15. Bowl. Fine buff clay. Orange slip. RD 0.18.
1204. I5. 1803.11. Bowl. Fine pink clay. Red paint. RD 0.085.
1205. H5. 1701.1. Bowl. Pale grey gritty clay. Red/orange slip int. and ext. RD 0.20.
1206. H5. 1701.2. Water jar. Pale grey gritty clay, red paint int. and ext. RD 0.12.
1207. H5. 1701.2. Bowl? Pale grey gritty clay, brown paint int. and ext. RD 0.14.
1208. I5. 1805.5. Glazed water jar. Grey clay. Green glaze. RD 0.10.
1209. I5. 1801.11. Bowl. Grey clay. RD 0.16.
1210. I5. 1803.11. Jar. Buff clay, black core. RD 0.12.
1211. I5. 1806.4. Jar? White clay. RD 0.10.
1212. I5. 1803.4. Jar. Dark brown clay. Incised decoration. RD 0.22.
1213. I5. 1802.7. Jar. Grey clay, grit. RD 0.14.
1214. I5. 1803.14. Water jar? Red clay, grey core, white grit. RD 0.14.
1215. I5. 1803.14. Water jar. Pink clay, white grit.
1216. I5. 1807.1. Water jar. Buff clay, red paint on rim. RD 0.08.
1217. I6. 3101.40. Water jar. Black clay, grit. RD 0.11.
1218. I6. 3101.23. Water jar? Grey clay, red int. RD 0.10.
1219. H5. 1701.18. Water jar. Black clay. RD 0.14.
1220. H5. 1704.1. Water jar. RD 0.075.
1221. I5. 1801.15. Jar. Pale grey clay, fine grit; brown int. and ext. RD 0.12.
1222. H5. 1702.8. Jar. Grey gritty clay, orange paint. RD 0.14.
1223. H5. 1701.4. Jar. Red clay, grey core; blackish grit. RD 0.12.

Fig.101. Pottery from Medieval II—Bowls

1224. I5. 1801.15. Bowl. Coarse dull grey clay. Brown int. and ext. RD 0.50.
1225. I5. 1801.15. Bowl. Buff clay, fine grit. Red/orange int. and ext. RD 0.30.
1226. I5. 1801.15. Bowl. Gritty buff clay. Red paint. RD 0.20.

1227. I5. 1801.15. Bowl. Buff clay, fine grit; orange int. and ext. RD 0.24.
1228. I5. 1801.15. Bowl. Grey clay, fine grit. Grey ext., orange int. RD 0.32.
1229. I5. 1801.15. Bowl. Orange gritty clay; orange int. and ext. RD 0.34.
1230. I5. 1801.15. Bowl. Gritty buff clay. Orange int. and ext. RD 0.25.
1231. I5. 1802.13. Bowl. Orange clay, grey core; incised decoration. RD 0.26.
1232. I5. 1801.11. Bowl. Grey clay. RD 0.23.
1233. I5. 1801.11. Bowl. Brown clay, white grit, black core. RD 0.22.
1234. I5. 1809.1. Bowl. Orange clay, red paint. RD 0.24.
1235. I5. 1802.1. Bowl. Grey clay, white grit. RD 0.32.
1236. I5. 1801.2. Bowl. Buff clay, grey core. RD 0.18.
1237. I5. 1801.8. Bowl. Buff clay, grey core, red paint.
1238. I5. 1801.8. Bowl. Buff/grey clay; red paint. RD 0.22.
1239. I5. 1801.8. Bowl. Buff clay, grey core.
1340. I5. 1801.2. Bowl. Pink clay. Dark grey core. White slip. RD 0.32.
1241. I5. 1801.2. Bowl. Orange clay, grey core. Red paint on int. rim. Incised decorations on ext. RD 0.30.
1242. H5. 1706.1. Bowl. Coarse red clay, grey core. RD 0.22; Ht. 0.078.
1243. H5. 1703.3. Bowl. Grey clay, red core. RD 0.28; Ht. 0.06; Bd 0.22.
1244. I6. 3101.1. Bowl. Buff clay, mica; red paint. RD 0.28.
1245. I6. 3101.23. Bowl. Pale orange/grey clay. Red paint. RD 0.22.
1246. I6. 3101.23. Bowl. Buff clay; burnished int. and ext. RD 0.20.

Fig. 102. Pottery from Medieval II—Cooking Pots

1247. I5. 1802.14. Cooking Pot. Coarse orange clay, white grit; red paint. RD 0.50.
1248. I5. 1801.1. Cooking pot. Jar. Pale orange clay, dark grey core, grit and mica. RD 0.50.
1249. I5. 1810.9. Cooking pot. Buff clay, dark grey core. RD 0.50.
1250. I5. 1802.7. Cooking pot. Red clay, black core, white grit. RD ca 0.40.
1251. I5. 1802.7. Cooking pot, red clay. RD 0.32.
1252. I5. 1803.4. Large bowl. Pink clay, grey core. Incised decoration on rim.

1253. I5. 1803.11. Cooking pot. Coarse brown/black clay, some grit.
Red paint int. and on rim. RD 0.38.
1254. I5. 1803.15. Bowl. Fine pale buff clay. RD 0.20.
1255. I5. 1802.5. Cooking pot. Buff/grey clay. Buff slip. RD 0.44?
1256. H5. 1702.1. Bowl. Pale orange clay, fine grit.
1257. H5. 1703.15. Bowl. Grey clay, fine grit. Red paint int. and ext.
Incised decoration. RD 0.16.
1258. H5. 1703.2. Cooking pot. Coarse gritty buf clay. RD ca 0.38.

Fig. 103. Pottery from Medieval II—Water jars

1259. I5. 1803.19. Trefoil mouthed jar. Buff/yellow clay. Red paint on lip.
1260. I5. 1803.15. Trefoil mouthed jar. Orange gritty clay. Pronounced wheel marks on int.
1261. I5. 1803.19. Water jar. Buff clay. Patchy red paint. RD 0.105.
1262. I6. 3102.7. Jug. Orange gritty clay. RD 0.075; Ht. 0.11.
1263. I5. 1804.6. Water jar. Red, black and grey clay.
1264. I5. 1803.18. Water jar. Orange clay, grit and mica. RD 0.10.
1265. I5. 1803.18. View of handle of 1264.
1266. I6. 3101.40. Water jar. Brown/black clay, white grit. RD 0.12.
1267. H5. 1703.4. Water jar. Brittle red clay. RD 0.15.
1268. I6. 3102.7. Water jar. Blackish clay. Elaborate decorated handle.
RD 0.18.
1269. I5. 1803.18. Water jar. Orange clay, grey core, burnished. RD 0.26.
1270. H5. 1705.15. Jar. Grey gritty clay, blackened ext. RD 0.17.
1271. I6. 3102.7. Water jar. Coarse gritty dark grey clay. Incised decoration. RD 0.20.
1272. I5. 1803.14. Jug. Dark red clay. RD 0.20.

Fig. 104. Pottery from Medieval II—Cooking pots

1273. I5. 1801.11. Cooking pot. Brownish clay, white grit; red paint.
RD 0.45?
1274. I5. 1803.14. Cooking pot. Red clay, grey core; incised decoration.
RD 0.26.
1275. I5. 1803.18. Cooking pot. Red clay, grey core. RD 0.22.
1276. I5. 1801.2. Cooking pot. Greyish clay. Red paint on inside rim and part of ext. RD 0.20.

1277. I5. 1802.5. Cooking pot. Orange clay, dark grey core; grit and mica. Blackened ext. RD 0.20.
1278. I5. 1812.3. Jar. Grey clay; lug handle. RD 0.13.
1279. I5. 1808.8. Cooking pot. Grey clay; red paint. RD 0.23.
1280. I5. 1803.18. Cooking pot. Brown clay, grey core; grit and mica. Red paint ext. RD 0.20.
1281. I5. 1803.14. Cooking pot. Orange clay, grey core; red paint on rim. RD 0.37.
1282. I5. 1803.12. Cooking pot. Red/brown clay, grit and mica; incised decoration. RD 0.22.
1283. I5. 1802.12. Cooking pot. Pink clay, grit; red paint. RD 0.23.
1284. I5. 1802.5. Cooking pot? Buff and grey clay. Buff slip. RD 0.44?
1285. I5. 1803.16. Cooking pot. Buff clay with grit; black paint on ext. RD 0.36.
1286. I5. 1803.16. Cooking pot. Grey gritty clay. Red paint int. and ext. RD 0.33.

Fig. 105. Pottery from Medieval II—Cooking Pots and Storage Jars

1287. H5. 1701.8. Cooking pot. Gritty buff clay. Red paint and blackened ext. RD 0.26.
1288. H6. 3008.3. Cooking pot. Grey clay, white grit. RD 0.24.
1289. H5. 1703.14. Storage bowl. Buff clay; red paint. RD 0.32.
1290. H5. 1703.14. Storage jar. Red clay, white grit. RD 0.32.
1291. H5. 1701.8. Jar. Buff gritty clay. Red paint ext. RD 0.24.
1292. H5. 1703.14. Storage jar. Dark red clay, white grit. RD 0.27.
1293. H5. 1701.4. Storage jar. Black clay. RD 0.25.
1294. H5. 1810.6. Jar? Gritty red clay. RD 0.28.
1295. I5. 1808.3. Jar. Light grey clay, fine grit. Orange paint. RD 0.22.
1296. H6. 3008.3. Jar. Pink clay. RD 0.22.
1297. I5. 1803.19. Pot stand. Buff/grey clay. RD 0.09; Ht 0.06; BD 0.065.
1298. I5. 1803.19. Pot stand. Grey clay. RD 0.105; Ht. 0.81; BD 0.103.
- 1298a I5. 1803.6. Tripod pot stand. Buff clay.
1299. I5. 1803.18. Tripod pot stand. Buff clay. Glaze on tips.
1300. I5. 1803.5. Lid handle. Blackish clay.

1301. I5. 1801.3. Lid and handle. Coarse red gritty clay; grey core.
 1302. I5. 1803.18. Lid. Coarse grey clay, grit and mica.
 1303. H5. 1706.6. Lid. Pink clay; red paint.

Fig. 106. Pottery from Medieval III (F4)

1304. 2001.1. Glazed bowl. Light buff clay; green glaze int. and ext.
 RD 0.13?
 1305. 2001.1. Bowl. Light grey clay. Orange and brown slip (Hellenistic).
 RD 0.18.
 1306. 2001.2. Glazed bowl. Grey clay; green glaze. RD 0.10?
 1307. 2001.2. Glazed bowl. Red clay; green glaze.
 1308. 2001.2. Jar. Yellow/buff clay. RD 0.11?
 1309. 2001.2. Bowl. Slate grey clay.
 1310. 2001.2. Jar? Reddish brown clay.
 1311. 2001.2. Jar? Brown clay.
 1312. 2001.1. Jar. Coarse grey clay, grit and mica.
 1313. 2001.3. Glazed bowl. Pink clay, white slip; misfired pale green
 glaze. RD 0.24?
 1314. 2001.3. Bowl. Reddish clay; dark red paint int. and ext.
 1315. 2001.3. Handle. Red clay; incised decoration.
 1316. 2001.3. Glazed sherd. Grey/pink clay; white slip; green glaze;
 olive sgraffito.
 1317. 2001.4. Glazed sherd. Pink clay. Light and dark green, yellow and
 brown glaze; black and brown sgraffito.
 1318. 2001.5. Glazed bowl. Light grey clay; green glaze. RD 0.20.
 1319. 2001.5. Jar. Red clay; white grit. RD 0.10.
 1320. 2001.5. Bowl. Red/brown clay, white grit. Burnished (Bronze Age).
 RD 0.24?
 1321. 2001.5. Glazed sherd. Red clay; green glaze; sgraffito.
 1322. 2001.6. Bowl. Pale grey clay. RD 0.22.
 1323. 2001.6. Decorated sherd. White clay; impressed designs.
 1324. 2001.7. Glazed bowl. Grey/orange clay; green glaze.
 1325. 2001.7. Jar. Buff clay.
 1326. 2001.9. Glazed bowl. base. Grey/pink clay; light green glaze;
 olive sgraffito. BD 0.08.
 1327. 2001.9. Bowl. Grey clay; red paint int. and ext. RD 0.16?

1328. 2001.10. Bowl. Greyish clay. RD 0.22?
1329. 2001.10. Bowl. Orange clay. RD 0.13?
1330. 2001.10. Glazed bowl. Light orange clay; light green glaze.
1331. 2001.10. Glazed bowl. Green glaze; black sgraffito.
1332. 2001.10. Glazed bowl. Ext. dark green glaze; int. light and olive green glaze.
1333. 2001.10. Glazed bowl. Orange clay. Int. green brown and yellow glaze.
1334. 2001.2. Glazed bowl. Orange clay. Int. light and olive green glaze.
1335. 2000.2. Bowl? Grey clay. RD 0.10?
1336. 2000.2. Jar? Red clay. RD 0.16.
1337. 2000.2. Bowl. Pink clay. RD 0.06?
1338. 2000.2. Bowl. Coarse dark grey clay; black ext.; red int.
1339. 2001.11. Glazed bowl. Orange clay. Green glaze with olive green stripes on rim. RD 0.20.
1340. 2001.11. Bowl. Pink clay. RD 0.18.
1341. 2001.11. Bowl. RD 0.10.
1342. 2001.11. Jar. Red and black clay, white grit.
1343. 2001.11. Bowl. Red clay; burnt black ext. Marked striations.
1344. 2001.11. Glazed bowl. Dark brown glaze; black sgraffito.

Fig. 107. Pottery from Medieval III (F4)

1345. 2001.11. Glazed bowl. Buff clay. Pale olive green glaze with darker patches on it. RD 0.22; Ht. 0.074; BD 0.09.
1346. 2001.12. Water jar. Gritty red clay; grey int. Rough moulded decoration. RD 0.07.
1347. 2001.12. Bowl. Buff clay. RD 0.24.
1348. 2001.12. Jar. Pinkish grey clay.
1349. 2001.12. Jar. Pale orange clay. RD 0.11.
1350. 2001.12. Bowl/jar. Reddish grey clay. RD 0.10?
1351. 2001.12. Bowl. Black clay.
1352. 2001.12. Jar. Grey clay. Red paint int. and ext. RD 0.18?
1353. 2001.12. Jar. Buff clay.
1354. 2001.12. Bowl. Pink-orange clay.
1355. 2001.12. Glazed bowl. Green glaze; black and olive green sgraffito. RD 0.24?

1356. 2001.13. Jar. Grey clay; red ext. RD 0.20.
1357. 2001.13. Jar. Grey clay. Deep incised or impressed decoration
RD 0.08?
1358. 2001.13. Jar. Pale buff clay; pale orange ext. RD 0.06.
1359. 2001.13. Jar. RD 0.18.
1360. 2001.13. Jar. Buff clay.
1361. 2001.13. Jar. Thumb impressed decoration on rim.
1362. 2001.13. Glazed bowl. Mid to dark green glaze; olive sgraffito
band on int. RD 0.16?
1363. 2001.13. Glazed bowl. Ext. light green glaze; black sgraffito; int.
light green glaze; darker on rim; black sgraffito.
1364. 2001.13. Glazed bowl. Green glaze; black sgraffito.
1365. 2001.13. Glazed sherd. Yellow glaze; black sgraffito.
1366. 2001.13. Glazed bowl. Mustard yellow glaze, dark brown on rim and
on ext. RD 0.14.
1367. 2001.13. Glazed sherd. Ext. mustard yellow glaze dripped. (Reverse
of 1365.)
1368. 2001.12. Glazed bowl. Green glaze; brown sgraffito. RD 0.26.
1369. 2001.12. Glazed sherd. Orange clay. Green glaze; dark green
sgraffito.
1370. 2001.12. Glazed sherd. Fine red clay. Light green glaze; dark
green sgraffito.
1371. 2001.12. Glazed bowl. Fine red clay. Green glaze; brown sgraffito.
1372. 2001.12. Glazed bowl. Red clay. Light green glaze; dark green on
scalloped rim.
1373. 2001.12. Glazed sherd. Coarsish red clay. Mustard yellow and
green glaze; dark brown sgraffito.
1374. 2001.15. Bowl. Coarse pink/grey clay. Brick red burnished slip
int. and ext. (Bronze Age). RD 0.28.

Fig. 108. Pottery from Medieval III (F5, G4a)

1375. F5. 2201.6. Bowl. Buff-pink clay. RD 0.30.
1376. 2201.6. Water jar. Red clay, black core. RD ca 0.12.
1377. 2201.7. Glazed bowl. Buff clay. Yellow-brown glaze. RD 0.20.
1379. 2201.11. Glazed bowl base. Pink clay. Light and dark green, and
yellow glaze; olive sgraffito. BD 0.05.
1380. 2201.11. Glazed bowl. Pink clay. Light green glaze; dark green
sgraffito (champlevé ware). BD 0.12.

1381. F5. 2201.11. Glazed sherd. Pink clay. Light and dark green and red glaze; dark sgraffito.
1382. F5. 2201.11. Glazed sherd (waster). Pink clay; white slip; incised decoration.
1383. F5. 2201.6. Glazed bowl base. Pink clay. Light and dark green, and brown-yellow glaze; brown sgraffito. BD 0.12?
1384. F5. 2201.13. Glazed sherd. Whiteish clay. Design reserved in white by pale golden/brown lustre glaze (Copper lustre ware).
1385. F5. 2201.13. Glazed bowl. Buff clay. Light green glaze; dark sgraffito.
1386. F5. 2201.16. Glazed bowl. Green glaze ext.; olive green glaze dripped over int. RD 0.27.
1387. F5. 2203.1. Bowl. Orange buff clay. Red paint. RD 0.24.
1388. F5. 2203.1. Glazed bowl. Buff clay. Green glaze. RD 0.23.
1389. G4a. 0+. Glazed bowl. Pink clay. Int. yellow glaze; ext. green glaze with stamped? relief decoration. RD 0.08.
1390. F5. 2201.10. Cooking pot. Grey clay. Red paint ext. RD 0.24.
1391. G4a. 4.1. Jar. Coarse brown clay; orange ext. RD 0.18.
1392. G4a. 4.1. Jar. Slightly coarse grey clay. RD 0.16.
1393. G4a. 4.1. Jar. Gritty red clay, grey core. Red paint? on int. and ext. RD ca 0.20.
1394. F5. 2201.3. Glazed jar, with handle. Pink clay. Light and dark green, and yellow-brown glaze; dark sgraffito.
1395. G5. 2102.2. Glazed jar. Probably same vessel as 1394. Pink clay. Light and dark green, and yellow brown glaze; olive sgraffito.

Fig. 109. Pottery from Medieval III (G4c/d, G5)

1396. G4c/d. 1902.7. Glazed bowl. Buff clay. Glaze ranging from dark green to dark brown. Incised decoration. RD 0.33.
1397. G5. 2102.3. Jar. Red gritty clay, grey core. Blackened ext. RD 0.21.
1398. G5. 2102.3. Water jar. Coarse red clay, grey core; white grit. RD ca 0.13.
1399. G5. 2102.3. Jar. Red painted. RD 0.33.
1400. G5. 2102.3. Bowl. Grey clay, red paint. RD 0.33?
1401. G5. 2102.3. Frag. of glazed dish. Grey clay. Green and brown glaze; olive sgraffito.
1402. G5. 2102.3. Storage jar. Medium coarse grey clay; buff int. and ext. RD 0.36.

Fig. 110. Pottery from Medieval III (G5)

1403. 2102.7. Glazed bowl. Pink clay. Ext. dark green glaze; int. light green glaze; olive sgraffito. RD 0.18.
1404. 2102.8. Bowl. RD ca. 0.20.
1405. 2102.8. Glazed bowl. Pink clay; light green glaze. RD 0.24.
1406. 2102.8. Glazed bowl base. Red clay; white slip; green glaze; black sgraffito. BD 0.095.
1407. 2102.8. Glazed bowl. Pink/grey clay. Brown glaze, darker on rim; dark brown sgraffito. RD 0.30?
1408. 2102.8. Water jar. Orange clay, white grit; red paint. RD 0.125
1409. 2104.1. Glazed bowl. Orange clay, white slip. Mid green glaze, dark at rim; olive sgraffito. RD 0.20.
1410. 2104.1. Glazed bowl. Buff clay. Mustard yellow glaze. RD ca 0.22.
1411. 2104.1. Jar? Red clay, black core, white grit. RD 0.22.
1412. 2104.1. Glazed sherd. Orange clay. Dark green glaze; black sgraffito.
1413. 2105.1. Glazed bowl. Pink clay. Light to mid green glaze. RD 0.14.
1414. 2105.1. Bowl. Grey clay. Buff int. and ext. RD 0.16.
1415. 2105.1. 2 frags. of glazed bowl. Pink clay. Light and dark green glaze; dark green sgraffito. RD 0.24.
1416. 2105.6. Glazed bowl frag. Pink clay. Light green, yellow and brown glaze; black sgraffito. (Pl. 7b.)
1417. 2105.6. Glazed sherd. Greyish clay. Light and dark green, light and dark brown glaze; dark sgraffito. (Pl. 7b.)
1418. 2105.6. Frag. of glazed dish. Coarse orange/grey clay. Worn green glaze; dark green sgraffito. (Pl. 7b.)
1419. 2105.6. Glazed bowl base. Pink clay. Cream/light green, dark green, and yellow-brown glaze; spiral pattern in pale olive sgraffito; remaining sgraffito black. BD 0.093. (Pl. 7b.)

Fig. 111. Pottery from Medieval III (G6)

1420. 2301.1. Lamp? Red clay, burnt int. RD 0.132; Ht. 0.04.
1421. 2301.1. Glazed bowl. Red clay. Dark green glaze int. and ext. RD 0.20.
1422. 2301.1. Glazed bowl. Red clay. Light green glaze int.; dark green glaze ext.
1423. 2301.3. Glazed bowl. Orange clay. Dark green glaze ext.; light green glaze int. RD 0.24.

1424. 2301.3. Glazed sherd. Buff clay. Light green glaze; dark green sgraffito.
1425. 2301.4. Glazed bowl. Buff clay. Light green glaze; dark green sgraffito.
1426. 2301.4. Glazed bowl. Red clay. Light green glaze; olive sgraffito.
1427. 2301.4. Glazed sherd. Orange clay. Light green glaze; dark green sgraffito.
1428. 2301.4. Glazed sherd. Pink clay. Light green and brown glaze; black sgraffito.
1429. 2301.4. Glazed sherd. Pink clay. Light and dark green, and brown glaze; olive sgraffito.
1430. 2301.5. Glazed bowl. Grey clay. Green glaze shading to black at rim; black sgraffito.
1431. 2301.5. Glazed sherd. Light green glaze; olive sgraffito.
1432. 2302.1. Glazed sherd. Fine red clay. Light and olive green glaze.
1433. 2302.1. Glazed sherd. Buff clay. Cream and dark green glaze; brown sgraffito.
1434. 2302.1. Glazed sherd. Fine red clay. Light green glaze; dark sgraffito.
1435. 2301.8. Glazed sherd. Orange-red clay. Light green glaze; black and brown sgraffito.
1436. 2301.8. Glazed sherd. Orange clay. Light and dark green, and brown glaze; black sgraffito.
1437. 2301.8. Glazed sherd. Red-orange clay. Light and dark green, and yellow glaze; dark sgraffito.
1438. 2302.4. Glazed sherd. Orange clay. Light green glaze; olive sgraffito.
1439. 2303.1. Bowl? Coarse grey clay. RD 0.22.
1440. 2304.1. Glazed sherd. Green glaze; dark sgraffito. Fishes?
1441. 2304.1. Bowl. Slightly gritty grey clay. Red int., orange ext.; red paint on rim. RD 0.24.
1442. 2304.1. Glazed bowl. Fine orange clay. Light green glaze with pattern of dark green lozenges. RD 0.22.
1443. 2300.2. Glazed bowl base. Pale orange clay. Green glazed int. BD 0.05.
1444. 2303.2. Glazed bowl. Green glazed int.; black sgraffito. RD 0.15.
1445. 2305.1. Glazed bowl. Fine red clay. Cream and dark green glazed int.; dark sgraffito. RD 0.16.
1446. 2304.4. Glazed bowl. Gritty buff clay. Ext. partially green glazed; int. green and brown glaze. RD 0.22.

1447. 2304.4. Glazed bowl (waster). Fine red clay. Partial green glaze. RD 0.20.
1448. 2304.4. Glazed bowl. Ext. light green glaze; int. light green shading to dark green glaze at rim.
1449. 2304.4. Glazed bowl. Int. light green glaze; black sgraffito; ext. light and dark green glaze.
1450. 2304.4. Glazed sherd. Fine orange clay. Light green glaze; olive sgraffito.

Fig. 112. Pottery of second and early first millennium B. C.

1. G3d 507.3 bowl, diam. 25 cm, buff clay.
2. I5 1812.9 jar, diam, 13 cm, coarse pink clay.
3. I5 1812.11 bowl. diam. 30 cm, buff clay.
4. G3d 505.12 bowl, diam. 18 cm, pink clay with mica, red paint.
5. G3d 501.9 pale orange clay, brick red paint.
6. G3d 503.4 bowl, diam. ca 15 cm, coarse black clay, pink core, red paint.
7. G3d 504.2 bowl, diam. 28 cm, dark grey coarse clay with pale buff surfaces.
8. G3d 503.7 bowl, diam. 32 cm, buff/orange coarsish clay, incised decoration.
9. G3d 501.20 bowl, diam. 22 cm, coarse blackish clay with fine grit, orange int. , black ext.
10. I5 1812.8 bowl, diam. 45 cm, coarse black gritty clay, red paint int. and ext.
11. I5 1812.9 diam. 30 cm, grey clay red burnish.
12. I5 1812.11 jar, diam. 36 cm, brown clay with mica.
13. I5 1812.9 jar, diam. 15 cm, grey clay brown burnish.

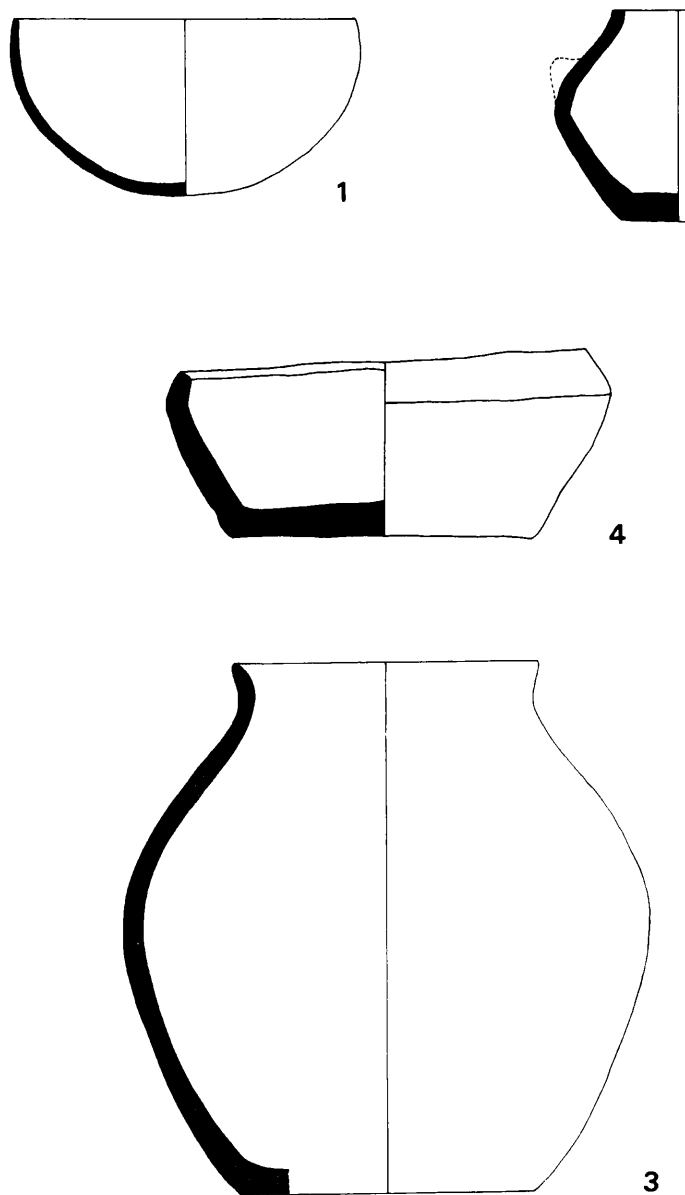


Fig. 21 Hellenistic II Pottery. Whole Vessels

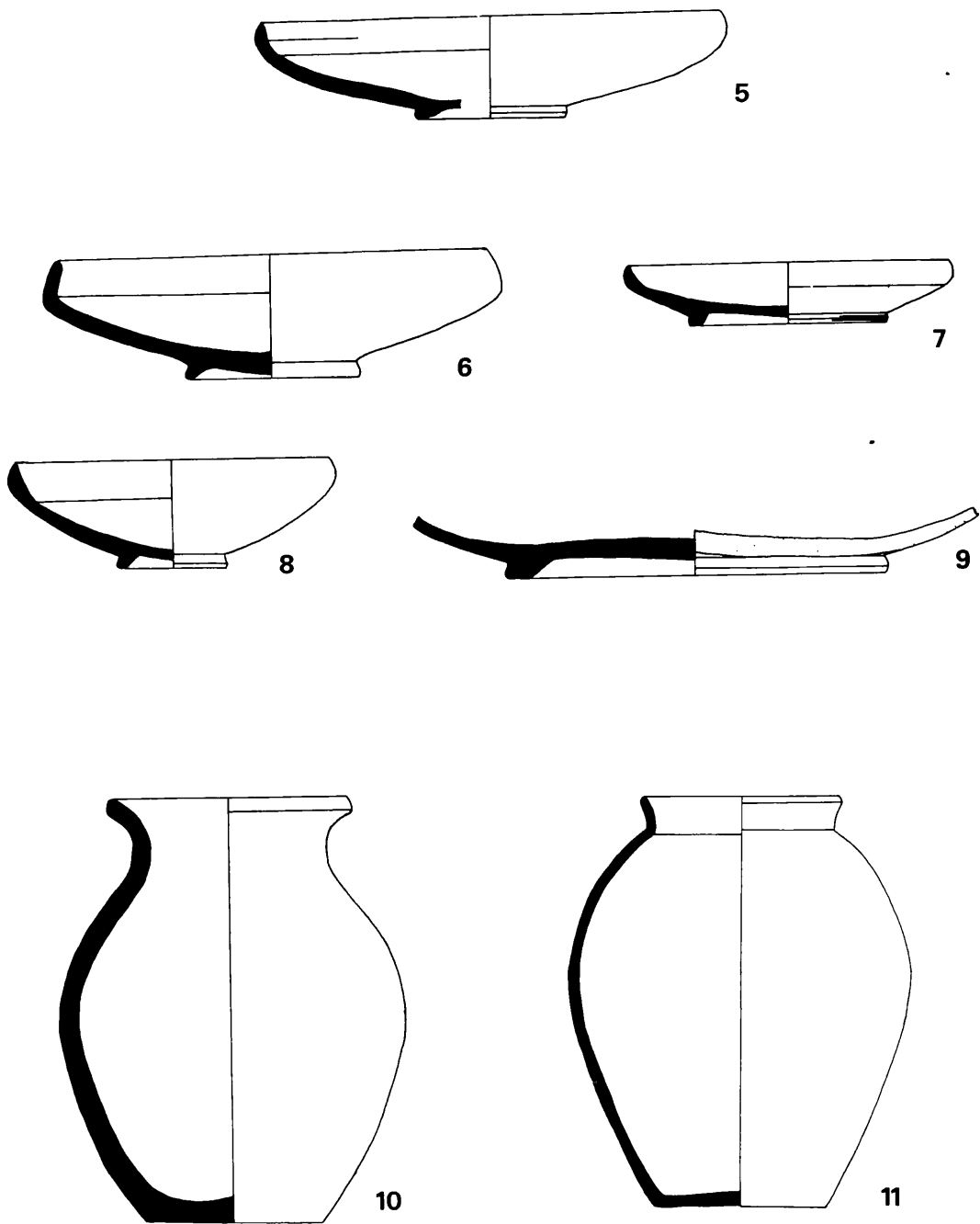


Fig. 22 Hellenistic II Pottery. Whole Vessels

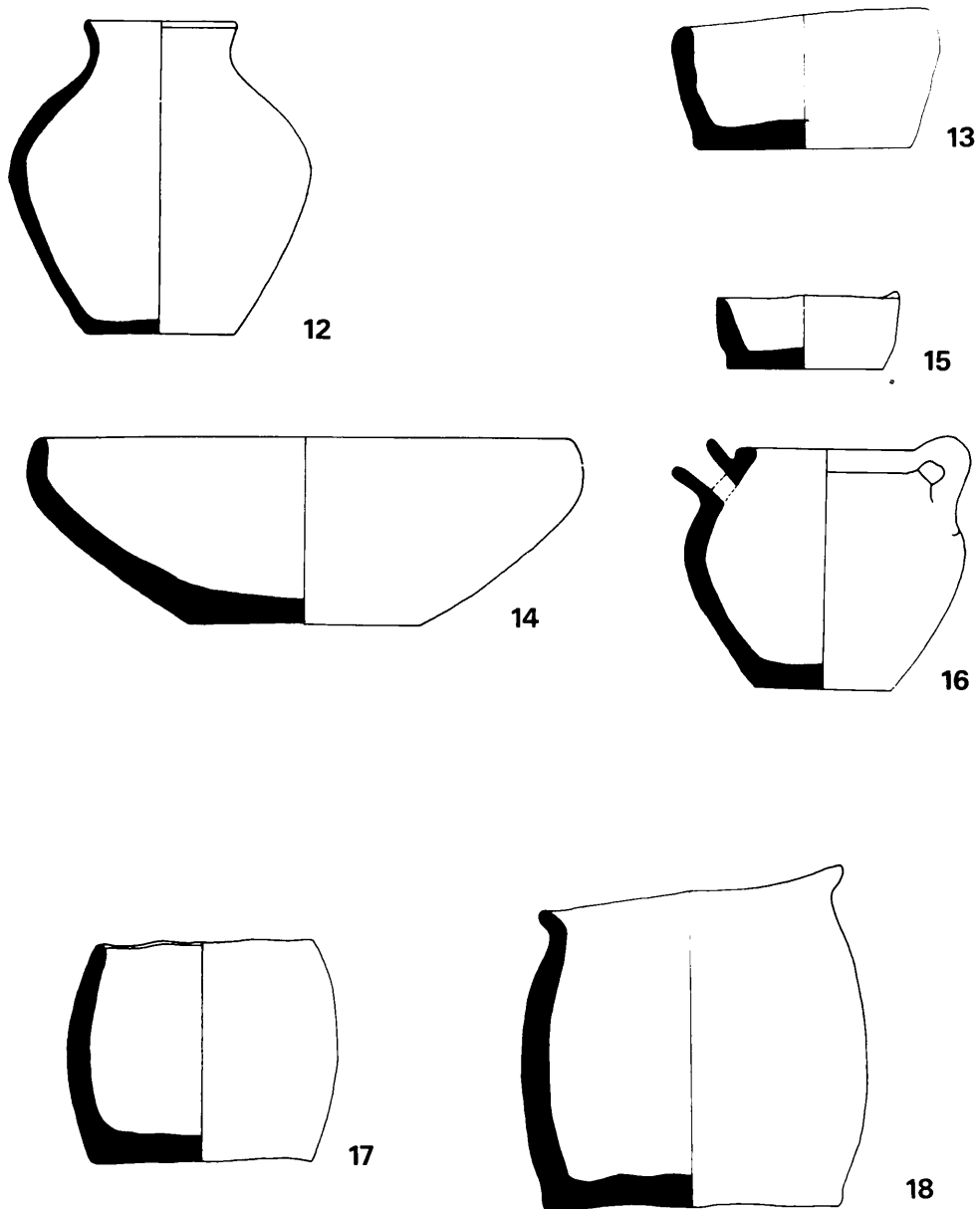


Fig. 23 Hellenistic II Pottery. Whole Vessels

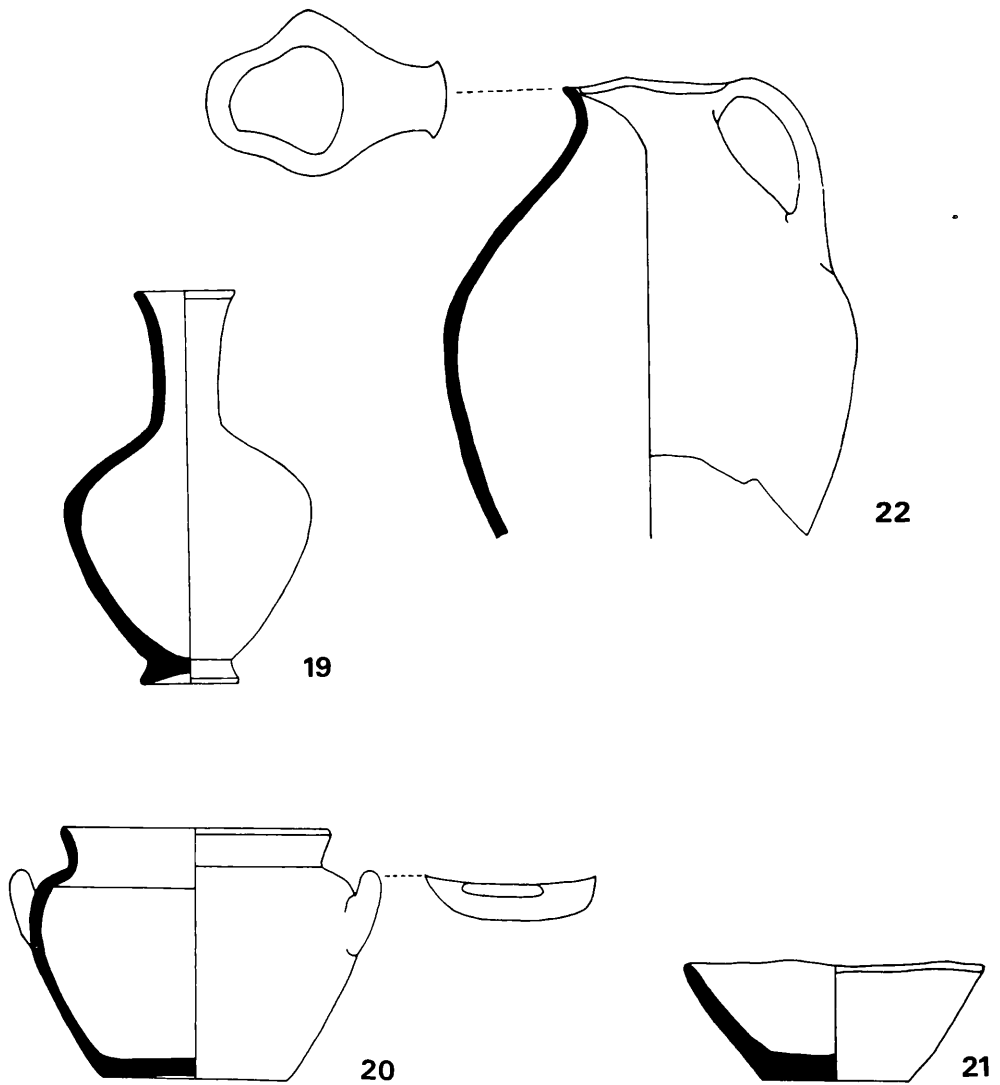


Fig. 24 Hellenistic II Pottery. Whole Vessels

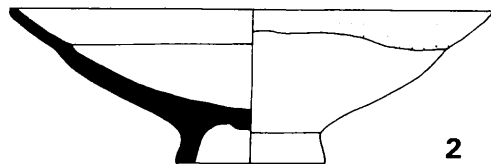
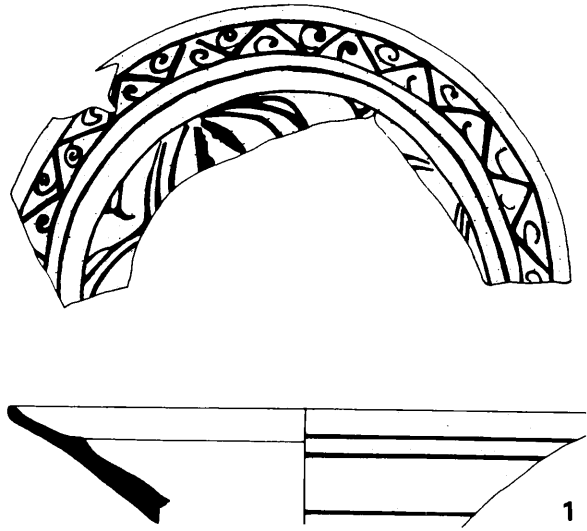


Fig. 25 Medieval II Glazed Pottery

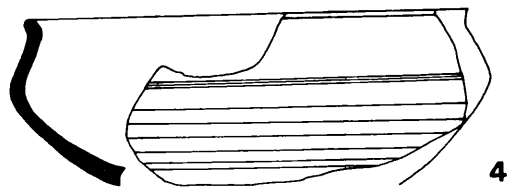
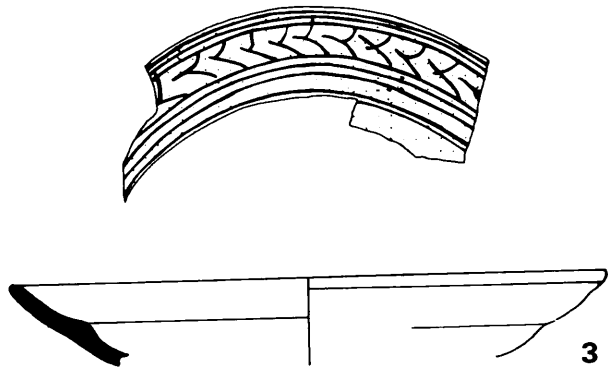


Fig. 26 Medieval II Glazed Pottery

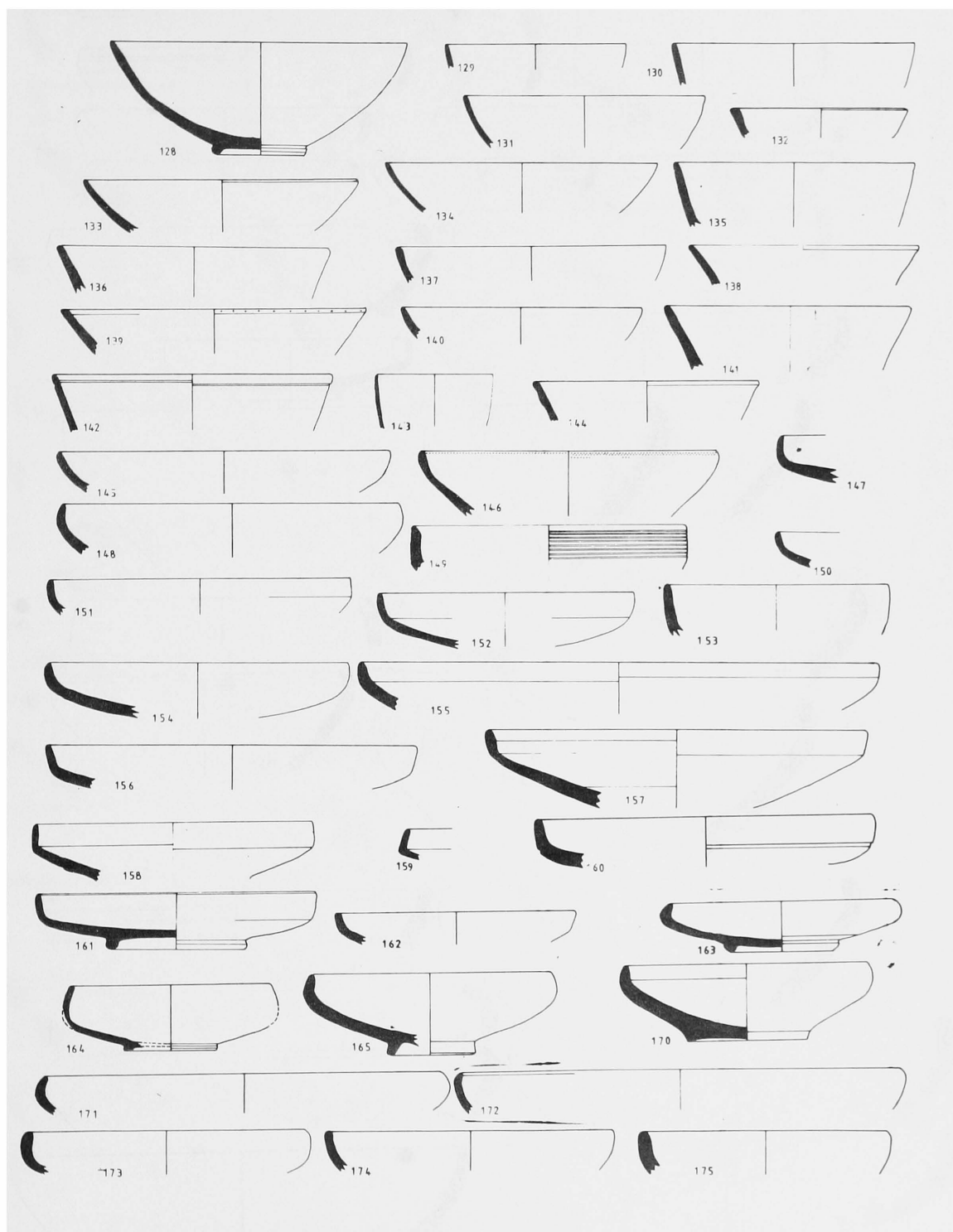


Fig. 27 Hellenistic Bowls. Nos. 128-175

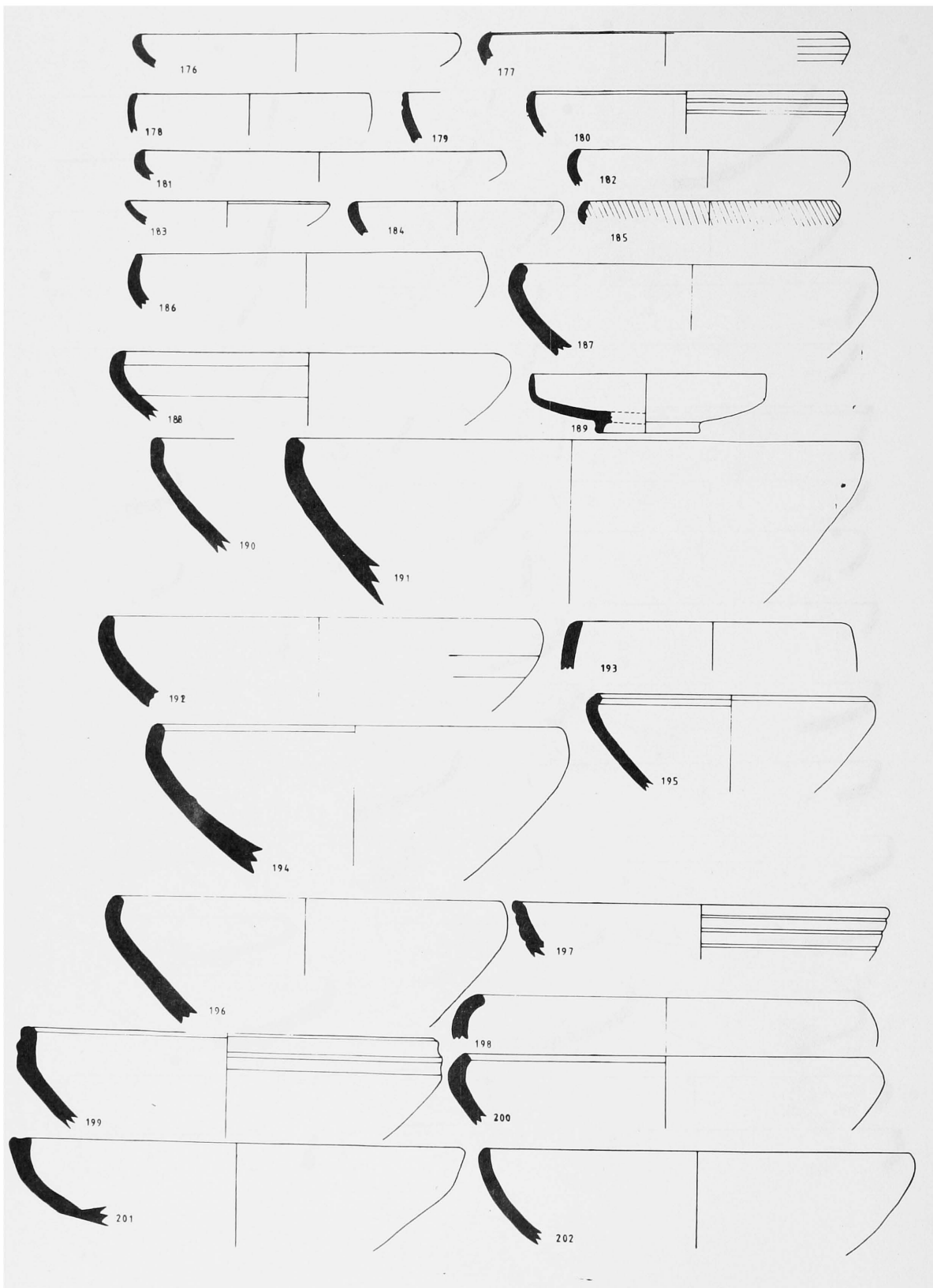


Fig. 28 Hellenistic Bowls. Nos. 176-202

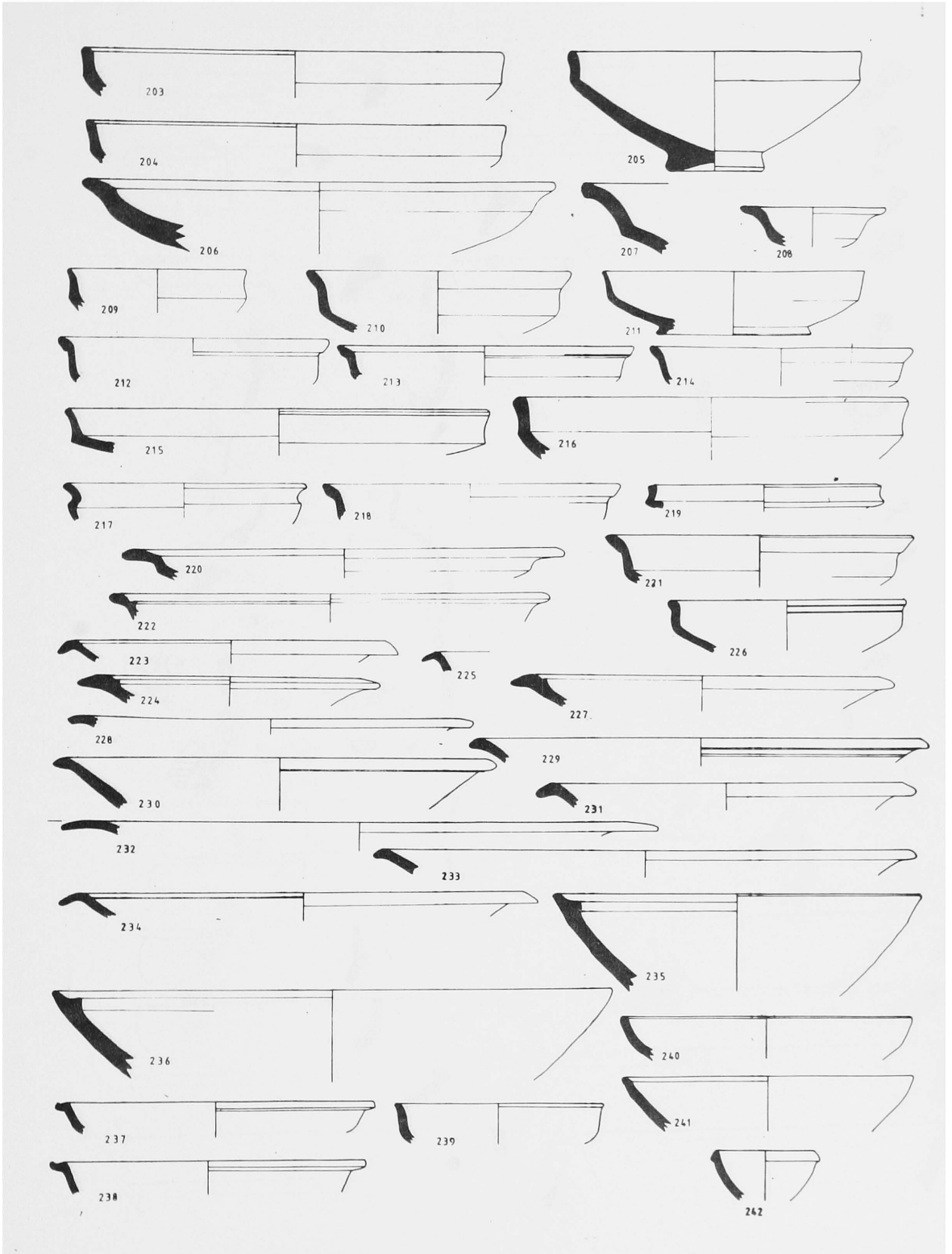


Fig. 29 Hellenistic Bowls and Plates. Nos. 203-242

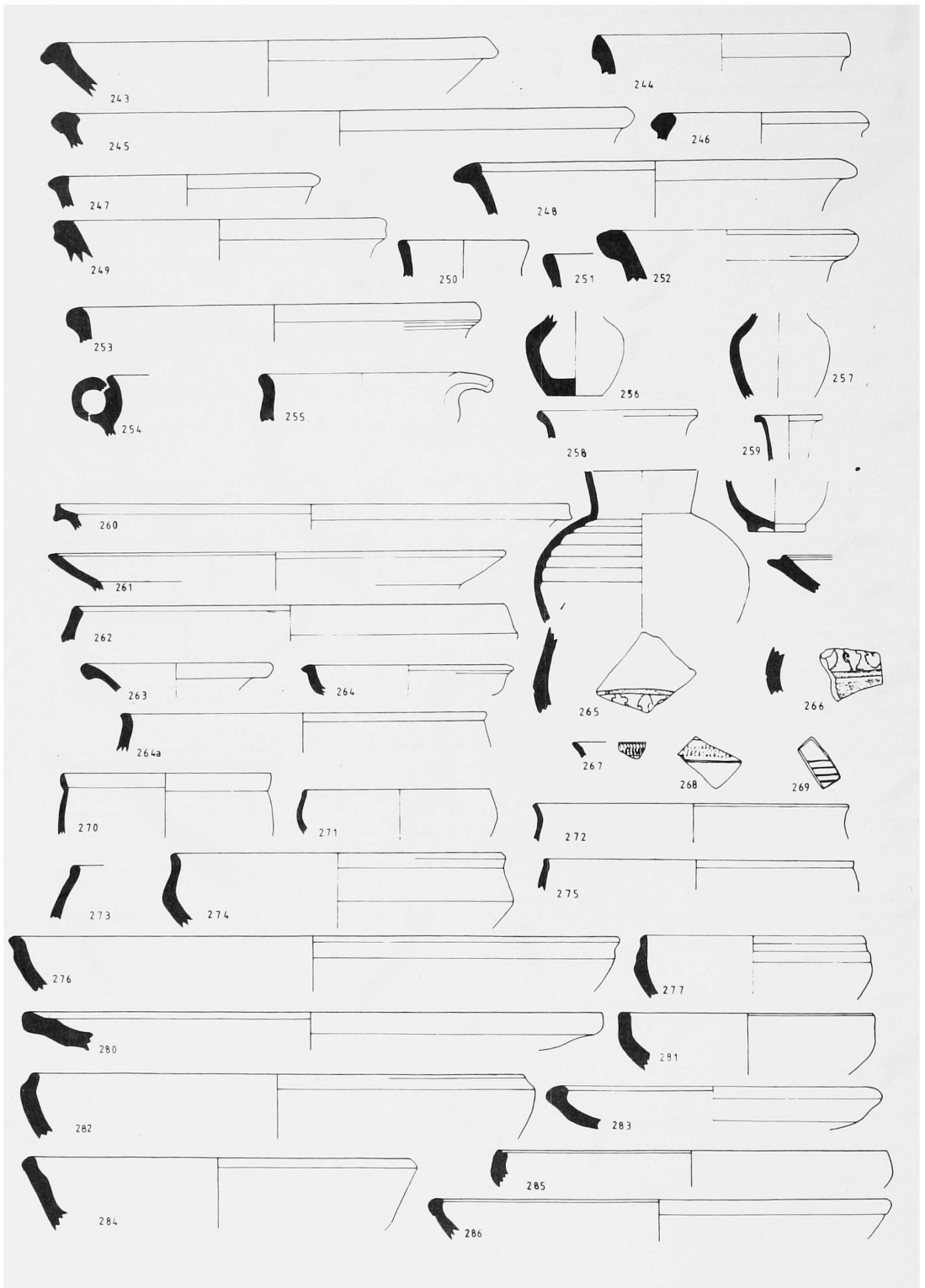


Fig. 30 Hellenistic Pottery—Miscellaneous. Nos. 243-286.

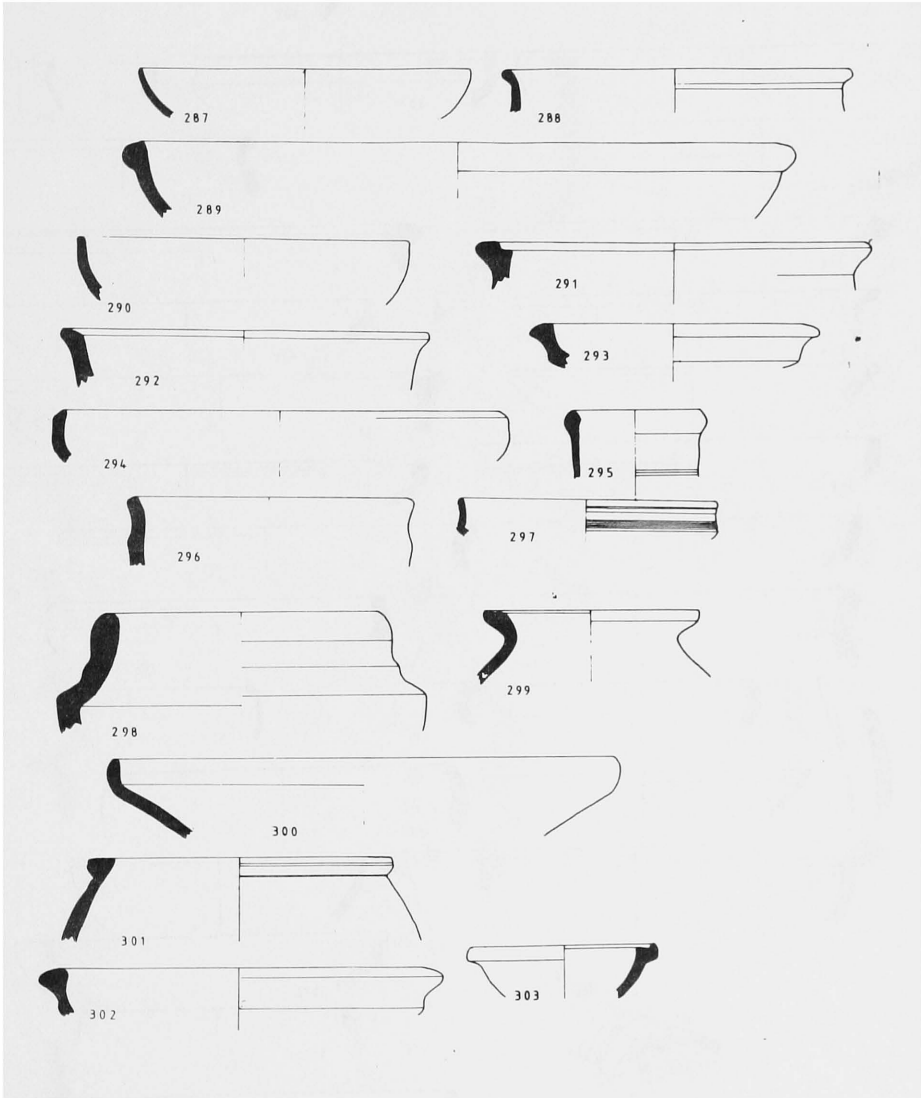


Fig. 31 Hellenistic Pottery from 14c/d. Nos. 287-303

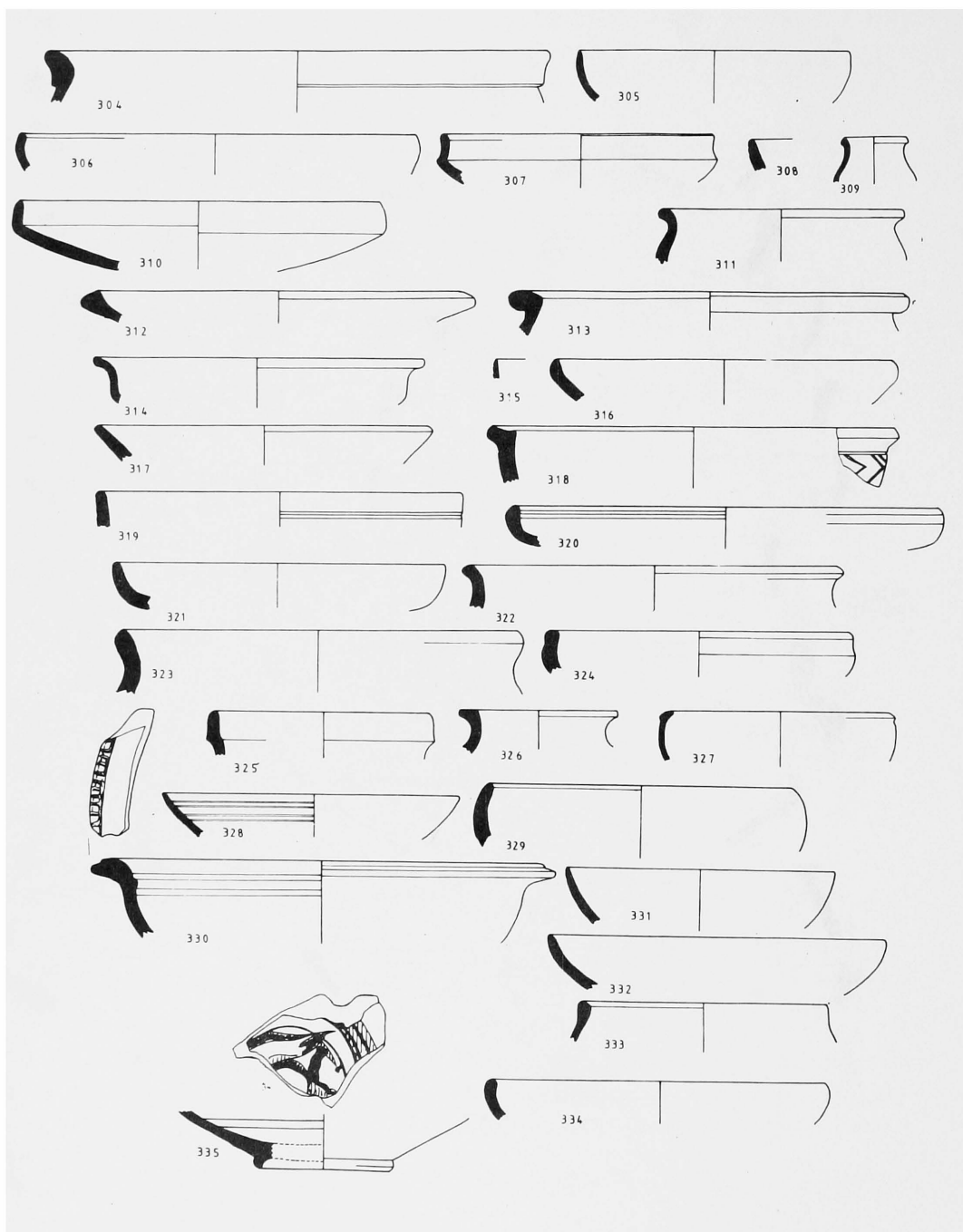


Fig. 32 Hellenistic Pottery from 15. Nos. 304-335

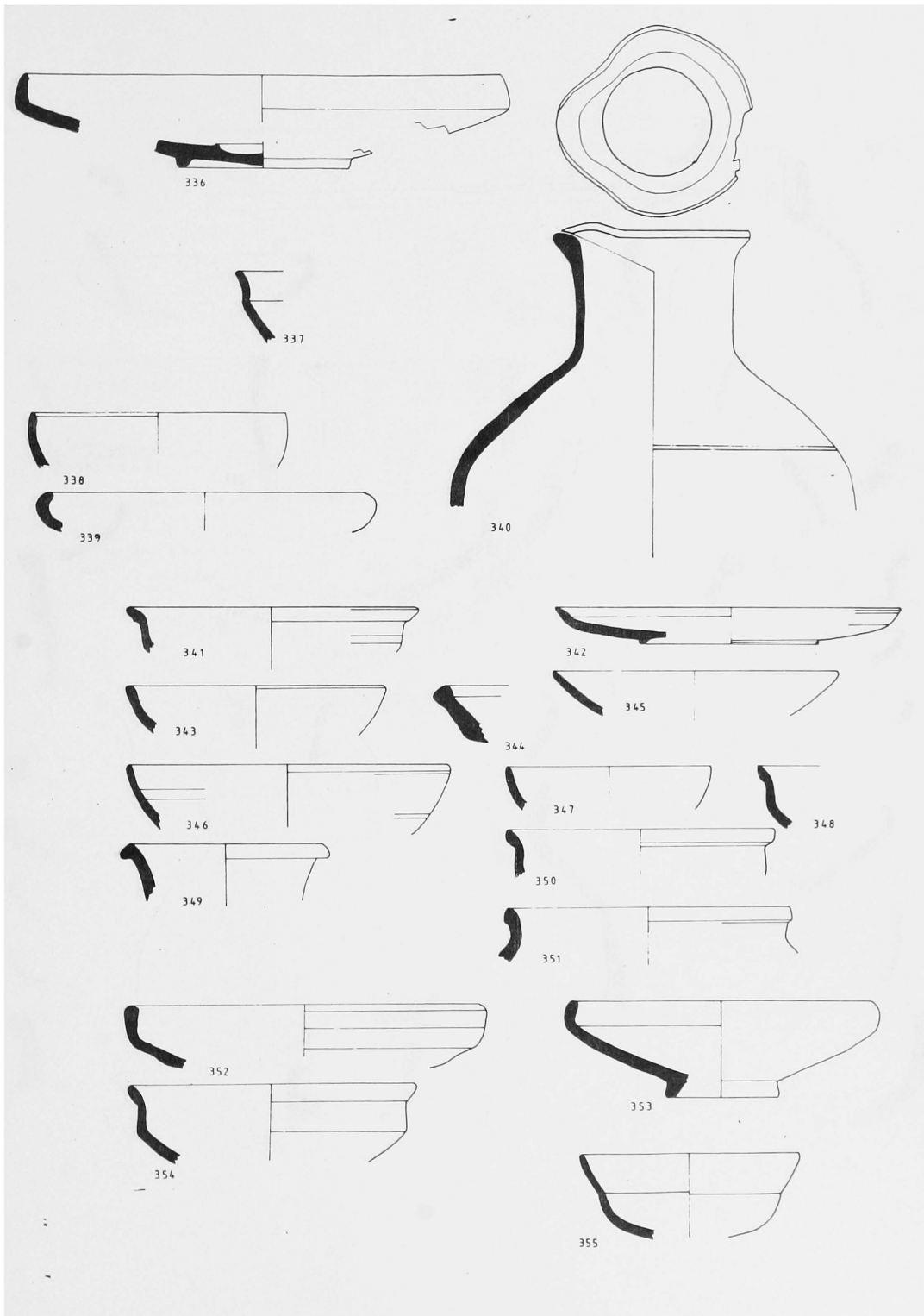


Fig. 33 Hellenistic Pottery from H6 and I6. Nos. 336-355

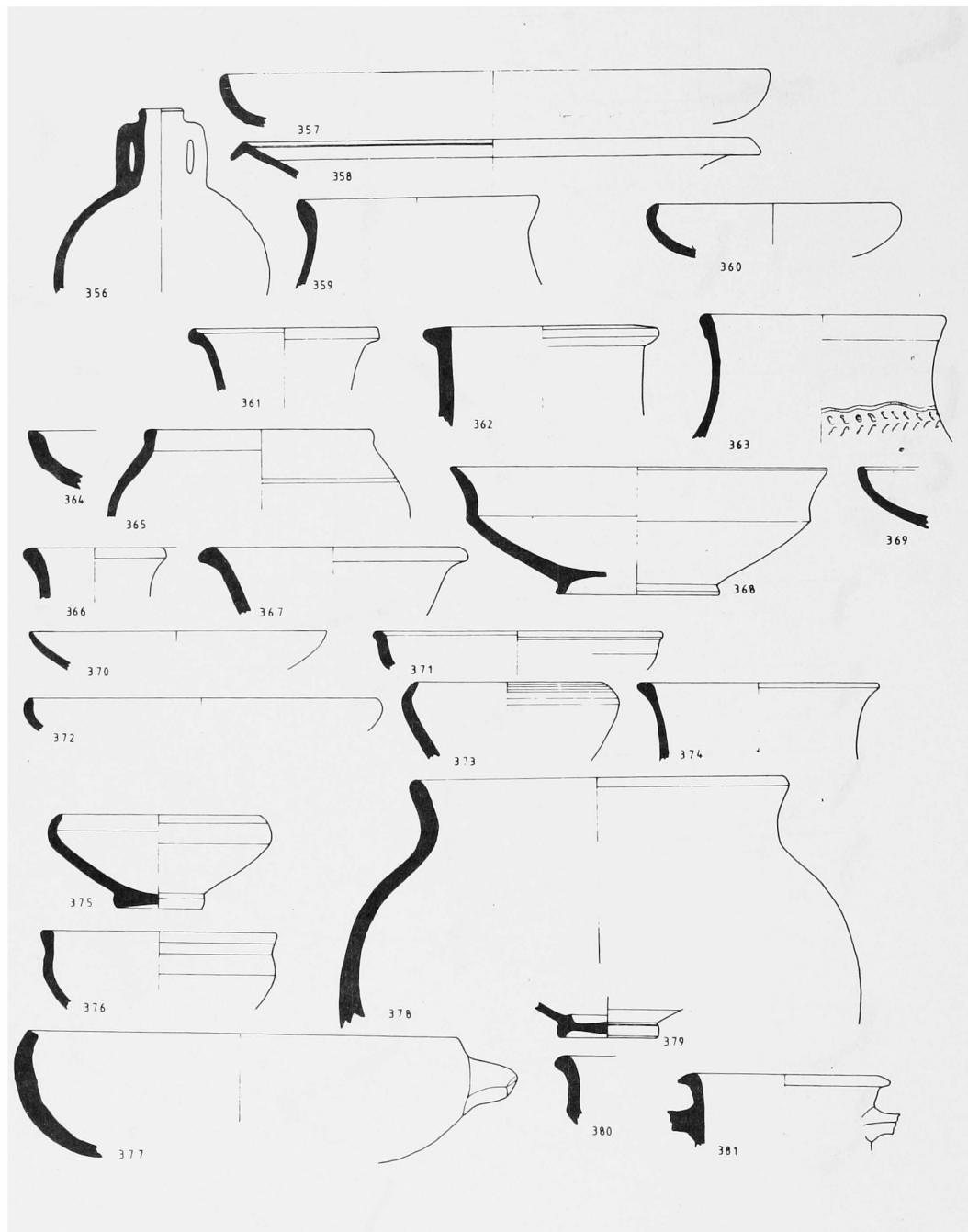


Fig. 34 Hellenistic Pottery from H4c/d. Nos. 356-381

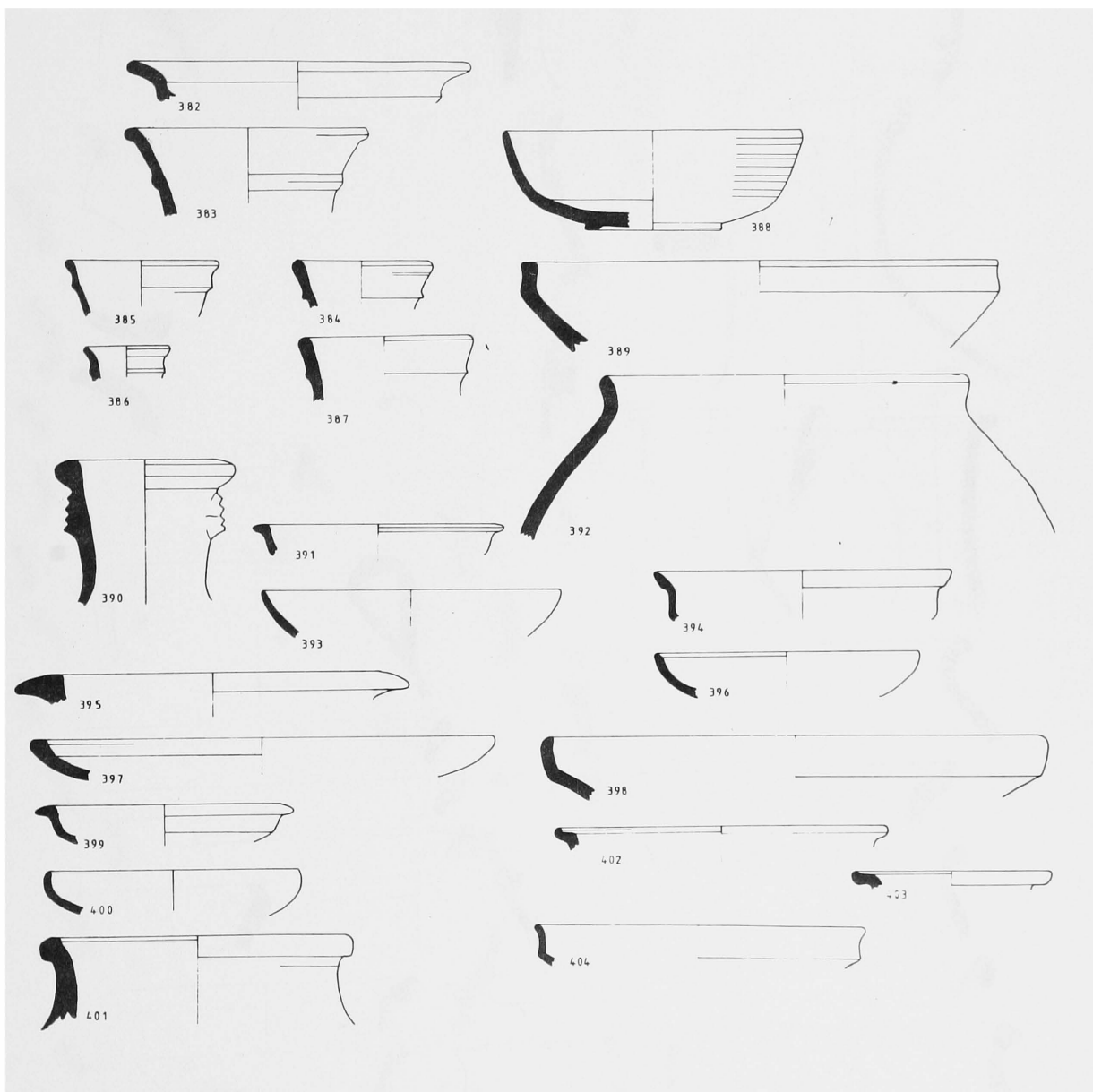


Fig. 35 Hellenistic Pottery from H5. Nos. 382-404

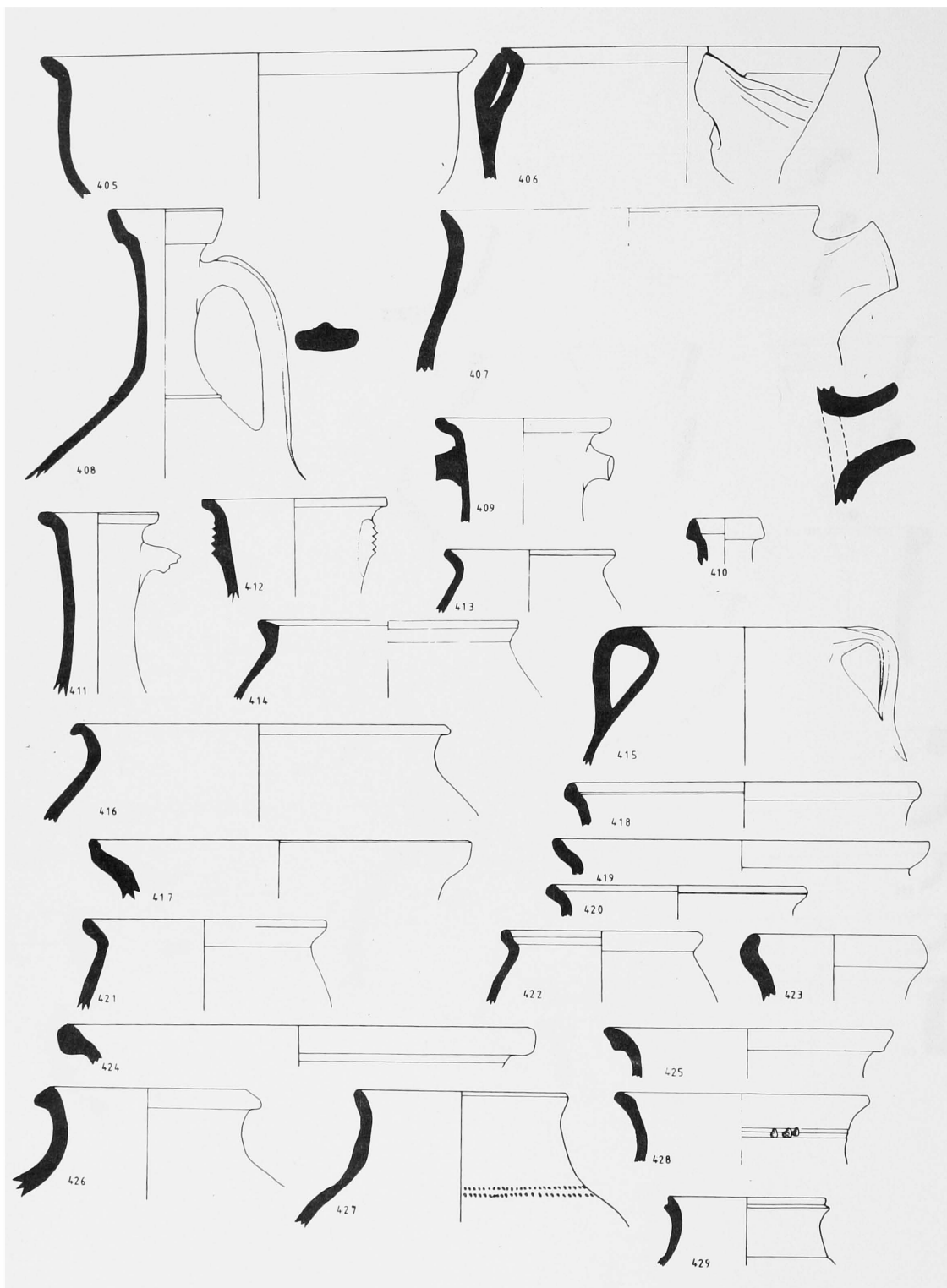
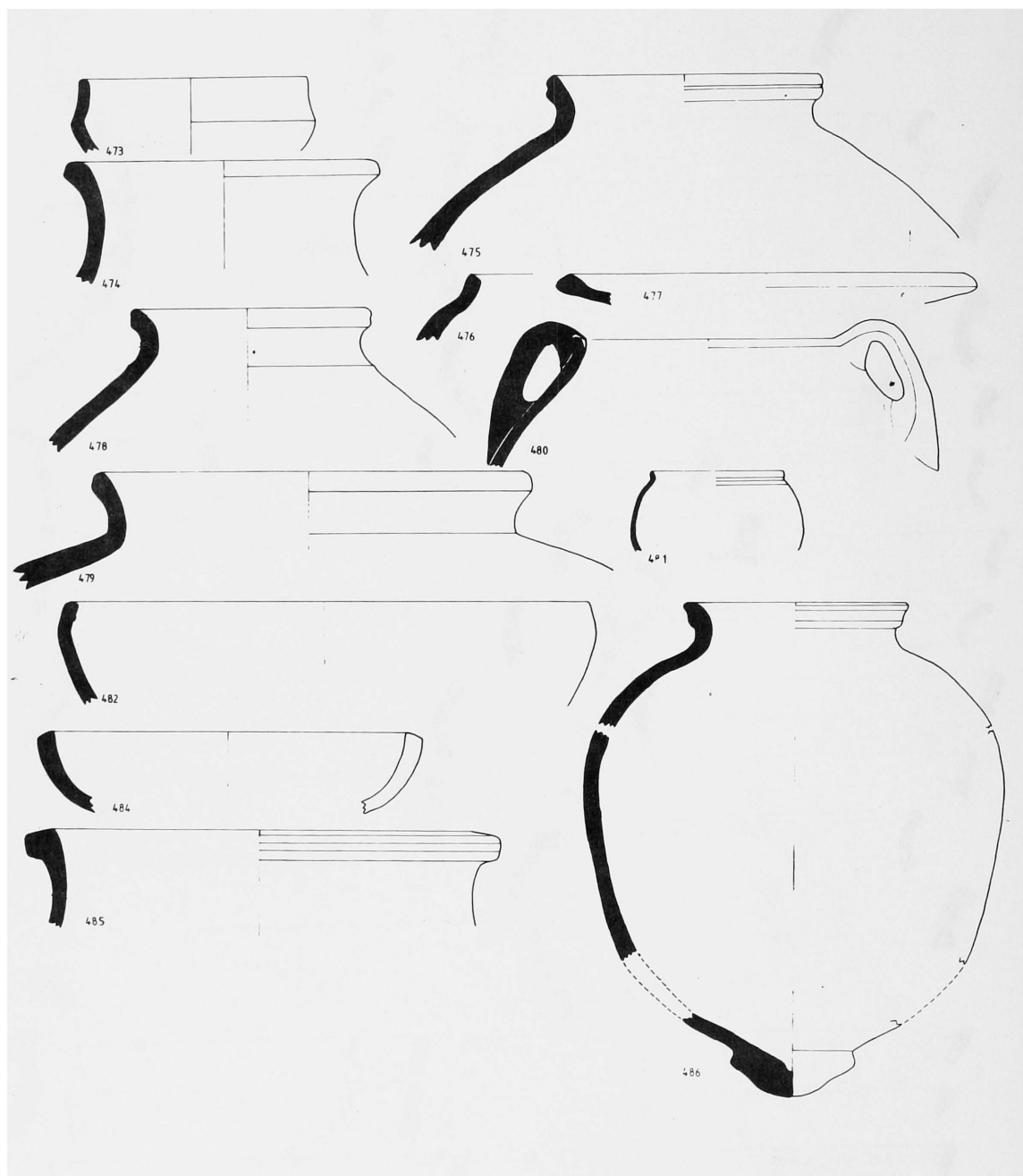


Fig. 36 Hellenistic Jars and Jugs. Nos. 405-429



Fig. 37 Hellenistic Jars. Nos. 430-472



**Fig. 38 Hellenistic Jars, Storage Vessels and Large Bowls from H4c/d.
Nos. 473-486**

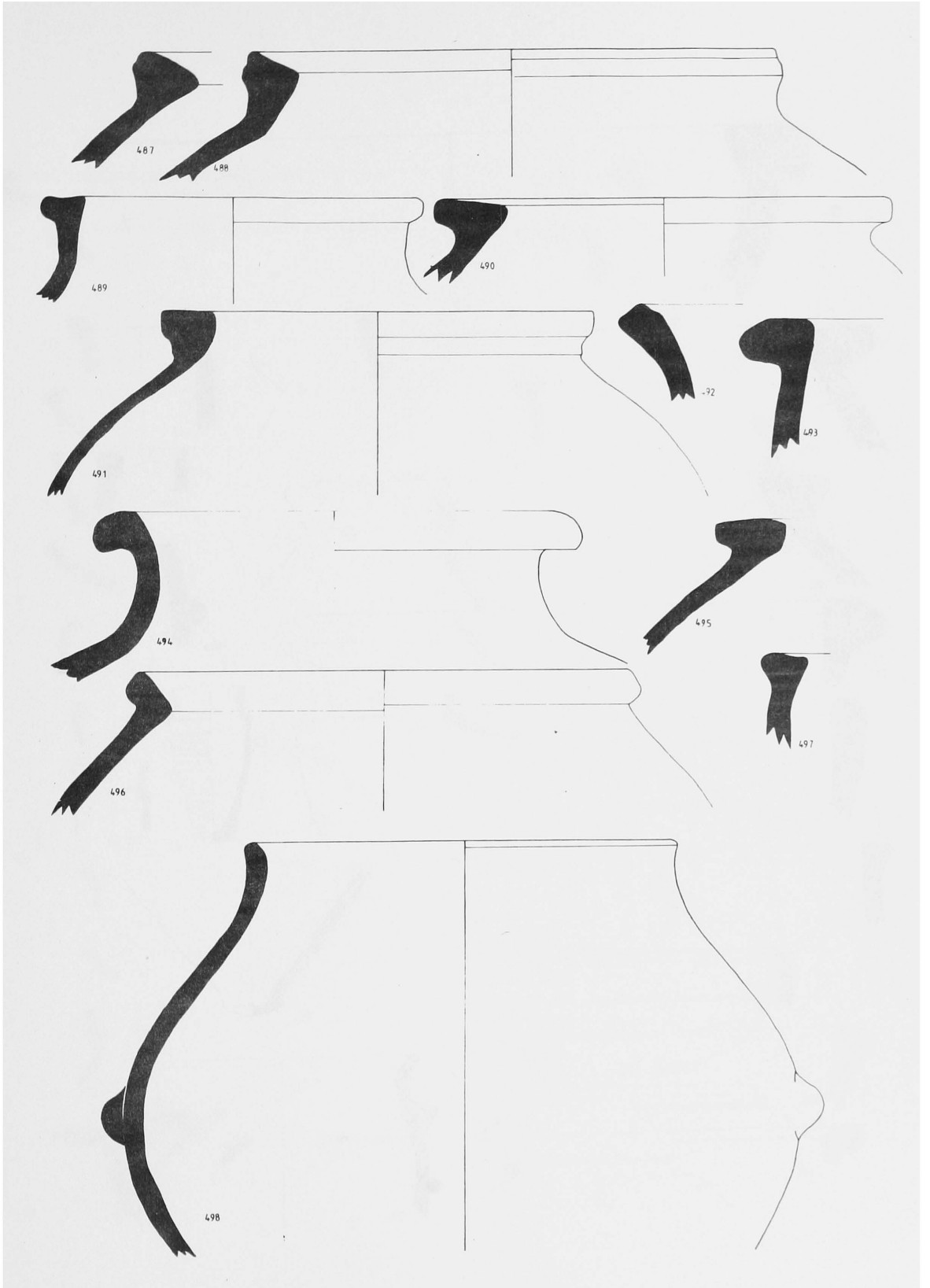


Fig. 39 Hellenistic Storage Jars. Nos. 487-498

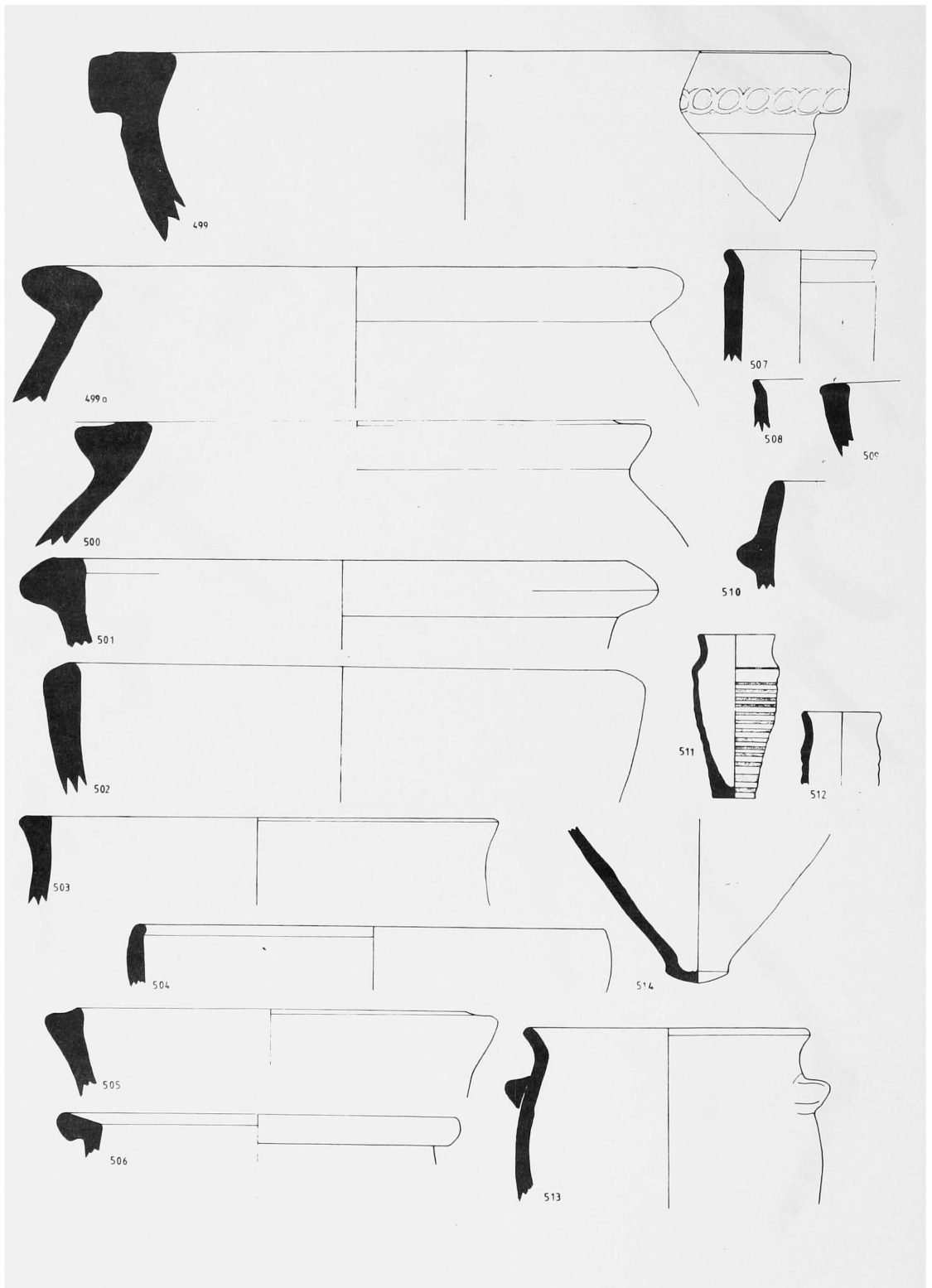


Fig. 40 Hellenistic Storage Jars and "Bottles". Nos. 499-514

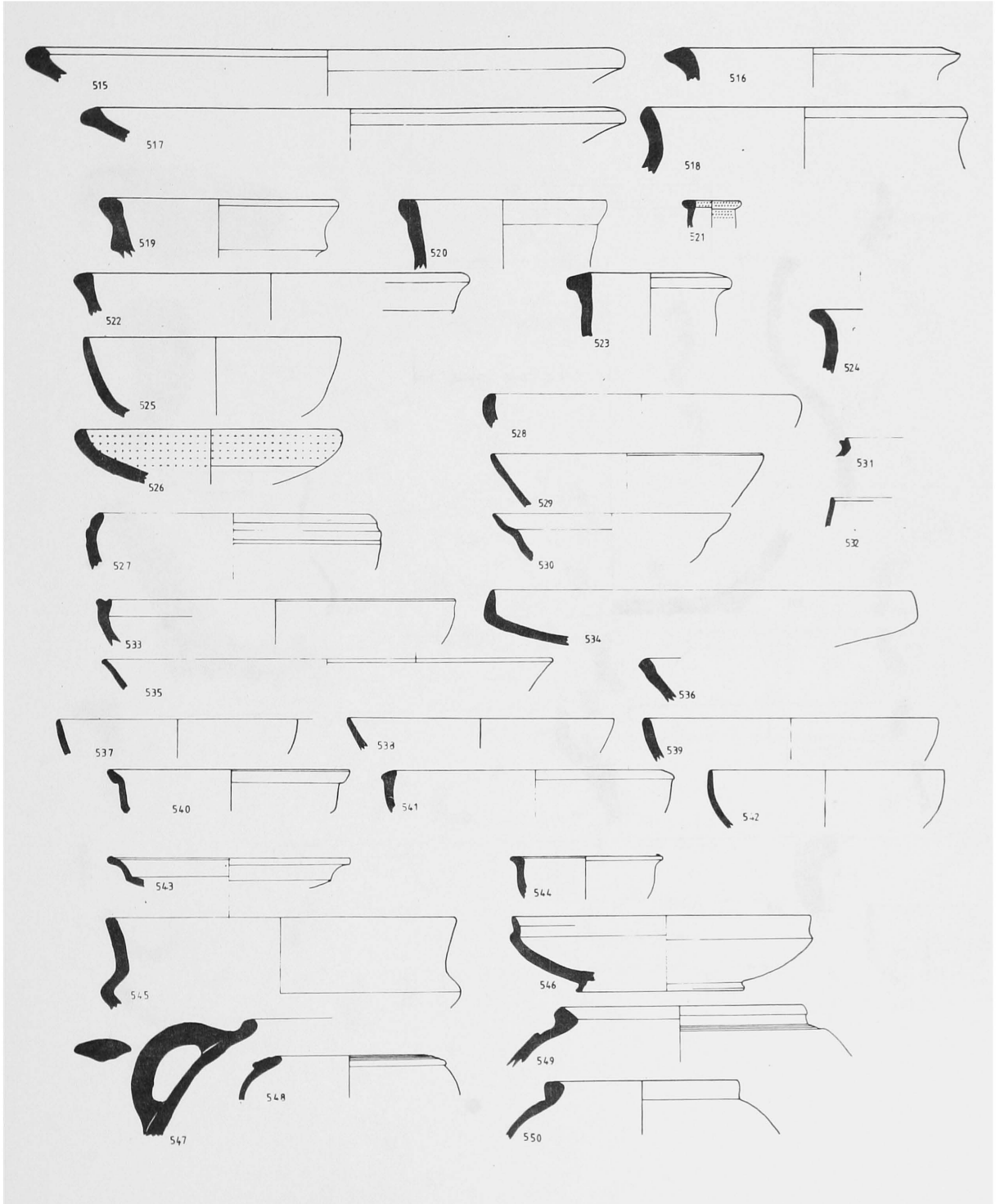


Fig. 41 Pottery from Roman Levels. Nos. 515-550

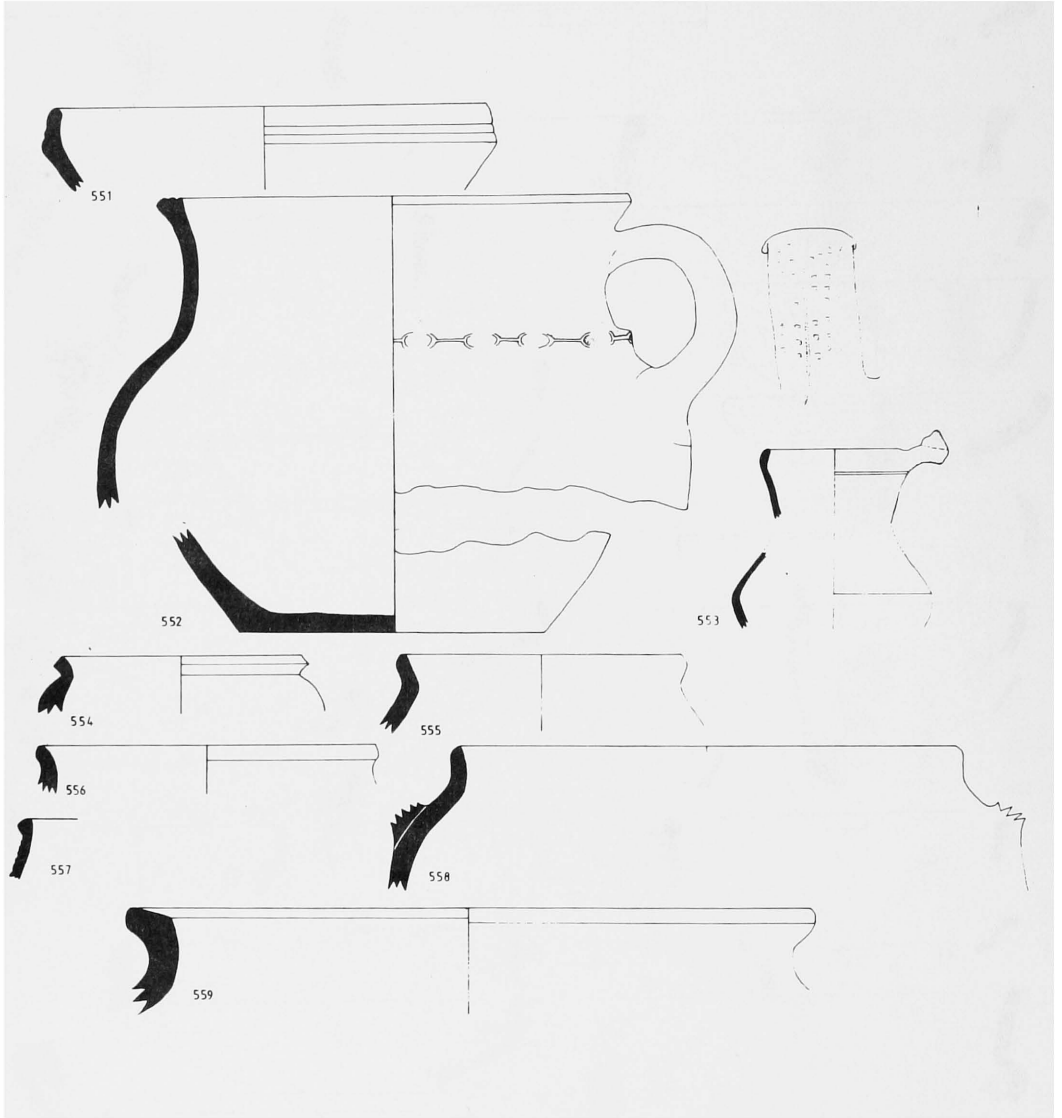


Fig. 42 Pottery from Roman Levels. Nos. 551-559

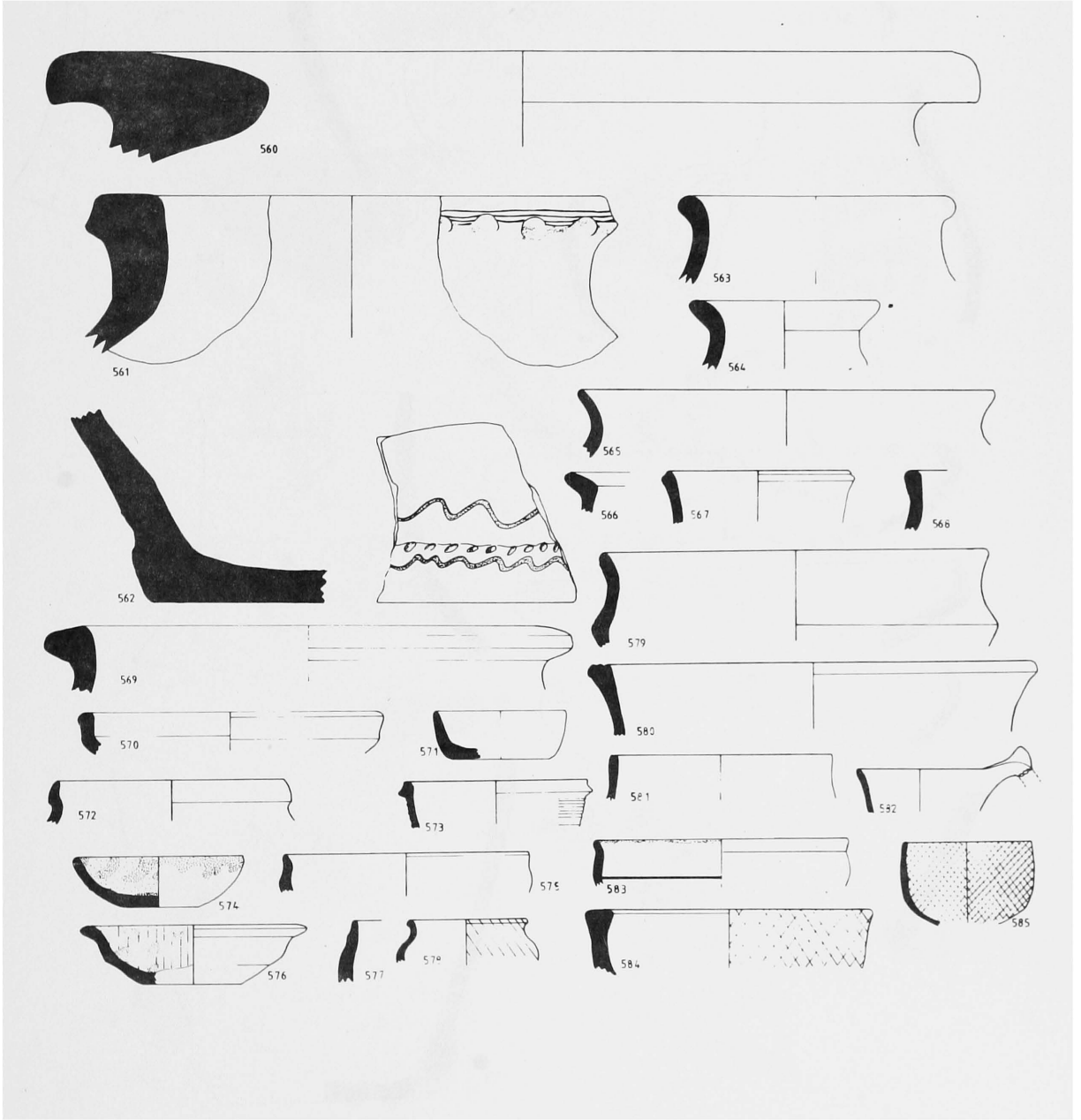


Fig. 43 Pottery from Medieval I. Nos. 560-585

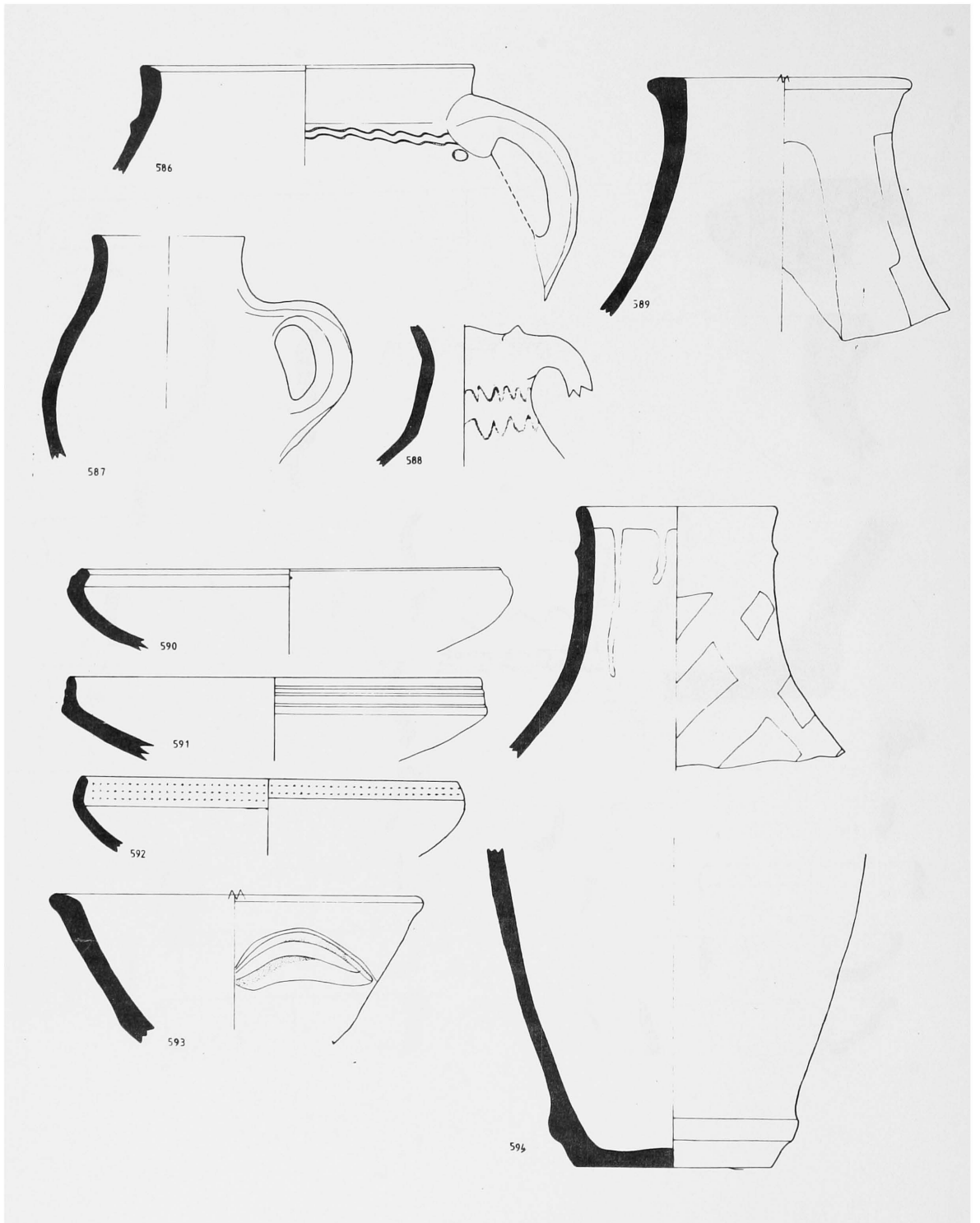


Fig. 44 Pottery from Medieval I. Nos. 586-594

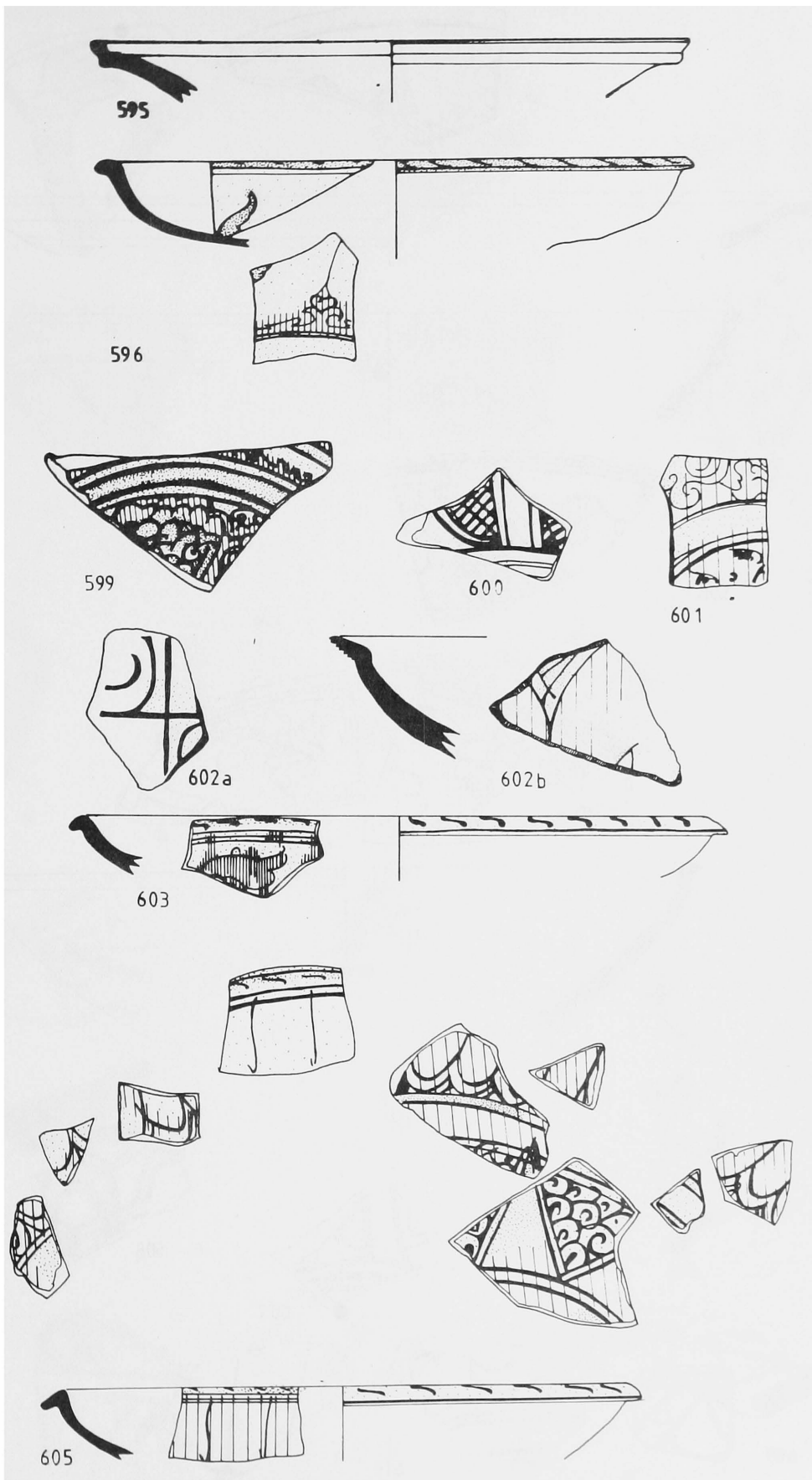


Fig. 45 Fine Glazed Pottery from Medieval II (1:2)

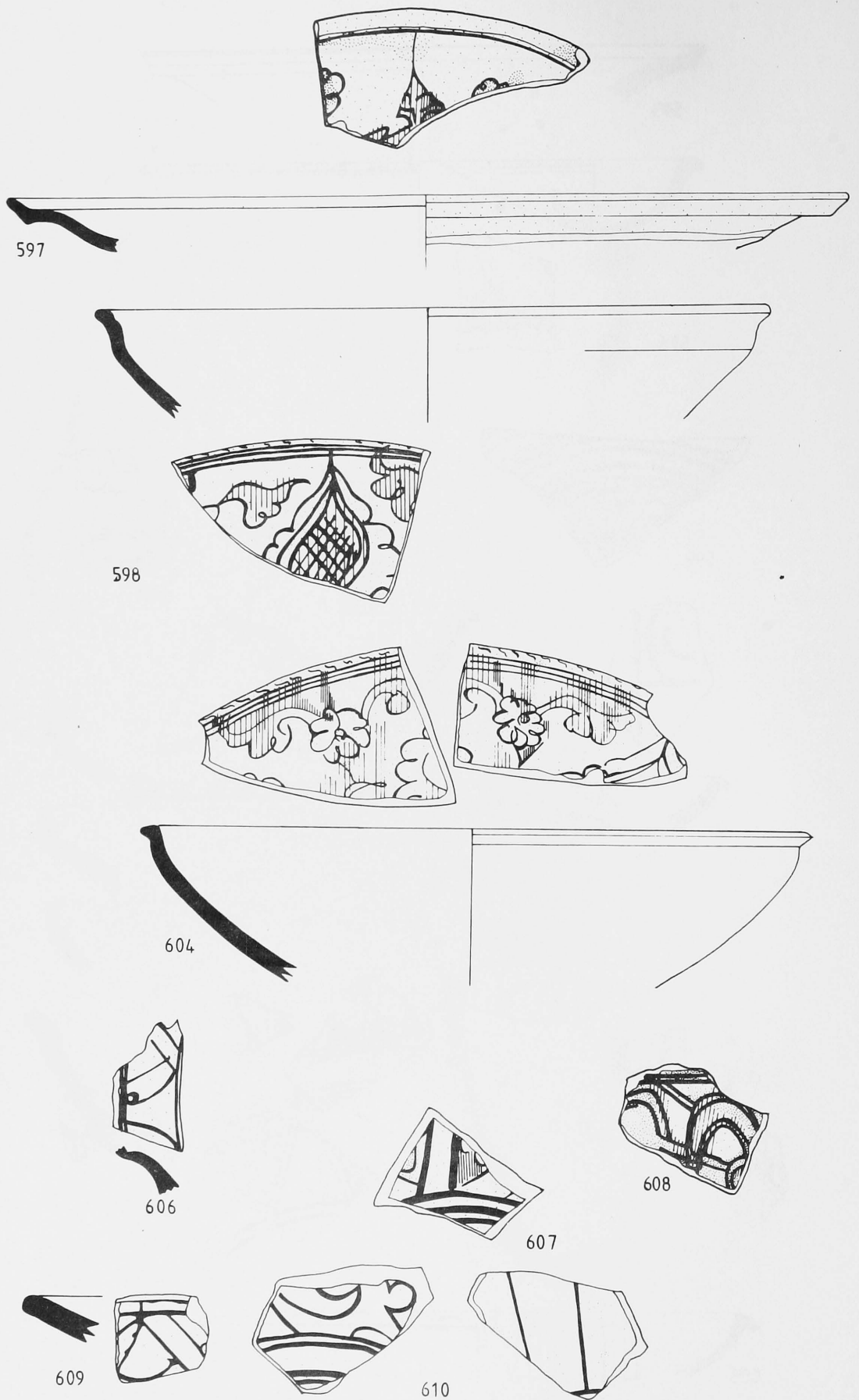


Fig. 46 Fine Glazed Pottery from Medieval II (1:2)

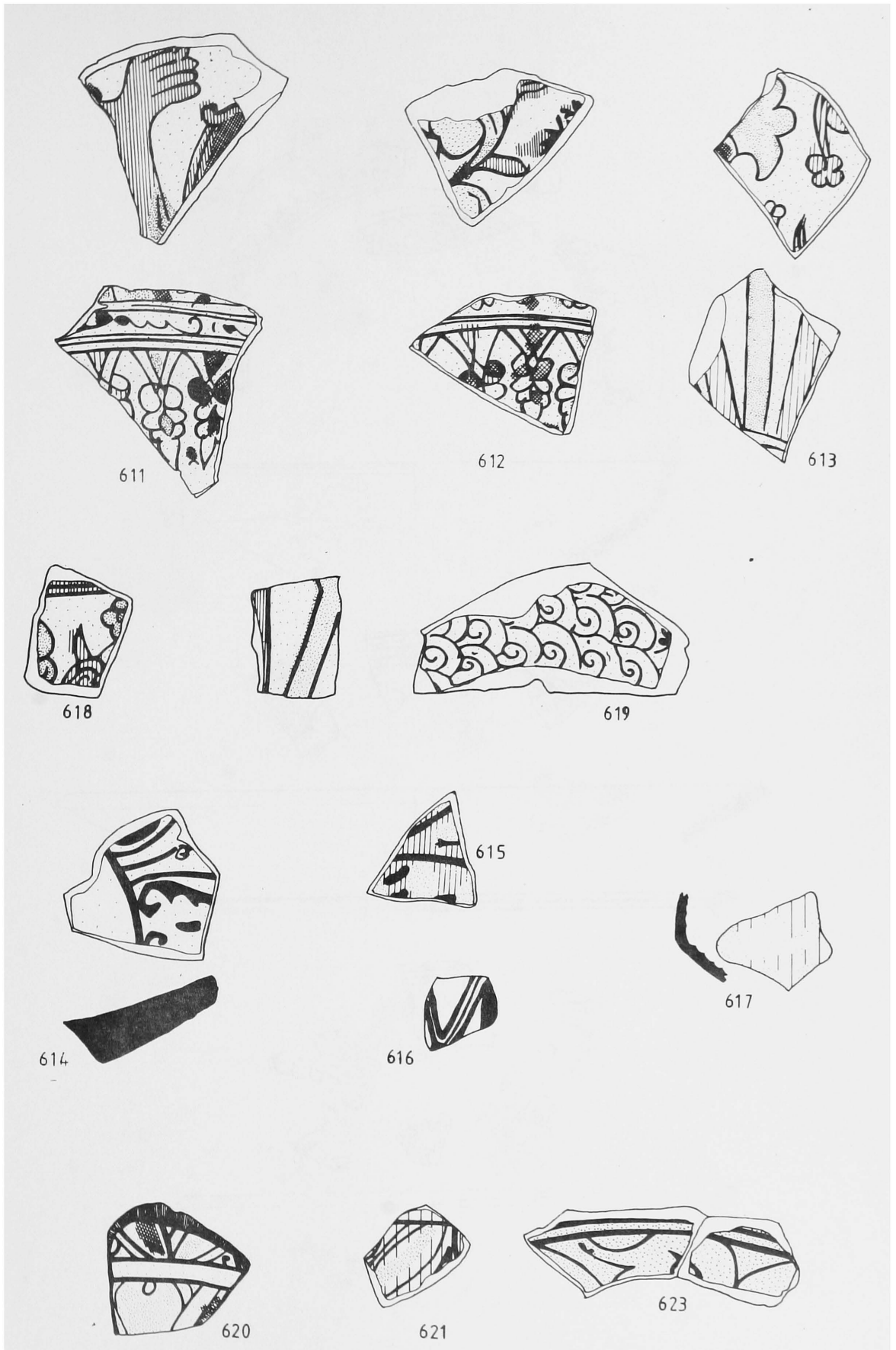


Fig. 47 Fine Glazed Pottery from Medieval II (1:2)

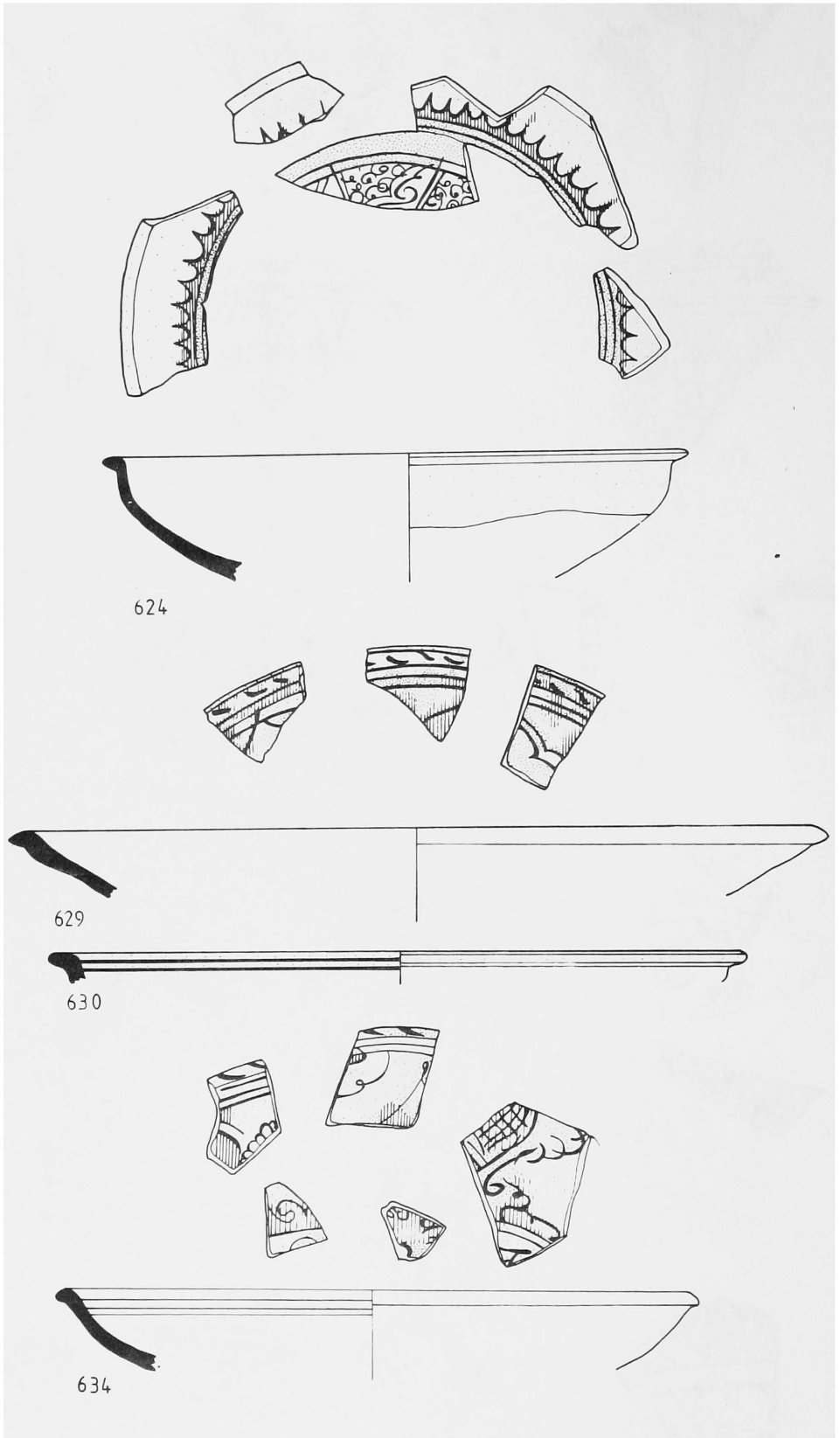


Fig. 48 Fine Glazed Pottery from Medieval II-I6 (1:2)

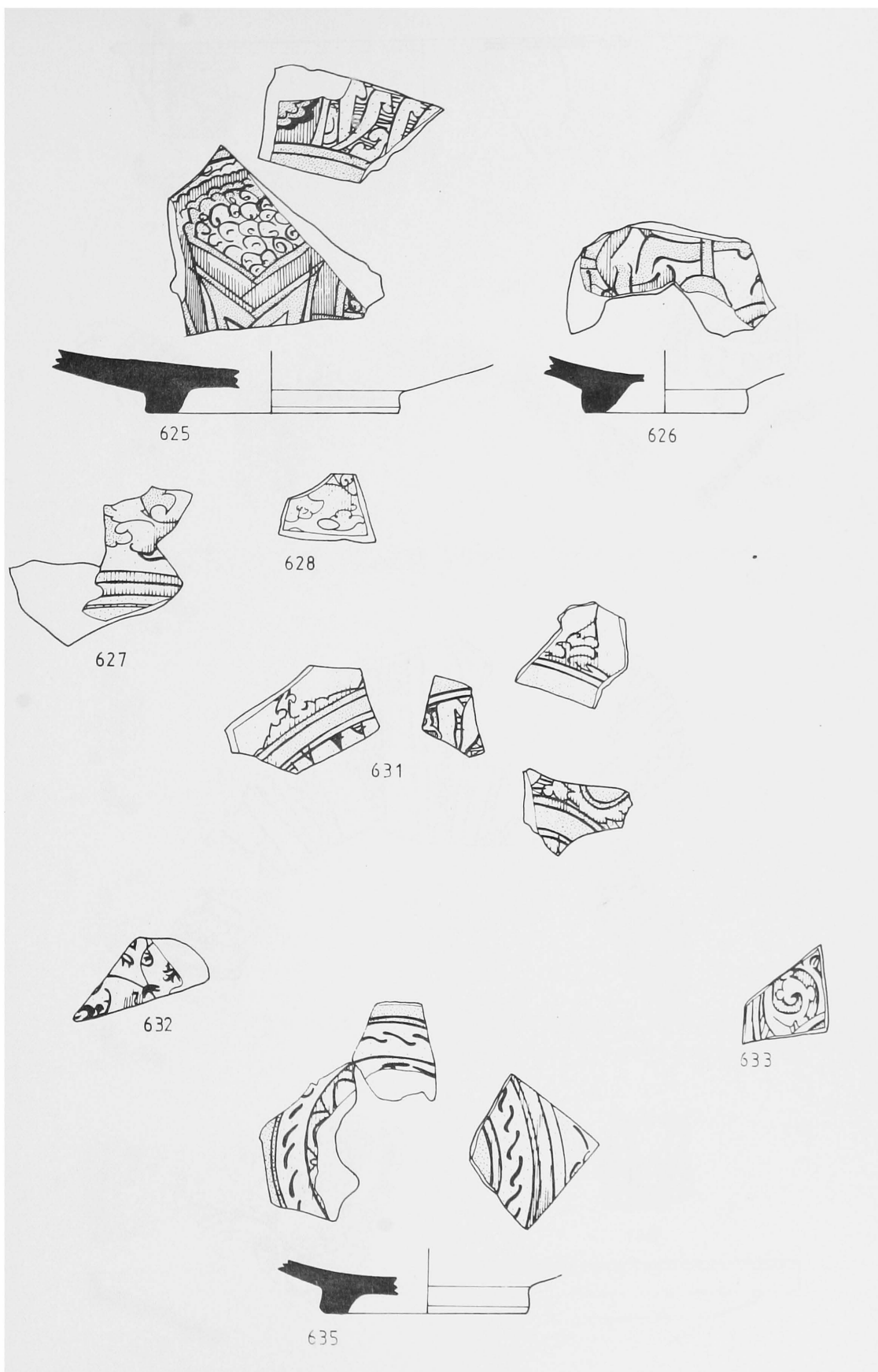


Fig. 49 Fine Glazed Pottery from Medieval II-16 (1:2)

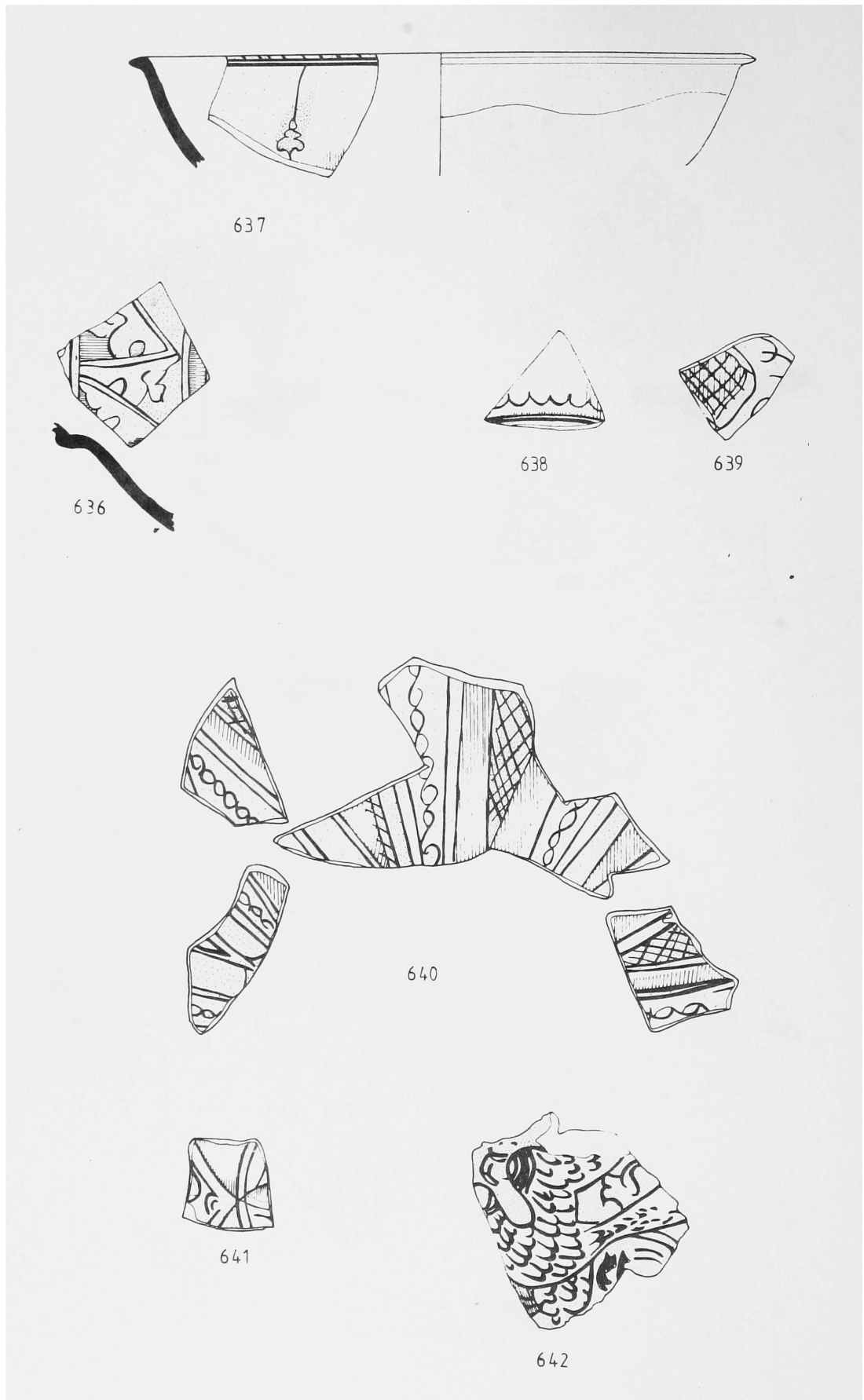


Fig. 50 Fine Glazed Pottery from Medieval II-I6 (1:2)

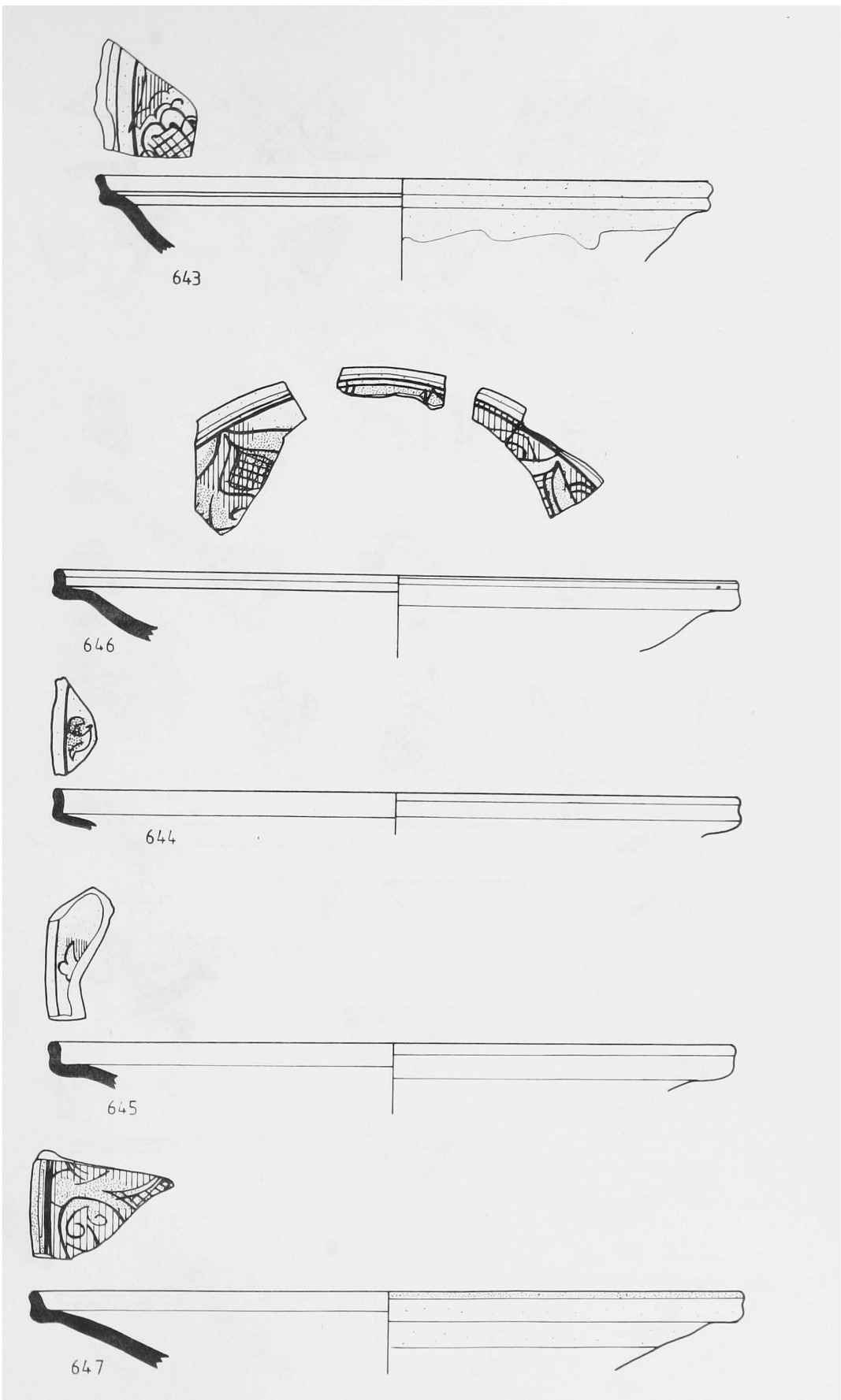


Fig. 51 Fine Glazed Pottery from Medieval II-I5 (1:2)

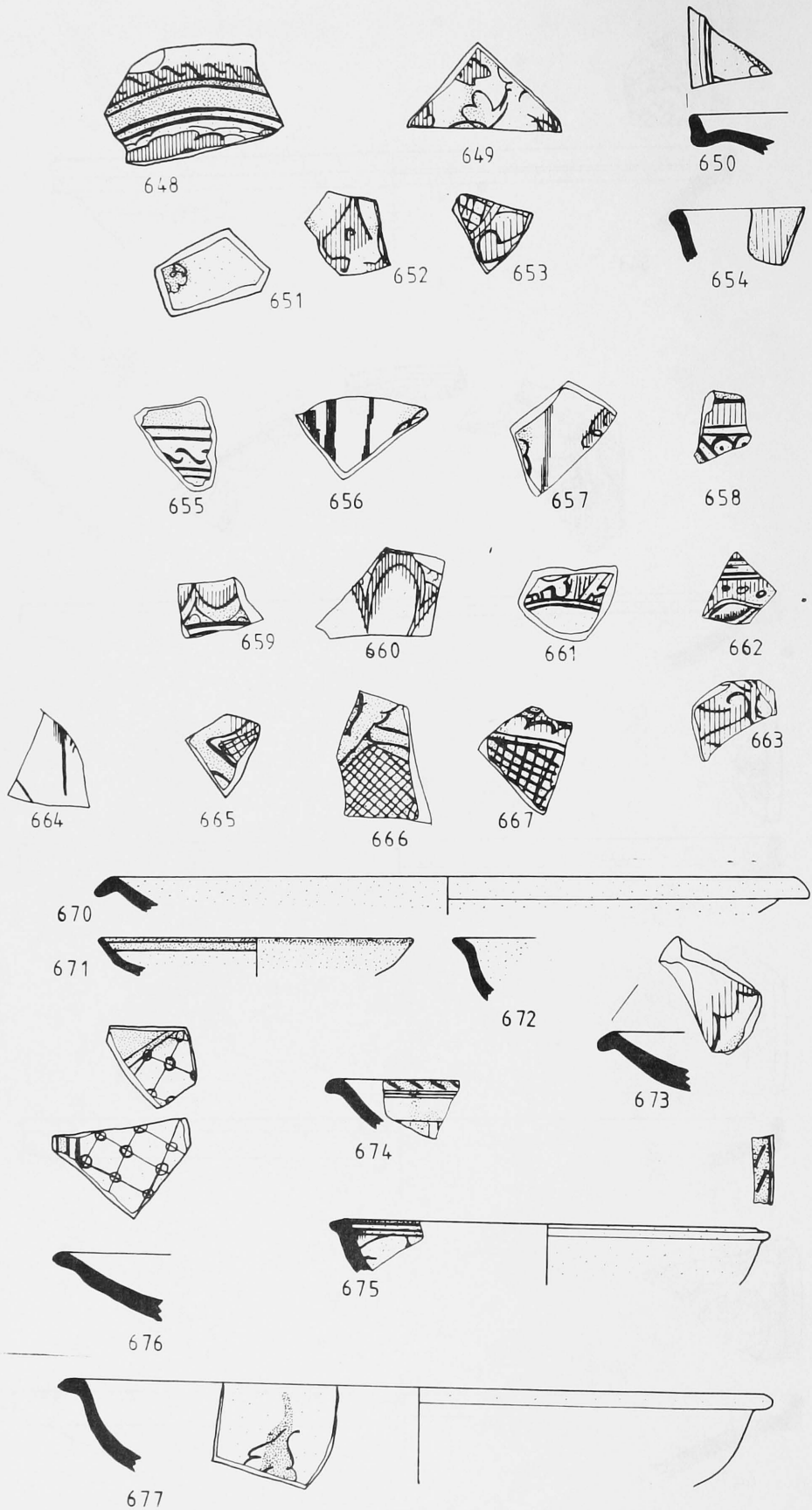


Fig. 52 Fine Glazed Pottery from Medieval II-15 (1:2)

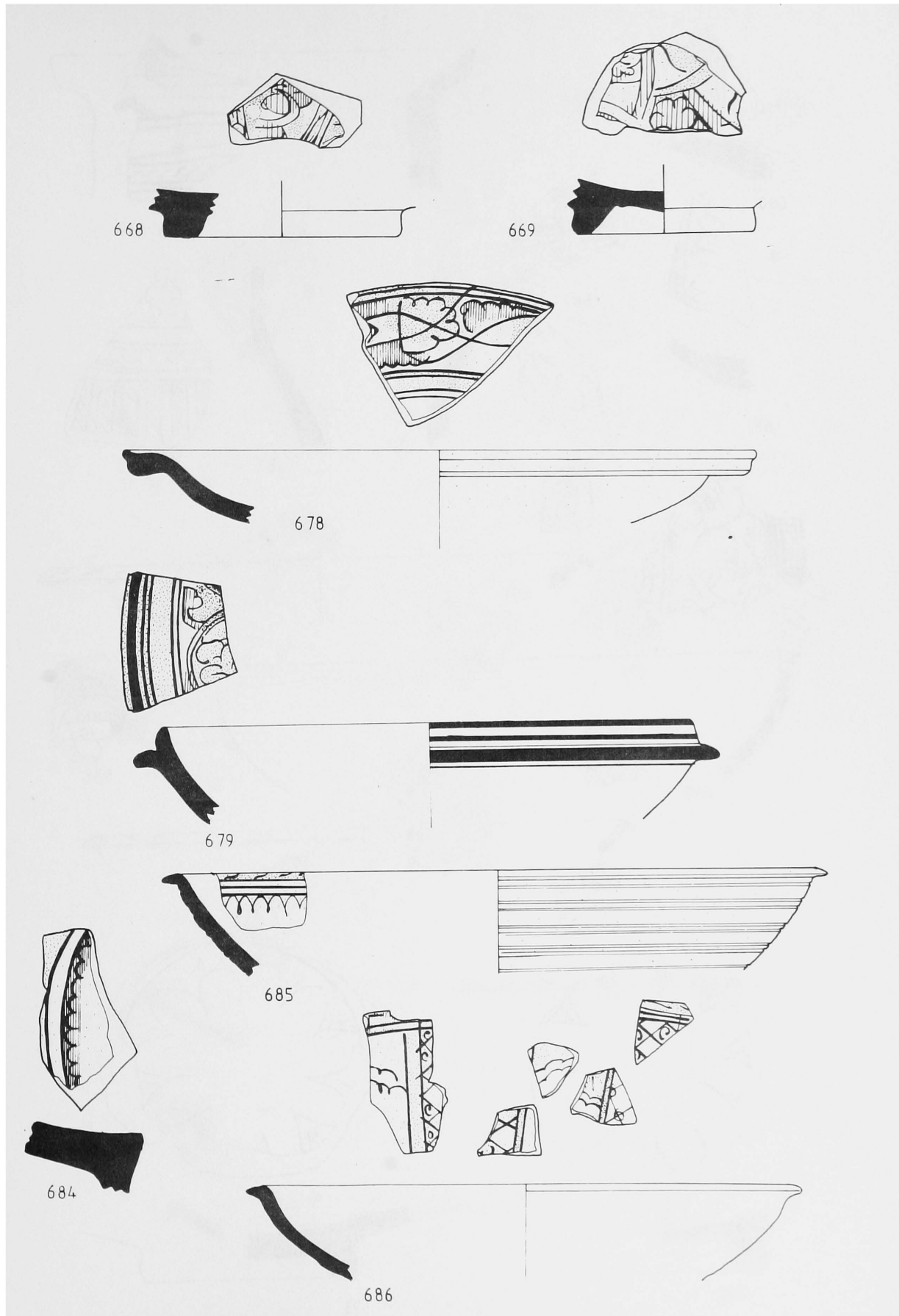


Fig. 53 Fine Glazed Pottery from Medieval II-H5 and H6 (1:2)

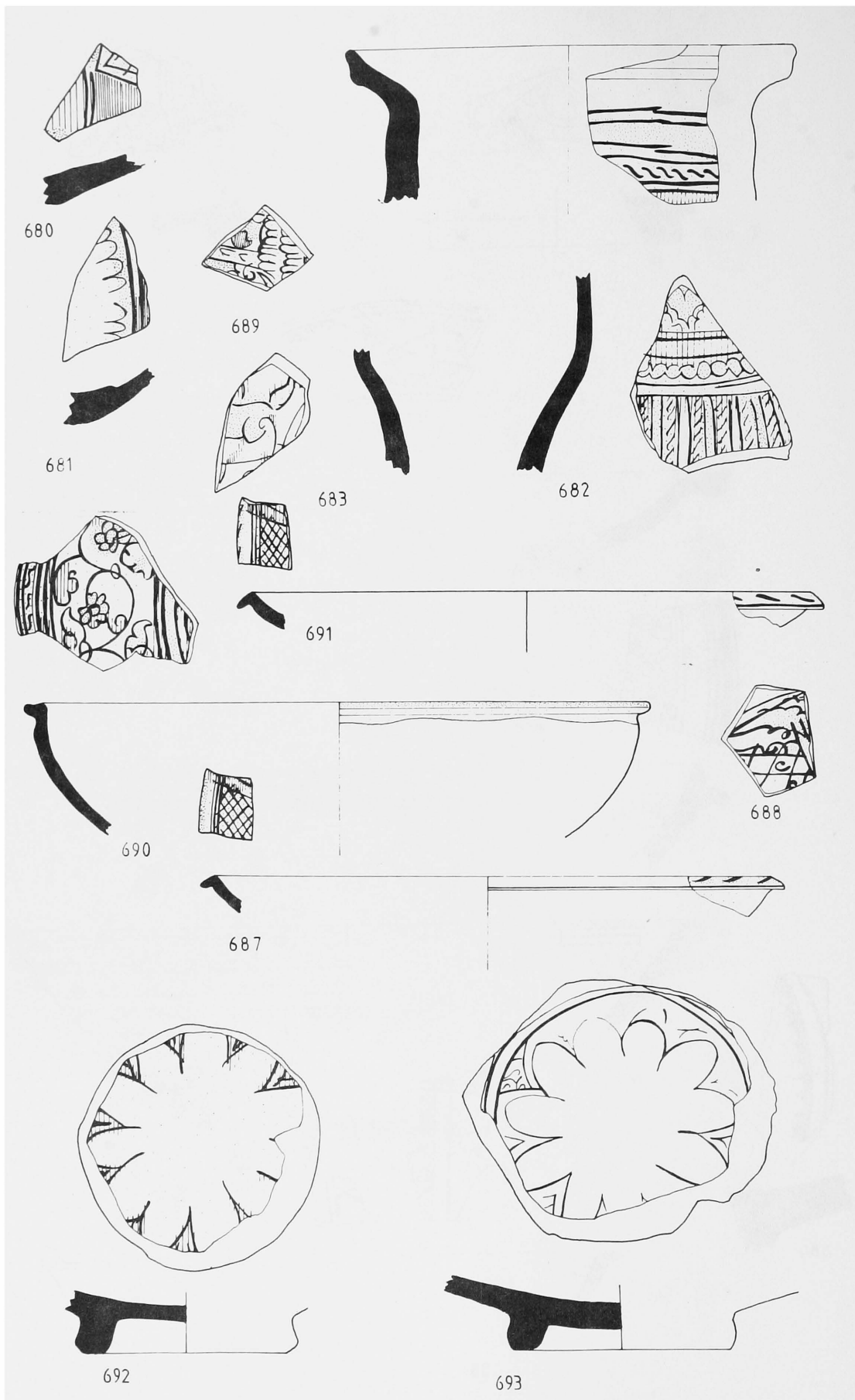


Fig. 54 Fine Glazed Pottery from Medieval II-H6 and H6 (1:2)

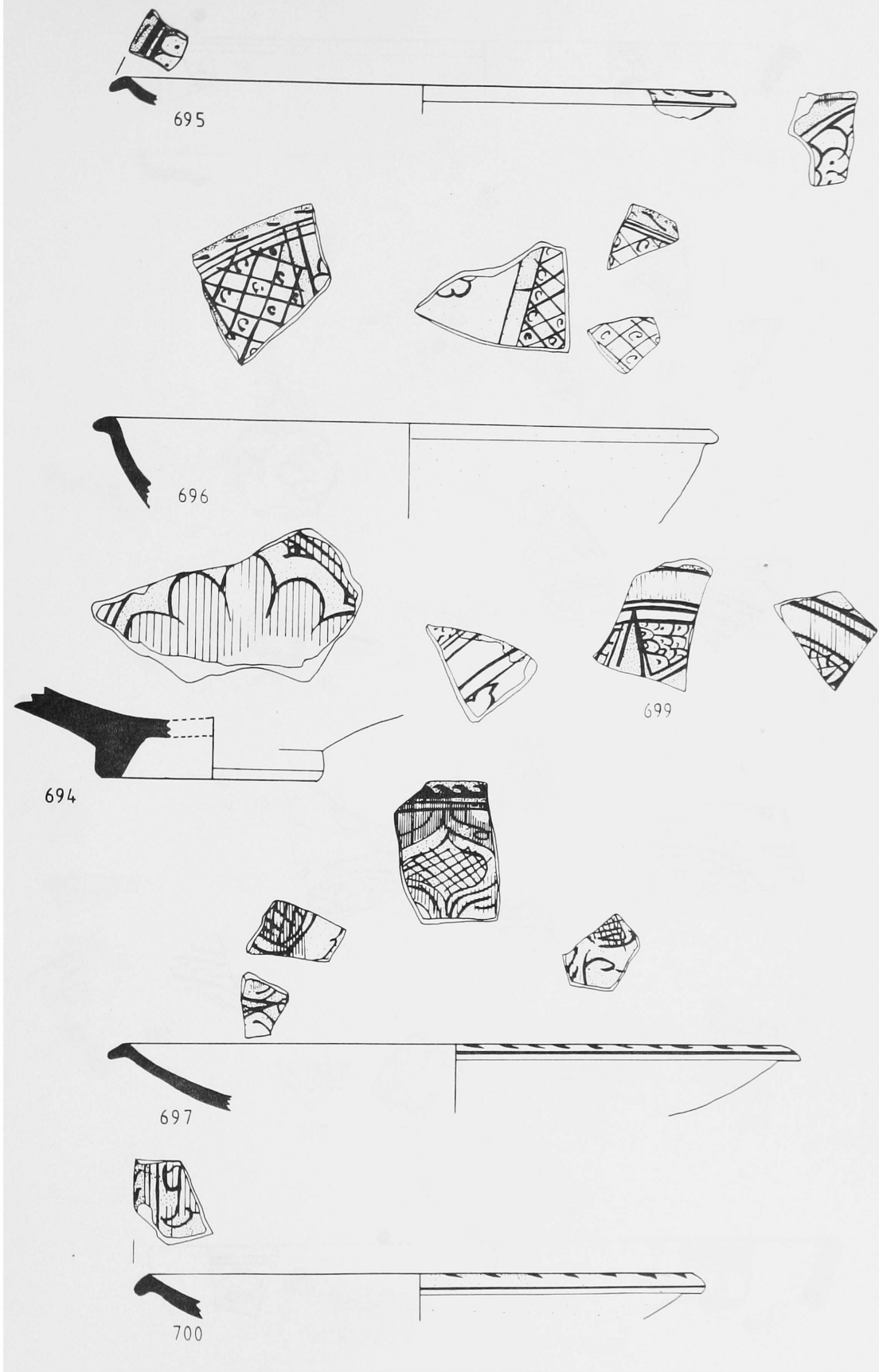


Fig. 55 Fine Glazed Pottery from Medieval II-I5 (1:2)

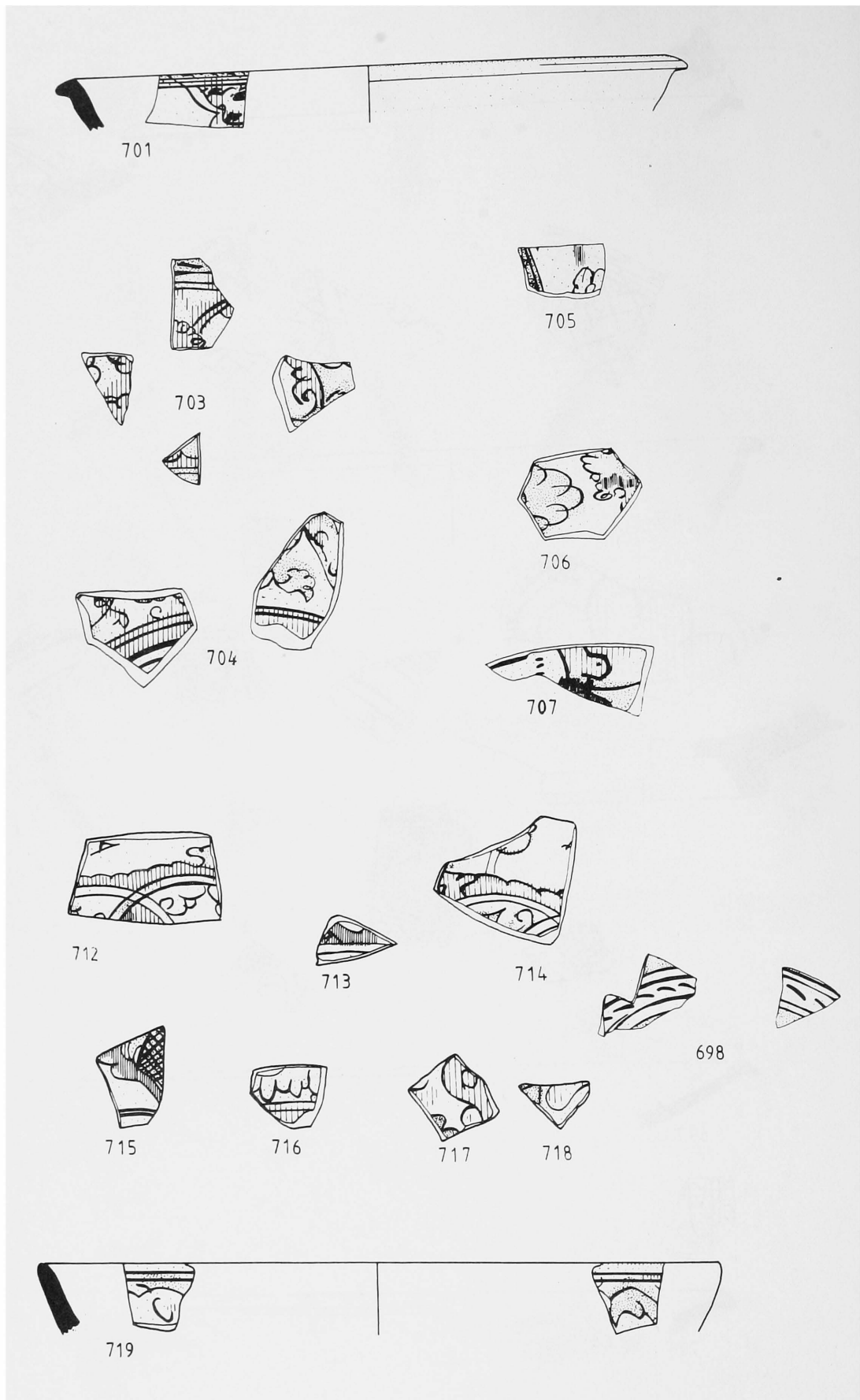


Fig. 56 Fine Glazed Pottery from Medieval II-I5 (1:2)

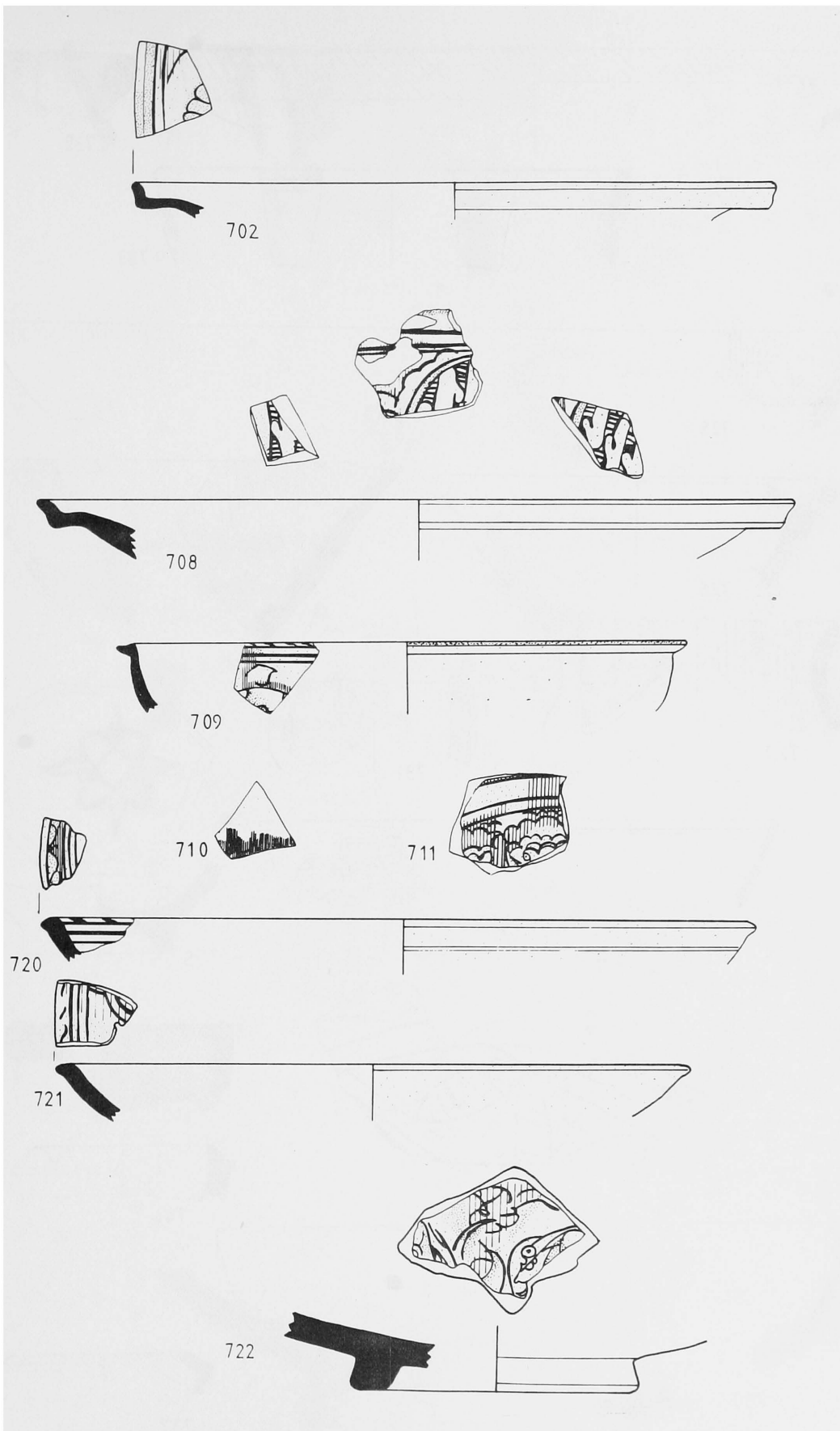


Fig. 57 Fine Glazed Pottery from Medieval II-I5 (1.2)

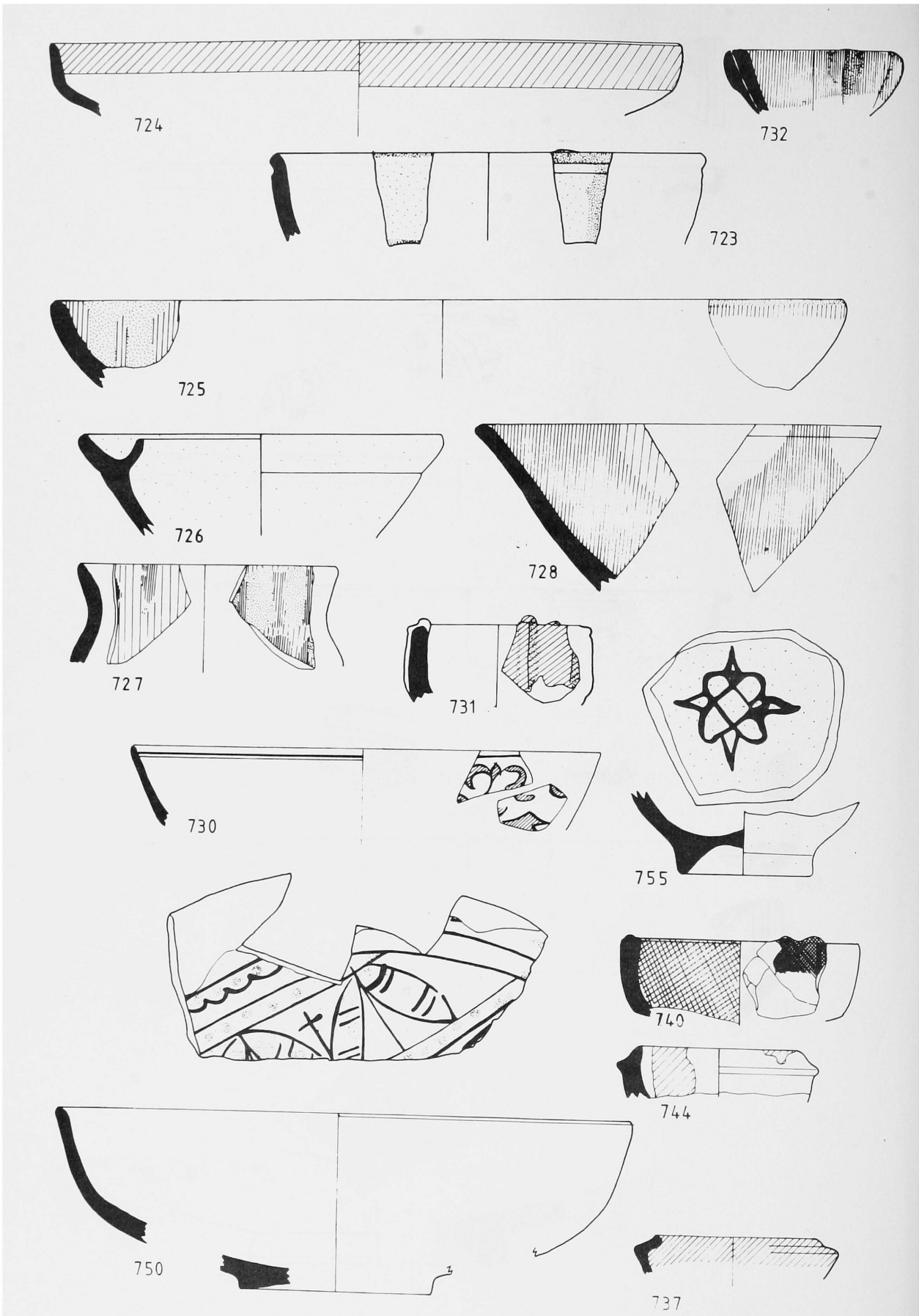


Fig. 58 Miscellaneous Glazed Pottery from Medieval II (1:2)

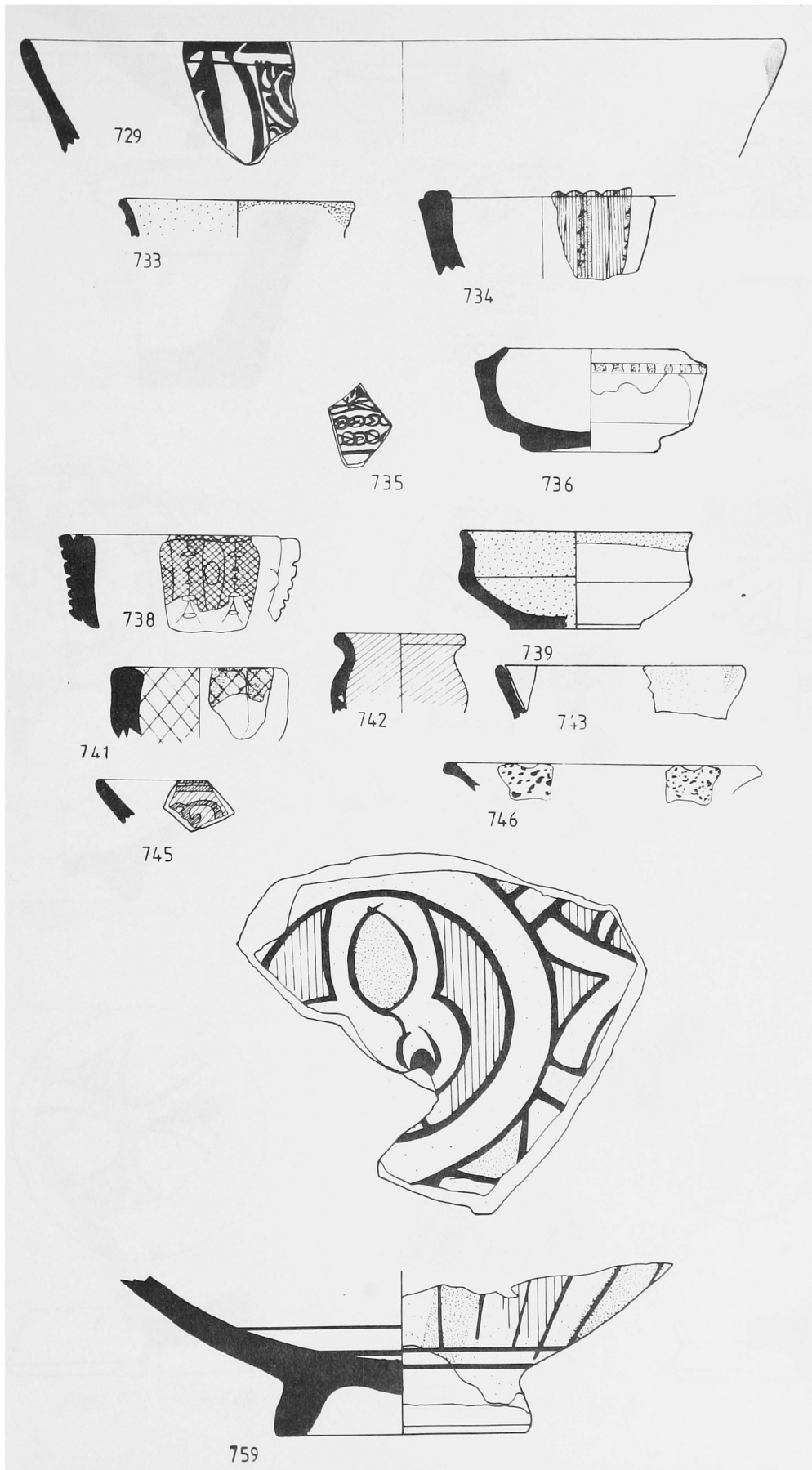


Fig. 59 Miscellaneous Glazed Pottery from Medieval II (1:2)

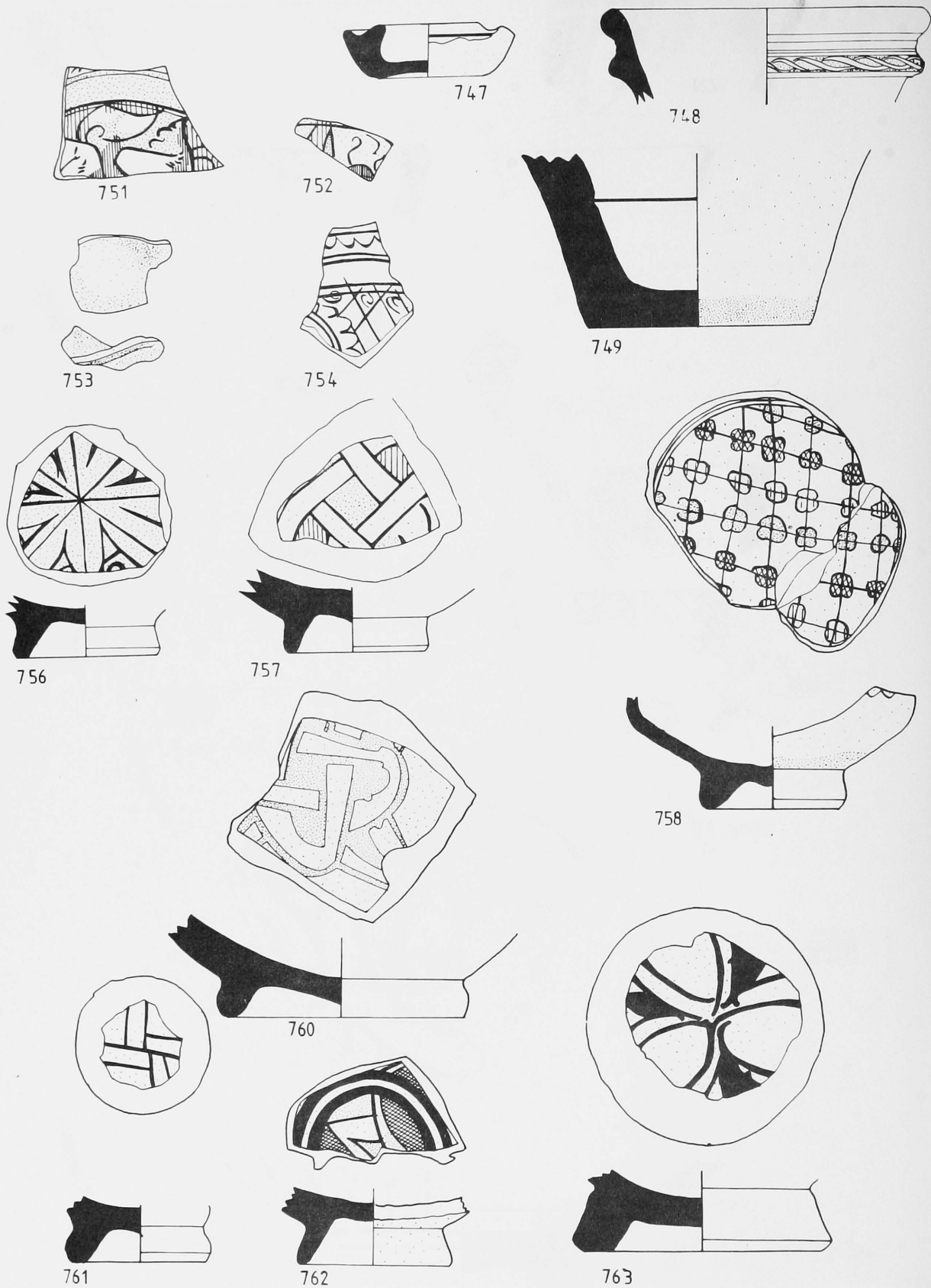


Fig. 60 Miscellaneous Glazed Pottery from Medieval II (1:2)

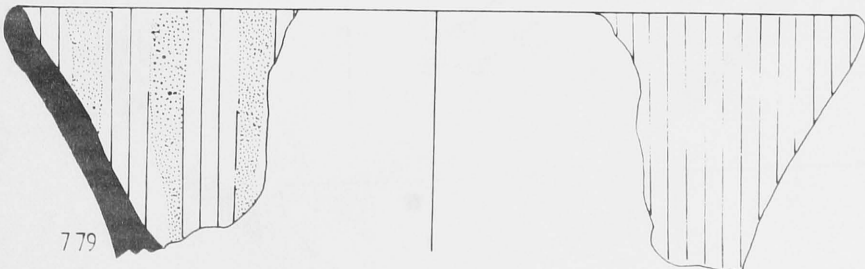
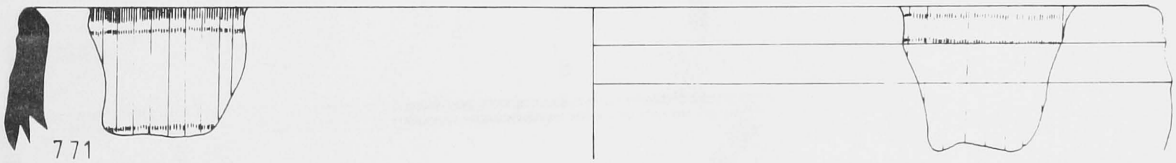
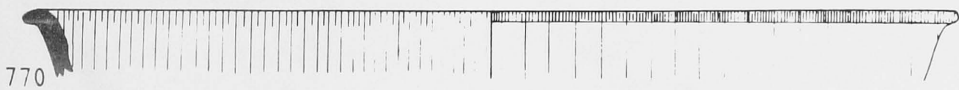
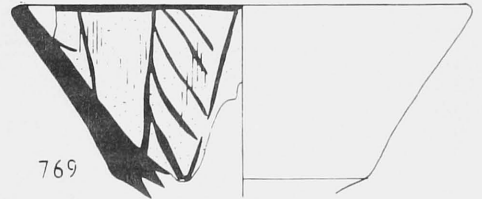
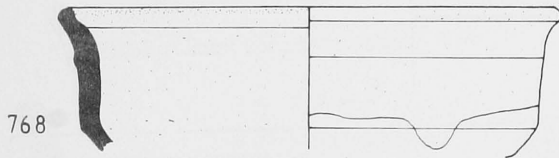
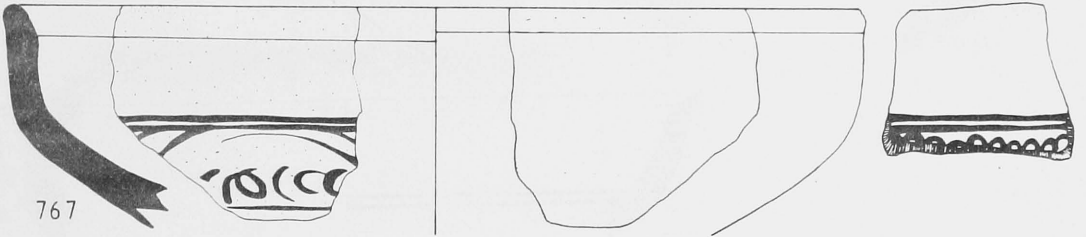
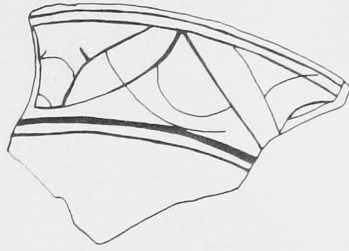
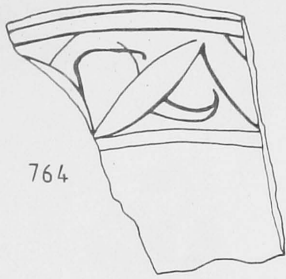
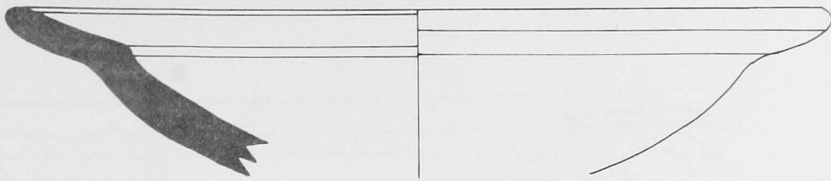


Fig. 61 Glazed Pottery from Medieval II (1:2)

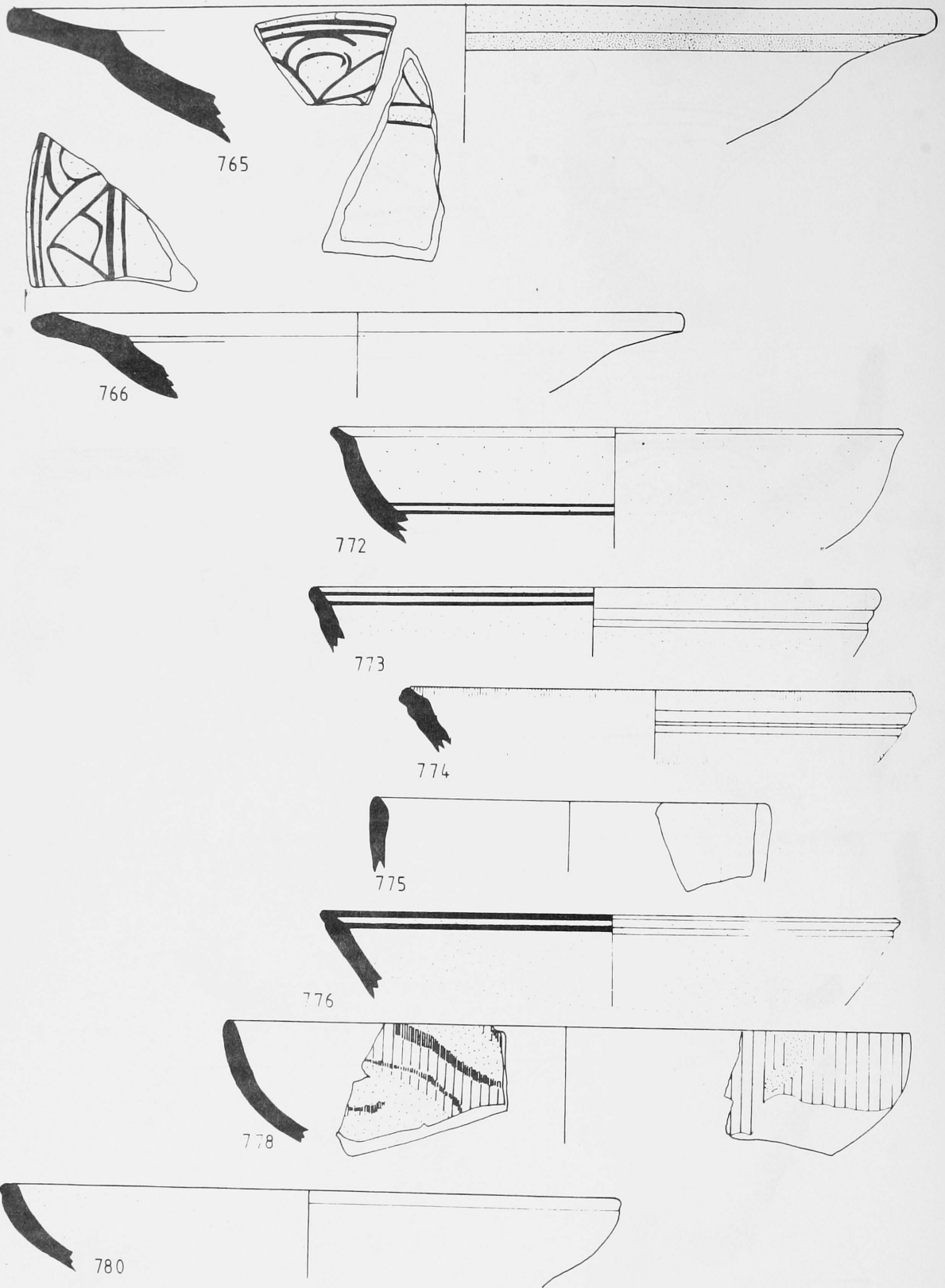
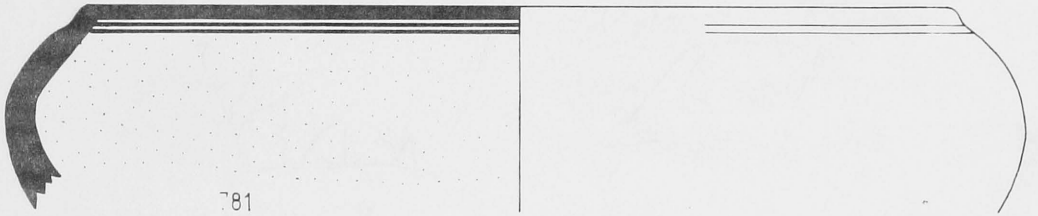
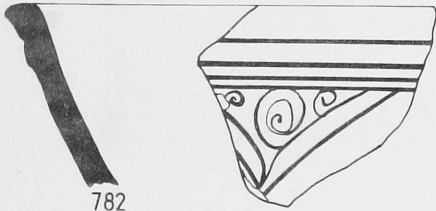


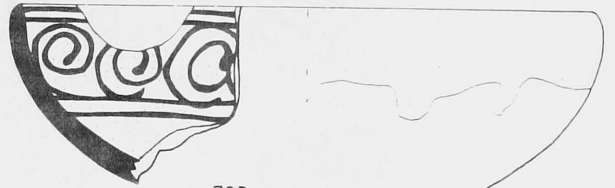
Fig. 62 Glazed Pottery from Medieval II (1:2)



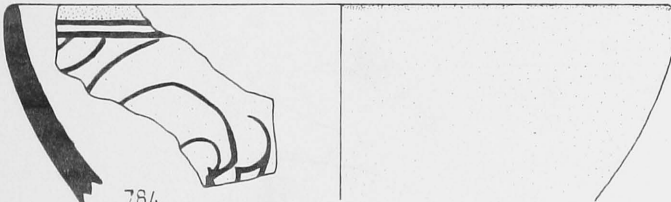
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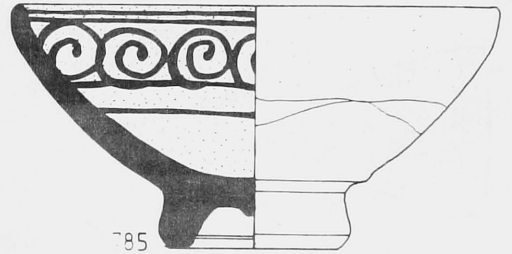
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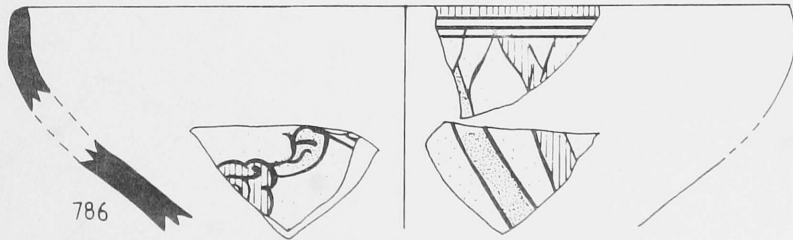
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784



785



786

Fig. 63 Glazed Pottery from Medieval II (1:2)

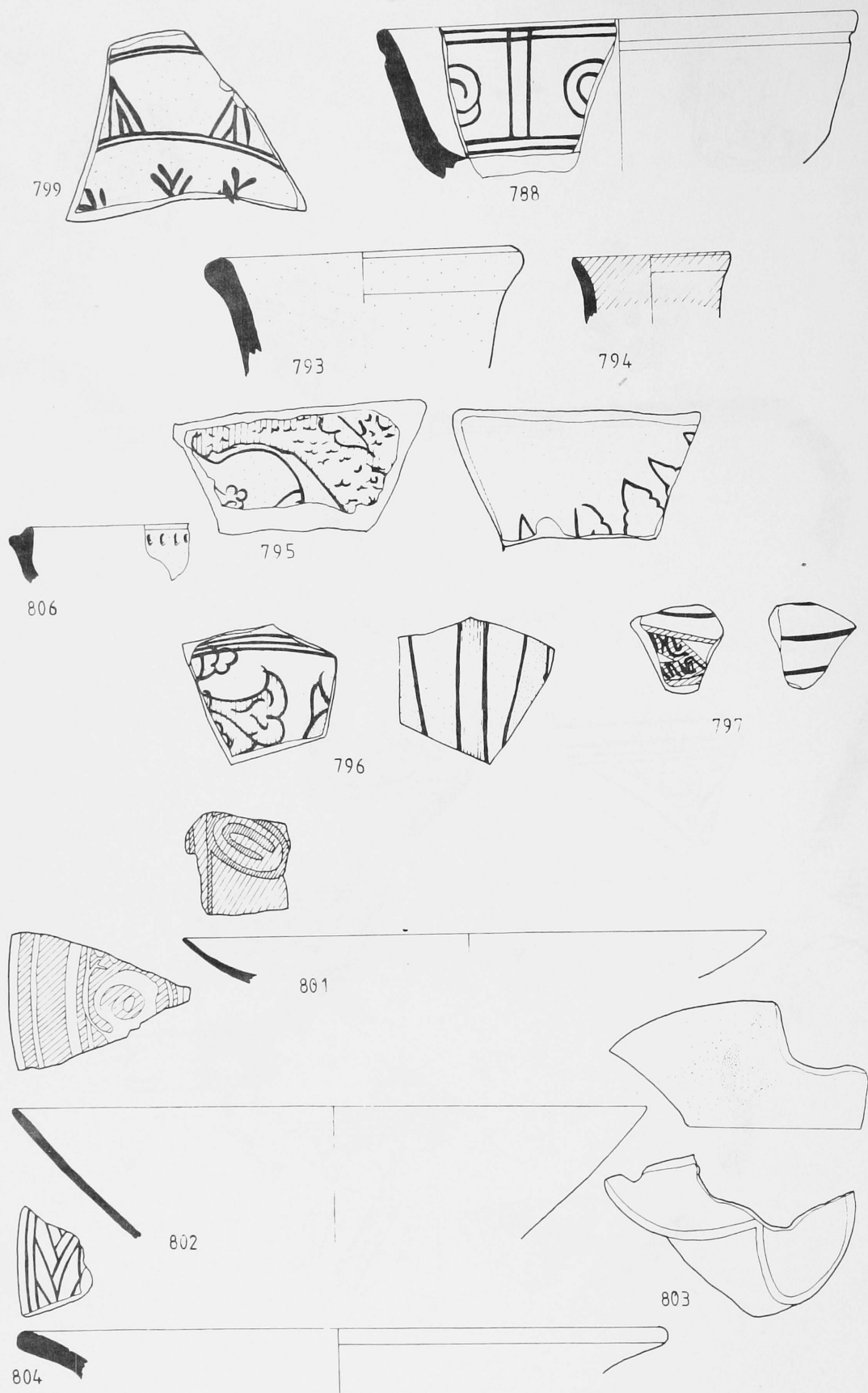


Fig. 64 Glazed Pottery from Medieval II-H5 (1:2)

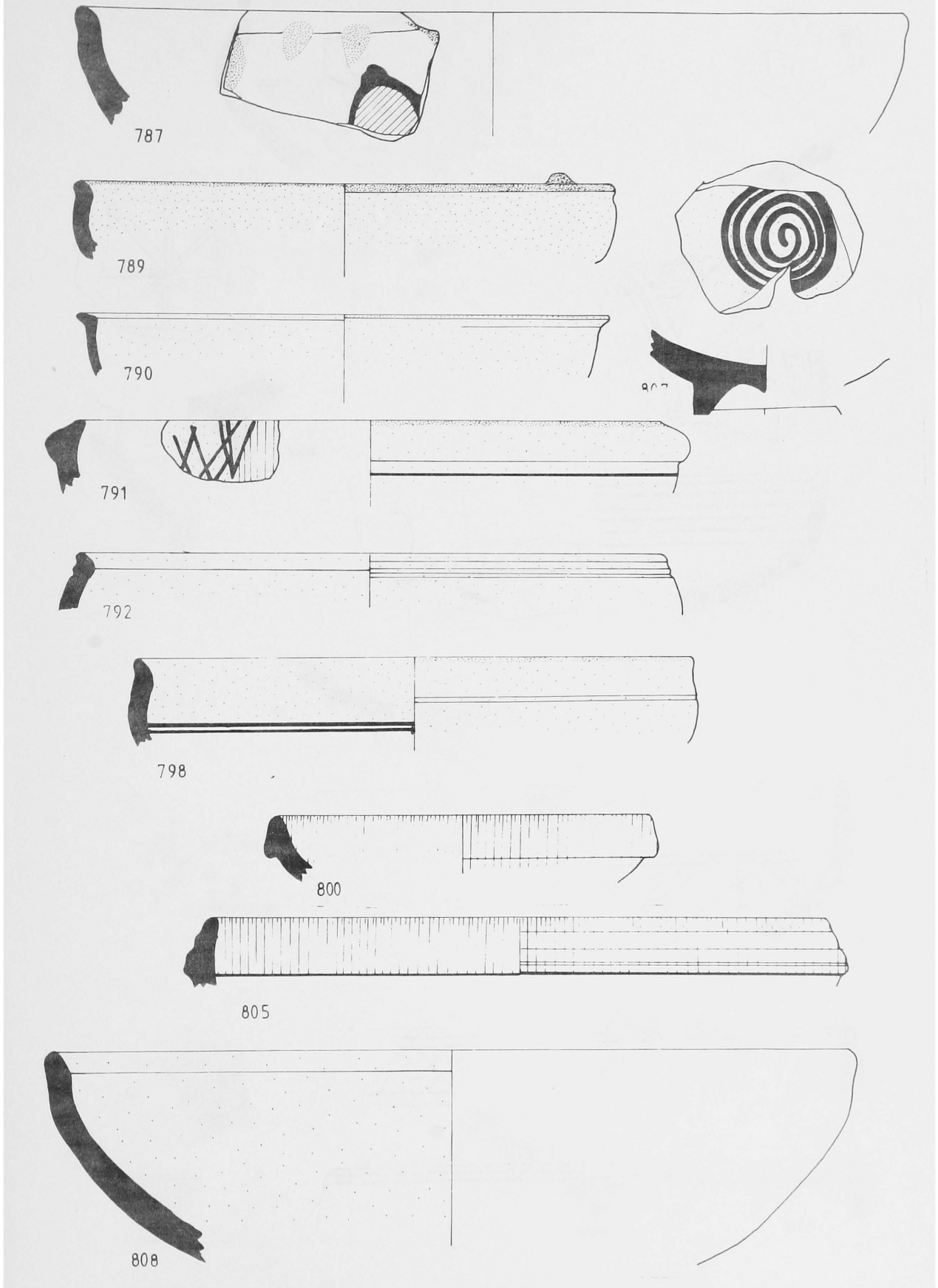


Fig. 65 Glazed Pottery from Medieval II-H5 (1:2)

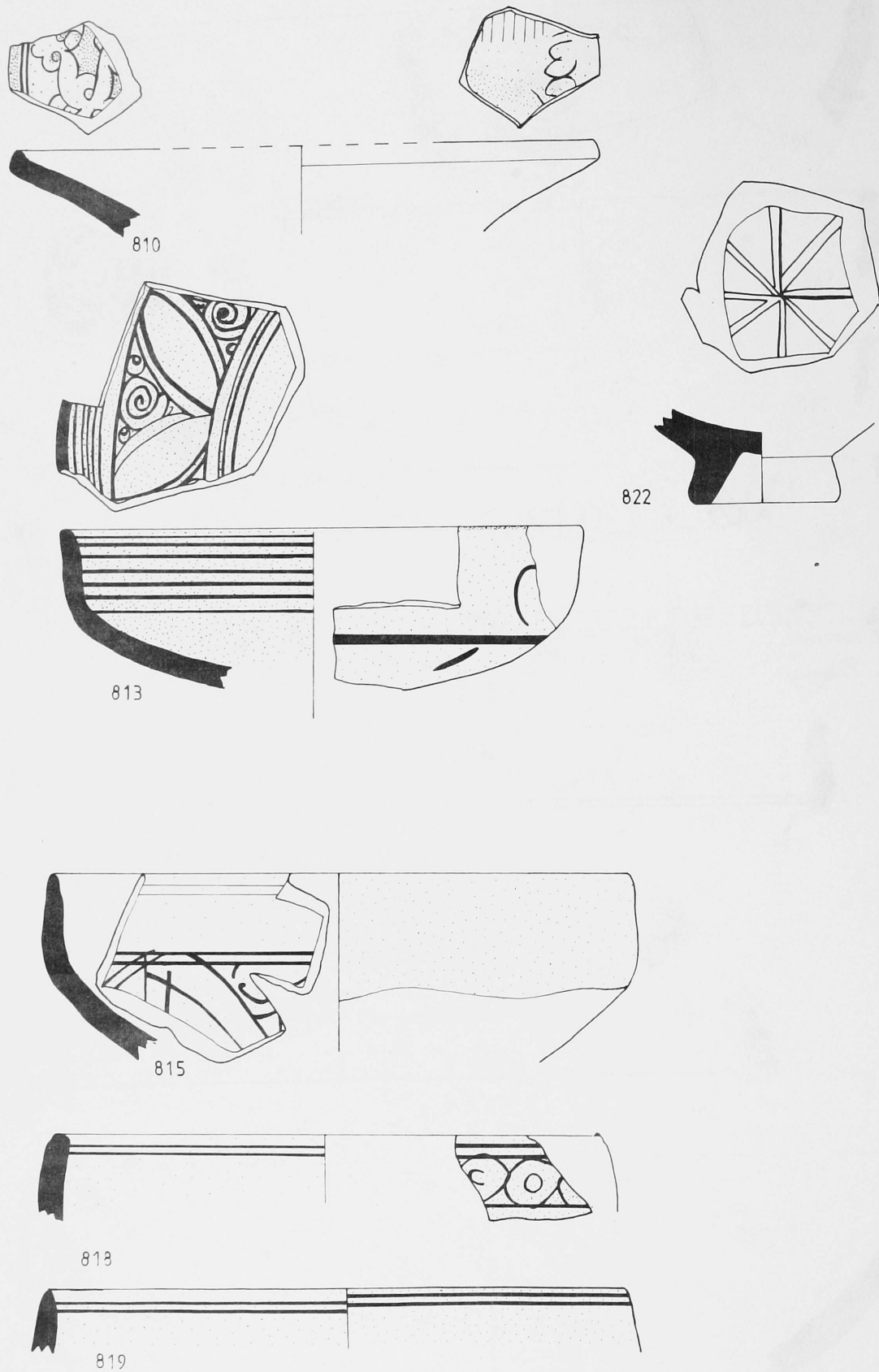
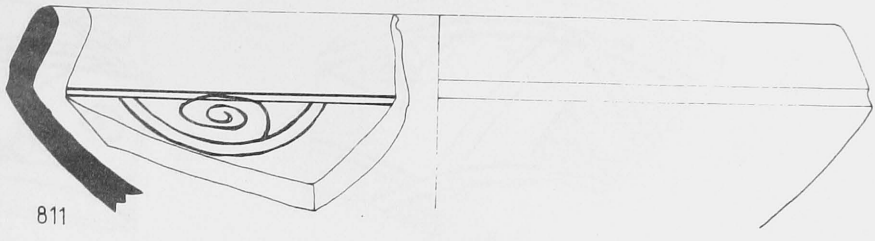


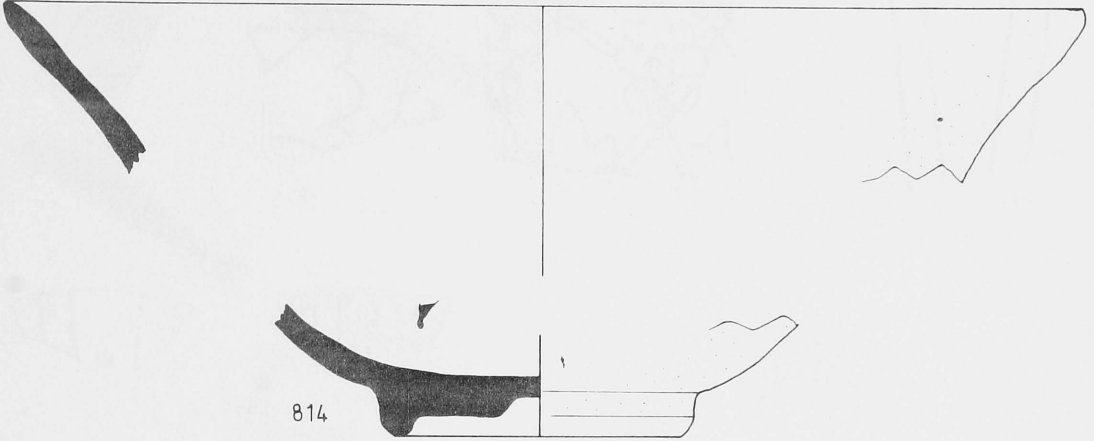
Fig. 66 Glazed Pottery from Medieval II-I6 (1:2)



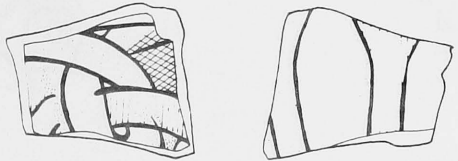
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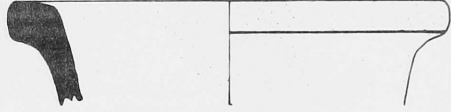
812



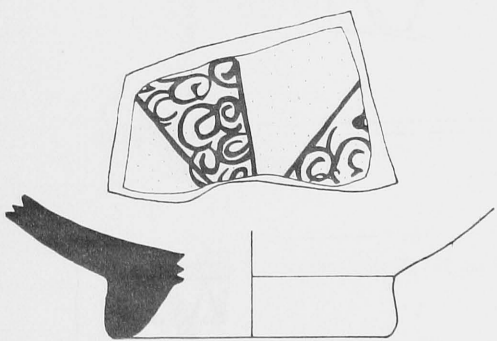
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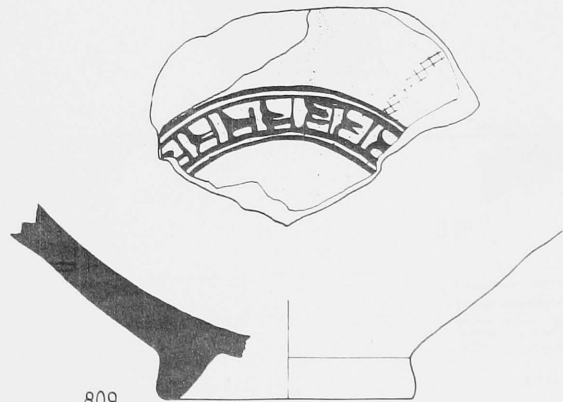
816



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820



809

Fig. 67 Glazed Pottery from Medieval II-I6)

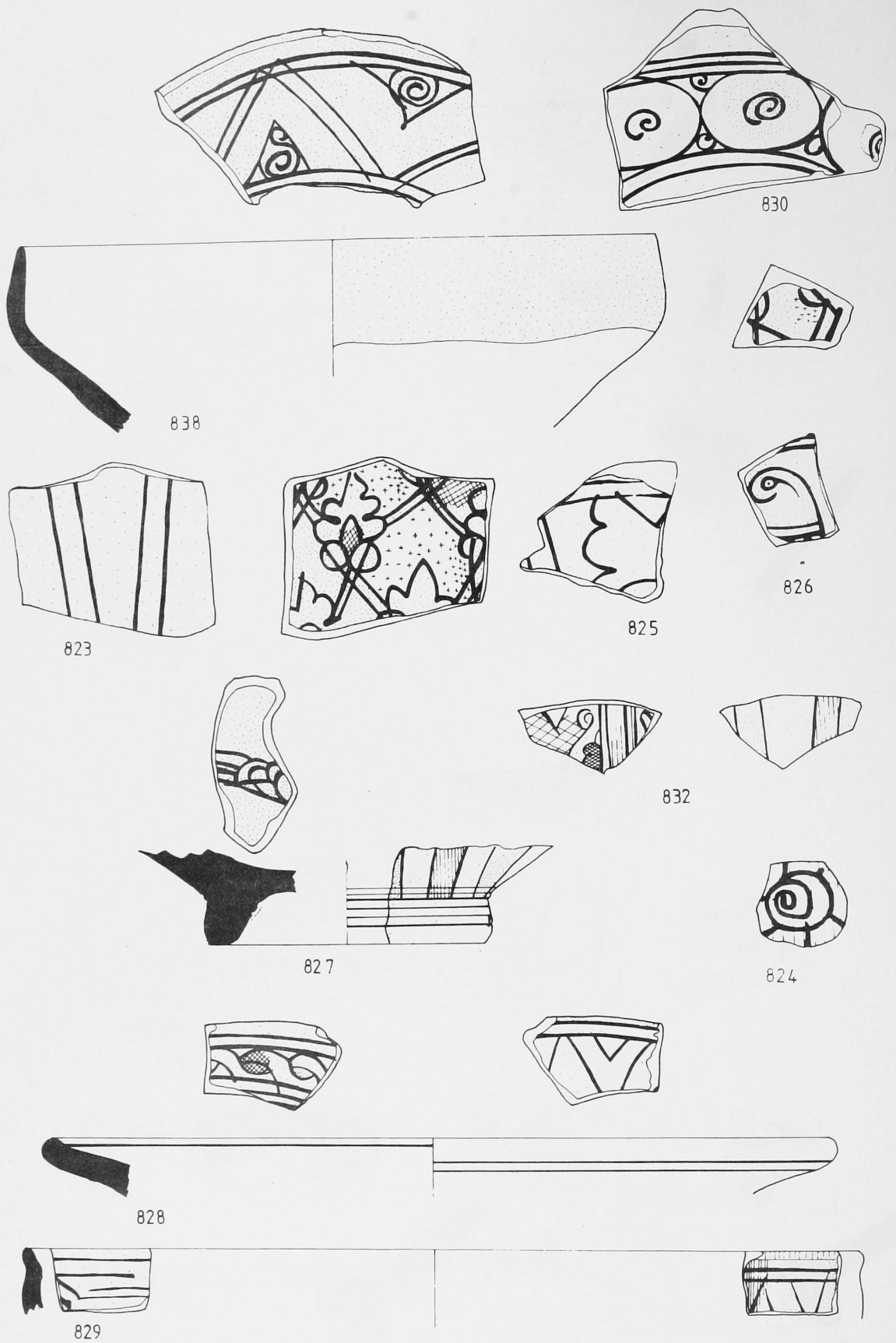


Fig. 68 Glazed Pottery from Medieval II-16 (1:2)

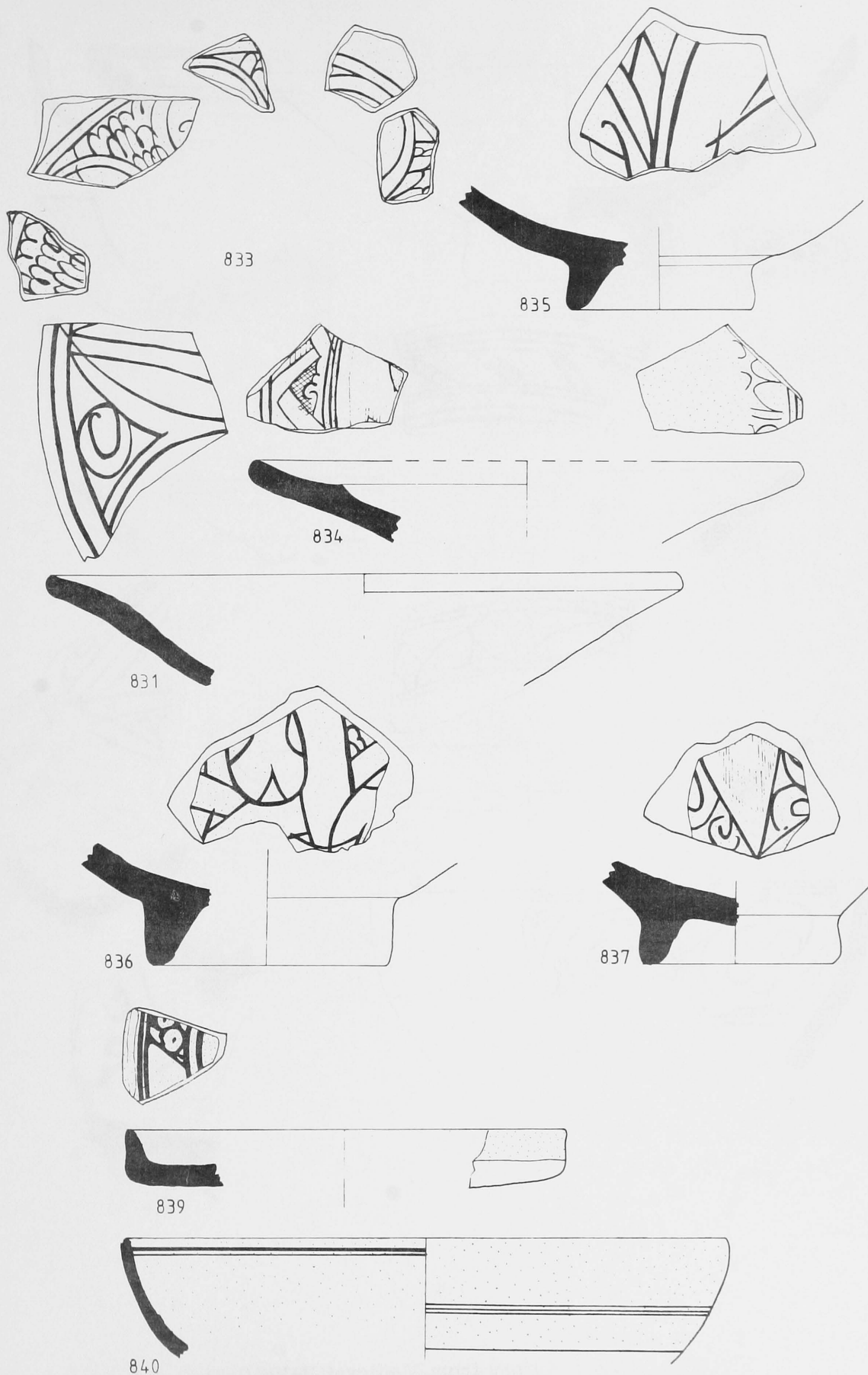


Fig. 69 Glazed Pottery from Medieval II-I6 (1:2)

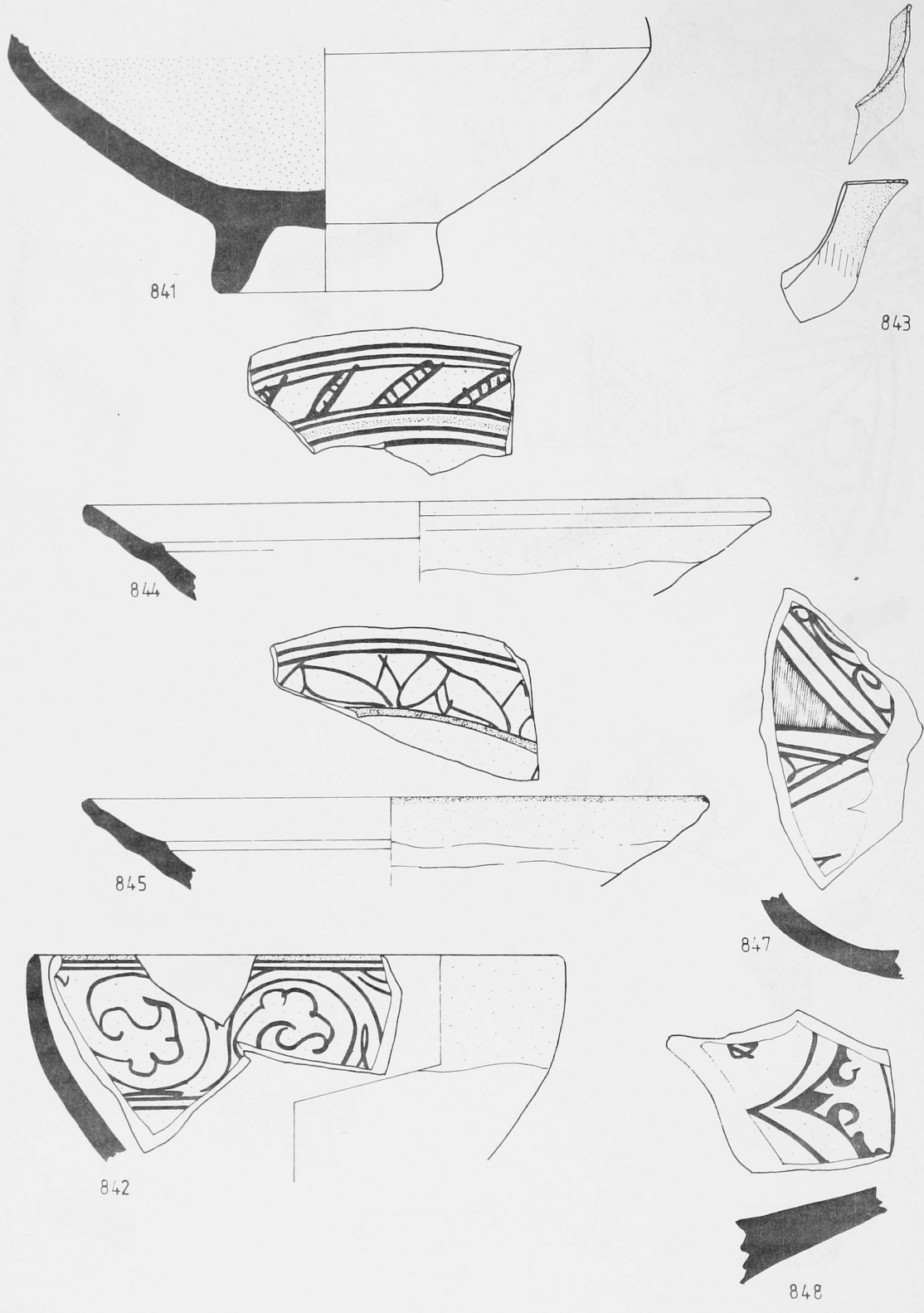


Fig. 70 Glazed Pottery from Medieval II-H6 (1:2)

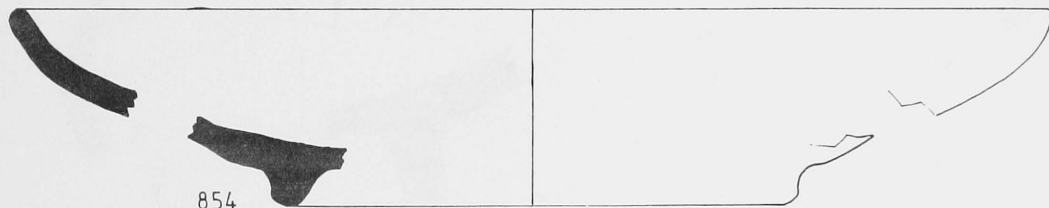
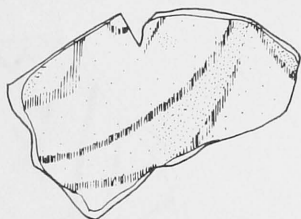
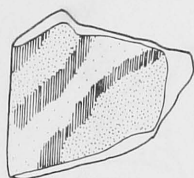
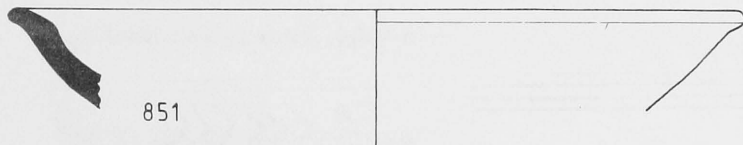
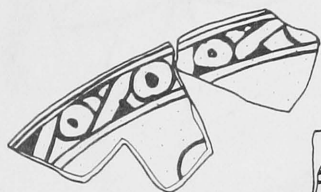
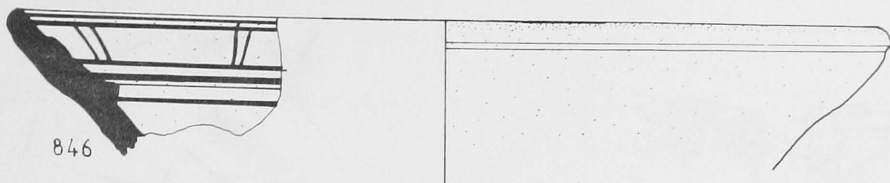
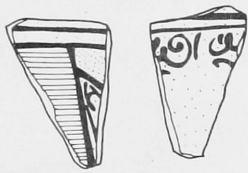
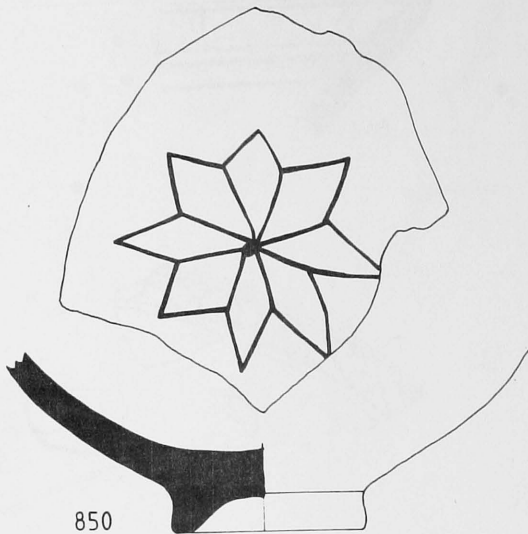


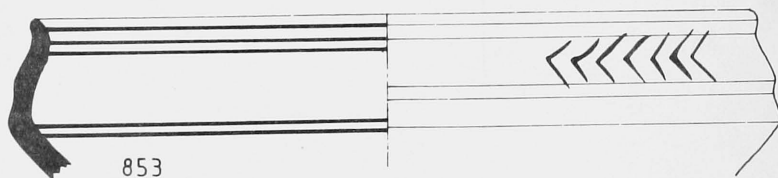
Fig. 71 Glazed Pottery from Medieval II-H6 (1:2)



849



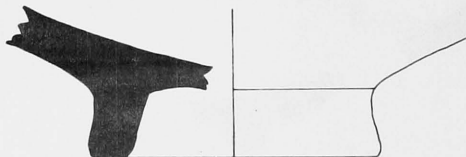
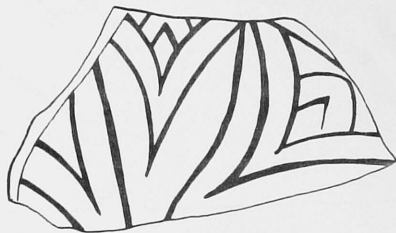
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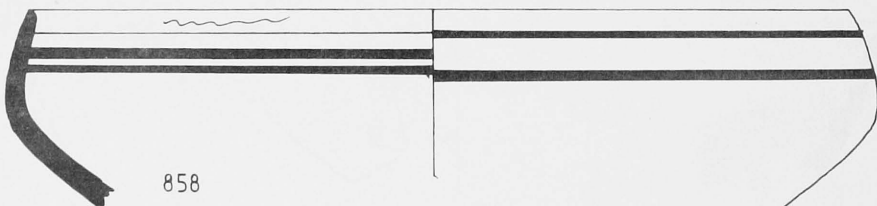
853



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Fig. 72 Glazed Pottery from Medieval II-H6 (1:2)

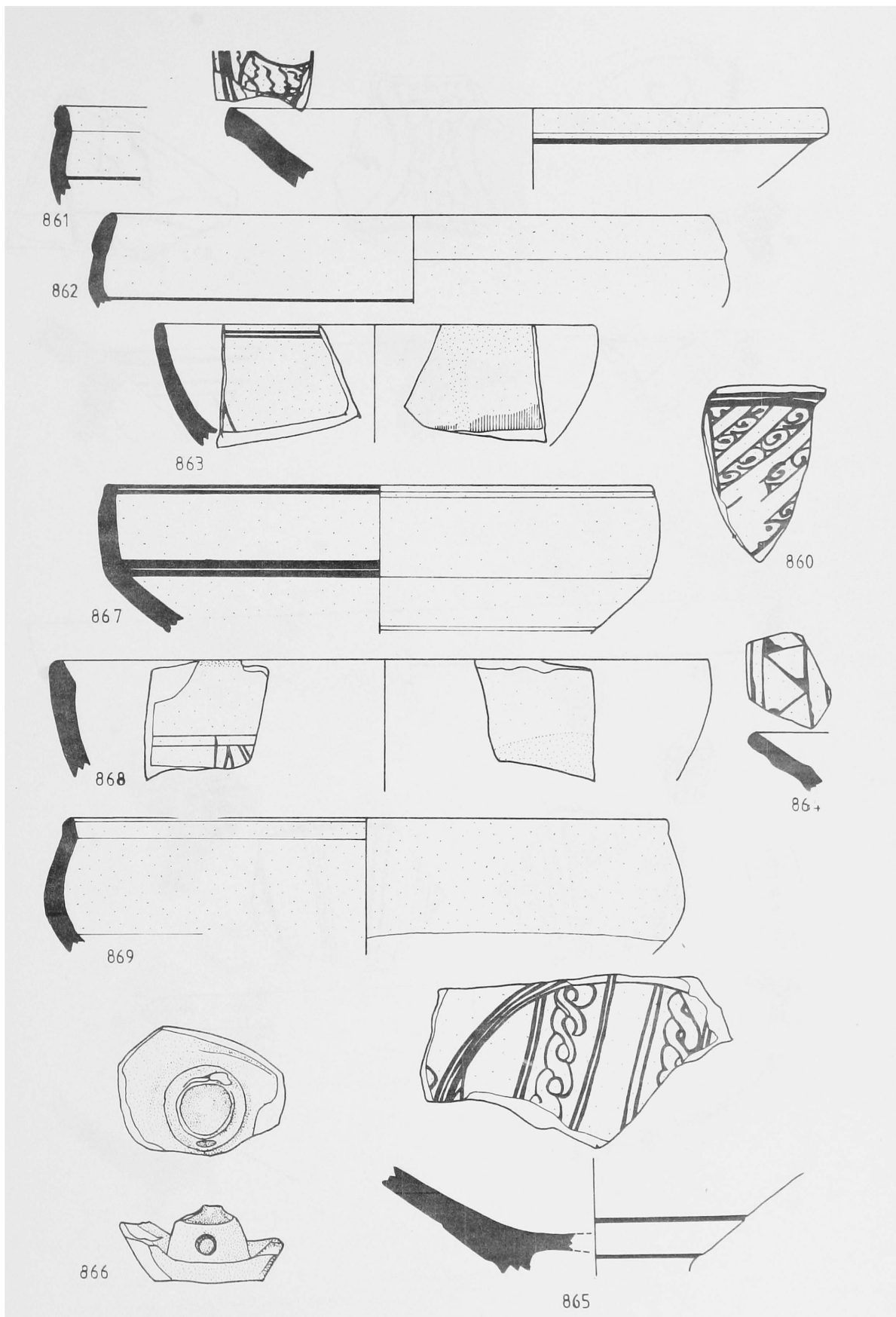


Fig. 73 Glazed Pottery from Medieval II-I5 (1:2)

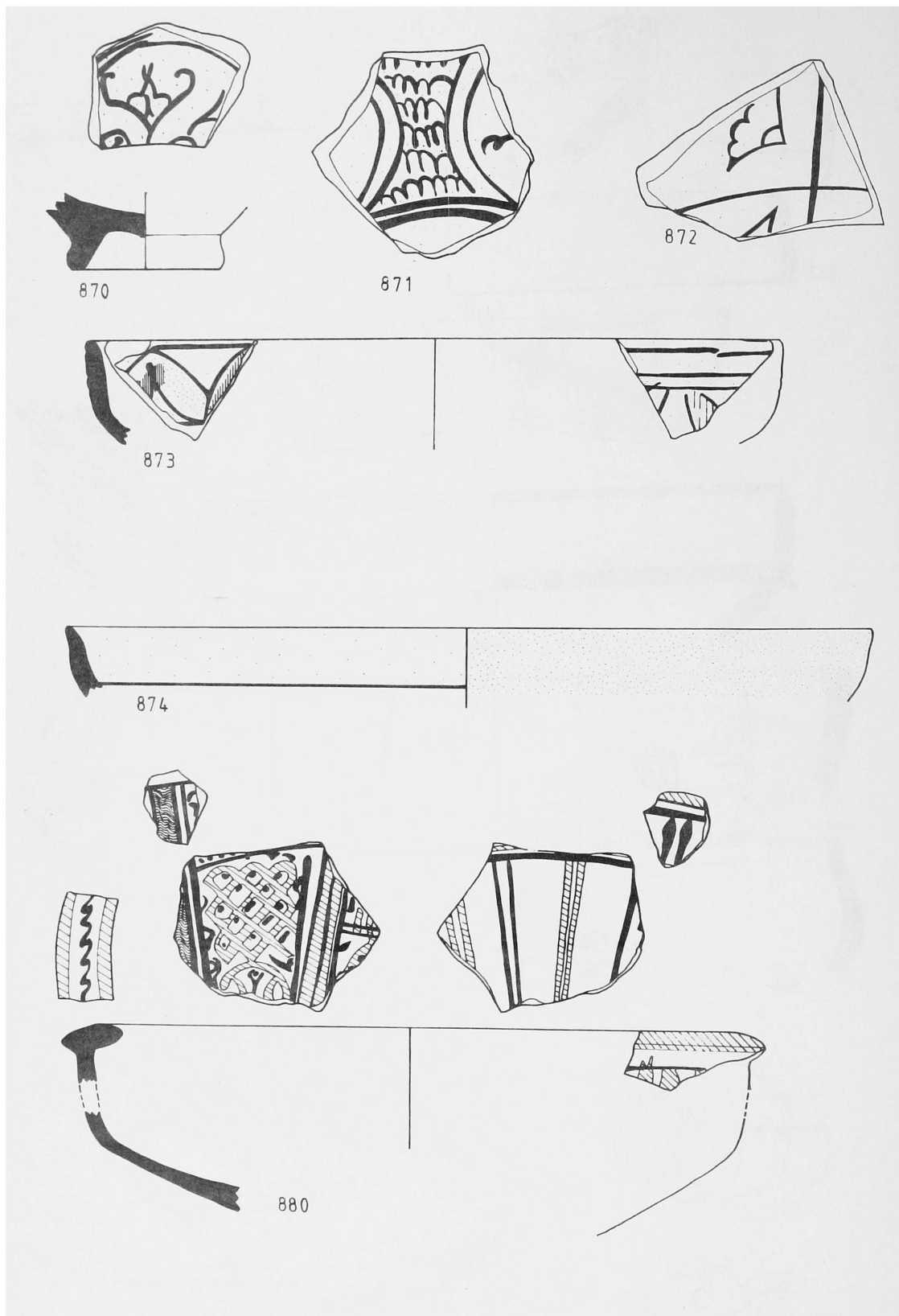


Fig. 74 Glazed Pottery from Medieval II-15 (1:2)

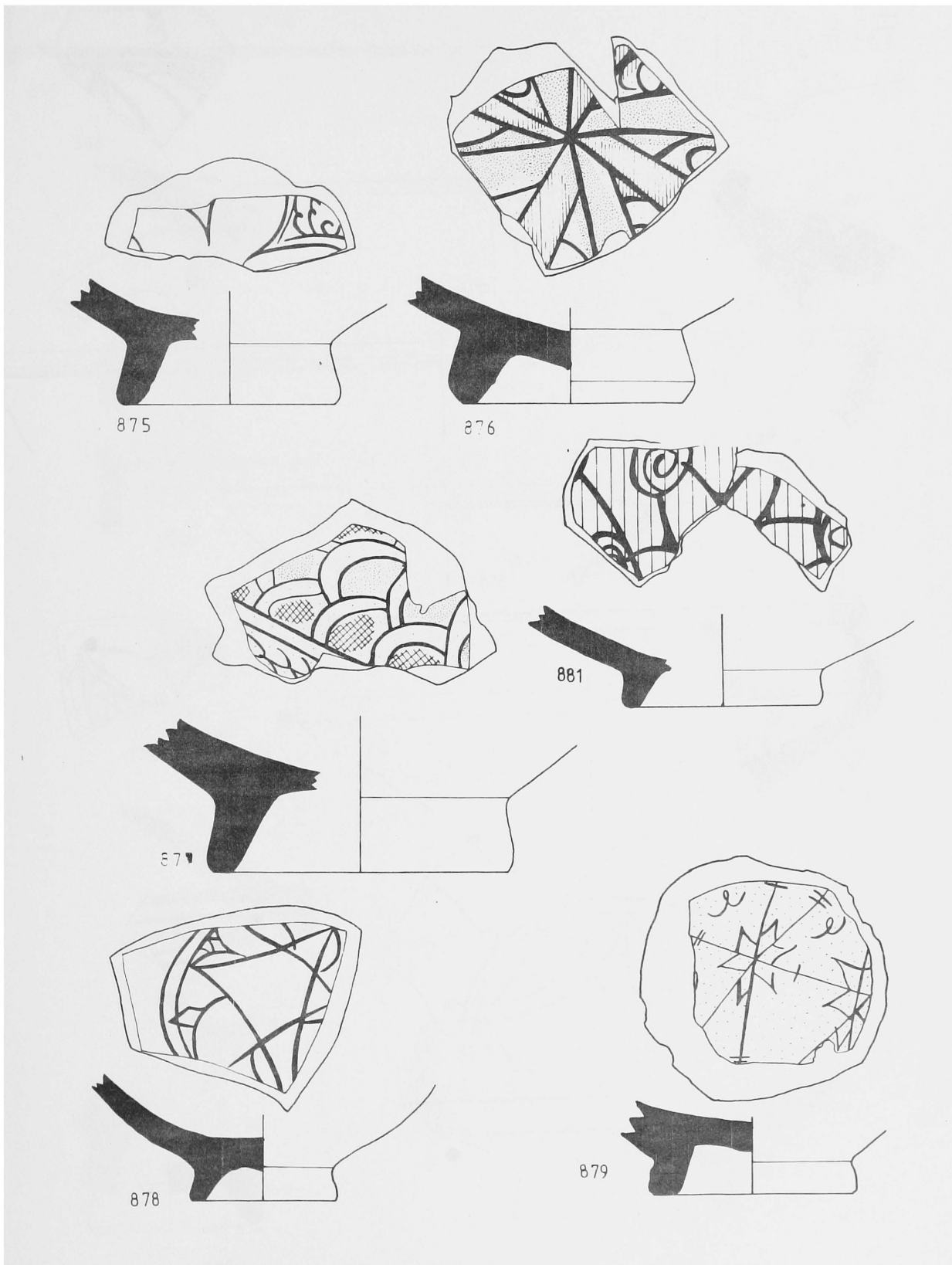


Fig. 75 Glazed Pottery from Medieval II-I5 (1:2)

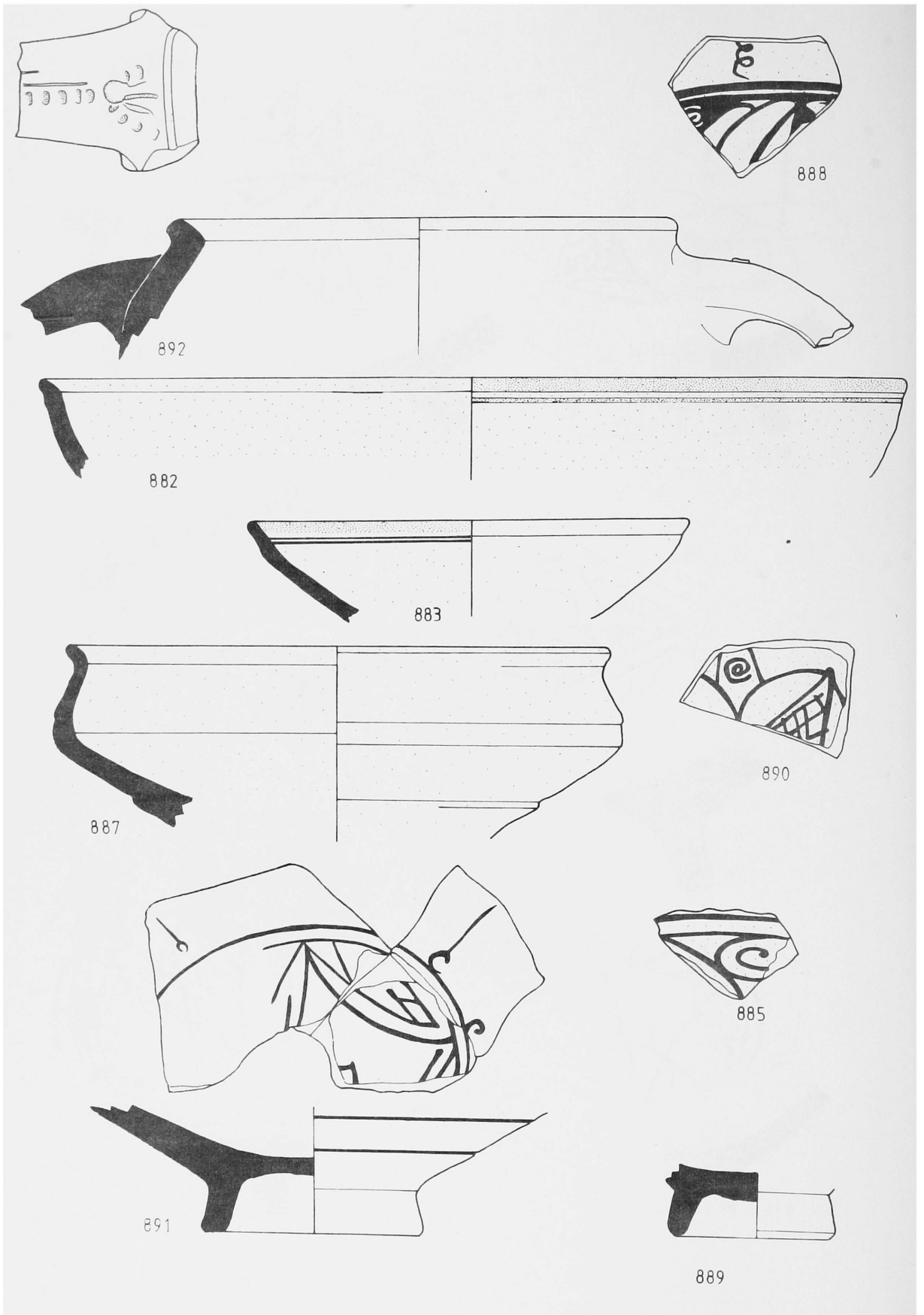


Fig. 76 Glazed Pottery from Medieval II-I5 (1: 2)

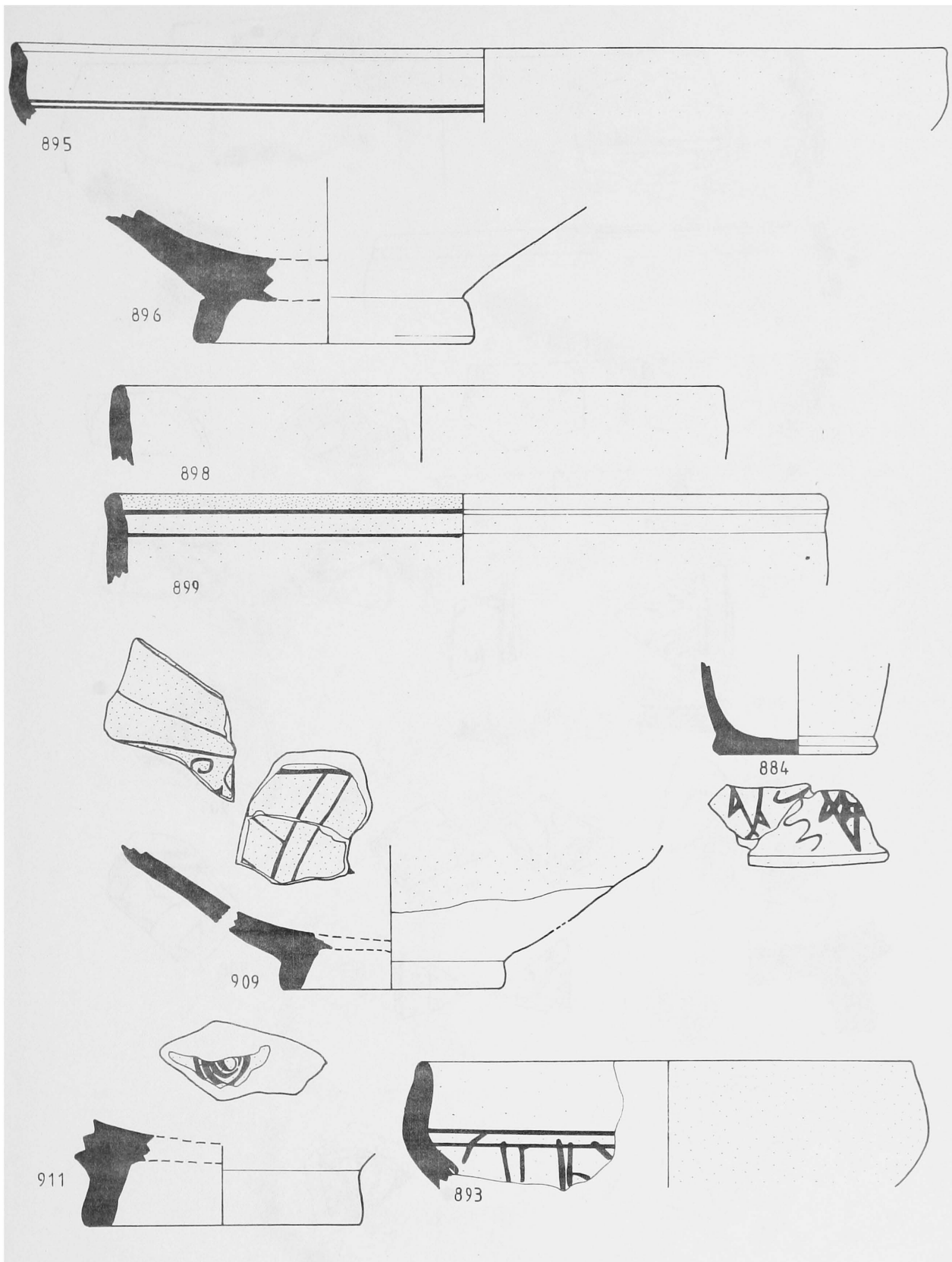


Fig. 77 Glazed Pottery from Medieval II-I5 (1:2)

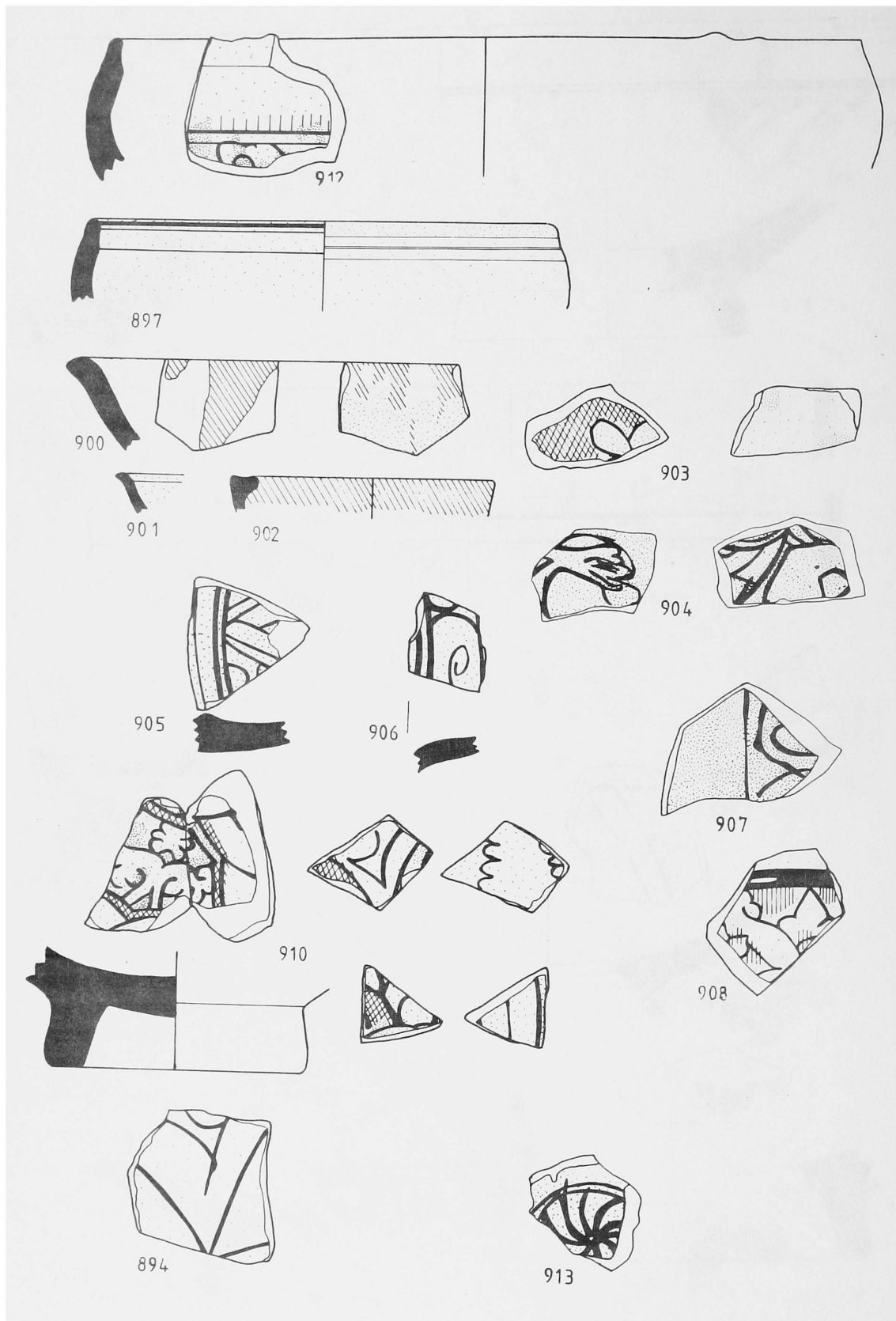


Fig. 78 Glazed Pottery from Medieval II-I5 (1:2)

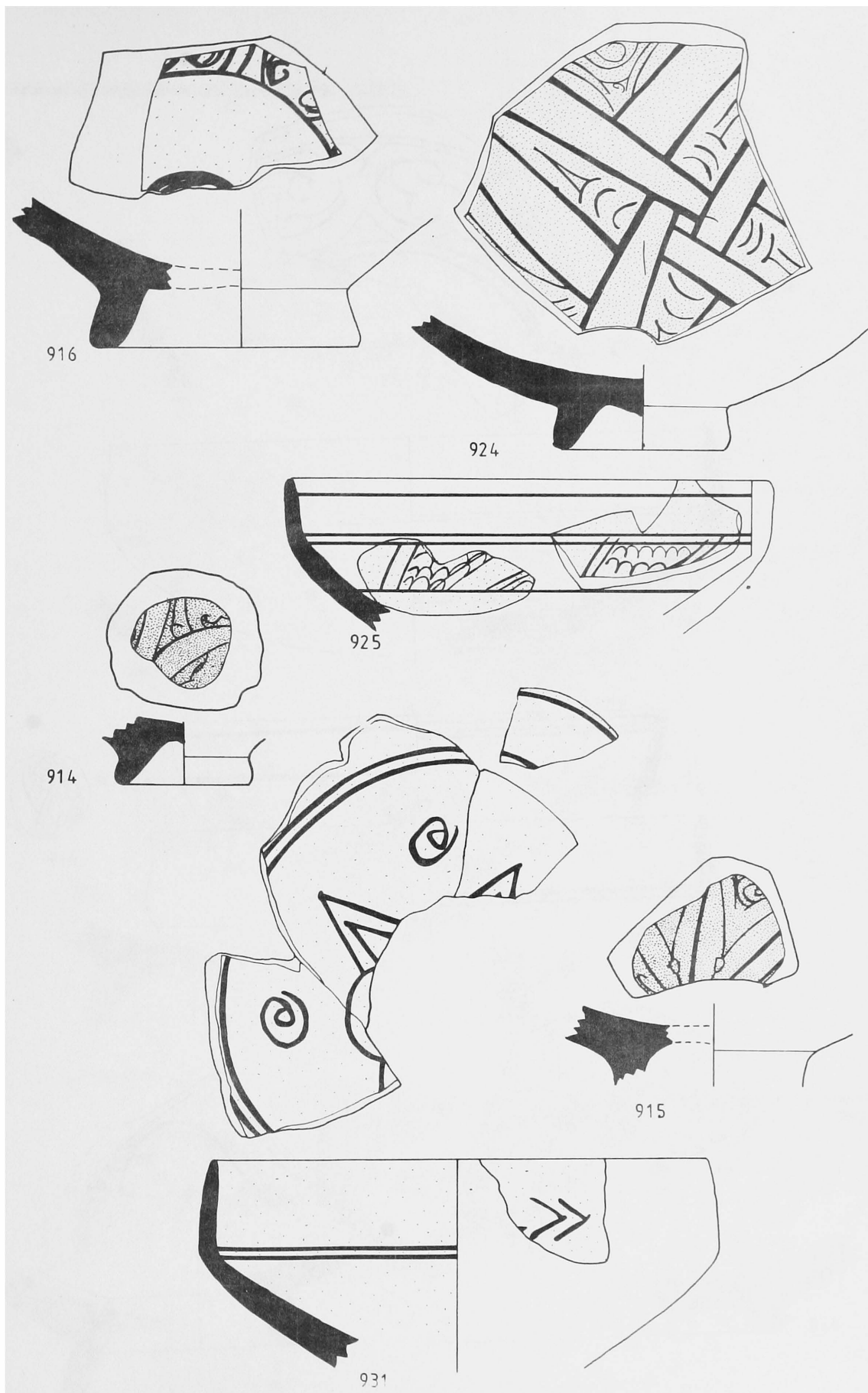


Fig. 79 Glazed Pottery from Medieval II-I5 (1:2)

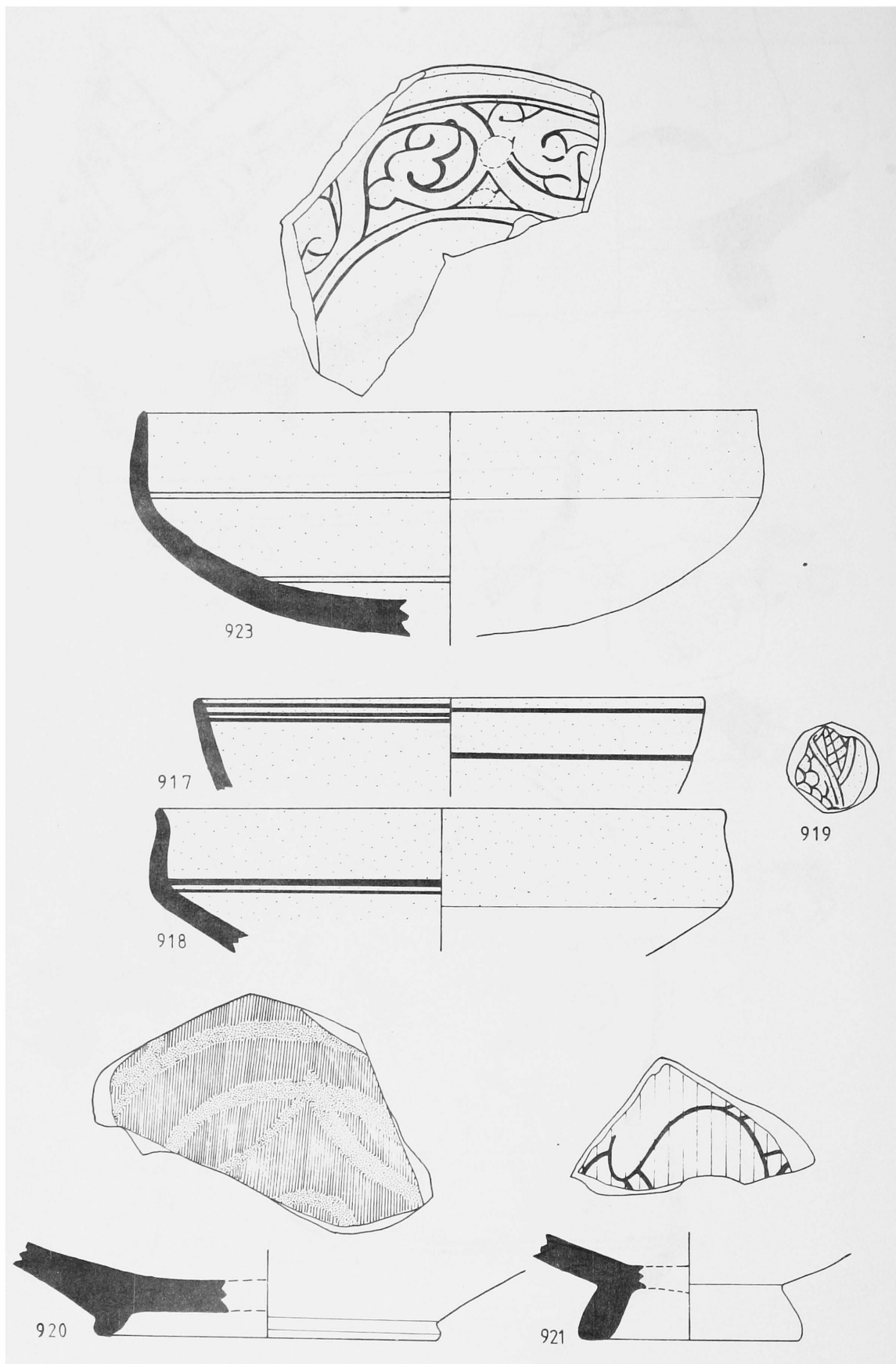


Fig. 80 Glazed Pottery from Medieval II-15 (1:2)

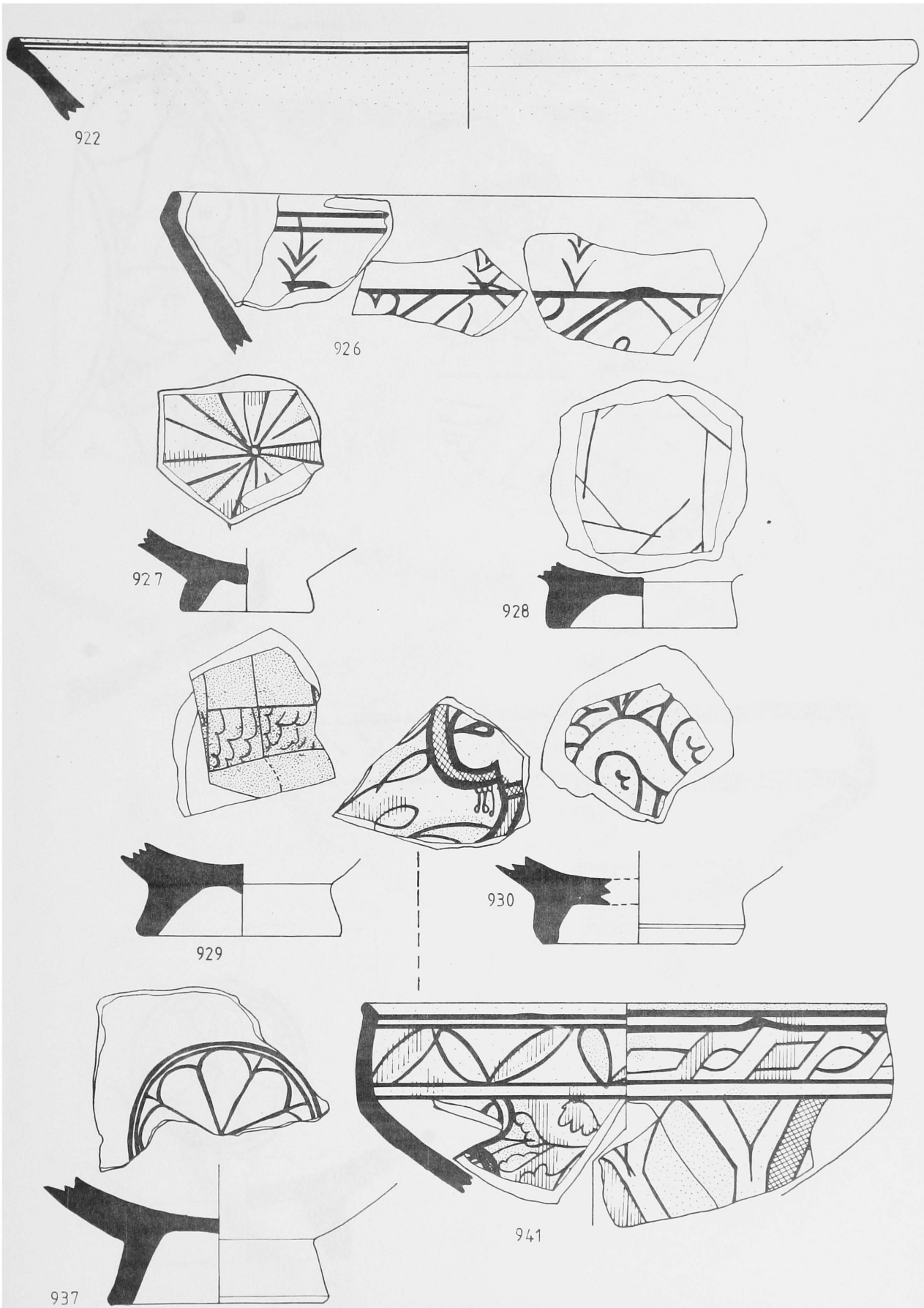


Fig. 81 Glazed Pottery from Medieval II-I5 (1:2)

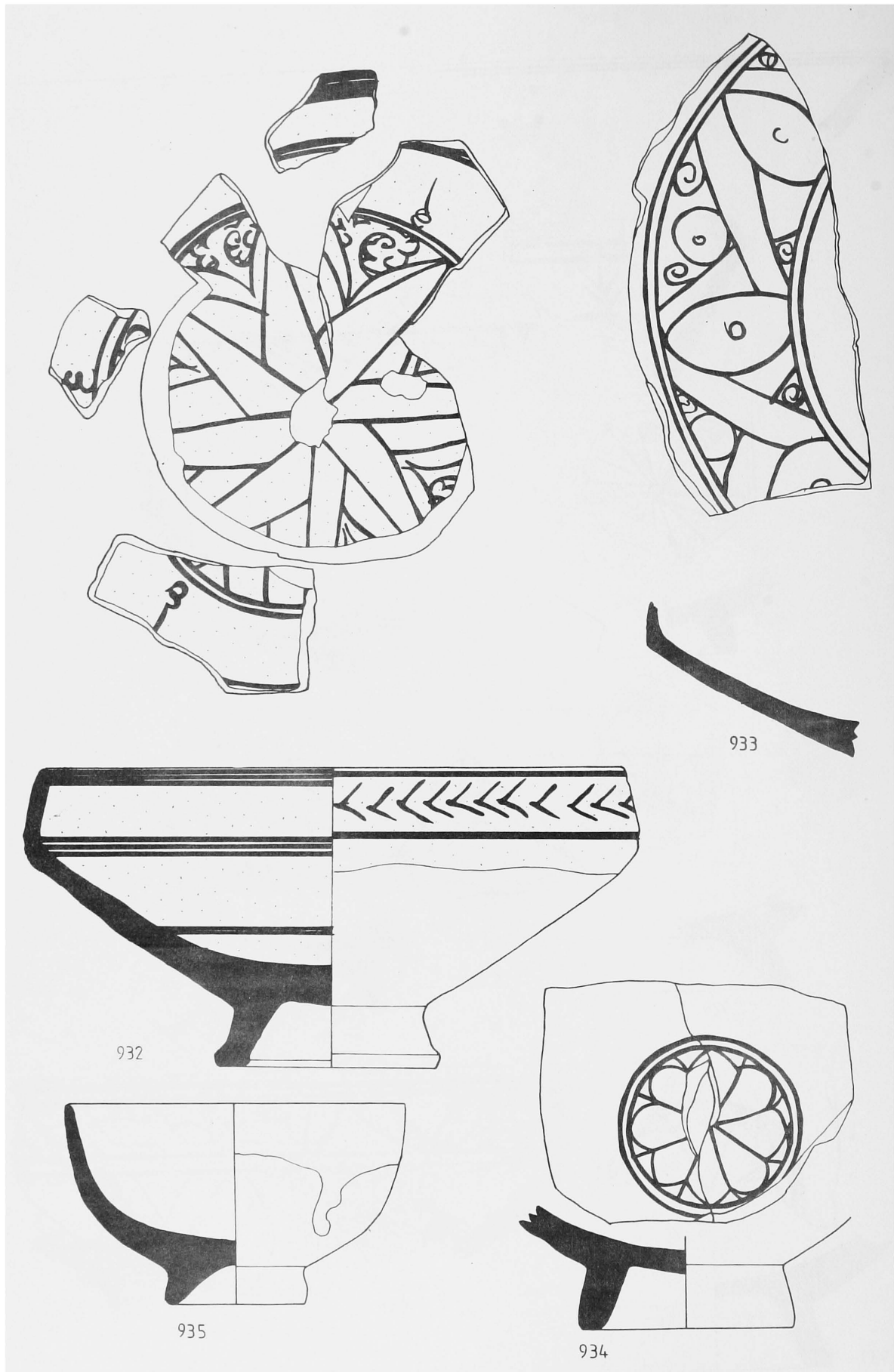


Fig. 82 Glazed Pottery from Medieval II-15 (1:2)

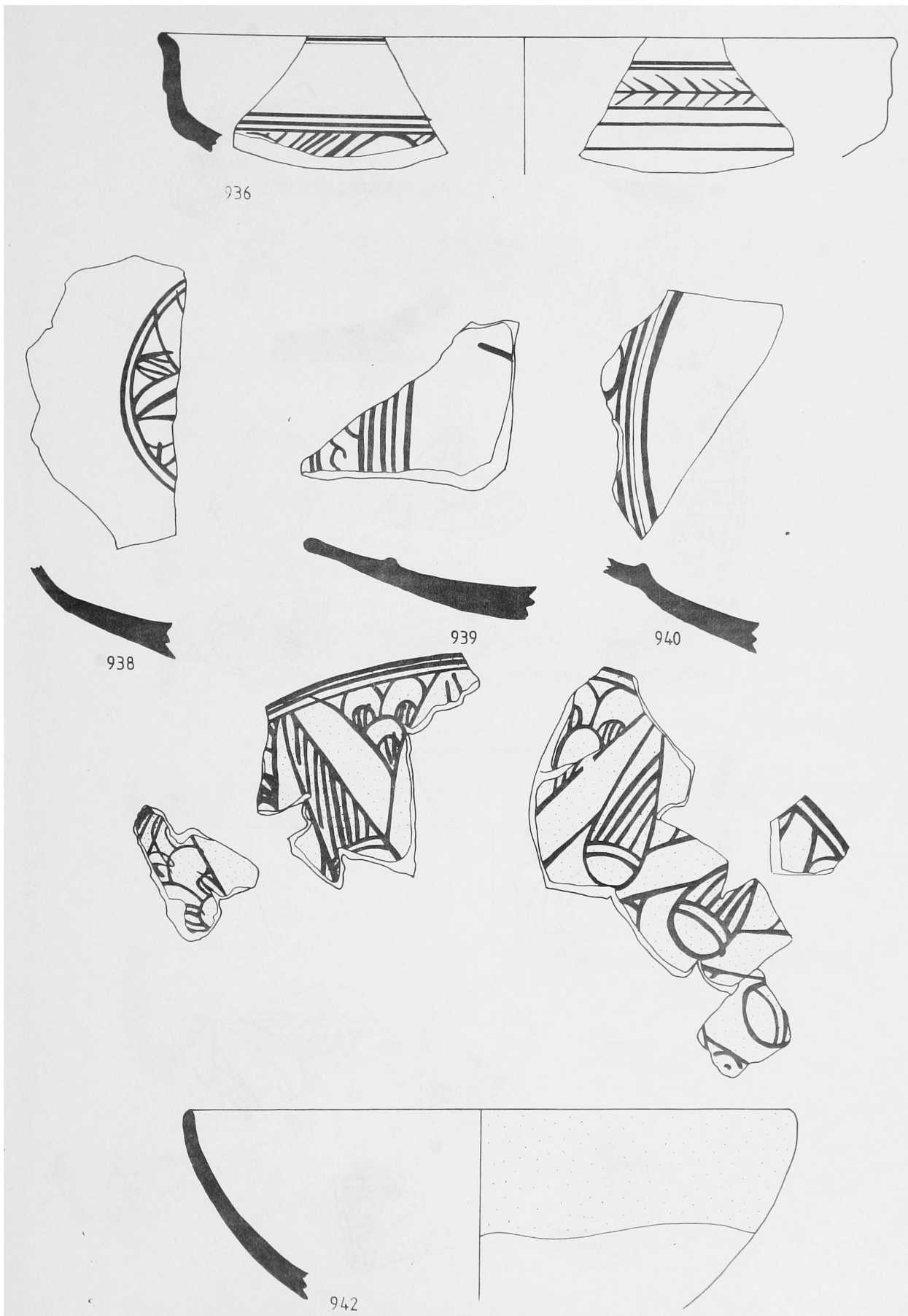


Fig. 83 Glazed Pottery from Medieval II-15 (1:2)

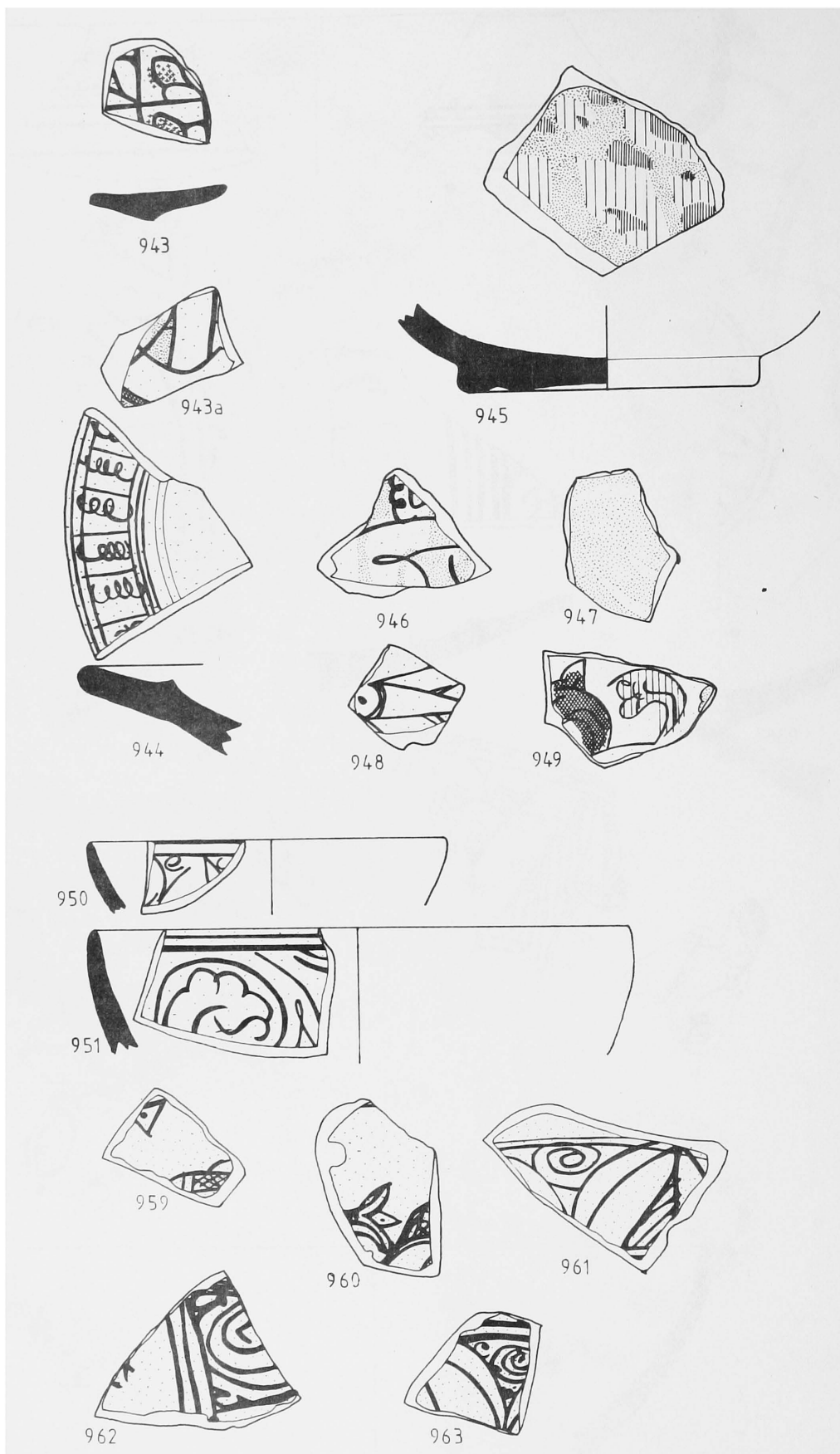


Fig. 84 Glazed Pottery from Medieval II-I5 (1:2)

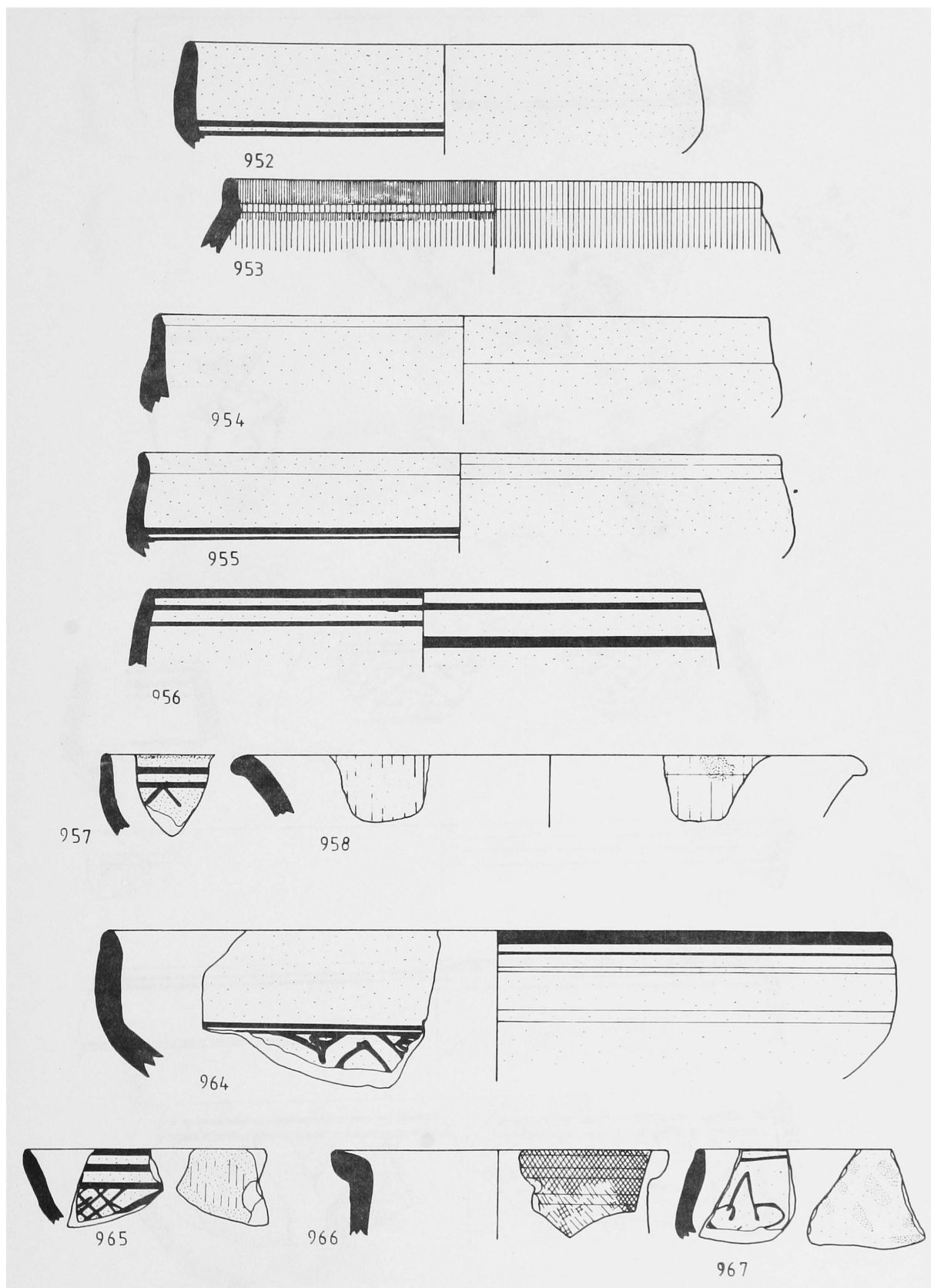


Fig. 85 Glazed Pottery from Medieval II-I5 (1:2)

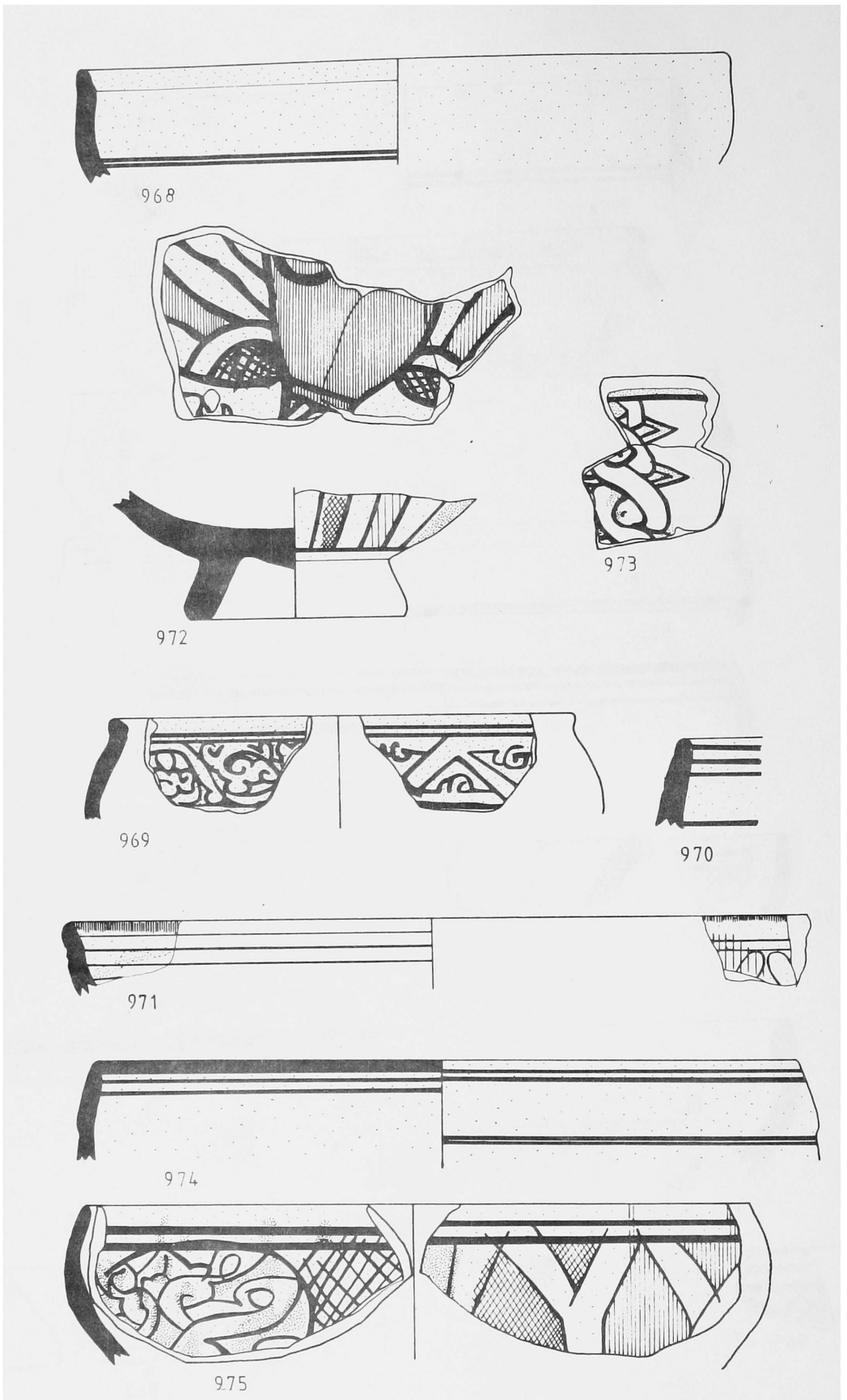


Fig. 86 Glazed Pottery from Medieval II-I5 (1:2)

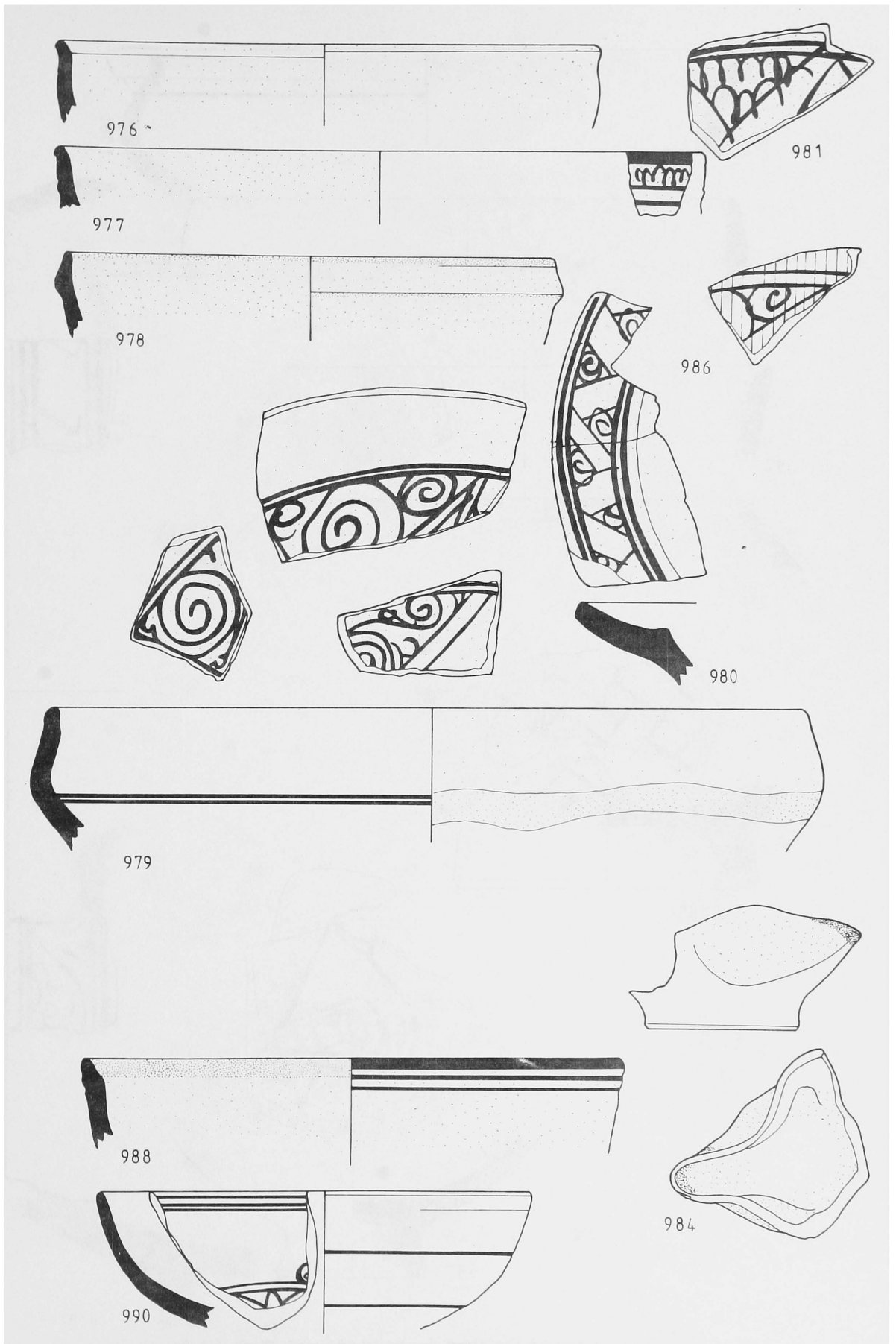


Fig. 87 Glazed Pottery from Medieval II-I5 (1:2)

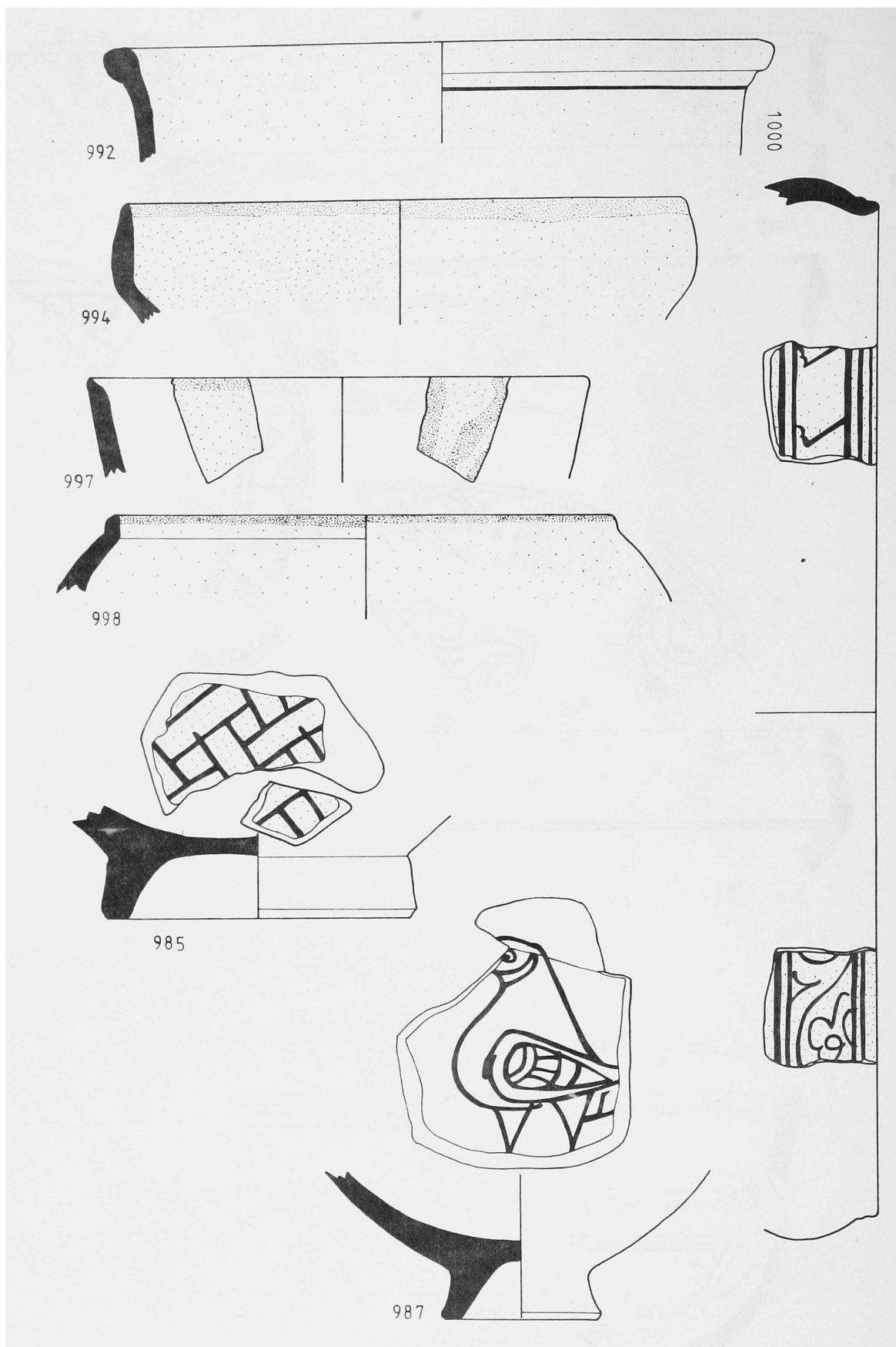


Fig. 88 Glazed Pottery from Medieval II-I5 (1:2)

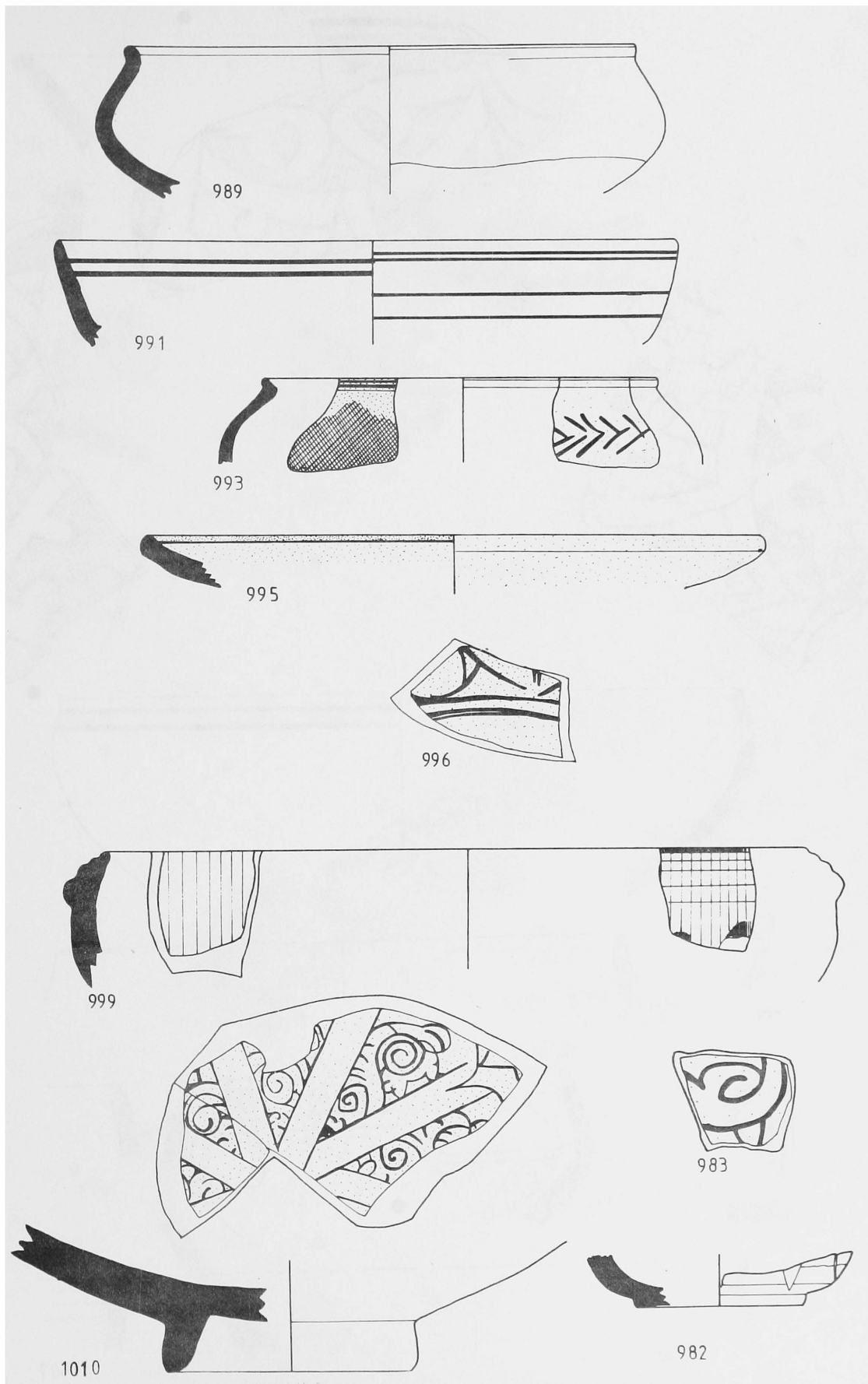


Fig. 89 Glazed Pottery from Medieval II-15 (1:2)

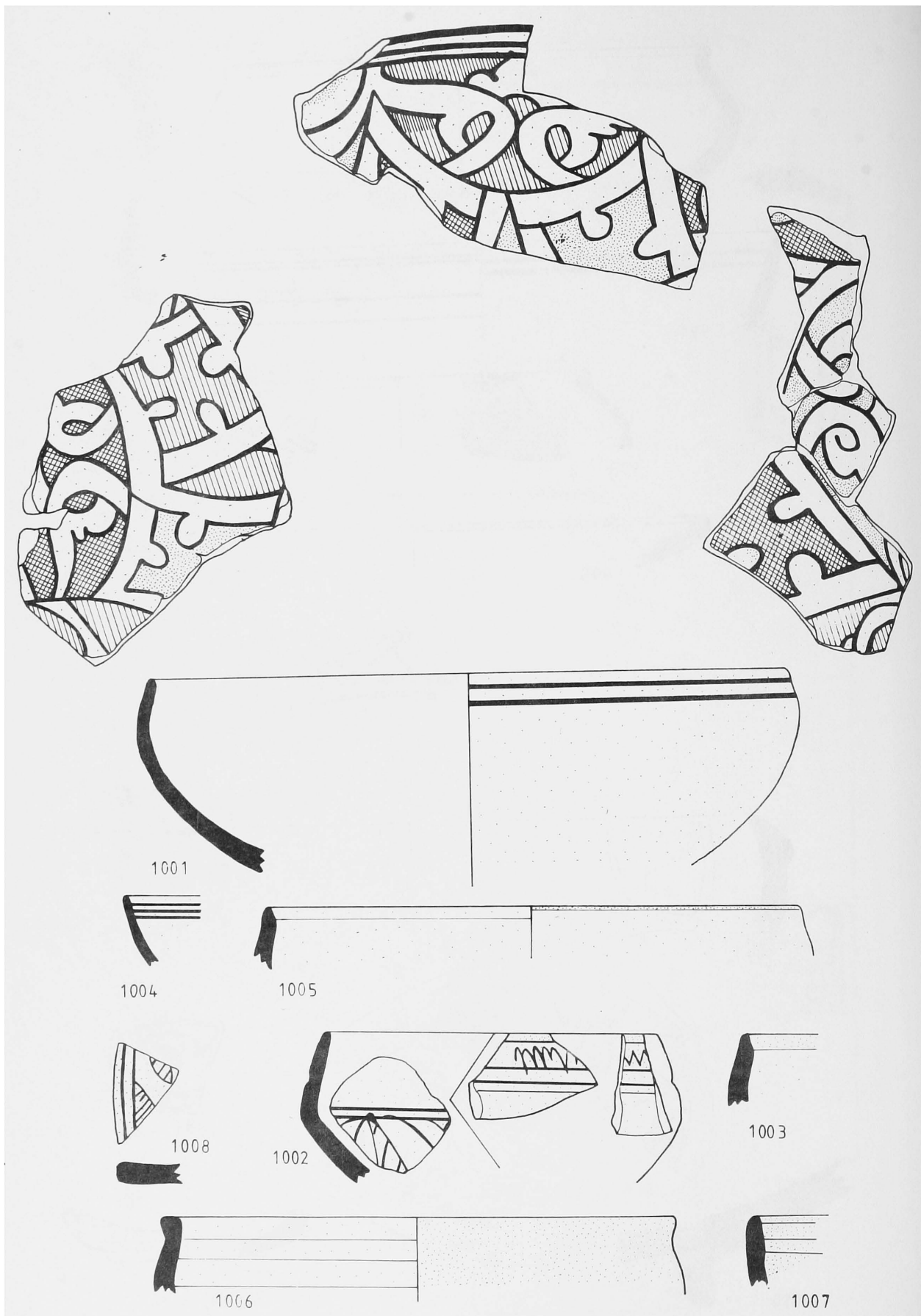


Fig. 90 Glazed Pottery from Medieval II-I5 (1:2)

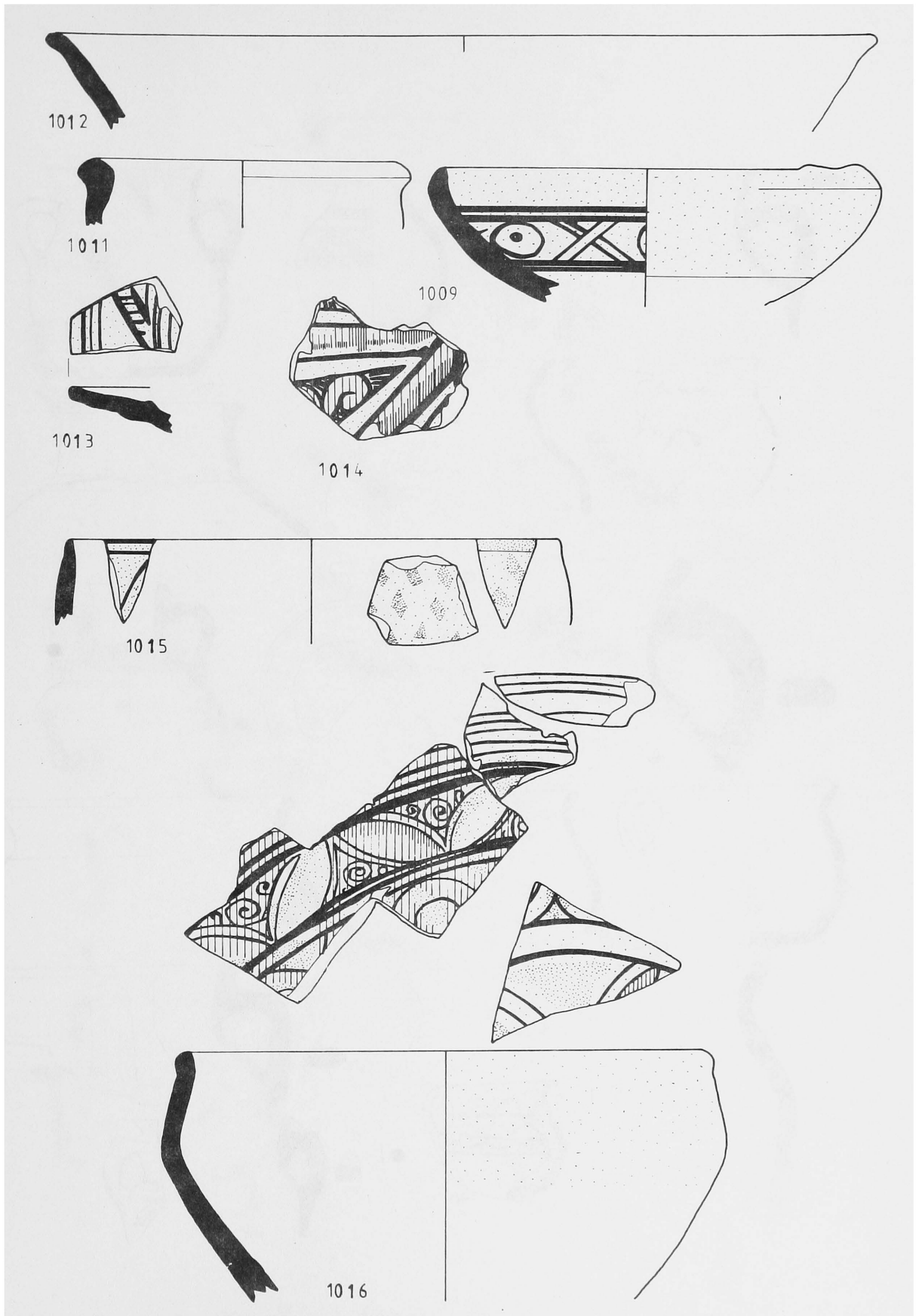


Fig. 91 Glazed Pottery from Medieval II-I5 (1:2)

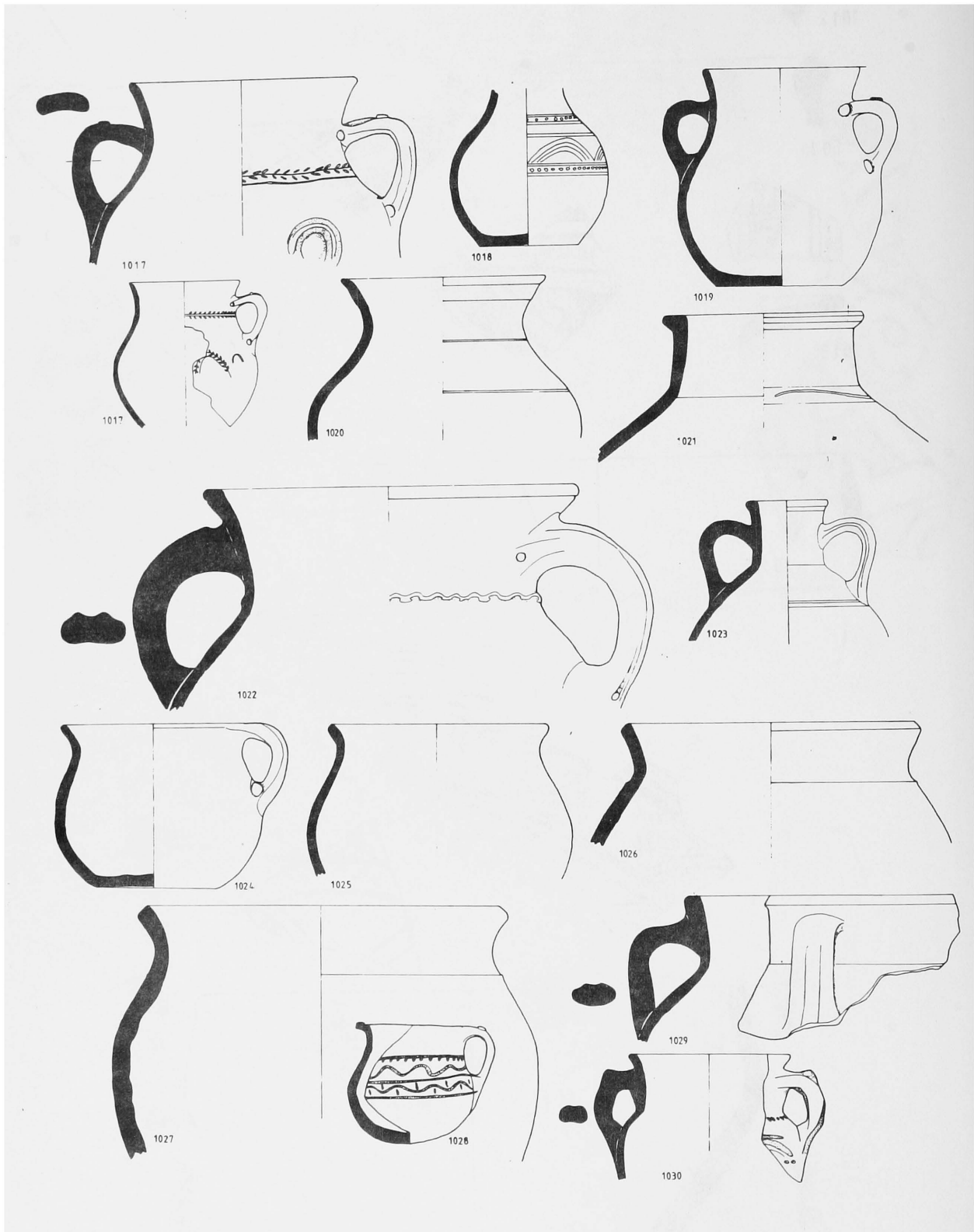


Fig. 92 Medieval II Pottery—Jugs and Jars. Nos. 1017-1030

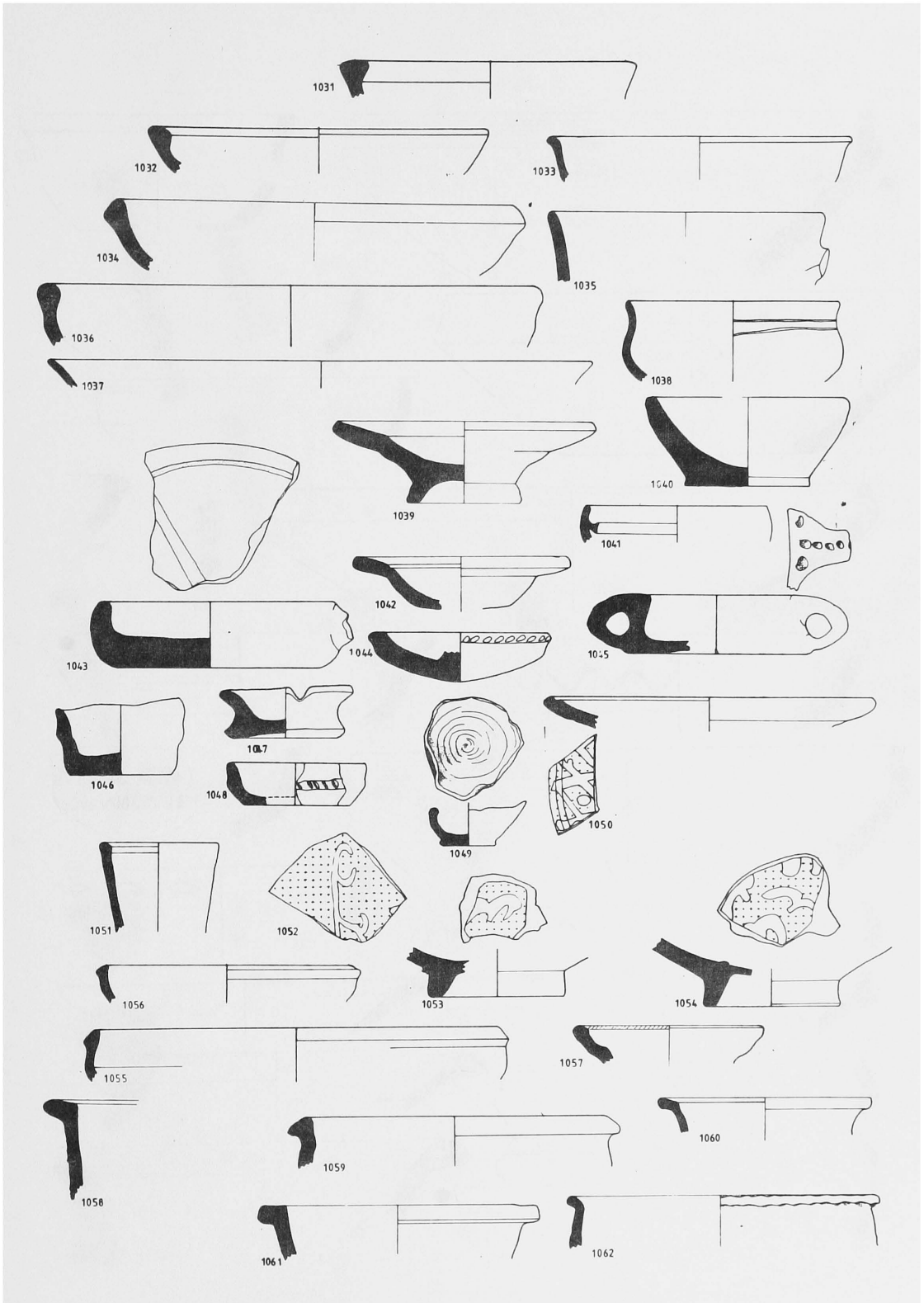


Fig. 93 Medieval II Pottery—Mainly Bowls. Nos. 1031-1062

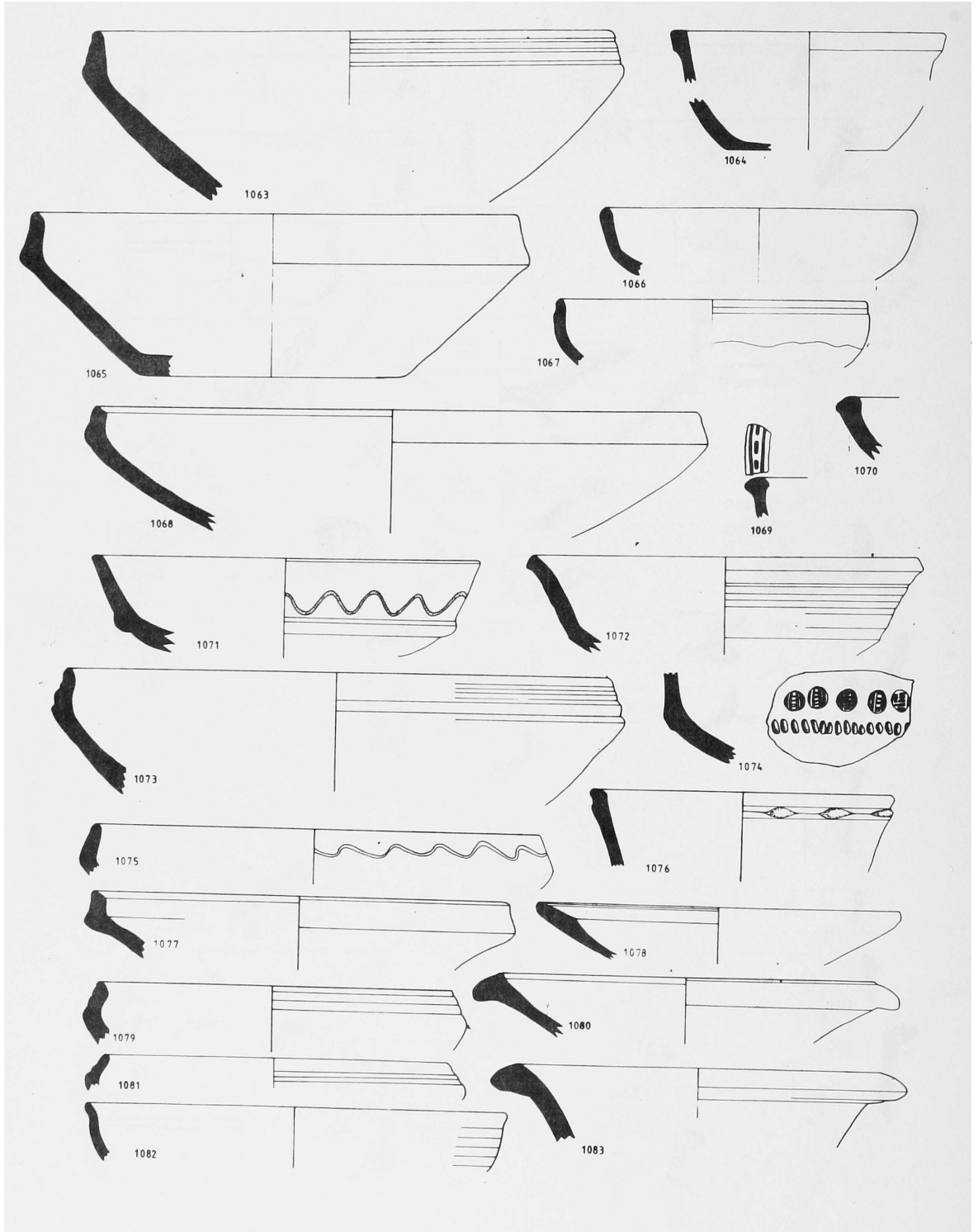


Fig. 94 Medieval II Pottery—Bowls. Bos. 1063-1083

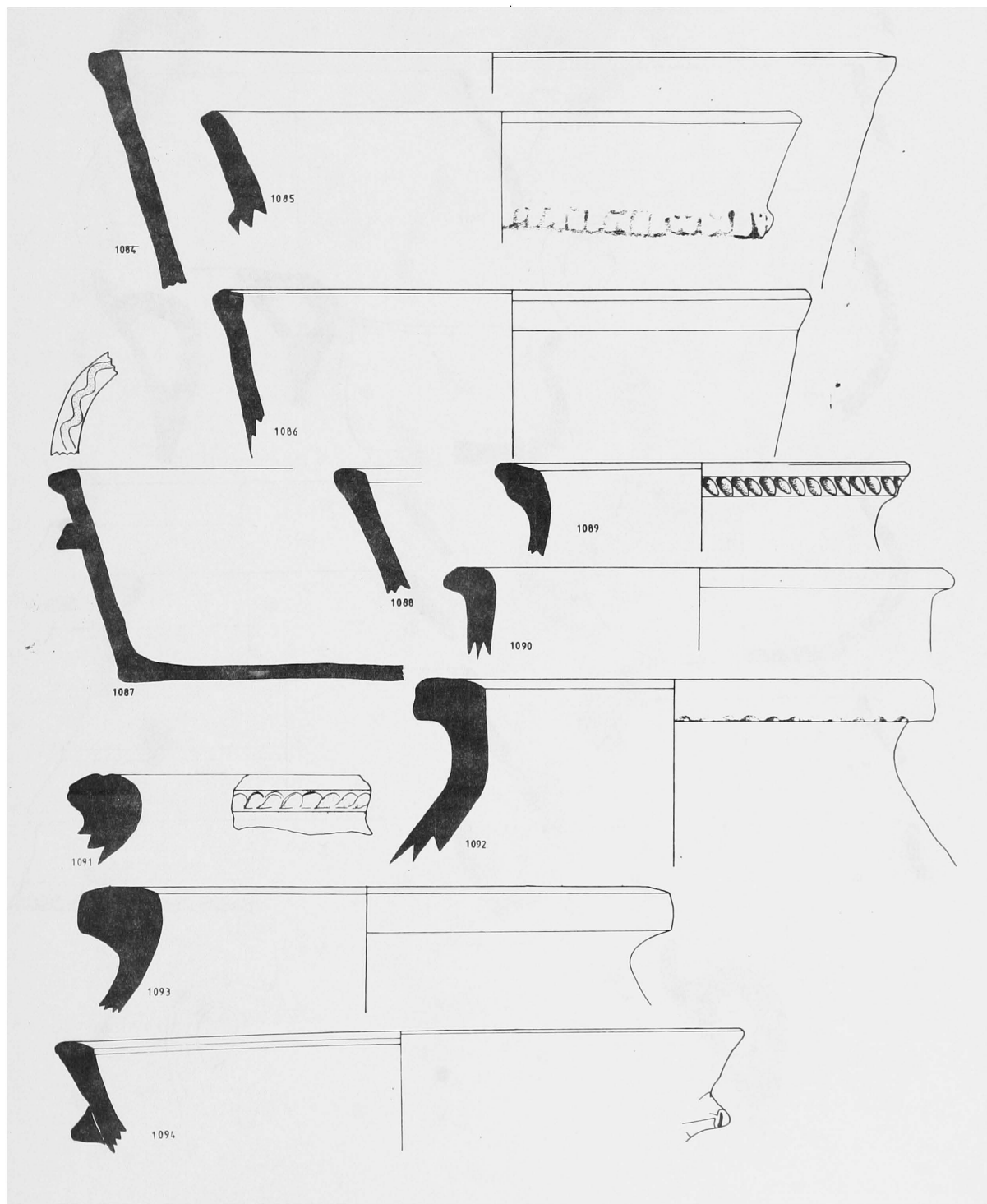


Fig. 95 Medieval II Pottery—Casseroles and Storage Jars. Nos. 1084-1094

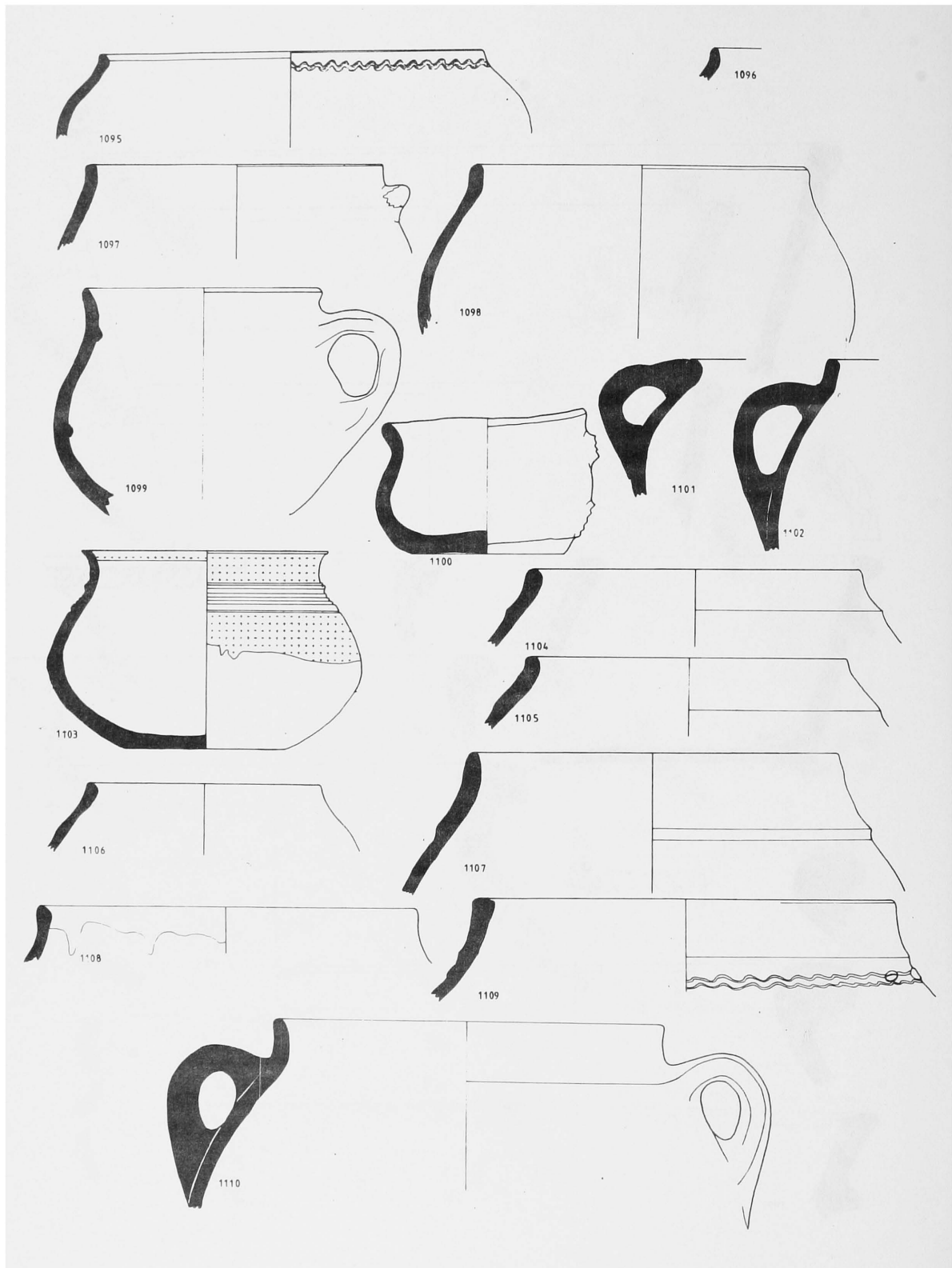


Fig. 96 Medieval II Pottery—Cooking Pots. Nos. 1095-1110

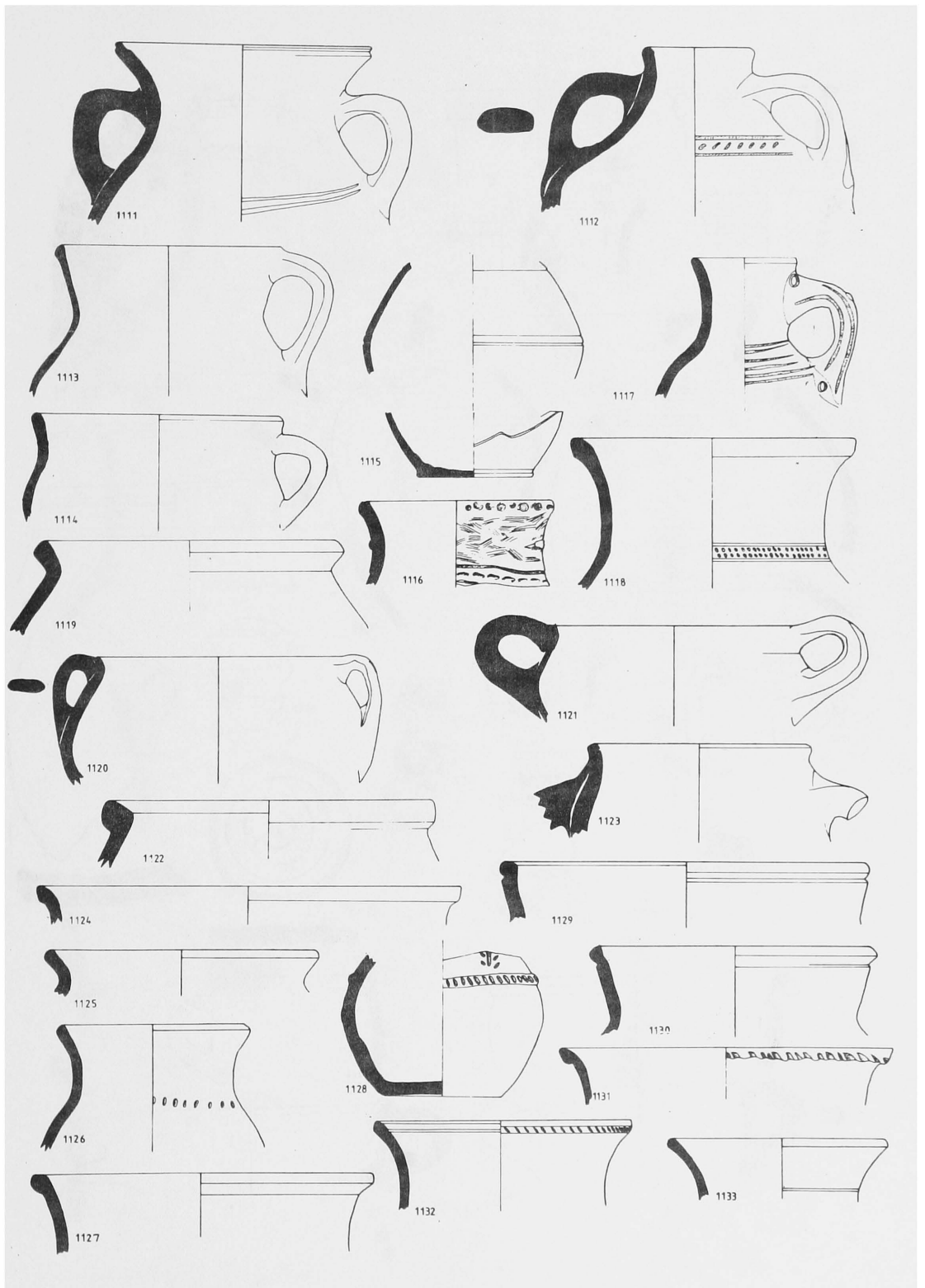


Fig. 97 Medieval II Pottery—Jars. Nos. 1111-1133

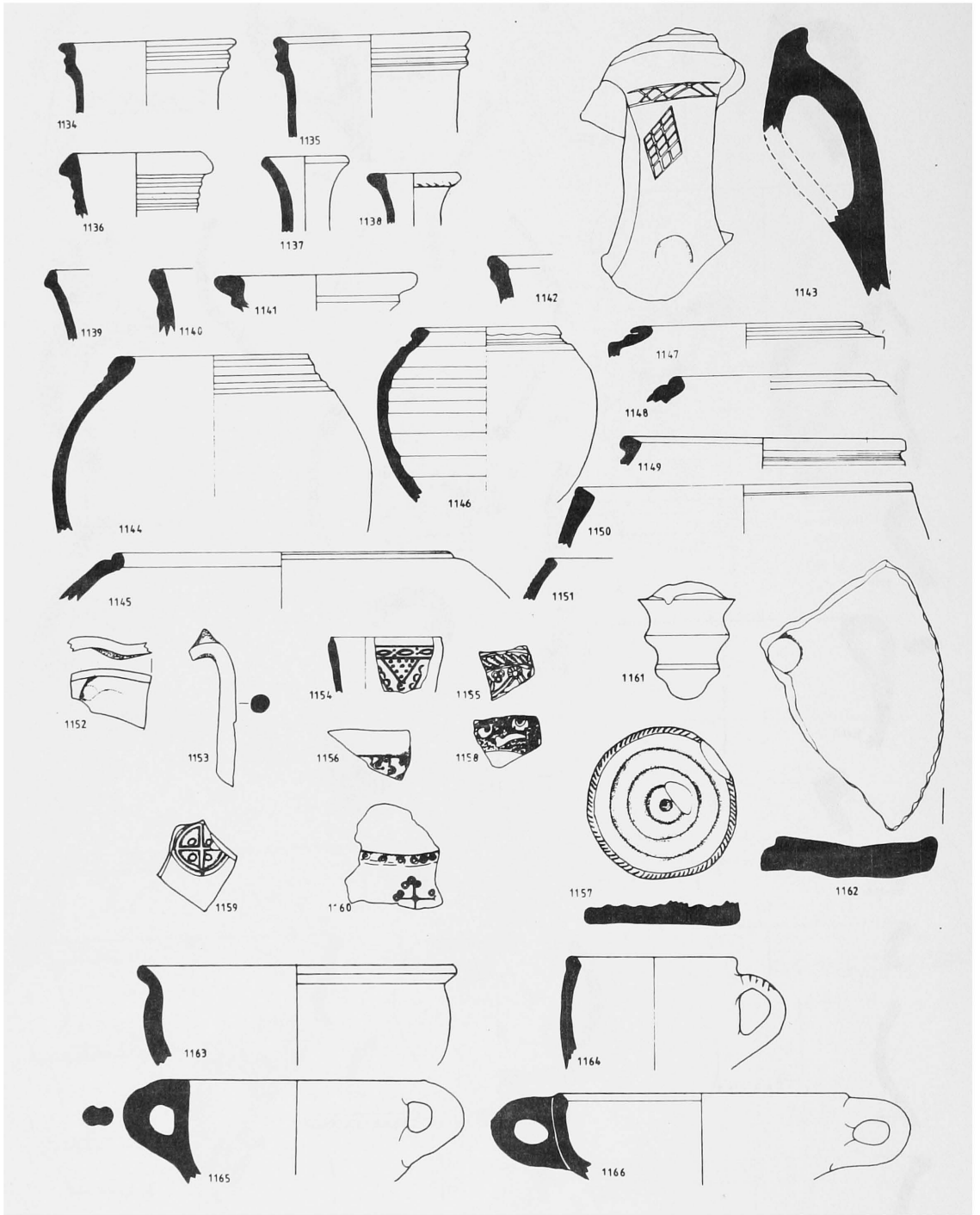


Fig. 98 Medieval II Pottery—Jars, Lids, Cups and Decorated Sherds. Nos. 1134-1166

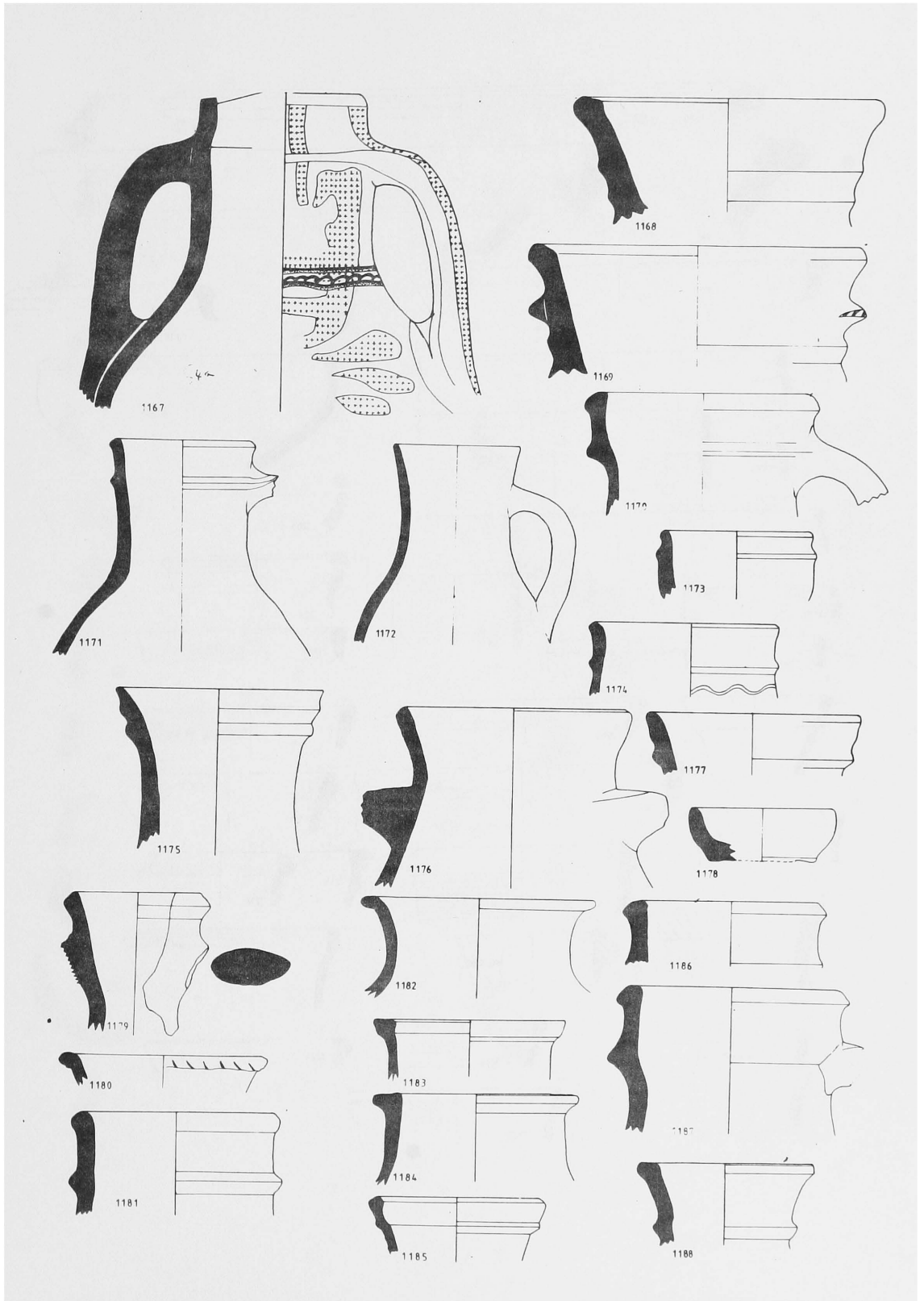


Fig. 99 Medieval II Pottery—Water Jars. Nos. 1167-1188

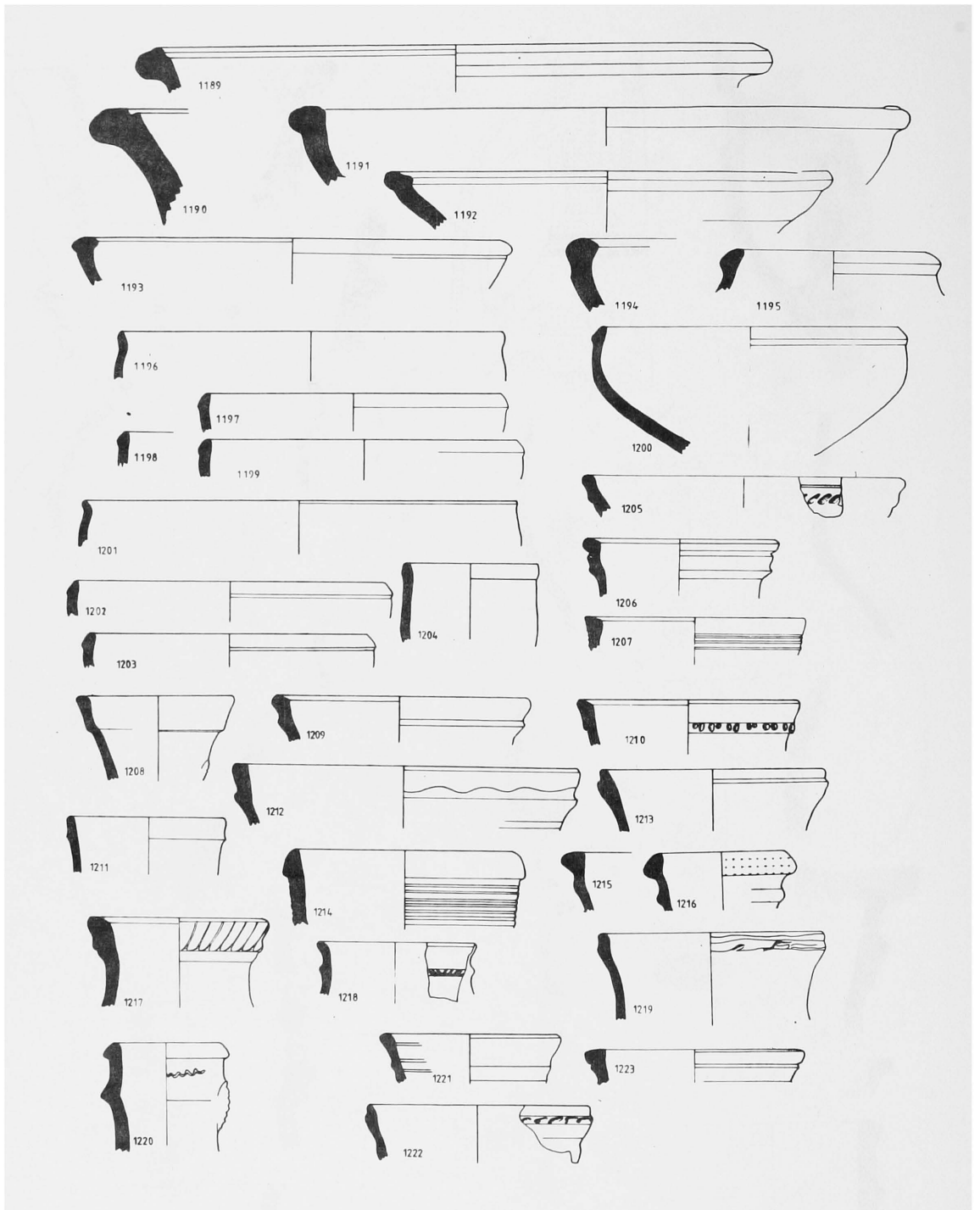


Fig. 100 Medieval II Pottery—Bowls and Water Jars. Nos. 1189-1223

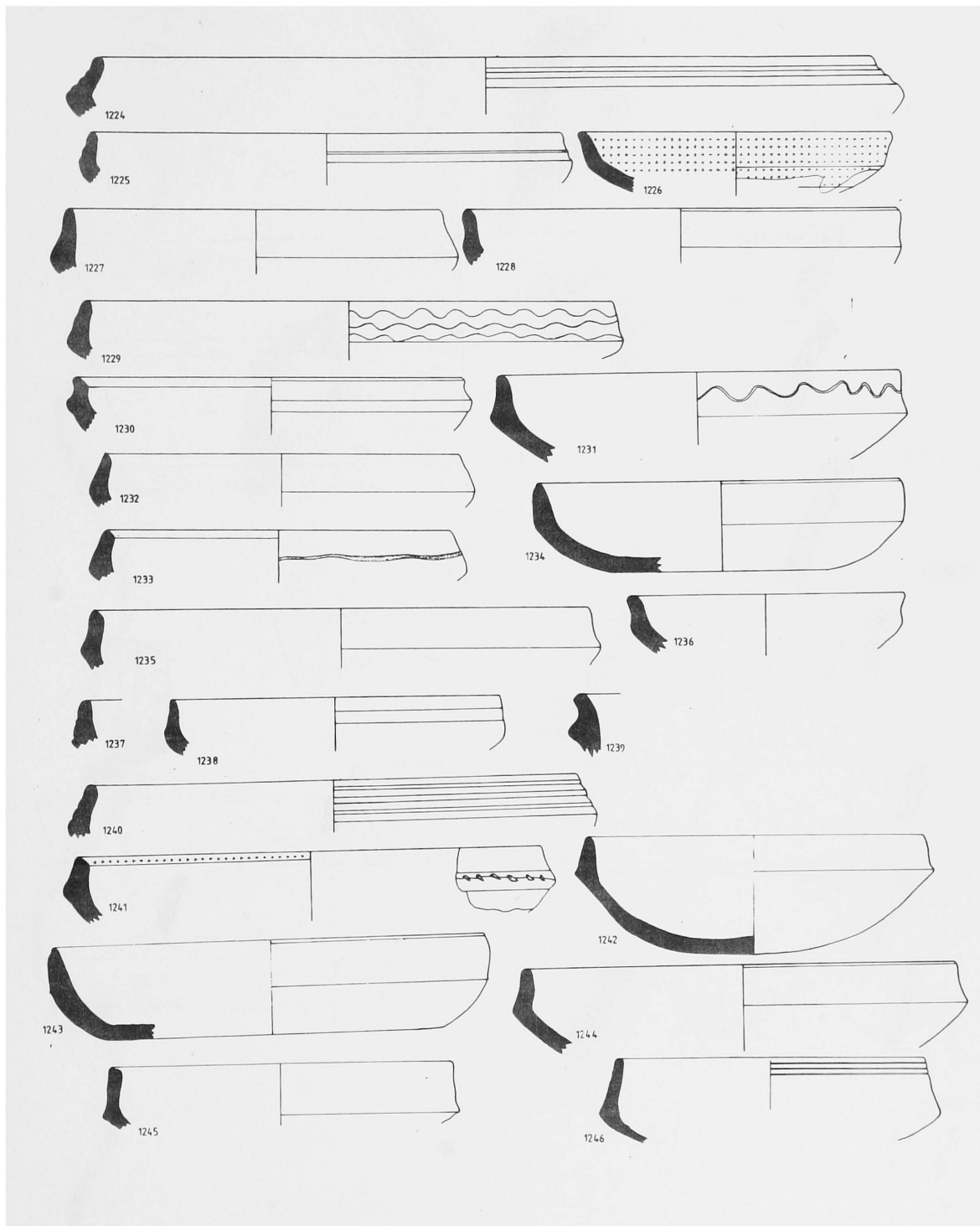


Fig. 101 Medieval II Pottery—Bowls. Nos. 1224–1246

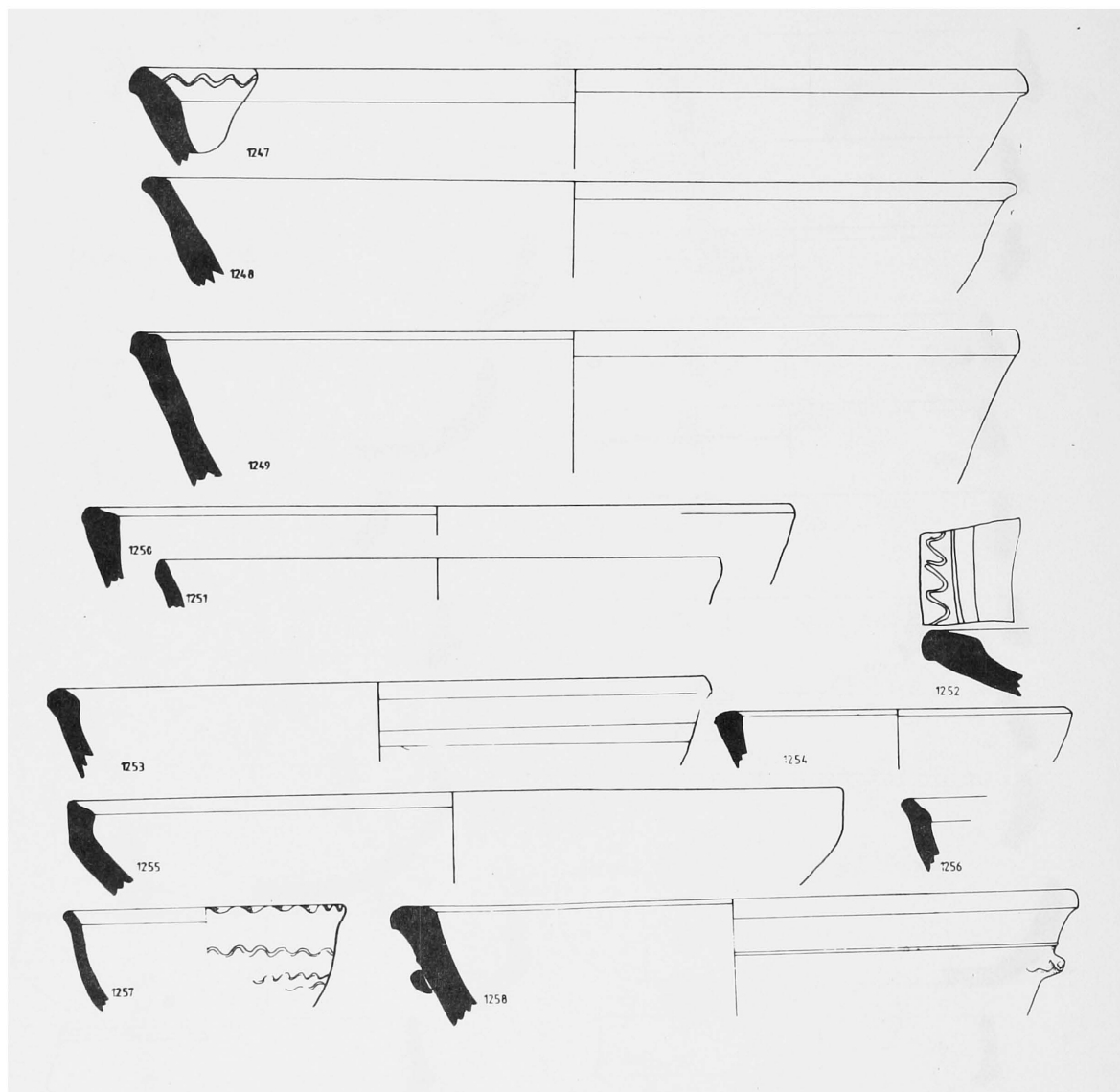


Fig. 102 Medieval II Pottery—Cooking Pots. Nos. 1247-1258

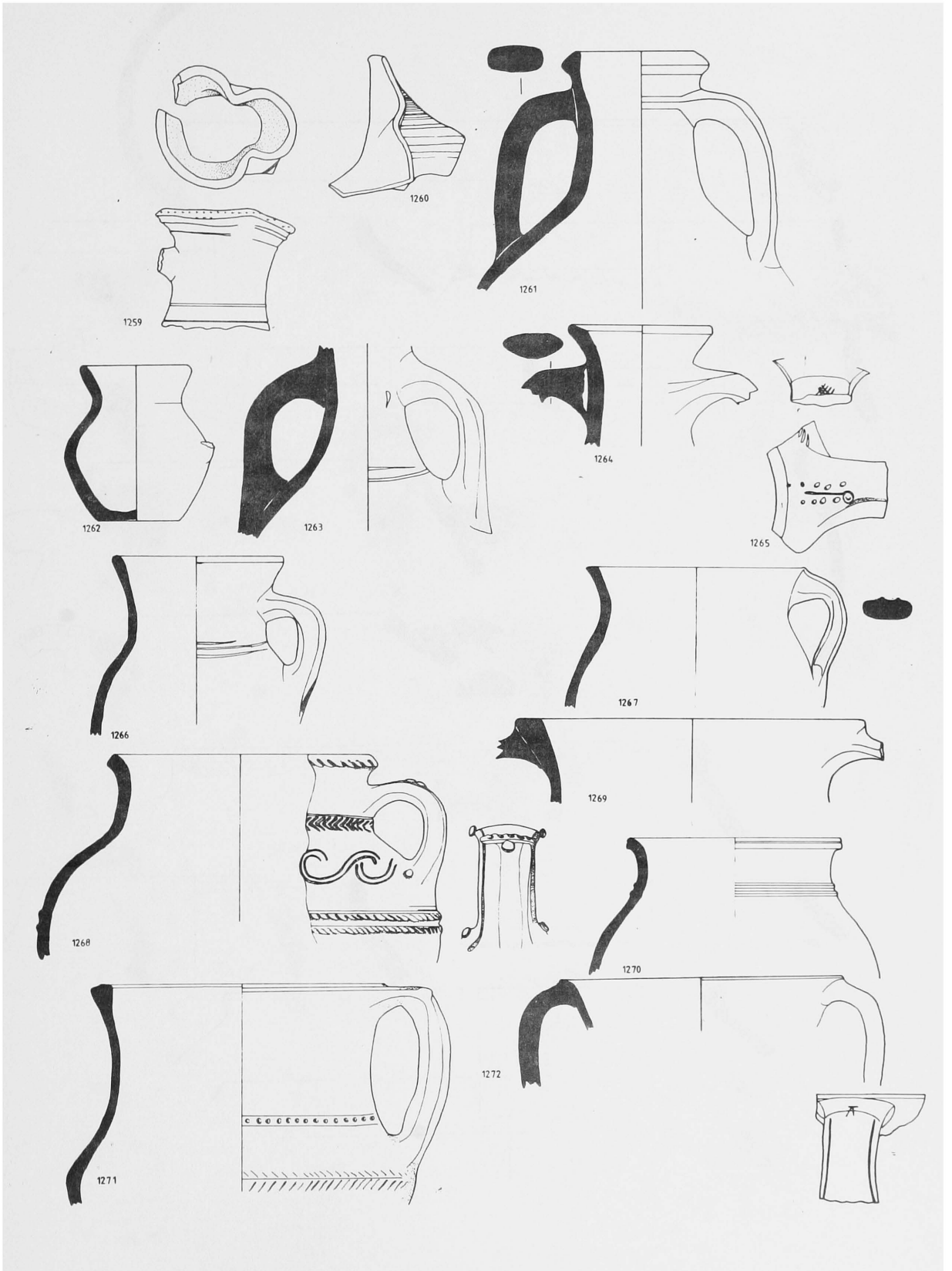


Fig. 103 Medieval II Pottery—Water Jars. Nos. 1259-1272

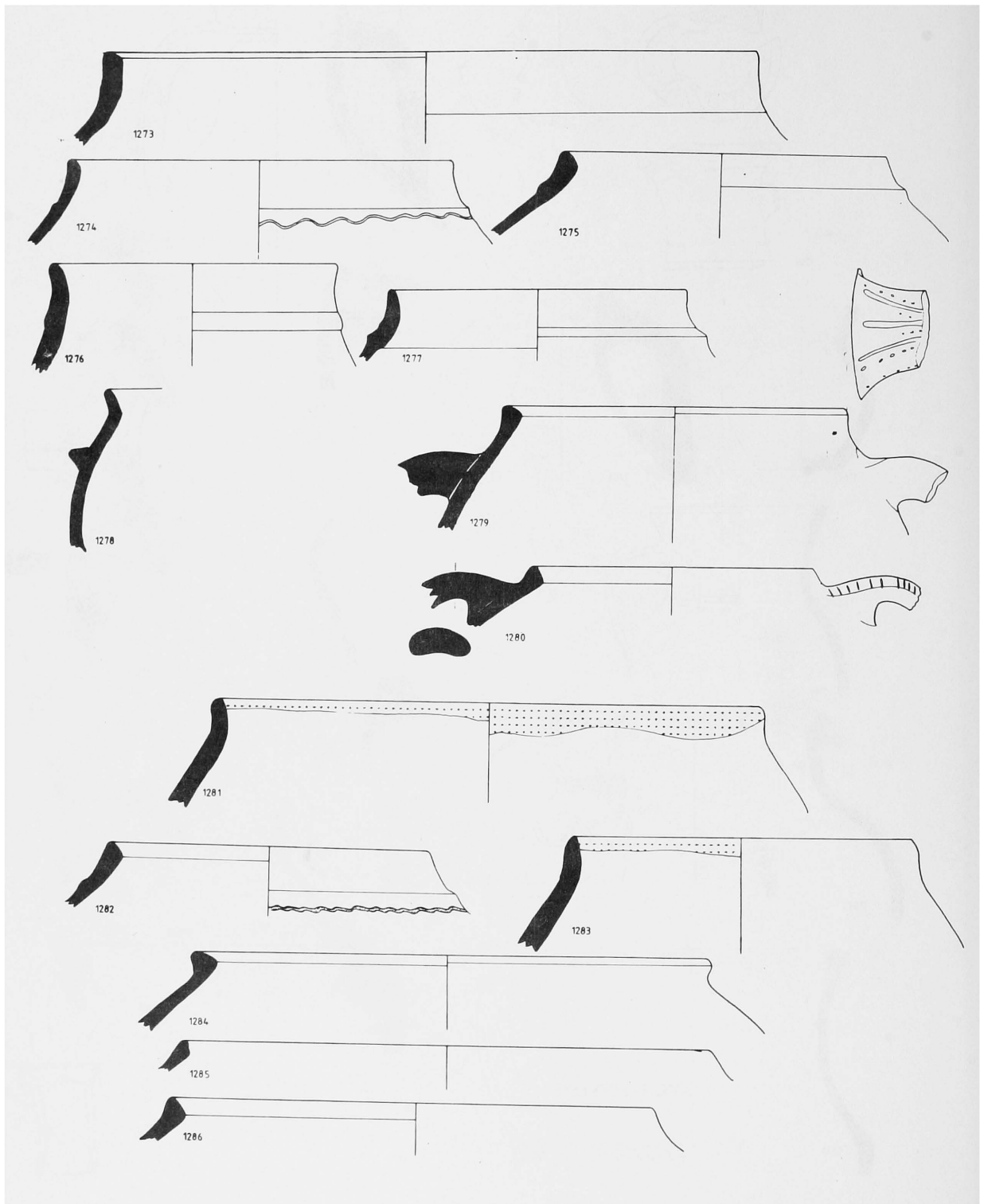
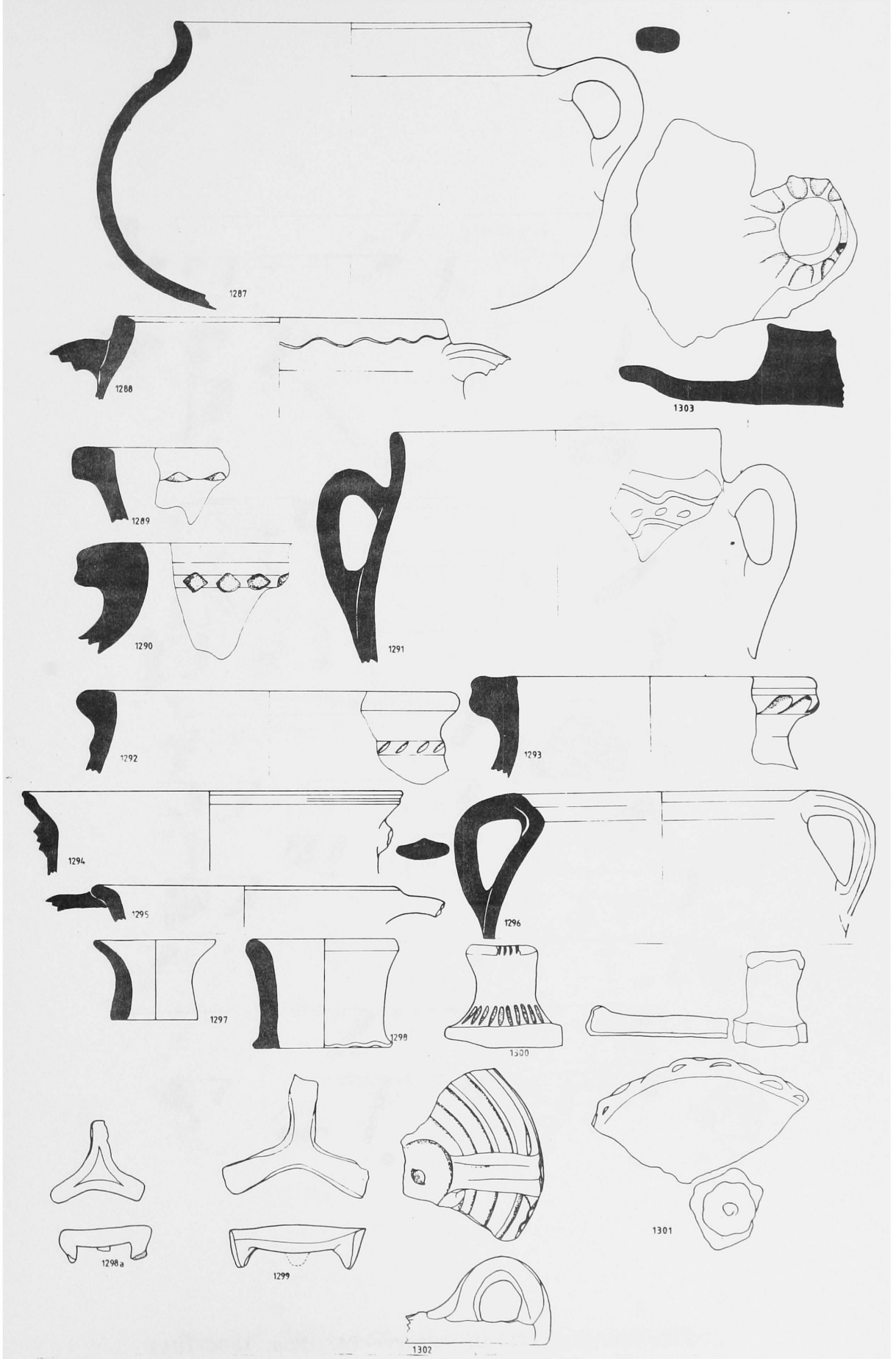


Fig. 104 Medieval II Pottery—Cooking Pots. Nos. 1273-1286



**Fig. 105 Medieval II Pottery—Cooking Pots, Kiln Stands and Lids.
Nos. 1287-1303**

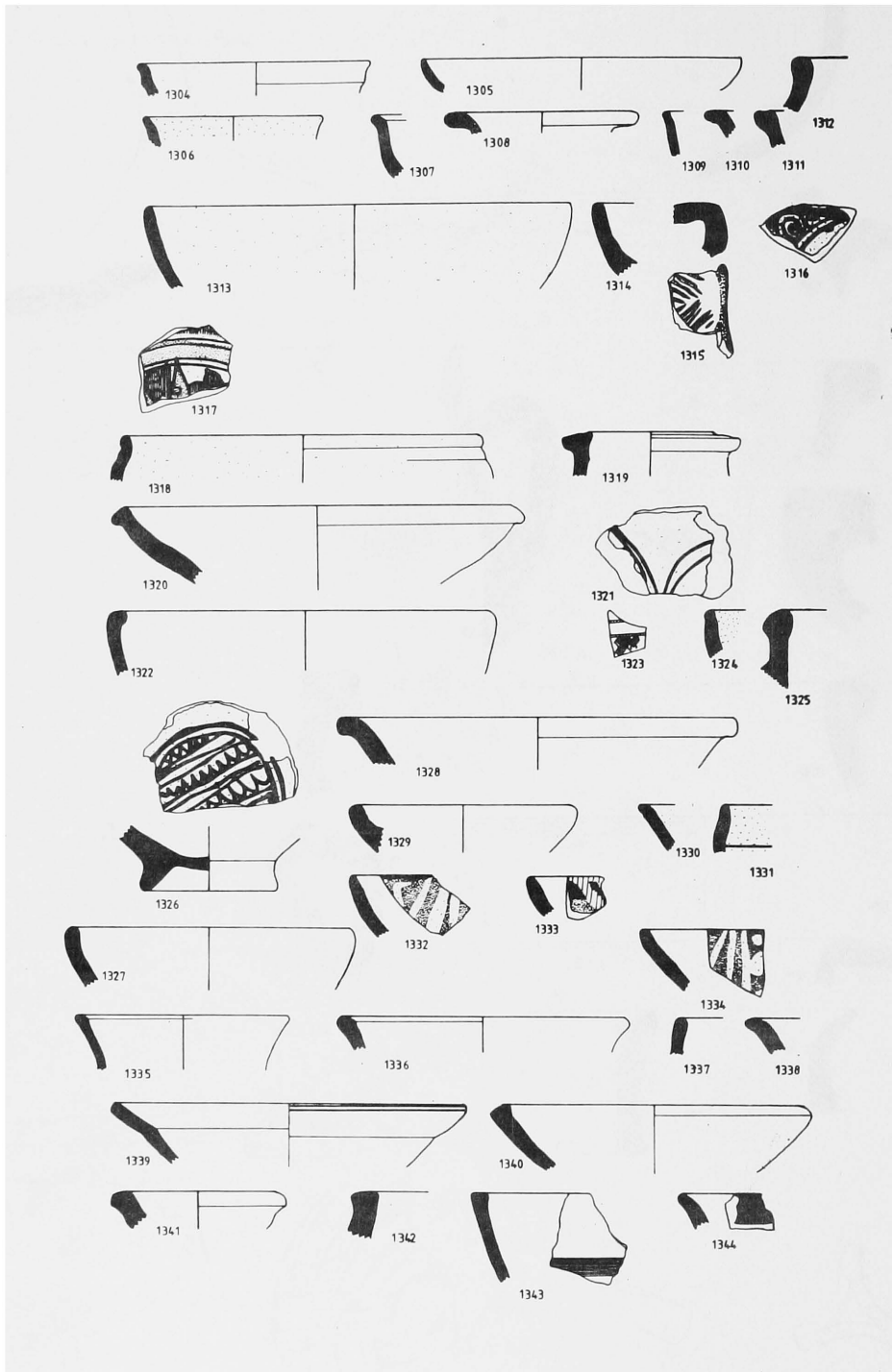


Fig. 106 Medieval III Pottery—F4. Nos. 1304–1344

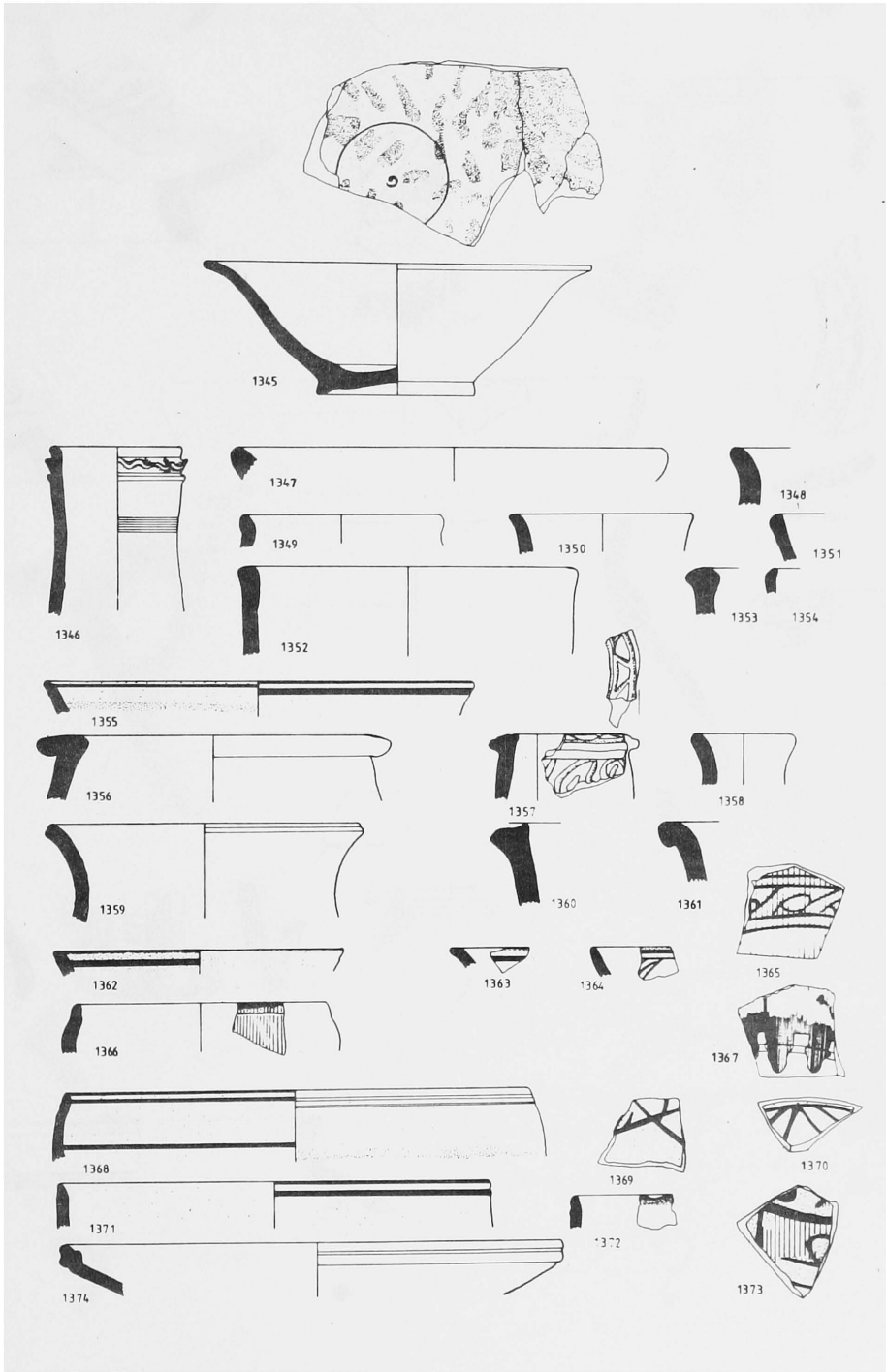


Fig. 107 Medieval III Pottery—F4. Nos. 1345-1373

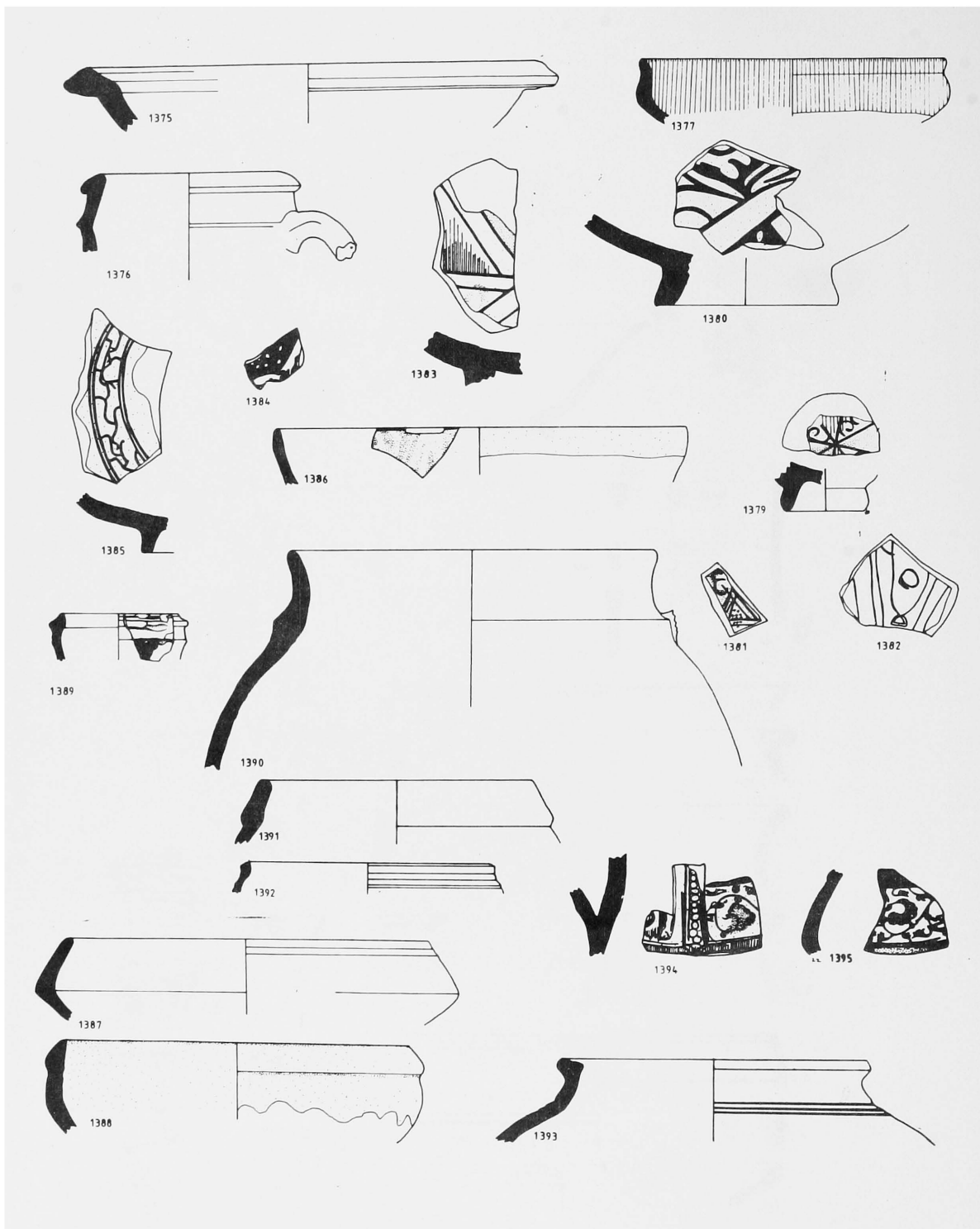


Fig. 108 Medieval III Pottery—F5 and G4a. Nos. 1375-1395

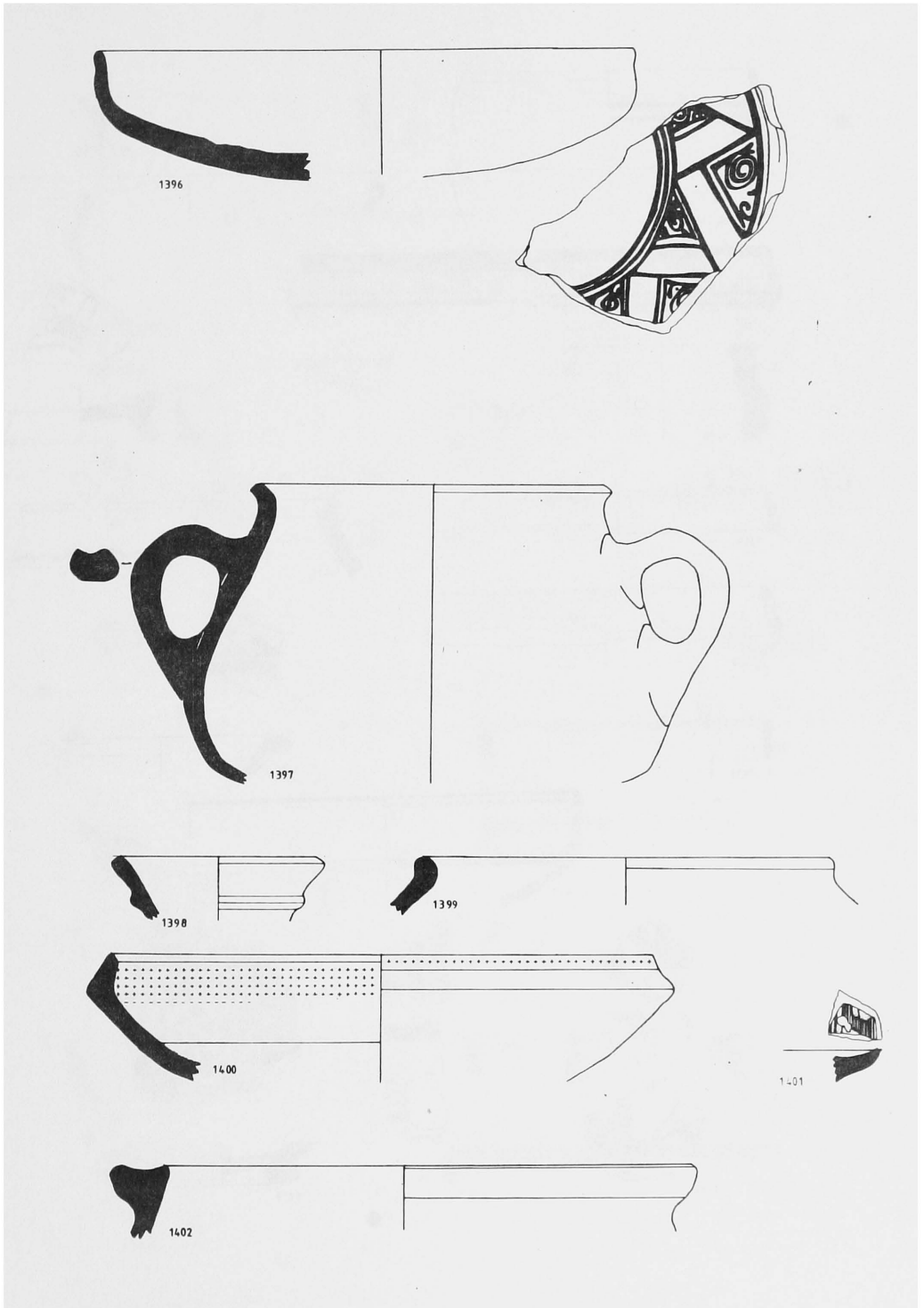


Fig. 109 Medieval III Pottery—G4c/d and G5. Nos. 1396-1402

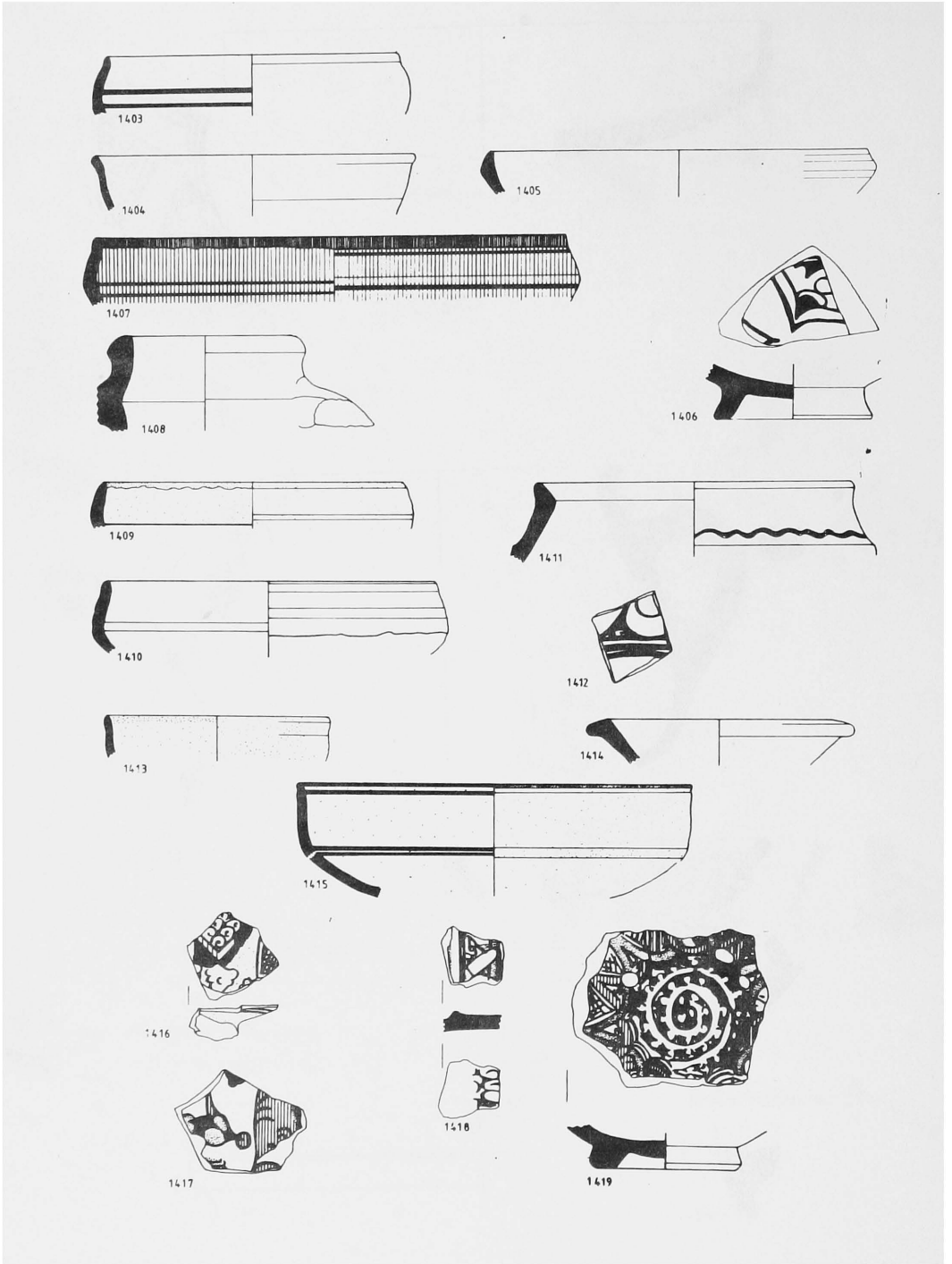


Fig. 110 Medieval III Pottery—G5. Nos. 1403-1419

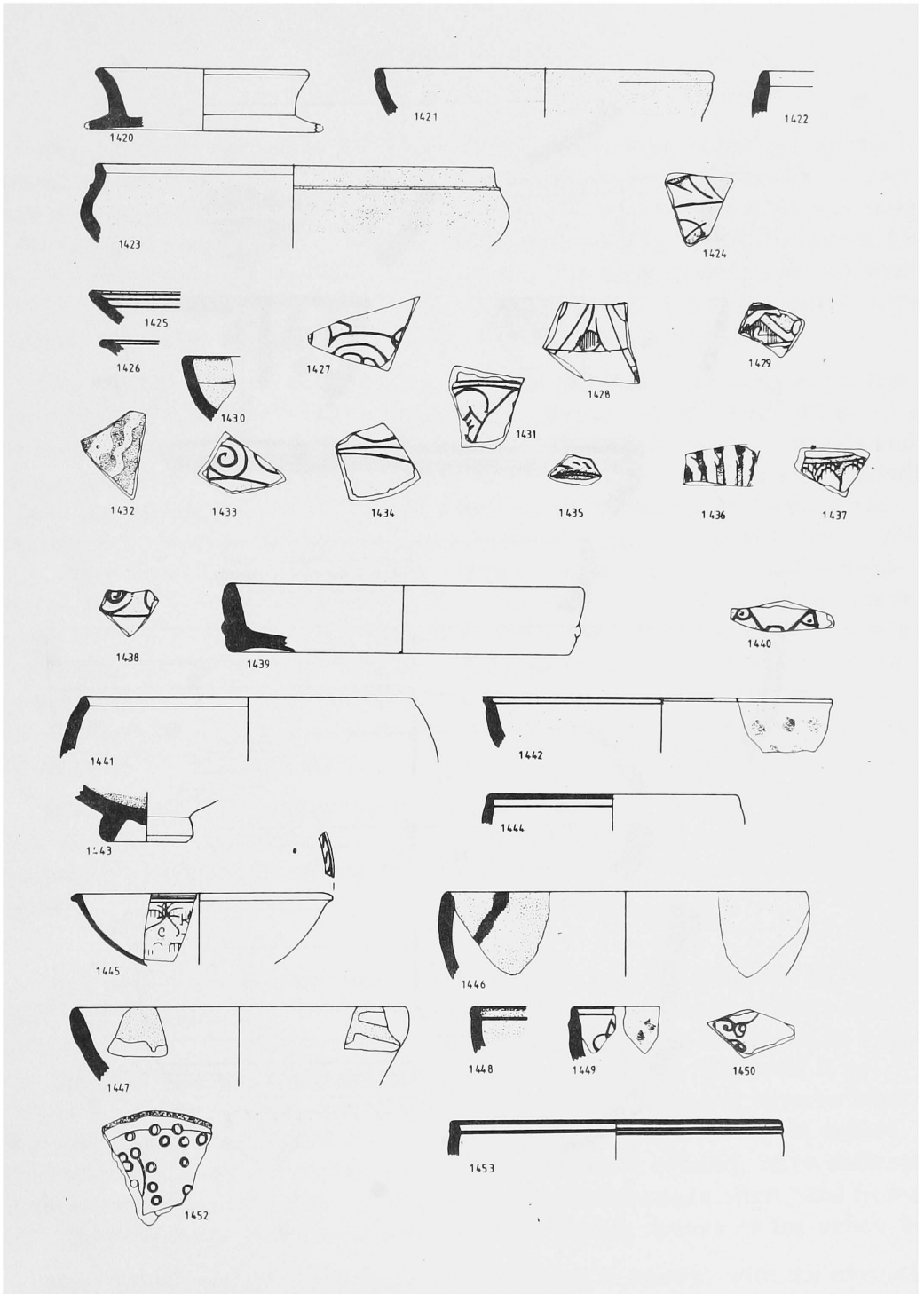


Fig. 111 Medieval III Pottery—G6. Nos. 1420–1453

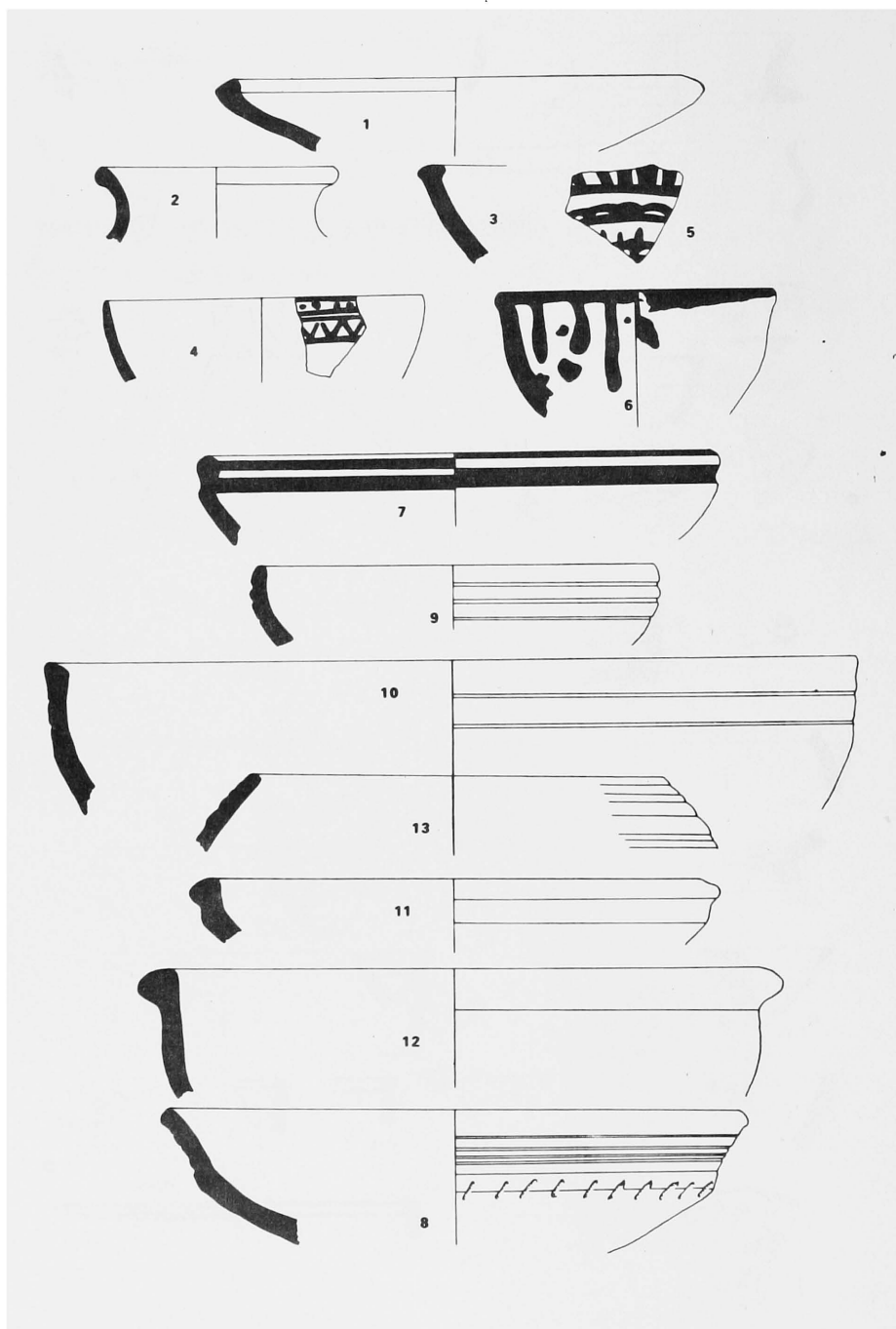


Fig. 112 Second and First Millennium B. C. Pottery

CHAPTER 7

THE SMALL FINDS

The following catalogue lists the small objects discovered during the excavation which appear to be worthy of illustration and publication. They were all registered at the time of discovery and received a registered number in the form of a reference to the site (Aşv), the year in which they were found (68-72), and a running number. Thus, e.g., the first object in the catalogue has the registered number Aşv/68/33, indicating that it was the thirty third object to be registered during the 1968 season of excavation.

The first thirty one objects illustrated in the catalogue come from the Hellenistic destruction levels, and belong to a date not later than 66 B. C. (see above pp. 10-2). They consist of a series of bronze vessels, utensils and fittings (nos. 1-14), a small collection of ornaments, including one pendant of gold and silver (nos. 15-19), and a collection of objects associated with spinning and weaving, including loomweights and spindle whorls. (Nos. 20-30.) Other examples of these were not uncommon, but it seemed unnecessary to illustrate them or describe them in detail. No. 31 is a plan, made in situ in H3c, room III of the Hellenistic building. It had evidently been a construction of timber built round a solid iron frame, and was considered by the excavators, with some plausibility, to be the remains of the box loom, thus confirming what was already clear from the other finds, that weaving was carried on in the building.

Nos. 32-38 are a collection of iron tools found in the Medieval II layers. They require little comment. Nos. 32 and 33 have been described as sickles, and they were certainly cutting instruments designed to be attached to wooden handles.

Nos. 39-49 are a collection of arrowheads. All but one, no. 47, are of iron, and the exception, made of bronze, is the only specimen from the Hellenistic levels. The triangular shaped no. 32, which contrasts in form with the rest, is Roman. The remainder all come from Medieval II or Medieval III layers. Nos. 39-42, which are finely made and have no barb, form one group. The more crudely made examples nos. 44-6, 48 and 49, all of which have barbs, or traces where barbs once existed, have suffered much more from corrosion, so that their original form is often hard to make out. They might as soon have been used for fishing spears as for arrow heads.

Nos. 50-67 are all rings from the Medieval II layers, with the exception of no. 64 from Medieval III. The contrast with the Hellenistic levels, which produced no rings at all, is very striking.

To judge from nos. 68-91, the Medieval inhabitants of Aşvan showed a greater predilection for beads and other ornaments than their Hellenistic predecessors. The use of the compass to incise small concentric circles to decorate stone or bone objects seems especially characteristic of the period (nos. 68-70,72). An orange or orange and white streaked stone was the most accessible semi-precious material, and it is used for simple spherical beads, and for more elaborate cut stones such as nos. 84-7. The little cameo head, no. 88, is carved in similar stone, although from the style it appears to be a Hellenistic piece.

The Medieval layers also provided several specimens of metal jewellery and ornament, most notably the fine gold earring (no. 93), and the silver niello bracelet (no. 102).

The majority of the drawings have been made at the scale of 1:1. Departures from this practice have been noted in the catalogue.

CATALOGUE

HELLENISTIC BRONZES

(Fig. 113).

1. Aşv/68/33. G3d. 501.13. Gilded bronze bowl. Height 0.034; rim diam. 0.124; base diam. 0.067. Drawn at 1:2.
2. Aşv/69/232. H4a. 206.4. Small bronze bowl. Rim diam. 0.045; height 0.017. Drawn at 1:1.
3. Aşv/71/437. H4c/d. 1507.19. Gilded bronze pitcher lid. Height 0.062; max. diam. 0.123; base diam. 0.075. Drawn at 1:2.
4. Aşv/69/251. H3d. 720.2. Bronze bowl. Base broken, probably originally rounded. Height 0.08; max. diam. 0.158. Drawn at 1:2.
5. Aşv/69/218. G4b. 110.5. Bronze ladle. Diam. of bowl 0.07; depth of bowl 0.04; length of handle 0.185. Drawn at 1:2, details at 1:1.
6. Aşv/69/245. H4a. (G4b). 208.25. Bronze ladle. Handle broken in two. Diam. of bowl 0.06; length of handle 0.13. Drawn at 1:2.
7. Aşv/69/329. H3c. 606.15. Bronze mirror with mark for ?wooden handle attachment. Diam. 0.158. Drawn at 1:2. Not illustrated. See Anat. Studs. XXIII (1973), 151 fig. 23 10.

(Fig. 114).

8. Aşv/70/337. H4c/d. 1501.4. Bronze disc, perhaps a small mirror or scale pan. The edge has been notched. A small section of the rim broken away, perhaps the position of a wooden handle. Diam. 0.086; thickness 0.001. Probably Hellenistic although found in Medieval II layer. Drawn at 1:2.
9. Aşv/69/310. G4b. 100.10(?). Rectangular bronze plate, slightly concave. Broken at opposite corners. Width 0.144; breadth 0.118. Drawn at 1:2.
10. Aşv/69/250. H4a (G4b). 208.25. Bronze scale pan with four suspension holes. Diam. 0.062. Drawn at 1:2.
11. Aşv/69/249. G4b. 110.6. Bronze scale pan, similar to previous, broken off at one suspension hole. Diam. 0.062. Drawn at 1:2.
12. Aşv/69/282. H3c. 606.6. Bronze hinge, probably from box lid, found attached by three iron nails to fragment of wood. Length 0.093; max. width 0.057. Drawn at 1:2.
13. Aşv/69/303. H3c. 606.15. Bronze hinge, as previous. Length 0.092; width 0.05. Drawn at 1:2.
14. Aşv/69/317. H3d. 725.4. Cross-shaped bronze plate for application to wooden backing, perhaps to the lid of a chest. Much corroded and

broken into at least eighteen pieces. Holes for attachment at extremities of cross and elsewhere as indicated on drawing. The centre, much of which is missing, apparently curved upwards to form a raised boss. Estimated width 0.32; estimated height 0.40. Drawn at 1:6.

(Fig. 115).

15. Aşv/71/427. H4c/d. 1504.16. Bronze fibula. Much corroded. Length 0.070; height 0.030. Drawn at 1:1:
16. Aşv/71/439. I5. 1810.3. Fragment of bronze hinge, perhaps from a belt buckle. On front an abstract design incised inside a circle. Length 0.033; height 0.019; thickness 0.003. Drawn at 1:1.
17. Aşv/69/311. H4a. 200.1. Clasp section of decorated bronze fibula. Curved hook. Rosette decoration on broad, almost circular, plate between double bevellings, below hinge. Length 0.063; width 0.014. Probably Hellenistic although found in Medieval layer. Drawn at 1:1.
18. Aşv/69/196. G4b. 100. Bronze animal head attachment for a vase or piece of furniture (?). Long slender neck curving away from square base. The head had pointed ears with a groove between them. The eye sockets are hollow and probably once contained inlay. Jaws open with lolling tongue. Traces of lead solder on base. Max. length 0.051; width of base 0.022. Drawn at 1:1.
19. Aşv/69/214. G4b. 110.4. Silver pendant. Unclosed annular pendant, with looped hook at top and a glob of gold at the end of each arm. Max. diam. 0.0295. Drawn at 1:1.

Fig. 116). Tools and equipment for spinning and weaving

20. Aşv/71/431. I4c/d. 1601.78. Spindle whorl. Stone. Max. diam. 0.020; min. diam. 0.012; height 0.015. Hellenistic.
21. Aşv/71/434. H4c/d. 1507.13. Spindle whorl. Clay. Max. diam. 0.022; height 0.016. Hellenistic.
22. Aşv/69/316. H3c. 606.6. Spindle whorl. Stone. Flat base, straight sides, convex top, central piercing. Diam. 0.026; height 0.011. Hellenistic.
23. Aşv/69/216. H4a. 206.13. Spindle whorl. Bone. Flat bottom, convex top. Diam. 0.0343; height 0.0103. Hellenistic.
24. Aşv/69/252. I4a. 905.5. Spindle whorl. Stone. Flat base, convex to large central hole. Diam. 0.022; height 0.008. From Roman level, but ?Hellenistic.
25. Aşv/70/392. H5. 1701.19. Small spindle whorl. Stone. Max. diam. 0.02; height 0.009. From Medieval I, but ?Hellenistic.
26. Aşv/69/271. I3c. 802.48. Rounded spindle whorl. Black stone. Max. diam. 0.024; height 0.02; diam. of hole 0.007. Medieval I or II.
27. Aşv/69/257. H4b. 302.22. Loom weight. Clay. Smoothed surface and rounded sides, with slight bevel around hole. Diam. 0.05; height

0.018. One of group of five weights from same find spot. The others being Aşv/69/253-6. Hellenistic.

28. Aşv/69/295. H3c. 606.4. Loom weight. Clay. Circular bun-shaped weight. One side pale clay colour, the other black. Diam. 0.073; height 0.035; diam. of hole 0.016. One of group of eight weights found in the same find spot as 'loom', Aşv/69/318, no. 31 below. The other weights are Aşv/69/290-4,6,7. Hellenistic. Drawn at 1:2.

(Fig. 117).

29. Aşv/69/240. G4a. 12.14. Loomweight. Clay. Flattened biconical shape with regular hole through the centre. Smoothed surface. Diam. 0.072; height 0.045; diam. of hole 0.017. Hellenistic. Drawn at 1:2.
30. Aşv/69/215. H4a. 206.12. Loomweight. Clay. Trapezoidal shape; pierced at top. Part of the top end broken away at the hole. Height 0.055; width of base 0.042. Hellenistic.
31. Aşv/69/318. H3c. 606.6. Loom? A construction of long iron bars (boldly drawn) and charred timbers. Around the iron bars a quantity of iron nails, some with bronze heads. Length of bars 0.40+; width of bars 0.02; nail head diam. 0.02. The construction is drawn as it was found in room IV of the Hellenistic building, associated with the loomweights no. 28. It is apparently part of the remains of a box loom.

Fig. 118). Iron Tools from Medieval II

32. Aşv/71/433. H4c/d. 1507.5. Iron sickle? Broad crescent-shaped blade attached to slender shaft which would presumably have been fitted to a wooden handle. Width of blade 0.074; length of shaft 0.236. Medieval II. Drawn at 1:4.
33. Aşv/69/304. H3d. 728.2. Iron sickle? Thin club-shaped blade attached to a square-sectioned shaft which tapers to a point. Width of blade 0.09; length of shaft 0.225; thickness of shaft 0.008. Medieval II. Drawn at 1:4.
34. Aşv/69/281. H3c. 606.1. Iron chisel. Stout square blade; square-sectioned tapered shaft. Length 0.265. Medieval II. Drawn at 1:4.
35. Aşv/70/332. I4c/d. 1601.2. Iron pick head. Sharp working edge extending in the form of an elongated wedge from the shaft hole. Length 0.18; max. width 0.06; diam. of shaft hole 0.045. Medieval II. Drawn at 1:4.
36. Aşv/69/246. I3c. 802.41. Iron scissors. Two hinged blades with long tangs, perhaps for attachment to wooden handle. Length of blade 0.075; max. length of tang 0.065. Medieval II. Drawn at 1:2.
37. Aşv/69/209. H3c. 600.3. Iron knife blade. Tang broken above. Blade tapers from a width of 0.02 at tang to 0.006 at tip. Length 0.0124. Medieval II. Drawn at 1:2.

38. Aşv/70/351. H5. 1701.2. Iron knife blade. Tang broken off. Very slender blade. Length 0.10; max. width 0.015. Medieval II. Drawn at 1:2.

Fig. 119. Iron Arrowheads from Medieval II and III

39. Aşv/71/426. F5. 2201.2. Iron arrowhead. Length 0.062; width of blade 0.017. Medieval III.
40. Aşv/71/424. G5. 2101.1. Iron arrowhead. Length 0.064; width of blade 0.015. Medieval III.
41. Aşv/69/198. H3d. 700+. Iron arrowhead. Length 0.062; width of blade 0.015. Medieval II?
42. Aşv/69/226. I3c. 801.1. Iron arrowhead? Broken and worn at both ends. Length 0.035; width of blade 0.017. Medieval II.
43. Aşv/71/420. I4c/d. 1601.73. Iron arrowhead. Triangular blade with raised ridge on one side. Length 0.048; width of blade at base 0.014. Roman?
44. Aşv/69/201. G4b. 100+. Iron arrowhead. Much corroded. Length 0.075; max. width of blade 0.012. Medieval II or III.
45. Aşv/68/38. G4b. 103.1. Iron arrowhead. Much corroded. Some traces of wood on haft. Length 0.07. Medieval II.
46. Aşv/69/267. I3c. 802.48. Iron arrowhead. Much corroded. Very pronounced barbs. Length 0.081; max. width of blade between barbs 0.023. Medieval II.
47. Aşv/69/225. G4a. 16.9. Bronze arrowhead. Barbed and tanged. Barely perceptible central rib; point worn. Length 0.041; max. width 0.022. Hellenistic.
48. Aşv/70/346. H5. 1701.1. Iron arrowhead. Tanged, square section. Length 0.058; max. width 0.008. Medieval II or III.
49. Aşv/68/26. G4a. 4.4. Iron arrowhead. Corroded. Length 0.122; max. width 0.046. Medieval II.

Fig. 120. Rings from Medieval II

50. Aşv/68/3. G4b. 101.1. Bronze Ring. Diam. 0.026.
51. Aşv/69/207. H3c. 602.4. Bronze ring. Made by bending a rectangular-sectioned bar until ends meet. One end slightly pointed, the other squared. Diam. ca 0.029; thickness 0.004.
52. Aşv/68/35. G3d. 501.1. Small bronze ring. Damaged and squashed into an ellipse, measuring 0.017 x 0.012.
53. Aşv/69/199. H3d. 700+. Small bronze ring. Flat bezel. Diam. 0.018; max. width of bezel 0.006.
54. Aşv/70/336. I4c/d. 1601.2. Bronze ring or ear-ring. Taper ends. Diam. ca 0.019.

55. Aşv/70/339. I4c/d. 1601.2. Bronze ring. Not closed. Triangular in section with flattened ends. Diam. 0.022; thickness 0.003.
56. Aşv/70/349. H5. 1701.2. Bronze ring. Unclosed. Semicircular or triangular in section. Diam. 0.013; thickness 0.002.
57. Aşv/70/350. H5. 1701.2. Bronze ring. Unclosed. Round section. Diam. 0.015; thickness 0.004. Drawn at 2:1.
58. Aşv/70/347. H4c/d. 1500.1. Bronze seal ring. Ring incomplete. Ovoid seal with pattern of parallel lines at top and bottom, joined by two diagonal lines, with scroll patterns on either side. Diam. 0.018; Seal: 0.016 x 0.012.
59. Aşv/70/353. I5. 1801.2. Bronze ring. 'Stone' in form of shallow trapezoid. Most of ring broken off. 'Stone': 0.014 x 0.012.
60. Aşv/70/354. I5. 1801.11. Bronze seal ring. Circular seal with incised pattern of 6-pointed star. Ring squashed out of shape. Seal: 0.017 x 0.015.

Fig. 121.

61. Aşv/70/366. J5. 1702.6. Glass ring. Semicircular in section, but flattened at top to form bezel. Outer diam. 0.02; thickness 0.004; width of bezel 0.006.
62. Aşv/70/387. H5. 1701.9. Bone ring. Flattened section. Broken and mended. Outer diam. 0.025; thickness 0.0035.
63. Aşv/71/422. I5. 1805.3. Bronze ring. Circular section. Outer diam. 0.022; thickness 0.003.
64. Aşv/71/428. F5. 2201.2. Bronze ring. Square section; tapering top to rectangular bezel. Outer diam. 0.018; length of bezel 0.005. Medieval III.
65. Aşv/70/407. I5. 1802.2. Silver ring. Crushed and broken. Band of silver with setting for stone; circles of twisted silver wire on either side of setting. Diam. ca 0.02; width of setting 0.005.
66. Aşv/70/372. H5. 1701.8. Thick bronze ring, with central hole tapering from one end to the other. Two incised lines run round each rim, and between the lines are vertical rows of dots. Internal diam. 0.017 (min.)-0.021 (max.). Thickness 0.018.
67. Aşv/70/342. I4c/d. 1601.5. Bronze ring. Roughly rectangular in section with raised central band, on either side of which a pattern of continuous small semicircles has been incised. Diam. 0.018; thickness 0.003.

Fig. 122. Beads and Decorated Objects from Medieval II and III

68. Aşv/68/17. G4a. 4.1. Bead or spindle whorl. Pinkish bone. Disc shaped with flat lower and convex upper surface. Incised decoration. Medieval III.

69. Aşv/71/432. G4c/d. 1901.5. Spindle whorl or bead. Bone. Disc shaped with flat lower and shallow convex upper surface. Top damaged. Max. diameter 0.026; max. thickness 0.005. Incised decoration. Medieval III.
70. Aşv/70/388. H5. 1701.13. Ovoid seal. Black polished stone. The stamp design shows a small animal (cat?), with compass incised circles for head and eyes, and three similar circles on the body, which is roughly triangular in shape. Irregular ears on each side of the head. Three legs are shown, each terminating in claws, and a long bristly tail. The edge of the seal is decorated with two concentric circles at each end, and two concentric circles on each of the long sides, surrounded by two simple circles enclosing a dot. The seal narrows to form a neck, and this divides into two heads. Each of these is pierced longitudinally, and decorated with a circle on each side and two parallel incised lines across the top. Length 0.024; height 0.022; thickness 0.015. Medieval I or II.
71. Aşv/69/208. G4a. 14.22. Figurine fragment, part of arm. Bone. The arm is bent at the elbow making a right angle, and is broken off just above the bend. The wrist is marked by a deep groove. The hand is carved in the round, with fingers indicated by notches. At the crook of the arm a hole has been pierced, with a channel-like groove below it leading towards the wrist. A similar hole is visible above the elbow at the break. A third hole has been pierced from the top of the upper arm to meet the hole in the crook of the arm, which may have been used to join the arm to the body of the figurine. Length 0.028; thickness 0.004; length of hand 0.01. ?Medieval II.
72. Aşv/70/341. H4c/d. 1501.2. Fragment of decorated bone. Broken below and at back. Decorated with small rings and concentric circles, whose central point is marked by a compass point. Length 0.03; thickness 0.007; width 0.01. Medieval II.
73. Aşv/70/384. I5. 1802.2. Pendant? Green stone. Large central perforation; unevenly crenellated edges. Max. dimensions 0.022 x 0.016; thickness 0.004. Medieval II.
74. Aşv/70/338. I4c/d. 1601.3. Bead with incised cross. Stone. Small pebble, ground smooth and with a cross incised on one surface. Diam. 0.023; thickness 0.007. Medieval II.

(Fig. 123).

75. Aşv/70/361. I5. 1801.15. Evil eye bead. Glass. Barrel-shaped, round when viewed from above, longitudinally pierced. Two applied evil eye designs. Height 0.008; max. diam. 0.009. Medieval II.
76. Aşv/70/403. H5. 1701.29. Bead. Bone. Flat bottom, convex top, decorated with a single incised line, and slight bevelling at the base. Perforated. Height 0.006; diam. of base 0.018. Medieval I or II.
77. Aşv/70/396. I4c/d. 1601.25. Bead. Bone. Flat base; convex top, decorated with two incised lines near the top and slight bevelling at

the base. Between are four unevenly spaced sets of six parallel lines. Some slight traces of pink colouring which may be natural to the bone. Height 0.007; max. diam. 0.017. Medieval II.

78. Aşv/70/362. I5. 1801.11. Bead. Stone. Spherical with central perforation. Streaked orange and white in colour. Diam. 0.008. Medieval II.
79. Aşv/70/363. H5. 1701.3. Bead. Stone. Spherical with central perforation. Orange colour. Diam. 0.007. Medieval II.
80. Aşv/70/365. I5. 1802.4. Bead. Stone. Ovoid with central perforation. The ends are smooth with a worn groove across the holes. Orange colour. Length 0.008; max. diam. 0.007. Medieval II?
81. Aşv/70/368. H5. 1701.3. Bead. Stone. Spherical with central perforation. Orange colour. Diam. 0.009. Medieval II.
82. Aşv/70/383. I5. 1802.2. Bead. Stone. Spherical with central perforation. Orange colour. Diam. 0.007. Medieval II.
83. Aşv/70/394. H5. 1703.6. Bead. Stone. Spherical with central perforation. Orange colour. Diam. 0.006. Medieval II.
84. Aşv/70/364. I5. 1802.12. Bead. Stone. Octagonal section when viewed from above. Centrally pierced. Streaked orange colour. Length 0.012; max. dimensions of octagonal section 0.006 x 0.006. Medieval II?
85. Aşv/70/395. I5. 1802.24. Bead. Stone. Rhomboid, damaged at both ends. Longitudinally pierced. Orange colour. Length 0.02; width 0.014; thickness 0.008. Medieval II.
86. Aşv/70/395 bis. I5. 1802.24. Bead. Stone. Barrel-shaped, ovoid section. Longitudinally pierced. Orange and white streaked. Height 0.01; width 0.01; thickness 0.007. Medieval II.
87. Aşv/70/385. I5. 1802.2. Gemstone. Rectangular shape with bottom surface flat, and top slightly rounded. Bevelled edge. Red colour. Two corners broken. 0.014 x 0.011; thickness 0.004. Medieval II.
88. Aşv/70/360. I5. 1802.1. Gemstone. Ovoid shape with bevelled edge. On the face a man's head has been incised. Profile facing left, long curling beard, round head a band with a plume in front (tiara?). A small chip missing from top edge of stone. Red translucent colour. Height 0.014; width 0.011; thickness 0.022. Found in Medieval II layer but presumably Hellenistic.
89. Aşv/69/287. H3c. 606.6. Circular seal. Stone. Broken on right. Upper and lower faces slightly convex. Hole pierced through thickness of the disc. Incised design in wedge-shaped patterns. Height (=diam.) 0.02; thickness 0.008. Hellenistic.
90. Aşv/71/438. H4c/d. 1507.19. Cylindrical bead. Glass? Longitudinally pierced. Finely incised decoration. Height 0.015; diam. 0.010.

Fig. 124. Ornamental Objects from Medieval II

92. Aşv/70/400. I4c/d. 1601.25. Circular pendant, with loop for stringing attached. Bronze. Front only decorated. Bevelled round edge, slot in centre, around which is a raised circle. Between this circle and the edge are evenly spaced, pear-shaped knobs. Diam. 0.031; thickness 0.002. Medieval II.
93. Aşv/70/399. H5. 1704.2. Part of gold earring, made from a gold wire bent into a ring and joined by a hook on each end. Five gold beads are fixed to the lower half of the ring at intervals of ca 0.006. Three beads are spherical, with four knobs on each hemisphere bordered by twisted gold wire. This is also found round the perforations, on each bead. Between the larger hemispherical beads are two barrel-shaped spacing beads, with a twisted wire border round the perforations. Max. diam. of earring 0.04. Medieval II.
94. Aşv/69/263. H4b. 306.1. Bronze tripod-shaped object of uncertain use. Three curved projections (or legs) each attached to a ring. The object was found in association with some badly corroded iron, which seems to have had the shape of a chain. Some of this iron corrosion was to be seen in the rings of the tripod. Radius from middle of tripod to end of projections 0.016; max. height 0.021. Medieval II?
95. Aşv/68/36. G3d. 501.1. Bronze bell. Spherical shape, split at bottom. Perhaps a harness attachment. Approximate diam. 0.014. Medieval II.
96. Aşv/70/367. H5. 1701.4. Bronze decorated stud. Rounded head and squared stem tapering to a finely worked point with smoothed edges (the two cross sections depict the object seen from above and below). The head is biconical but the top is level. Length 0.056; max. dim. of stem 0.008 x 0.008; max. diam. of head 0.012. Medieval II.
97. Aşv/69/211. H4a. 203.8. Bronze decorated stud. Hemispherical head, cylindrical neck. square 'hilt', flat tapering shaft. Length 0.049; square 'hilt' 0.0109 x 0.0109. Medieval II.
98. Aşv/70/348. H5. 1701.3. Worked bone pin. Animal bone shaped to form a blunt point. Length 0.048; max. width 0.011; max. thickness 0.006. Medieval II?
- (Fig. 125).
99. Aşv/70/335. I4c/d. 1601.2. Bronze belt buckle. Two uneven ovoid sections, with a raised line decorating the bar between them. Tongue missing. Max. width and length 0.035; thickness 0.003. Medieval II.
100. Aşv/70/345. I4c/d. 1600.1. Bronze belt buckle. Two sections, one a flattened circle, the other rectangular. On either side of the rectangular

section there are flaring knobs. In the middle of the bar between the two sections there is an indentation to hold the tongue, and opposite it, on the circular section, there is an extruding knob. Max. width 0.038; max. length 0.030. Medieval II.

101. Aşv/71/430. G5. 2102.4. Bronze spatula, perhaps a cosmetic tool. Flat leaf-shaped 'blade', attached to tapering circular shaft, the middle section of which is decorated with a criss-cross pattern of incised lines. Length 0.096; width of blade 0.013. Medieval III. Drawn at 1:2.
102. Aşv/71/423. F4. 2001.5. Silver bracelet. Geometric pattern incised in metal and highlighted by niello technique to appear black against silver. Span at widest point 0.07; the dimensions of the band are 0.011 x 0.003. Medieval III. Drawn at 1:2.
103. Aşv/69/262. I3c. 802.48. Bronze pin or bar, slightly thicker at ends than in the middle, where it is decorated with three ridges. Length 0.111; max. thickness 0.005. Medieval II. Drawn at 1:2.
104. Aşv/71/425. I5. 1806.6. Bone pin. Slender pin carved from animal bone. Circular section with squared triangular head decorated with incised lines. Length 0.134. Roman. Drawn at 1:2.
105. Aşv/69/241. I4a. 902.18. Glass bracelet. Rather roughly made from twisted glass with a clumsy join. Light green colour. External diam. 0.084; max. diam. of section 0.009. Drawn at 1:2. Medieval II.

(Fig. 126).

106. Aşv/69/302. H3c. 606.6. Pottery rhyton. Fine grey-buff fabric, with dark polished and burnished surface. A drinking vessel modelled as the head of a young bull. Two short horns, two ears (both broken), two eyes consisting of a central bulge surrounded by a ring; nostrils similar, with a central slash; single curve for mouth. Small hole at mouth end; handle (broken) at base of head. Lip of vessel around neck not preserved. Length 0.185; height 0.105; width with horns 0.23.

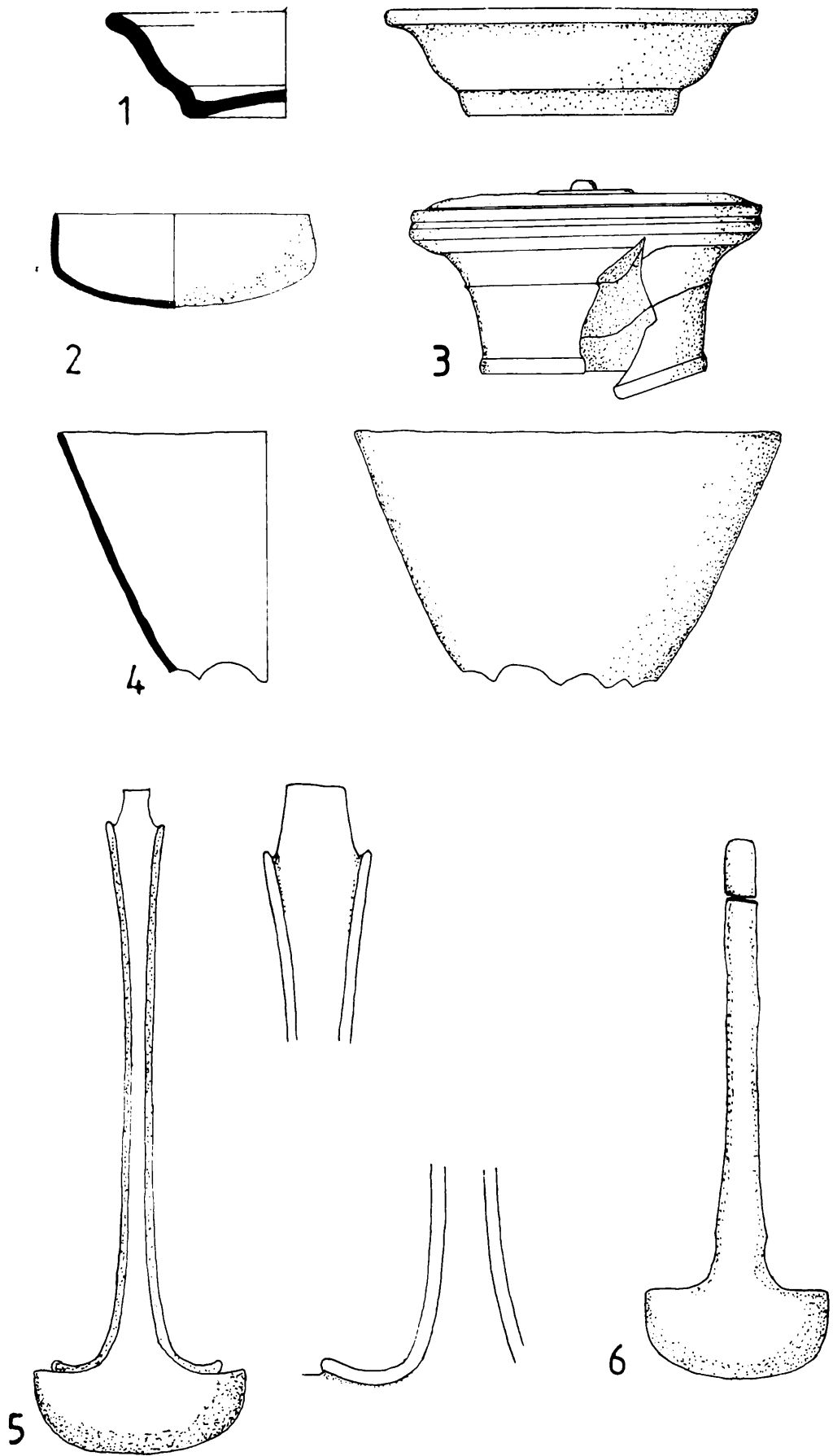


Fig. 113 Hellenistic Bronzes

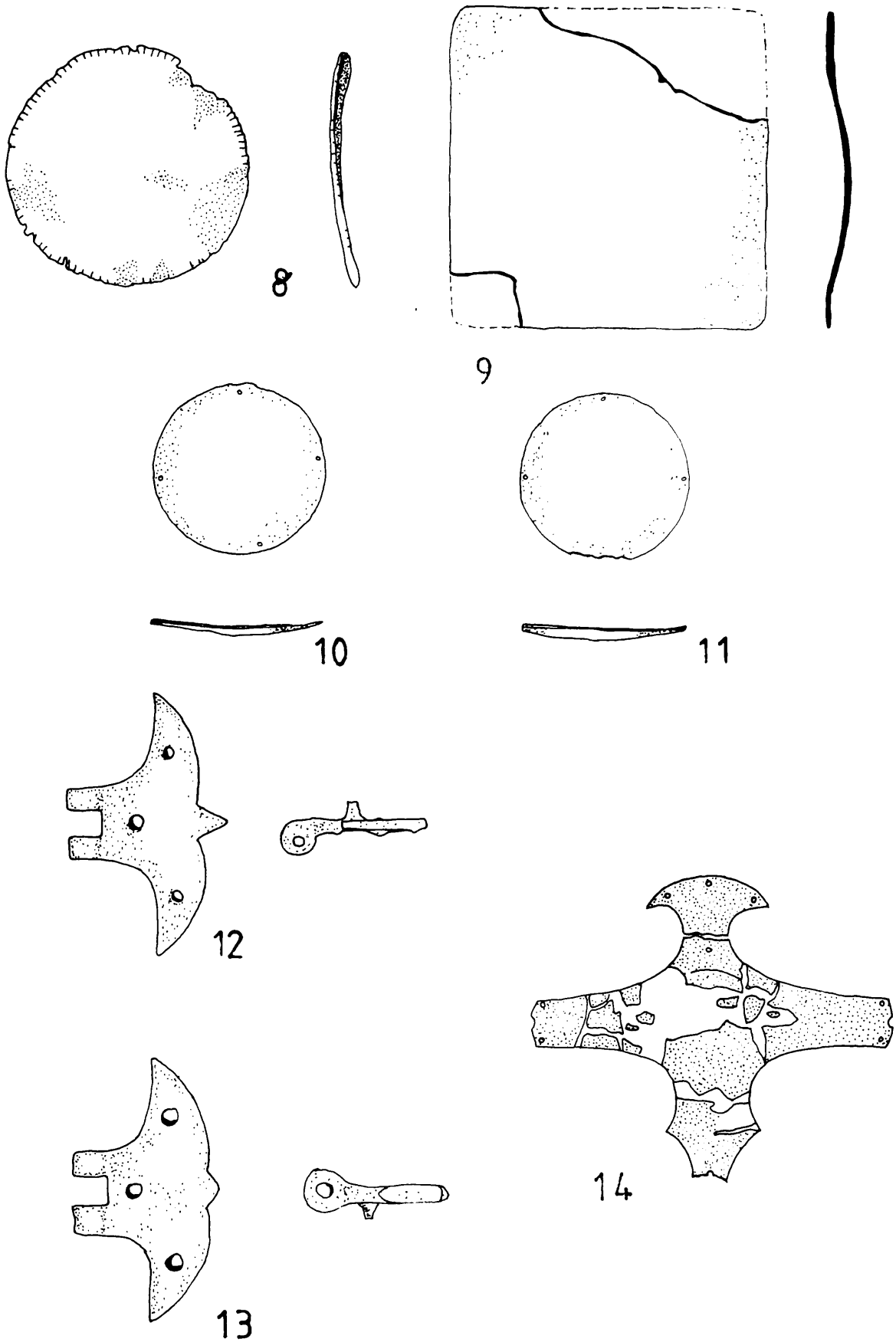
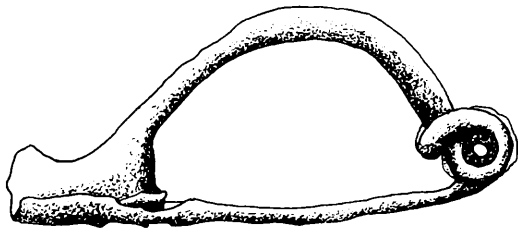
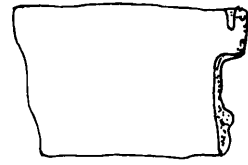
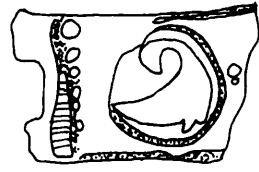


Fig. 114 Hellenistic Bronzes



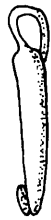
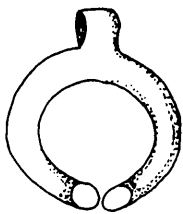
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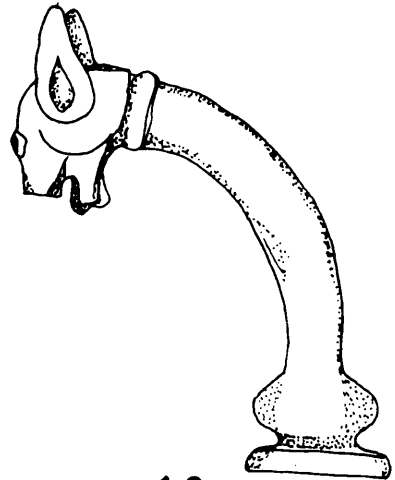
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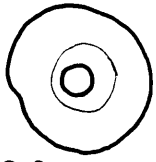


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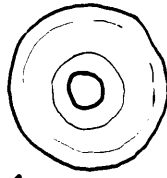
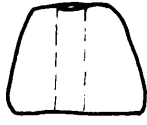


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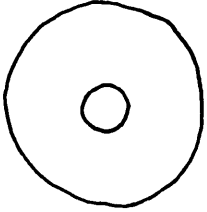
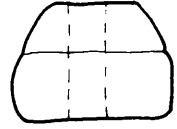
Fig. 115 Hellenistic Bronzes



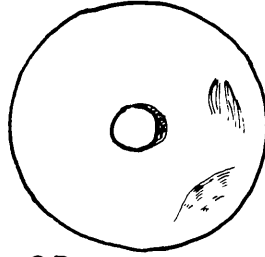
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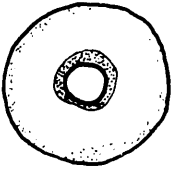
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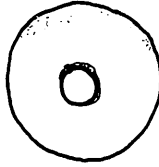
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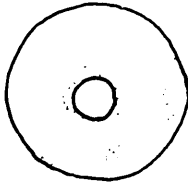
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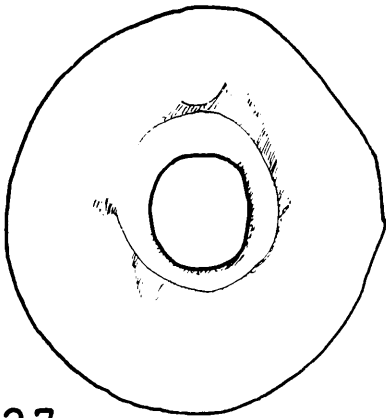
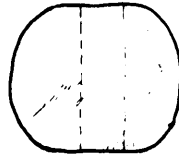
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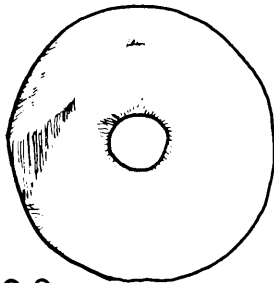
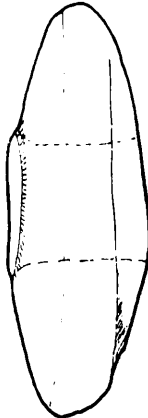
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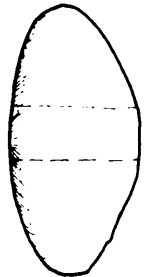
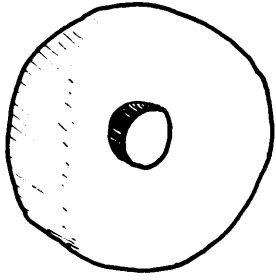
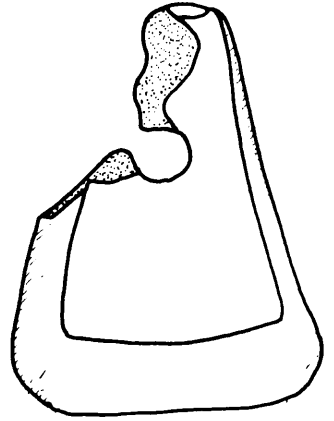
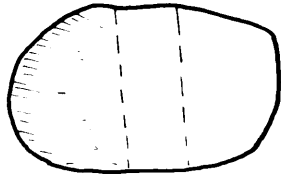


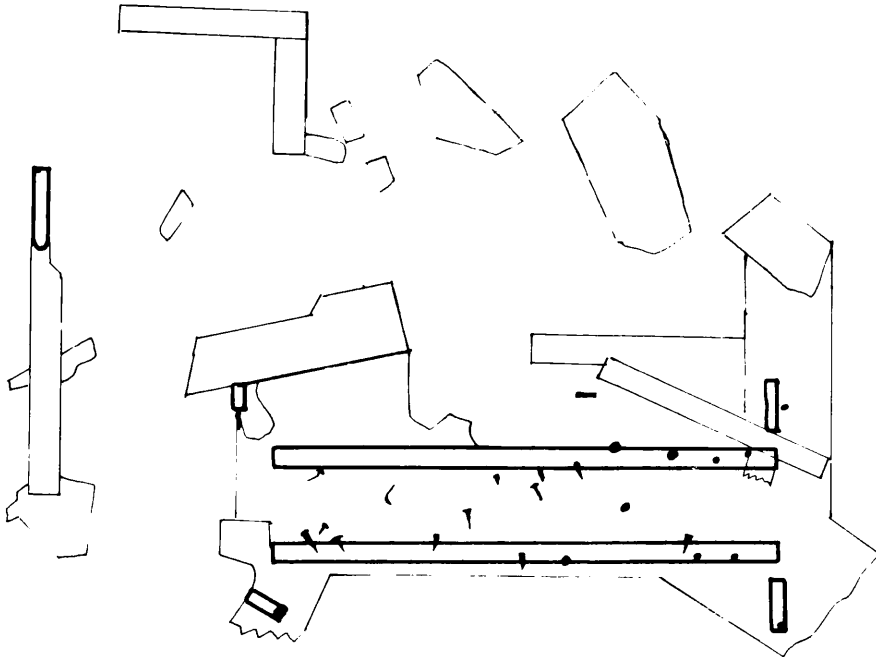
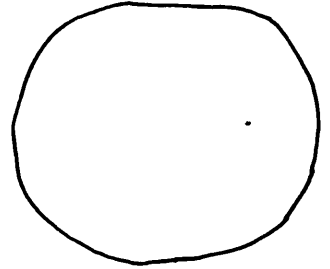
Fig. 116 Equipment for Spinning and Weaving



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Fig. 117 Weaving Equipment and Loom ?

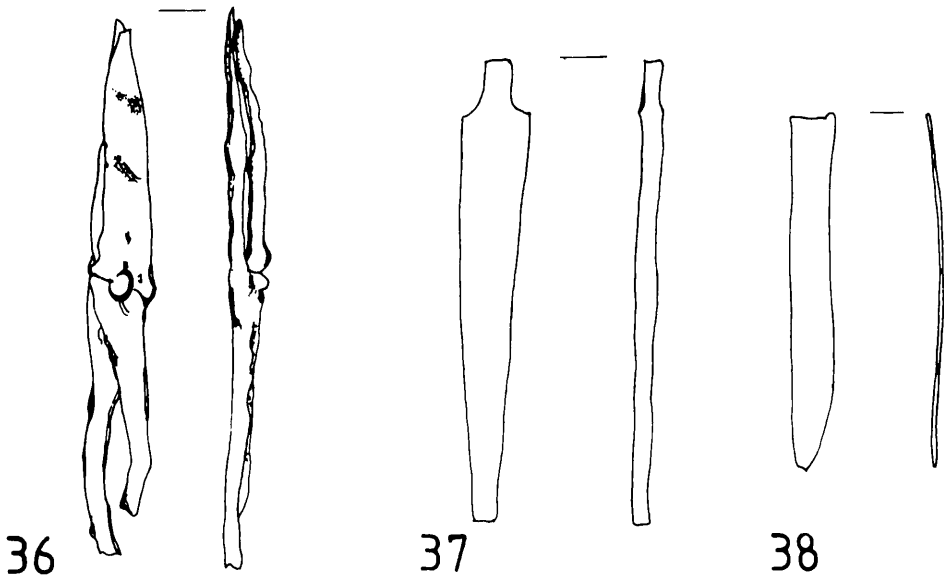
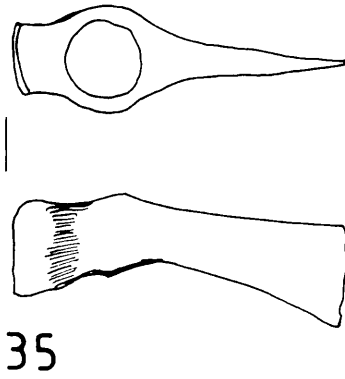
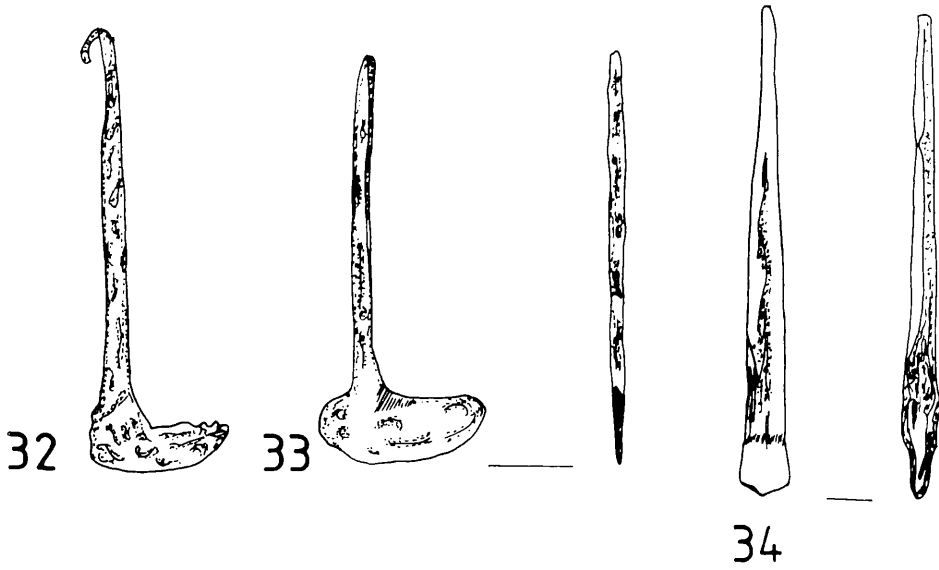


Fig. 118 Medieval II—Iron Tools

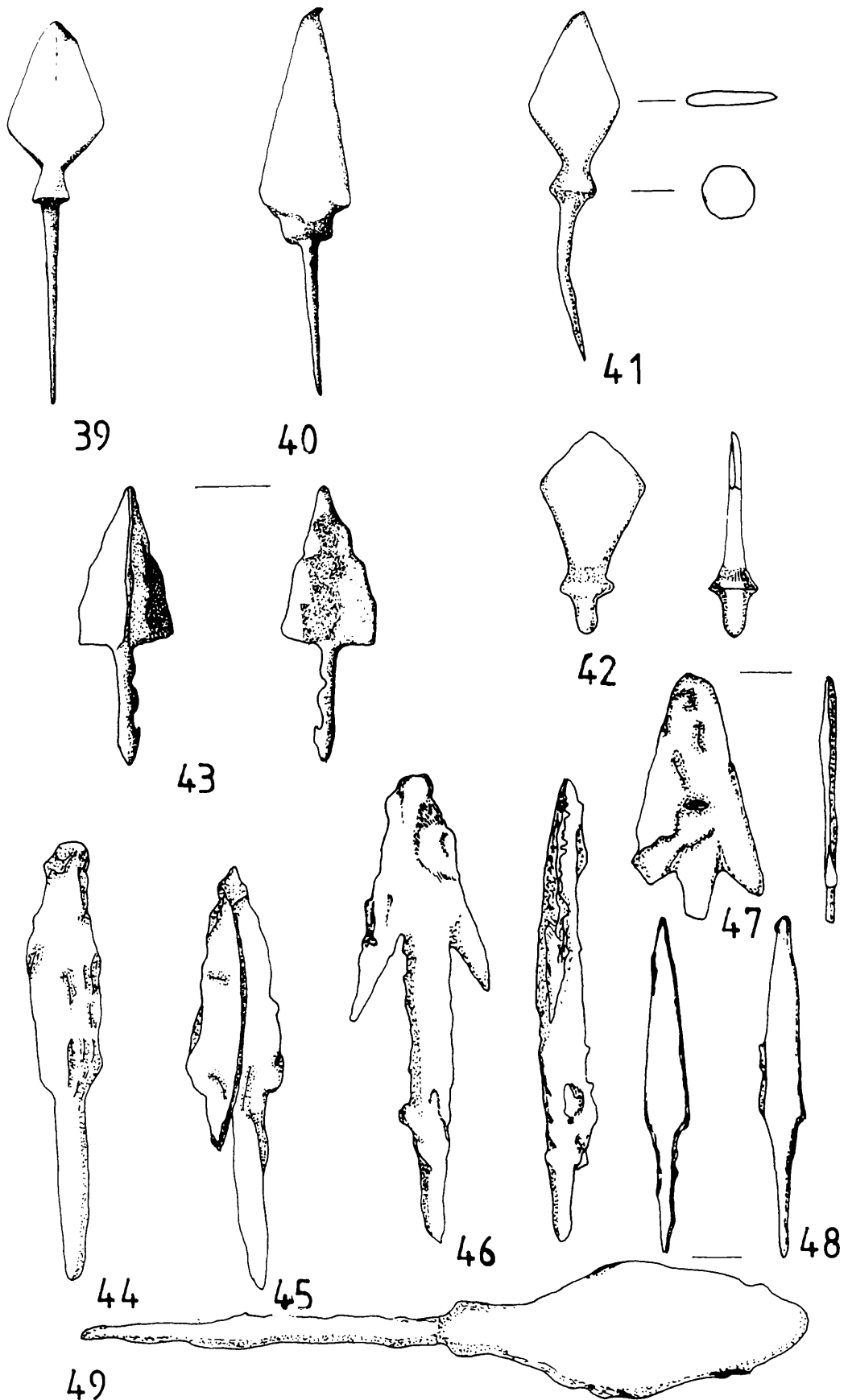


Fig. 119 Medieval II and III—Iron Arrowheads

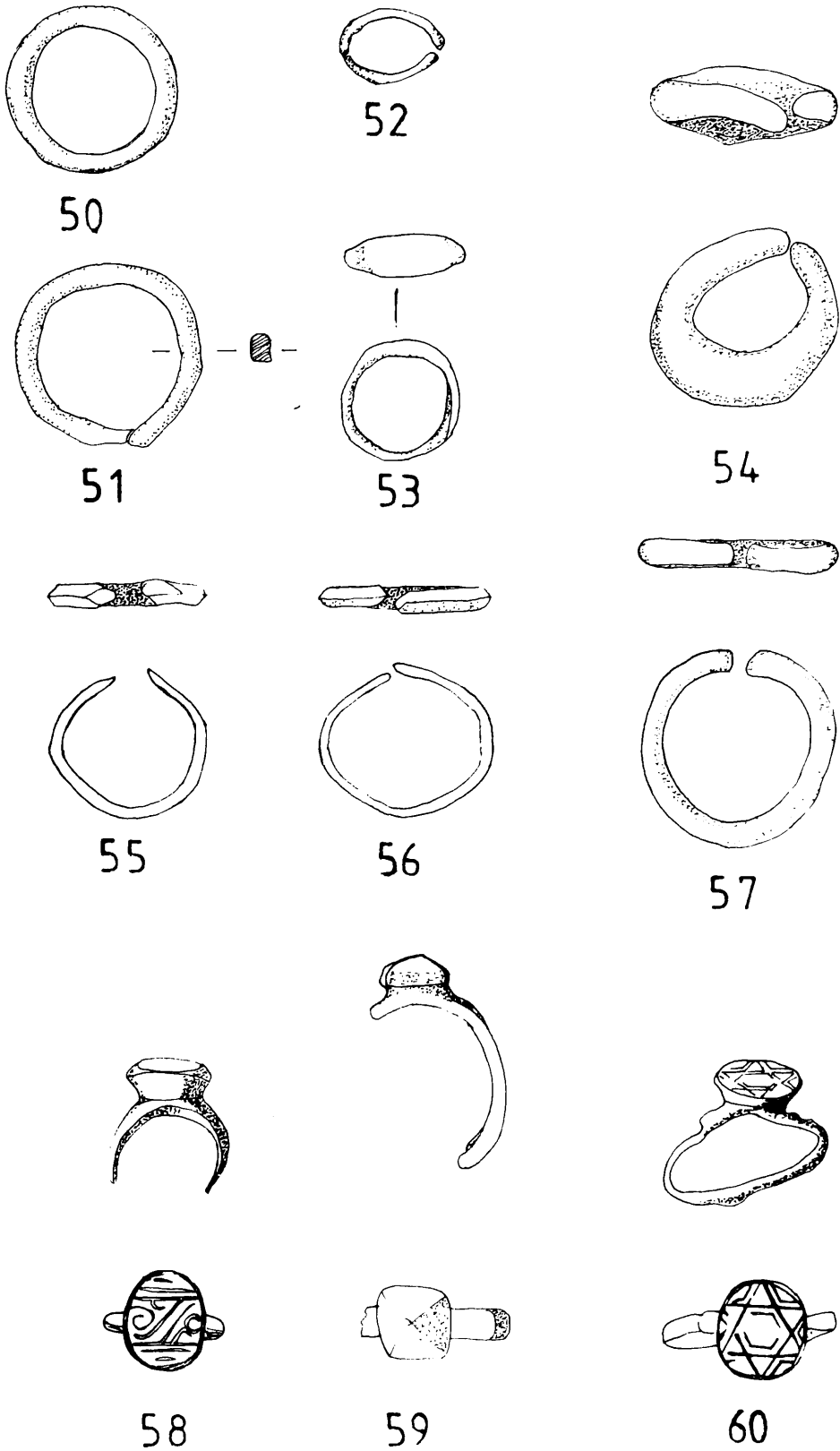
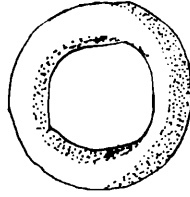
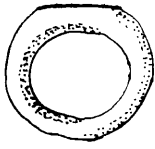
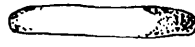


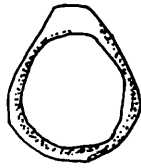
Fig. 120 Medieval II--Rings



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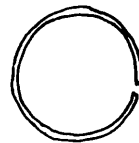
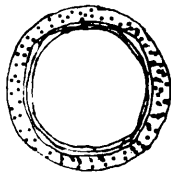
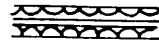
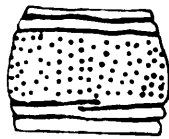
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Fig. 121 Medieval II—Rings

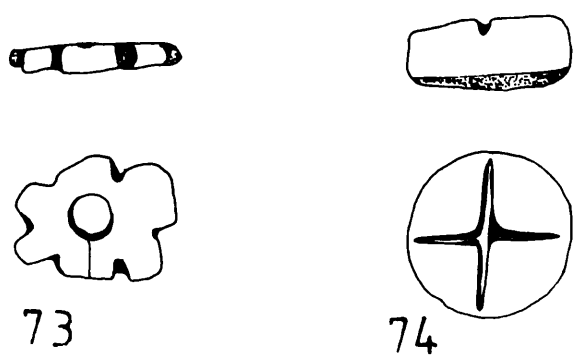
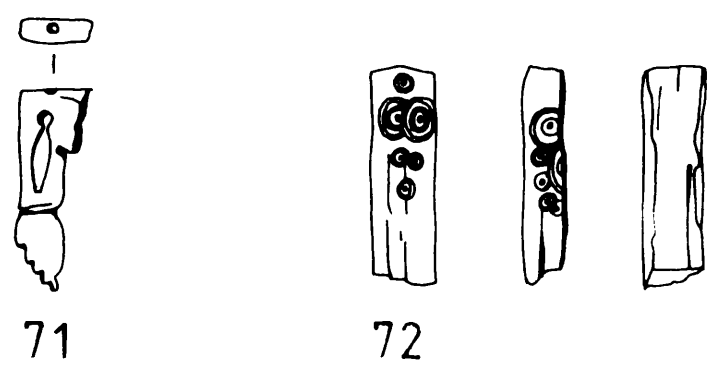
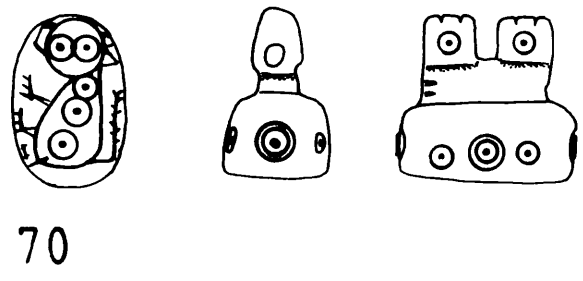
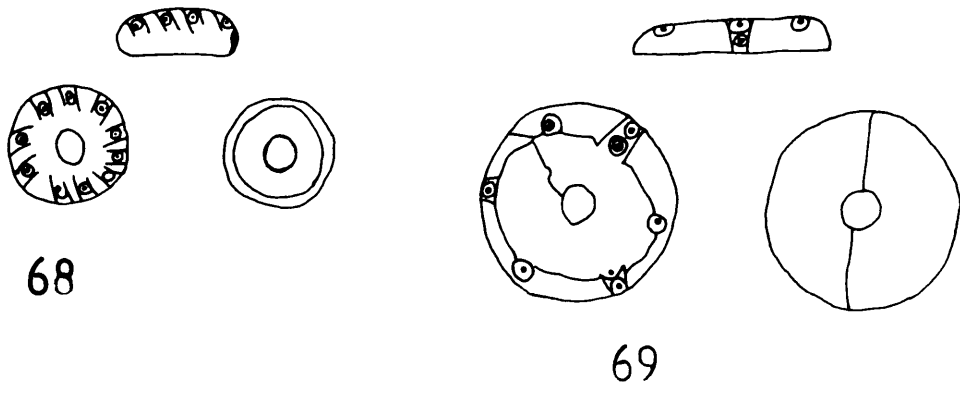


Fig. 122 Medieval II and III—Beads and Decorated Objects

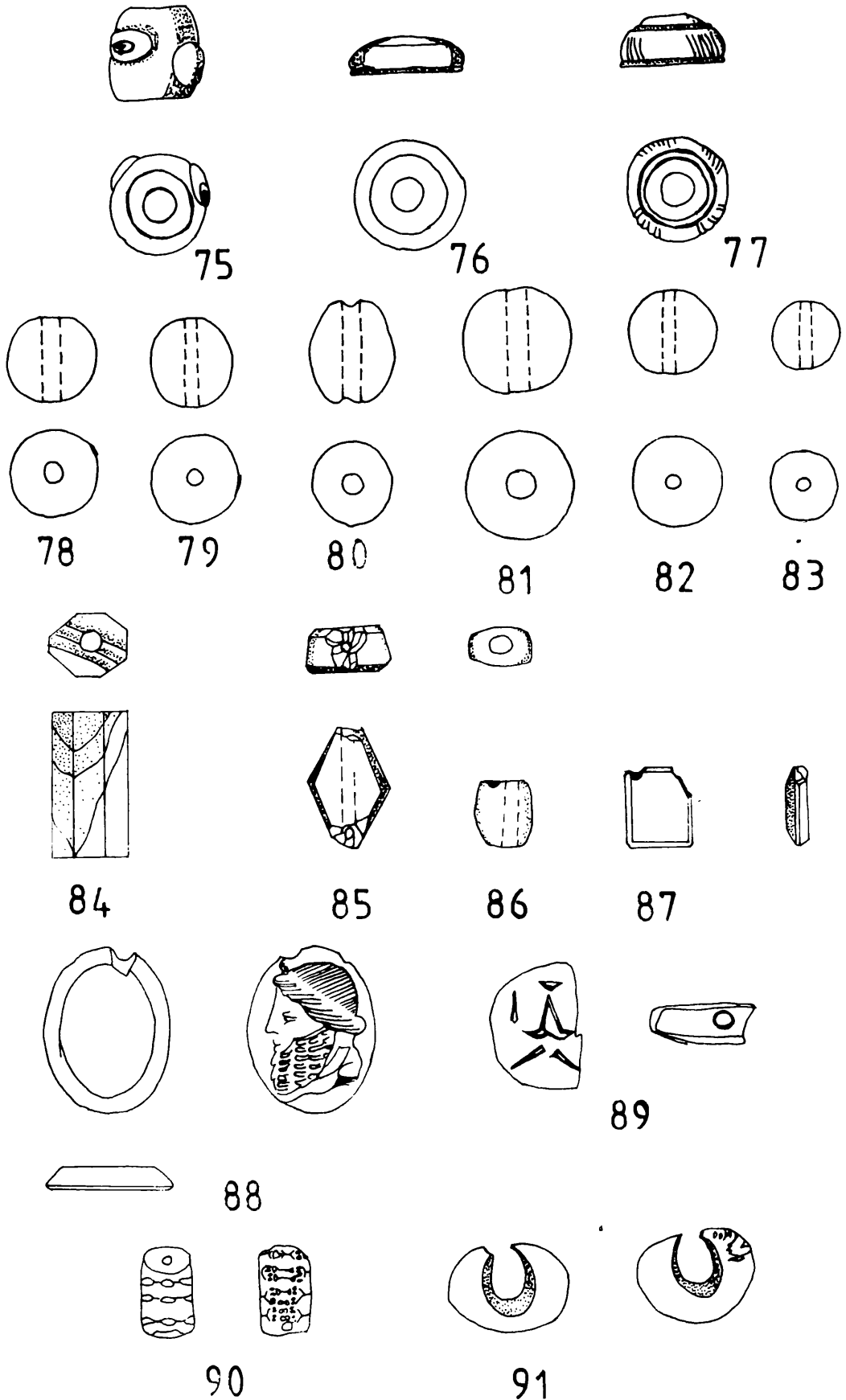


Fig. 123 Medieval II and III—Beads and Gemstones

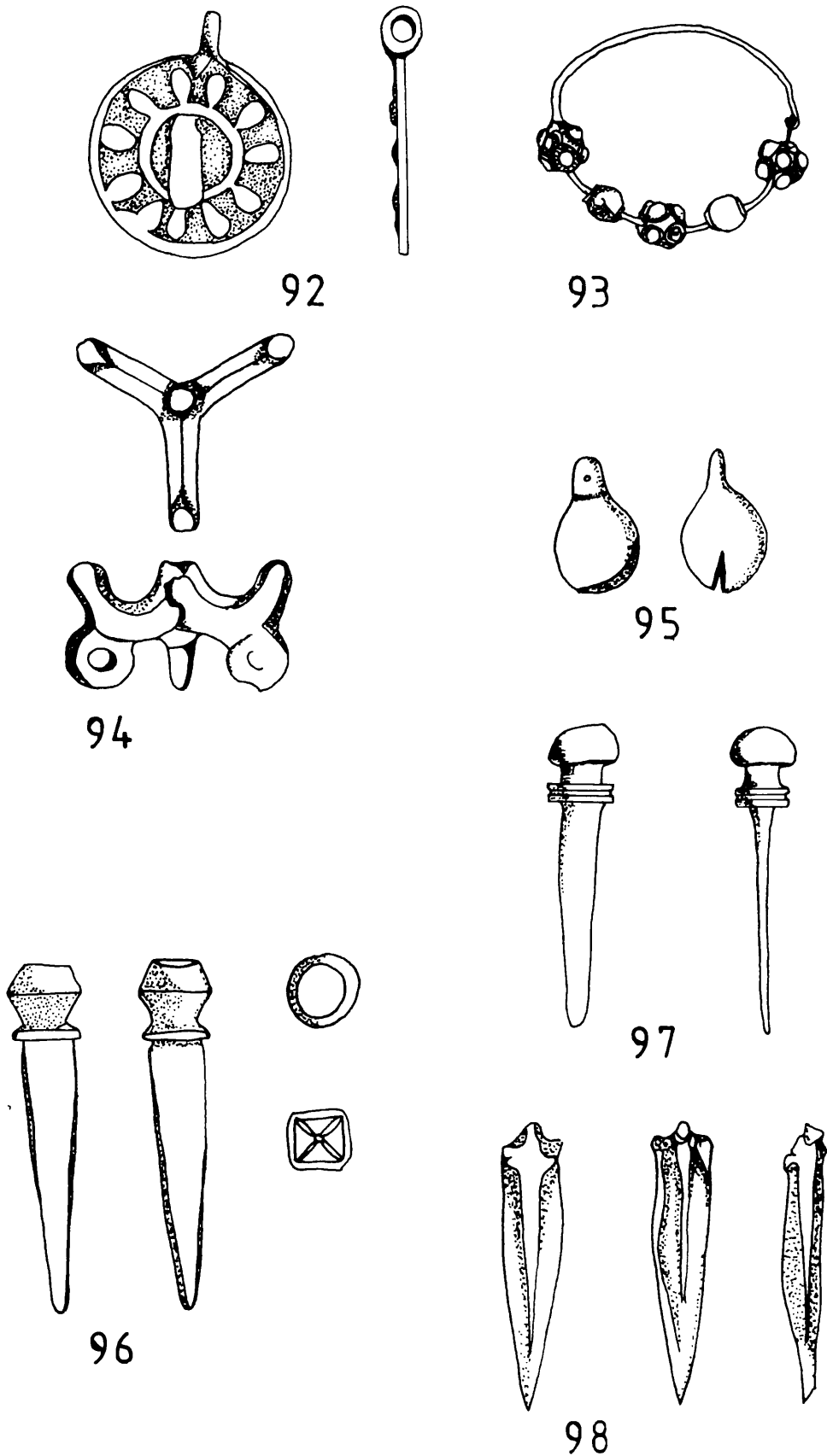
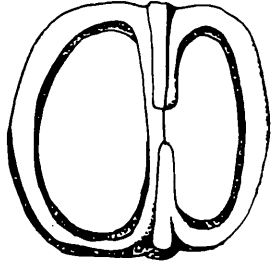
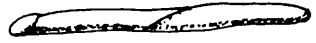
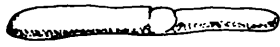
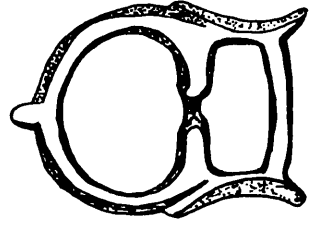


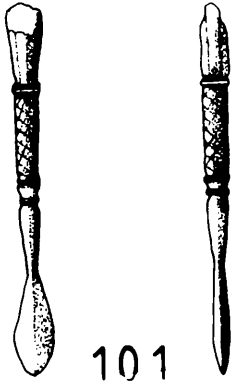
Fig. 124 Medieval II—Ornamental Objects



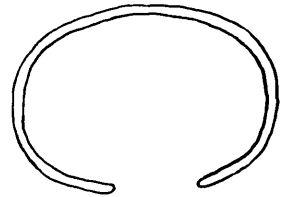
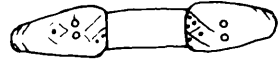
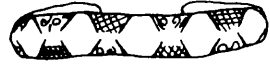
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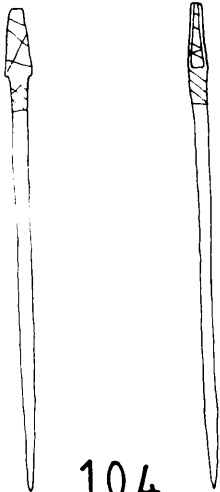


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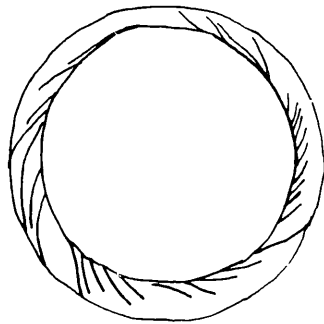


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Fig. 125 Medieval II—Ornamental Objects

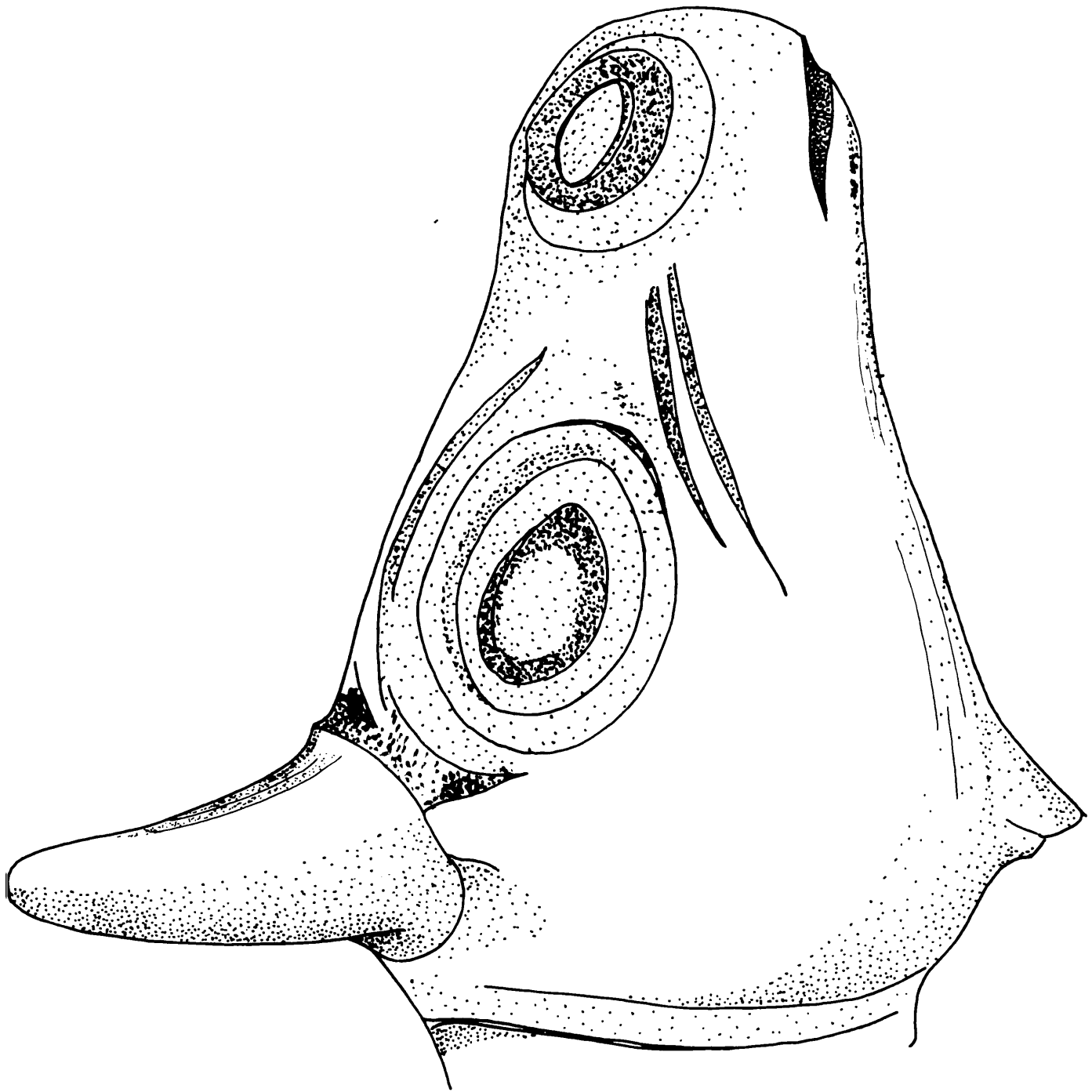


Fig. 126 Hellenistic Pottery Rhyton

CHAPTER 8

PHASING

Throughout this report the site has been divided into seven broad chronological phases:

- LB = Late Bronze Age = Late 2nd-early 1st mill. B. C.
- Hell = Hellenistic I = 2nd cent. B. C. ?
- Hell = Hellenistic II = ca 100-66 B. C.
- Roman = Roman = 1st cent. A. D.
- Med. I = Medieval I = 10th-11th cent. A. D. ?
- Med. II = Medieval II = 12th-13th cent. A. D.
- Med. III = Medieval III = ca 1275-1335 A. D. (primary); 14th-?16th cent. A. D. (secondary).

During the course of excavation thousands of individual soil units were identified, each of which falls into one of these broad phases. In the following lists I have attempted to assign as many of these soil units as possible to their appropriate chronological period. In some cases I have been unable to come to a firm conclusion about an individual soil unit, or group of soil units on the basis of the evidence contained in the drawn sections and the notebooks. My doubts have either been shown by a question mark, or by suggesting two phases to which the unit might belong.

The chief purpose of these lists is to enable anyone wishing to study the animal bones, botanical remains or other finds to discover the general period to which any given batch of material belongs, without having to resort to lengthy scrutiny of the sections and note books.

I have added a separate section giving a more detailed analysis of the phasing of the Medieval III layers in trenches F4, F5, G4c/d, G5, and G6. This divides these late levels into the primary phase of the Medieval medrese (Med. IIIa), two subsidiary phases (Med. IIIb and IIIc), and the topsoil.

PHASING LISTS

G3d

500 + Mainly Med II
 501.1-8 Med II
 501.9-13+ Hell
 501.14-19 ?
 501.20 Hell
 501.21-25 ?
 501.26 Hell
 501.27-8 ?
 501.29-34 LB
 501.35 Hell
 501.36-38 LB
 502.1 Med II
 502.2-4 Hell
 502.5-8 ?
 502.9-26 LB
 503.1-4 Med II
 503.5-7 Hell
 503.8-19 LB
 503+ Mainly LB
 504.1-3 Med II
 504+ Mainly Med II
 505.1-3 ?
 505.1-3 ?
 505.4-40 LB
 506.1-2 ?
 506.3-15 Hell
 506.16-19 ?
 506+ Mixed
 507.1-4 LB
 507.5 Med II
 507.6-18 LB
 507+ LB
 508.1-37 LB
 509.1-14 LB
 510.1-23 Med II
 501.24-29 Hell

G4a

0.1-3 Med III
 0+ Med III
 1.1-7 Med III

1.8-12 Med II
 2.1 Med II
 3.1-3 Med II
 4.1-3 Med III
 4.2-5 Med II
 5.1-3 Med II
 6.1-14 Med II
 6.1-14 Med II
 6.17 Med II
 6.18-26 Med I
 7.1-4 Med I
 8.1-24 Med I/II
 9.1-14 Med II
 9.15-19 Med I
 9.20-21 Med II
 10.1-12 Hell
 11.1 Med II
 11.2-3 Hell
 12.1-6 Hell
 12.7-9 ?
 12.10 Med I
 12.11-13 ?
 12.14-18 Hell
 12.19 Med I
 12.20-22 Hell
 13.1-2 ?
 13.3-6 Hell
 14.1 ?
 14.2-3 Med I
 14.4-24 Med II
 14.25-50 ?
 15.1 ?
 16.1-12 Hell
 17.1-5 Hell

G4b

100.1-2 Med III
 100.10+ Hell
 100.12 ?
 101-105 Med II
 101.106 Med II
 101.0-10 Med II

102.1 Med II
 103.1. Med II
 104.1 Med II
 105.1 Med II
 105.2-5 Med I
 105-106 Med II
 105-107 Med II
 106.1-5 Med II
 106.6-9 Med I
 106.10-11 Med II
 106+
 107.1-3 Med I
 107.4 Med II
 107.5-7 Med I
 106-109 Med II
 108.1 Med I
 108.2-4 Hell
 108.5 Med II
 108.6-8 ?
 108.9-11 Med I
 108.12-13 ?
 108.14 Med I
 108.15-19 ?
 108+ Mainly Med I
 109.1-6 Med I
 109.7 Med II
 109.8-9 Med I
 109.10-15 ?
 109.10-15 ?
 109.18-27 Hell
 110.1-5 Hell
 111.1-7 Mainly Hell
 100+ Mixed

H3c

600.1-3 Med II
 601.1-15 Med II
 601.16-18 Med I
 601.19 Med II
 601.20-23 ?
 601.24-25 Med I
 601.26-28 ?

H3c (contd)

601.29-35 Hell
602.1-8 Med II
602.9-22 Med I
602.23 Hell
602.24-25 Med II
602.26 Hell
602.27-31 Med I
603.1-14 Mainly Med II
604.1-9 Med II
604.10-16 ?
604.17-18 Med I
604.19-27 ?
604.28-31 Hell
605.1-8 Med II/Hell
605.9 Hell
606.1-6 Hell
606.7-10 ?
606.11-17 Hell

H3d

700.1-15 Mainly Med II
700+ Med II
701.1-5 Med II
702.1-4 Med II
703.1 Med II
704.3-6 Med II
706.3-5 Med II
707.4 Med II?
708.5 Med II
709.3-5 Med II
710.3 ?
711.5 ?
712.1-8 Med II
713.1-2 Med II
713.3 Med I
713.4-7 ?
713.8-18 Med II
714.1-5 Med I
714.6-12 ?
714.13 Med I
714.14-16 Med II
715.1 ?
715.2-4 Med I/Roman
715.5-6 ?
715.7 Med I
715.8-14 ?
715.15-16 Hell
715.17 ?
715.18-20 Hell?

715.21 Med I
716.1-3 ?
716.455 Med I
716.6-10 Med II
716.11-13 ?
717.1 Med I
717.1 Med I
717.2-4 Hell
717.5 Roman/Hell
717.6 Med I
717.7-10 Hell
717.11-12 Med I
717.13-23 Hell
718.1-10 Hell
719.1-2 Med II
719.3 Med I
719.4 Hell
719.5-6 Med I
719.7-8 Hell
719.9 Med I
719.10 Hell
719.11-13 Med I
719.14-15 ?
720.1-3 Hell
721.1 Hell
722.1-4 Med II
722.5-9 Med I
722.10-13 ?
722.14 Med I
722.15-16 Hell
723.1-14 Med II
723.15-16 Med I
723.17 Hell
724.1 ?
725.1-4 Hell
726.1-3 Med I
726.4-7 Hell
726.8-20 ?
726.21-30 Hell
727.1-2 Med II
727.3 ?
728.1 ?
728.2-12 Hell?
729.1-8 Hell?
729.9-23 Hell

H4a

200.1-9 Mixed
201.1-7 Med II
201.1-11 Med I

202.1-3 Med II
203.1-21 Med II
203.13-18 Med I
203.19-22 ?
204.9-11 Med I
204.12-16 ?
205.1-3 Med II
204.4-5 Med I
206.1-9 Med I/Hell
206.10-13 Hell
207.11-10 Med I
207.11-14 Hell
208.1-5 Med II
208.6-7 Med I
208.8-28 Hell
209.1 Med II
209.2-3 Med I
209.4-6 ?
209.7-9 Med I

H4b

1001.1-2 Med II
300.1-3 Mixed
301.1-8 Med II
302.1 Med II
302.2-4 Med I
302.5-9 Med II?
302.10-13 Med II
302.14-16 Med I
302.17-19 ?
302.20-26 Med I
302.27 ?
302.28 Hell
302.29-33 Roman
302.34-36 ?
302.37 Med I?
302.38-42 Hell
303.1 ?
303.2-5 Med I
303.6-9 ?
303.10 Roman
303.11-15 ?
304.1-3 Med II
304.4 ?
304.5 Med I
304.6 ?
304.7 Med II
304.8-9 ?
304.10-11 Med I

H4b (cont.)

304.12 Hell
304.13 Med I
305.1-3 Hell
306.1-3 Med II
306.4-18 Mainly Hell

I3c

801.1 Med II
802.1-30 Med II
802.30-33 ?
802.34-48 Med I/II
802.49-52 Roman
803.1-13 Med II
803.14-15 Roman
803.16-19 Med II
803.20-24 Med I
803.25-30 ?
803.31-32 Roman
803.33-40 Hell
804.1-5 Hell?
804.6-10 Hell
804.11 ?
805.1-2 ?
805.3 Roman
805.4-8 Hell
806.1-6 Med II
806.7-15 ?
807.1-3 Hell?
807.4-6 Hell
807.7-10 Med I/II
807.11-20 Hell
808.1-8 Med II
808.9-11 ?
808.12 Med II
808.13-22 ?
809.1-7 Med II
809.8-9 Hell
809.10-12 Hell?
809.13-15 Hell

I4a

900.1-20 Mixed
901.1-38 Med I/II
902.1-26 Med I/II
903.1-2 Med II
903.3-5 Med I
904.1 Med II
905.1-3 Med II
905.4 ?

905.5 Roman
905.5-7 Med I/Roman
905.8-9 ?
905.10 Roman
905.11-2 Med I/II
905.13 Hell
905.14 Roman
905.15 Hell
906.1-5 Roman
907.1-18 Hell
908.1 Roman
908.2-5 Hell?
909.1-5 Hell
909.6-8 ?
909.9-17 Hell
910.1-7 Med II
910.8-10 ?
910.11-12 Med II
910.13-14 ?
910.15 Med II
910.16-17 ?
910.18 Med II
910.19-20 ?
910.21 Roman
910.22 Med II
910.23-33 Hell
911.1-5 Hell

H4c/d

1500.1-16 Mixed
1501.1-23 Med II
1501.24-25 Med I
1501.26-28 Med II
1501.29-35 Med I
1501.36-38 Med II
1502.1-2 Med II
1502.3-6 Med I
1502.3-6 Med I
1502.7-8 ?
1502.9-22 Med I/II
1502.9-22 Med I/II
1502.9-22 Med I/II
1502.24 Med I
1502.25 Roman
1502.25-56 Mainly Hell
1503.1-3 Med II
1503.4 Med I
1503.5 Med II
1503.6-9 Med I
1503.10 Med II

1503.11-13 Med I
1503.14-17 Roman
1503.18-22 ?
1503,23-25 Roman
1504.1-15 ?
1504.16 Hell
1505.1-6 Mainly Hell
1506.1-3 ?Mainly Hell
1507.1-10 Med II
1507.11-12 ?
1507.13-38 Hell
1508.1-5 Mainly Hell
1509.1-7 Mainly Hell
1510.1 Hell
1511-1-2 Hell

I4c/d

1600.1-12 Mainly Med II
1601.1-54 Med II
1601.55-66 Roman
1601.67-70 ?
1601.71-73 Roman
1601.74-80 Hell
1602.1-3 Med II
1602.4-5 Hell

H5

1700.1-11 Mixed
1701.1-8 Med II
1701.9-36 Med I/II
1702.1-8 Med II
1702.9-11 Med I
1702.12-13 Roman?
1702.14-14 Med II
1703.1-7 Med II
1703.8-16 Med I
1704.1-5 Med I
1705.1-10 Roman
1706.1-8 Med II
1707.1-11 Mainly Med I/II
1708.1-4 Med II
1708.5-12 Mainly Hell
1709.1-5 Roman
1710.1 Roman?
1710.2 Roman
1710.3 Med II?
1710.4-5 Roman?
1710.6-7 Roman
1710.8-12 Hell
1711.1-3 Roman?

H5

1711.4-11 Hell
1712.1-7 Roman/Hell
1712.8 Med II?
1713.1-2 Hell
1713.3 Hell/Roman
1713.4 Hell
1713.5 Hell/Roman
1713.6-8 Hell
1720.1-4 Hell/Roman
1720.5 Roman
1720.6-8 Hell/Roman
1720.9 Hell
1720.10 Hell/Roman
1720.11 Hell
1721.1-12 Hell
1722.1-3 Hell/Roman
1722.4 Hell

I5

1800.1-9 Mixed
1801.1-17 Med II
1801.18-19 Med I?
1802.1-19 Med II
1803.1-19 Med II
1804.1-10 Mainly Med II
1805.1-14 Mainly Med II
1805.15-18 Hell
1806.1 Med II
1806.2-6 Roman
1807.1-3 ?
1808.1-10 Med II
1809.1-5 Med II
1810.1-9 Med II
1810.10-11 ?
1811.1-4 Roman
1812.1-3 Med II
1812.4-12 LB
1813.1-3 LB

H6

3000.1-7 Mainly Med II
3001.1-29 Med II
3002.1-4 Roman
3003.1-9 Roman
3003.10 Hell
3003.11-12 Roman
3003.13-14 Hell
3004.1-3 Roman
3005.1-5 Med II

3006.1 Roman
3006.2-7 Hell/Roman
3006.8 Hell
3006.9 Roman
3006.10 Hell/Roman
3007.1-4 Hell
3008.1-3 Med II
3009.1-2 Med II

I6

3100.1-5 Mainly Med II
3101.1-15 Med II
3101.16-17 ?
3101.18-43 Med II
3101.44-45 Roman
3101.46-51 Med II
3101.52-55 Hell
3102.1-4 Med II
3102.5-6 Roman
3102.7 Med II
3102.8-9 ?
3103.1-3 Med II

Medieval III Phasing

	F4	F5	G4c/d	G5	G6
Topsoil	2001. 1 2001. 8 2002. 1	2201. 1-3 2202. 1-2, 4 2203. 1 2204. 1-2 2205. 1	1901. 1-3 1902. 12-13 1904. 3-4	2101. 1-2 2102. 1-2 2103. 1 2105. 1, 3 2108. 1 2100. 1-4	2301. 1-6
III. c)	2001. 2, 3	2201. 4-8 2202. 5-8 2203. 2-3	1901. 4-5	2101. 3-4 2102. 8-9	
III. b)	2001. 4-7	2205. 2 2202. 7-8 2201. 9 2203. 4-5 2205. 3-6	1901. 6-7 1902, 2-3, 11, 14, 16 1903. 1-2 1904, 1-2, 5-10	2102. 3-6 2103. 2 2105. 2, 5 2106, 2-3 2107. 1-2 2108. 2, 5-7	
III. a)	2001. 11-15 2002. 3-4	2201. 10, 12- 14, 16-17 2202. 9	1901. 8-9 1902, 4, 6-8, 10, 15, 17 1903. 3-6 1904. 11-12	2102. 7 2103. 3-5 2104. 1 2105. 4, 6-7, 9 2106. 1 2108. 8 2100. 5	
Med. II	2001. 11-15 2002. 3-4				

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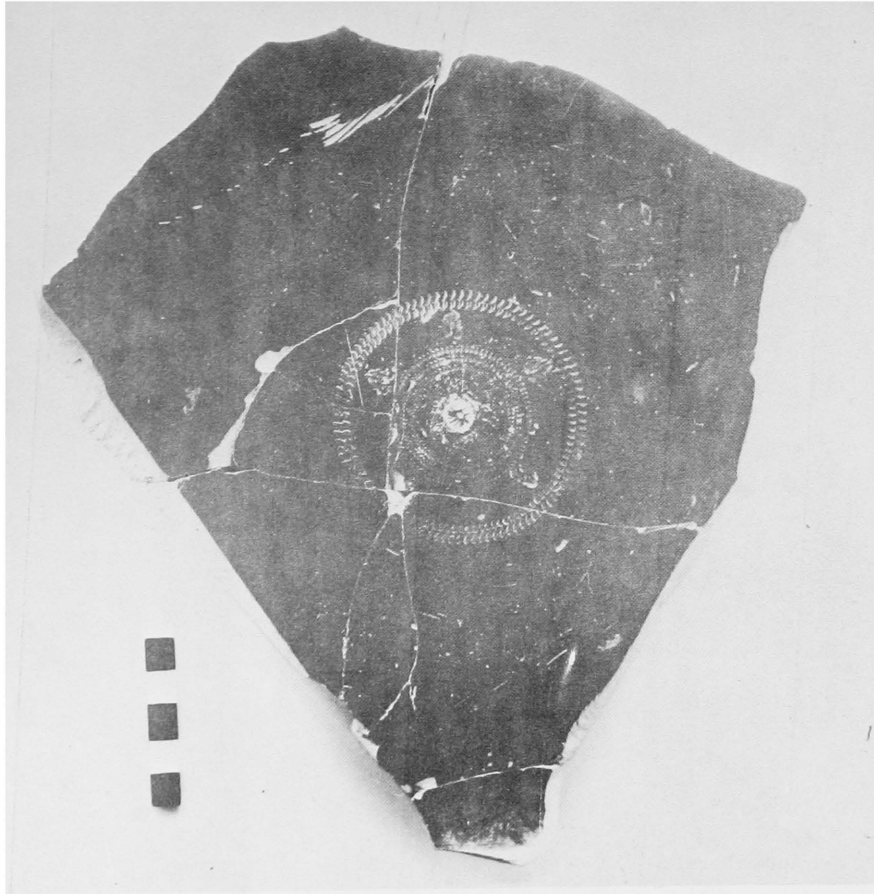
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PLATES



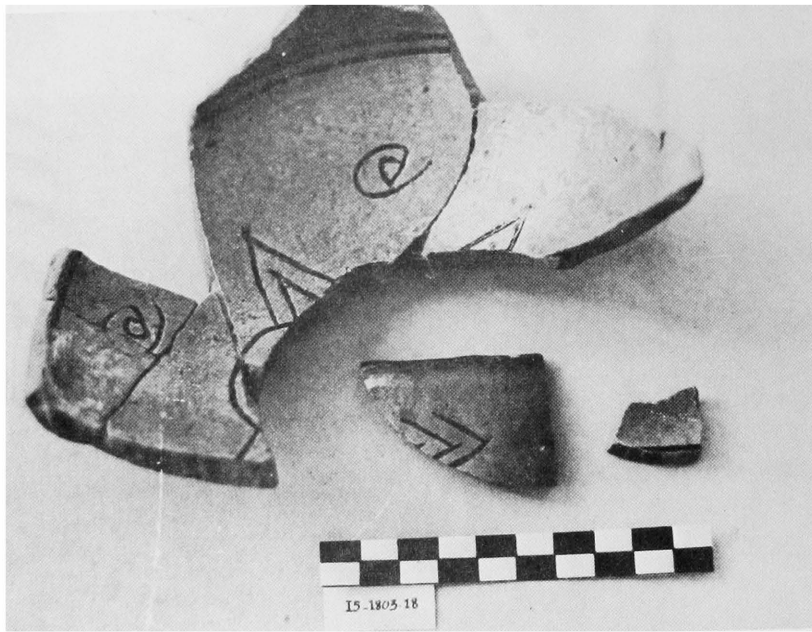
Pl. 1 Asvan Kale and Village from the South



Pl. 2a) (above) E. Sigillata A Bowl Base = Fig. 22 no. 9



Pl. 2b) (right) Medieval II Bowl = Fig. 26 no. 5



Pl. 3a) Medieval II Green Glazed Bowl = Fig. 79 no. 931



Pl. 3b) Medieval II Green Glazed Bowl = Fig. 73 no. 786



Pl. 4a) Medieval II Glazed Bowl in light and dark green, brown and aubergine-coloured glaze = Fig. 90 no. 1001



Pl. 4b) Medieval II Glazed bowl with Kufic inscription, in light and dark green, brown and aubergine-coloured glaze = Fig. 63 no. 781



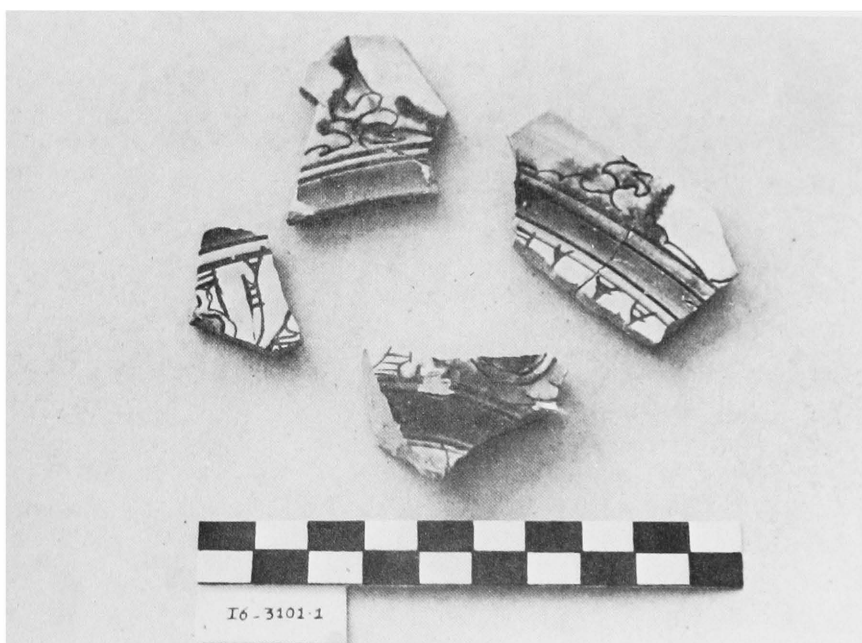
Pl. 5a) Medieval II unglazed pottery



Pl. 5b) Medieval II unglazed pottery and glazed bowl base = Fig. 60 no. 763



Pl. 6a) Medieval II Fine Glazed Pottery = Fig. 48 no. 624



Pl. 6b) Medieval II Fine Glazed Pottery = Fig. 49 no. 631



Pl. 7a) Medieval II Green Glazed Bowl = Fig. 80 no. 923



Pl. 7b) Medieval III Glazed Pottery = Fig. 110 nos. 1416-1419



Pl. 8a) Blue Lustre Ware = Fig. 64 no. 802



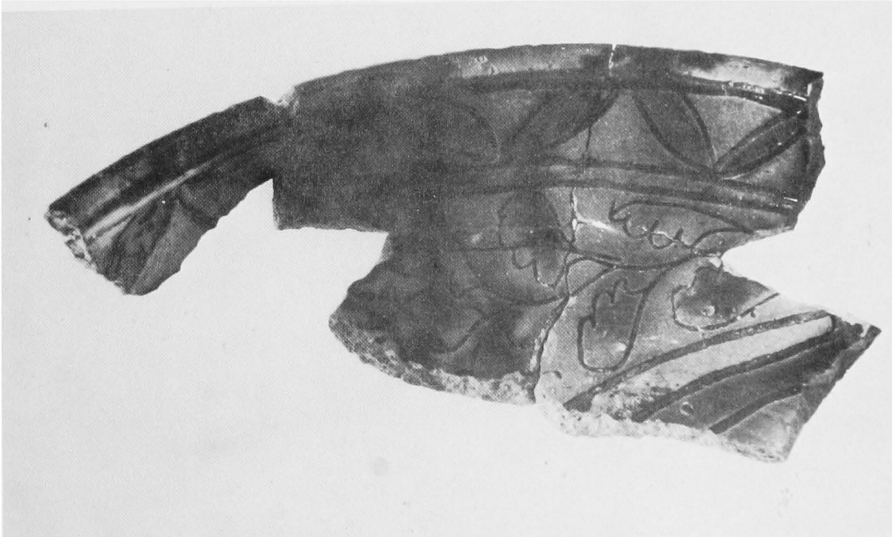
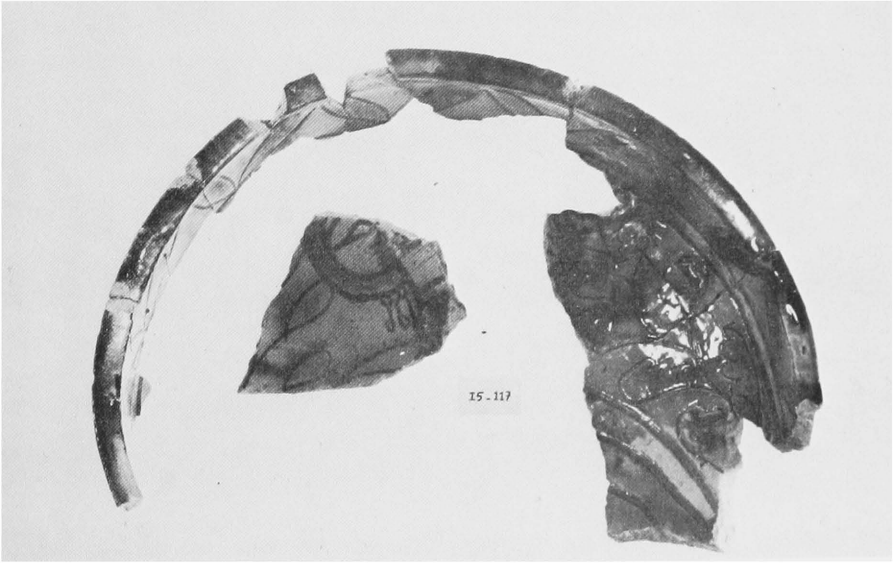
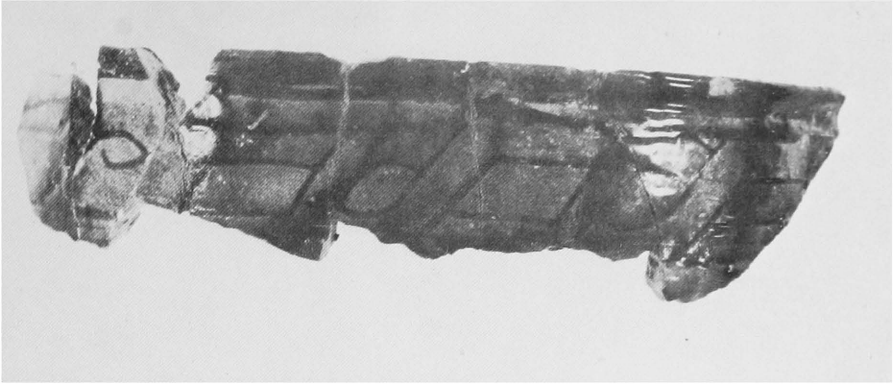
Pl. 8b) Sultanabad Ware = Fig. 74 no. 880



Pl. 9a) Medieval II Green Glazed Pottery = Fig. 70 nos. 842, 844, 845



Pl. 9b) Medieval II Glazed Pottery (Waster) = Fig. 63 no. 782



Pl. 10 Medieval II Polychrome Glazed Pottery = Fig. 81 no. 941

