

CYPRO-CILICIAN PAINTED POTTERY OF TARSUS-GÖZLÜKULE:
UNDERSTANDING LOCAL CERAMIC PRODUCTION TECHNOLOGY
DURING THE IRON AGE

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DECLARATION OF ORIGINALITY

I, Zerrin Mutlu, certify that

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ABSTRACT

Cypro-Cilician Painted Pottery of Tarsus-Gözlükule:

Understanding Local Ceramic Production Technology During the Iron Age

This thesis aims to understand the development of Cypro-Cilician painted pottery of Tarsus-Gözlükule. It discusses how this pottery type developed and what the changes and continuities in its production are during the Iron Age. Cypro-Cilician painted pottery appeared in the beginning of the Iron Age in Cilicia, Cyprus, and Levant. Thus, to understand how Cypro-Cilician painted pottery developed, three regions in the Eastern Mediterranean were investigated in a larger context. All three regions had an impact on the formation of this pottery type through the intercultural relations in the Eastern Mediterranean. In this study twenty-one samples were selected from the Tarsus-Gözlükule corpus to be analyzed macroscopically and petrographically in diachronical study to understand the development of this pottery. The results of these analyses indicate that there was one main local source that had been used through the Iron Age. While there were also changes in the production techniques, it is observed that the quality of local pottery improves over time especially during the Late Iron Age. After all, with conducted analyses and evaluation of the Eastern Mediterranean context, this thesis discusses changes and developments of Cypro-Cilician painted pottery with the impacts of intercultural relations during the Iron Age.

ÖZET

Tarsus-Gözlükule Kıbrıs-Kilikya Boyalı Seramiği: Demir Çağı'ndaki Yerel Seramik Üretimini Anlamak

Bu tez, Tarsus-Gözlükule'de bulunan Kıbrıs-Kilikya boyalı seramiğinin Demir Çağı boyunca görülen gelişimini anlamayı amaçlamaktadır ve bu seramik çeşidinin Demir Çağı'nda nasıl geliştiği, üretiminde değişen ve devam eden özellikleri tartışmaktadır. Kıbrıs-Kilikya seramiği, Demir Çağı'nın başlarında Kilikya, Kıbrıs ve Levant bölgelerinde ortaya çıkmıştır. Bu seramiğin gelişiminde Doğu Akdeniz'deki kültürler arası ilişkilerin etkisi sayesinde bu üç bölgenin de önemli etkisi vardır. Bu nedenle Kıbrıs-Kilikya seramiğinin nasıl geliştiğini anlamak için bu üç bölge daha geniş bağlamlarda incelenmektedir. Bu gelişmeyi Tarsus-Gözlükule'de takip etmek amacıyla, yirmi bir adet örnek üzerinde hem makroskopik hem de petrografik incelemeler yapılmıştır. İncelemeler sonrasında birden fazla yerel kil yapısı bulunmuş fakat içlerinden bir tanesinin Demir Çağı boyunca yoğunlukla kullanıldığı tespit edilmiştir. Yerel üretimin yanında, ithal Kıbrıs-Kilikya seramikleri de bulunmuştur. İthal mallar yerel mallara göre daha ince ve iyi kalitede üretilmiştir. Makroskopik incelemelerde yerel ve ithal malzemenin birbirinden kolayca ayrıldığı gözlemlenmiştir. İlk ve Orta Demir Çağı'nda yerel mallar daha kaba iken Geç Demir Çağı'nda yerel seramik üretiminde iyileşmeler gözlemlenmiştir. Sonuç olarak, bu tez, yapılan analizler ve bağlam incelemeleri sonucunda Kıbrıs-Kilikya boyalı seramiğinin Demir Çağı boyunca kültürler arası etkileşimlerin etkisiyle gerçekleşen değişimini ve gelişimini tartışmaktadır

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CHAPTER 1

INTRODUCTION

This thesis evaluates a type of Iron Age pottery of Tarsus-Gözlükule, namely Cypro-Cilician painted pottery. The aim of this thesis is to understand diachronically how Cypro-Cilician painted pottery developed in the Iron Age. To reach this aim, macroscopic and petrographic analyses will be used to investigate the changes and continuities in the ceramic production technology of Tarsus-Gözlükule.

Cilicia is bordered with the Taurus Mountains on the north, Amanus Mountains on the east, and on the south, there is the Mediterranean Sea. Cilicia is an alluvial plain in the southern part of Anatolia, which is formed with the deposits carried by Pyramus, Saros, and Tarsus rivers. Thus, Cilicia is one of the most fertile plains in the region. Thanks to these fertile lands several cities flourished in Cilicia throughout history and Tarsus-Gözlükule is one of them. Because the mountain ranges form a geological obstacle for transport between neighboring regions, passes through them gain significance. There are several important routes connecting Central Anatolia and South Anatolia in Cilicia. One is the road through the Taurus Mountains leading from Tarsus to Central Anatolia known as the Cilician Gates. This route is the one point in the Taurus range providing passage so, it is quite important.

As mentioned above Tarsus-Gözlükule is the first city after the Cilician Gates and located in the west part of the Cilician plain and to the west of Tarsus River (ancient Cydnus or Berdan river).¹ It has a strategical importance due to its location because it controls Cilician Gates. Although it is not on the shoreline, it is quite close

¹ Özyar, "Tarsus-Gözlükule 2001 Yılı Enterdisipliner Araştırmaları," 273.

to the sea and used to have access to the sea through Tarsus River². Considering its access to both land and maritime routes, Tarsus-Gözlükule is part of the interregional trade networks. With its continuous stratigraphy it is one of the most important archaeological sites in Cilicia. The site was first excavated by Hetty Goldman in 1930s and 40s. These excavations revealed that the site has continuous occupation from Neolithic period to modern times. Goldman team published the final results of the excavations in three volumes as Neolithic to Bronze Age, Iron Age and Hellenistic-Roman periods.³ Currently, the site is excavated by Boğaziçi University under the directorship of Prof. Dr. Aslı Özyar.

Tarsus-Gözlükule is a pivotal site in Cilicia for 11 periods, but especially with its extensive uninterrupted Iron Age occupation. There is a remarkable amount of local and imported Cypro-Cilician painted pottery recovered by Goldman excavations. Cypro-Cilician pottery appeared around 1100 B.C. at Tarsus-Gözlükule. Around the same time, this specific type of pottery is also seen in Cyprus and Levant. This pottery type is named differently in all regions; Cypro-Cilician in Cilicia, Cypro-Geometric in Cyprus, and Cypro-Phoenician in Levant. In this study the term Cypro-Cilician will be used.⁴ Cyprus has extensive number of Cypro-Cilician pottery in its assemblage and exported an important number of Cypro-Cilician pottery to the Eastern Mediterranean, especially the coastal settlements. Thus, as it is also seen in the terminology, this pottery assemblage is especially connected with Cyprus.

The characteristic aspect of this pottery is the geometric decorations specifically compass drawn concentric circles. Cypro-Cilician pottery is

² Öner, "Tarsus Ovasının Jeomorfolojik Gelişimi," 86-87.

³ Goldman, *Excavations at Gözli-Kule, Tarsus I, The Hellenistic and Roman Periods*. Goldman, *Excavations at Gözli-Kule, Tarsus II, From the Neolithic Through the Bronze Age*. Goldman, *Excavations at Gözli-Kule, Tarsus III, The Iron Age*.

⁴ In the Cyprus and Levant sections, the terms will be used according to the region.

predominantly used as tableware but there are also examples of serving vessels. This assemblage is generally categorized into four types: Buff Painted, White Painted, Black on Red (BoR henceforth), and Bichrome. In this study, Buff and White Painted pottery will be evaluated together because in Tarsus-Gözlükule the number of the true White Painted pottery is very small (mainly exports). Also, most of the so-called White Painted pottery is actually not painted but slipped and the color of the exterior surface and biscuit varies from light cream to light buff. So, it has lighter color than Buff Painted.

Cypro-Cilician painted pottery will be evaluated in two main chapters in this study. In the first one, Chapter 2 aims to contextualize the Cypro-Cilician pottery of Tarsus-Gözlükule within the Eastern Mediterranean koine. Firstly, the political and architectural contexts of Tarsus-Gözlükule will be considered and political and economic situation during the Iron Age in the region will be discussed. Then, political contexts of Cyprus and Levant will be evaluated. Next, ceramic assemblages of Cilicia, Cyprus, and Levant will be evaluated. In short, this chapter will assess how Cypro-Cilician assemblages developed in the Eastern Mediterranean.

Chapter 3 focuses on the macroscopic and microscopic analyses conducted on the selected samples from Tarsus-Gözlükule. First, macroscopic observations will be assessed, and based on these macroscopic differences in local and imported pottery will be explored. In the second part, petrographic results will be evaluated.⁵

Methodology

The aim of this study is to understand and diachronically follow the development of Cypro-Cilician painted pottery at Tarsus-Gözlükule through the Iron Age Period.

⁵ Detailed explanations of these fabric groups are listed in the appendix.

Considering the results of macroscopic and microscopic analysis, continuities and changes in pottery production at Tarsus-Gözlükule during the 1st millennium BC will be evaluated. To reach this aim, twenty-one samples of Cypro-Cilician painted pottery are taken from Goldman Study Collection (henceforth GSC) of Tarsus-Gözlükule.⁶ Because there is no Iron Age stratum currently excavated by the Boğazici University excavations, all the samples were taken from the GSC Iron Age pottery. Before sampling, a complete catalogue of Cypro-Cilician painted pottery was made. Most of the samples for this study were chosen from unpublished material, with some exceptions (especially imported pottery samples).

Sampling strategy is done based on the context information on the sherds. Only the ones from secure contexts are selected. Most of the sherds selected contain unit and context information. Information on the sherds were checked against the excavation notes and field diaries of the Goldman team.

While selecting, samples were picked from both open and closed forms. During sampling care was given to represent all periods of the Iron Age evenly. Also, most of the samples were selected from diagnostic sherds to be able to incorporate the form of the vessels into the study. Among the chosen twenty-one samples, seven of them Early Iron Age, ten of them Middle Iron Age, and four of them Late Iron Age. Also, attention was paid to sample from all categories: Samples of Buff Painted, Bichrome, and Black on Red pottery from all Iron Age periods were taken to see the development of these different subtypes through the Iron Age. Moreover, samples of pottery collected from the Middle Iron Age kiln area as well as samples from Kitchen ware from all Iron Age periods were selected to identify local

⁶ Goldman Study Collection is a ceramic and small finds collection which were excavated from the mound of Tarsus-Gözlükule by Hetty Goldman in 1930s and 1940s and currently stored and archived in the material archives of the B.U. Tarsus-Gözlükule Excavations Research Center.

fabrics for comparison. These pieces are the control group for the ceramic petrology and are helpful to understand the local production techniques. It is assumed that Kitchen wares are not imported and hence would represent local production. From the assemblage some imported pottery was also chosen which distinguished themselves through the color of the fabric and the quality of the surface treatment. The ones differentiated macroscopically from the local pottery were marked as possibly imported.

Before petrographic analysis, sherds were analyzed macroscopically. Samples were catalogued, photographed, and drawn before they were cut for thin section analysis. Thin sections were prepared in the Petrography Laboratory of Geology Faculty at Istanbul Technical University. Petrographic analysis was conducted at the Fitch Laboratory at British School at Athens⁷. Thin sections were evaluated both with PPL and XPL (Zeiss Axioskop 40 Pol) with x5 and x10 magnitude. Photographs of the thin sections were taken with Leica MC 170 HD camera both with PPL and XPL with x5 and x2.5 magnitudes. During the ceramic petrology, samples were divided into identified fabric groups according to their fabric characteristics. These are then evaluated to understand the changes and continuities in pottery production and technology of Tarsus- Gözlükule during the Iron Age Period.

⁷ I would like to thank the Fitch Laboratory at BSA for giving me the opportunity to conduct my petrographic analysis there and their kindness and guidance during my petrographic studies.

CHAPTER 2

CYPRO-CILICIAN POTTERY IN EASTERN MEDITERRANEAN

Cypro-Cilician painted pottery is part of Eastern Mediterranean koine in the Iron Age. So, understanding its development will provide us information about the interaction networks of the region. In this chapter, this class of pottery from Cilicia, Cyprus, and Levant will be evaluated by looking into how it appeared and developed in these regions and what the specific aspects of this ware are. Cypro-Cilician pottery is named differently in each region. Even though in this study it is proposed that they are part of the same tradition, region specific terminology will be used when evaluating corresponding regions to avoid confusion. In order to understand interregional relations and general framework, political backgrounds of these three regions during the Iron Age will be discussed. While evaluating this specific ware Tarsus-Gözlükule will be the focal point of this study and investigated in greater detail. Cypro-Cilician pottery from Tarsus-Gözlükule will be evaluated within their architectural context in each phase of the Iron Age. This will give us an opportunity to see the development of local Cypro-Cilician pottery diachronically and to understand the impact of the imports on the local assemblage.

2.1 Political Context of Tarsus-Gözlükule

To contextualize development of Cypro-Cilician pottery, political situation of Cilicia should be considered in order to understand the region and its interregional relations.

2.1.1 Late Bronze Age

Before focusing on the Iron Age, it is necessary to consider the previous political situation in the region which will provide a better understanding for the beginning of the Iron Age. In this period archival materials provide information about the region. There are also rock cut inscriptions, Sirkeli and Hemite which contain both visual and textual information about the period and the region.⁸ Kizzuwatna is identified as the plain of Cilicia⁹. The word Kizzuwatna is a Hittite-Luwian word *kez-watni and Yakubovich translates it as ‘country on the side of the mountains’.¹⁰ The name of Kizzuwatna is first attested during the reign of Telipinu in the treaty between Ispuhasu.¹¹ The northern and eastern borders of Kizzuwatna are determined by the Taurus Mountains in the North, Amanus Mountains and the Gulf of Iskenderun in the South.¹² Kizzuwatna provides access between Central Anatolia and Syria so, its possession was crucial for Syrian expeditions of the Hittites.¹³ Because of its location, land of Kizzuwatna became a contested territory. At Tarsus-Gözlükule, a bulla with an inscription of Great King Ispuhasu is found and dated to the 17th century B.C.¹⁴ The title of Great King and the treaty made with Telipinu shows that Kizzuwatna is an independent land during the reign of Telipinu¹⁵. There are several treaties between the Hittite kings and the Kizzuwatnian rulers.¹⁶ After the treaty with Telipinu, there is no textual evidence about the relations between the Hittites and Kizzuwatna for almost two centuries. In this period Kizzuwatna is under the impact

⁸ Hawkins, *Corpus of Hieroglyphic Luwian Inscriptions*, 39.

⁹ Novak and Rutishauser, “Kizzuwatna,” 141.

¹⁰ Yakubovich, *Sociolinguistics of the Luwian Language*, 341.

¹¹ Goetze, *Kizzuwatna and the Problem of Hittite Geography*, 75.

¹² Novak and Rutishauser, “Kizzuwatna,” 134.

¹³ Beal, “The History of Kizzuwatna and the Date of the Sunassura Treaty,” 425.

¹⁴ Goetze, *Kizzuwatna and the Problem*, 73.

¹⁵ Beal, “Kizzuwatna and the Date,” 427.

¹⁶ Beal, “Kizzuwatna and the Date,” 427-432.

of the Hurrians.¹⁷ During the reign of Piliya Kizzuwatna became tributary of the Mitanni kingdom.¹⁸ Sunassura was also a tributary king of the Mitannians but then he voluntarily annexed Kizzuwatna to the Hittites.¹⁹ Sunassura made a treaty with a Hittite king but it is not certain with which Hittite king. Suppiluliuma I placed his son as priest of Kizzuwatna which is probably like a ruler to the region instead of a regular priest and this situation shows that Kizzuwatna was not an independent land anymore.²⁰ A land-deed tablet from Tarsus shows that the land of Cilicia belongs to the Hittite kings who could dispose of land from the region.²¹ Considering rock inscriptions in the geography, there is one in Sirkeli which depicts Muwatalli with long robe and pointed shoes. He holds a *kalmus* in his left hand.²² There is an inscription behind his head which says:

“Muwatalli, Great King, the Hero, son of Mursili, Great King, the Hero.”²³

Considering the textual and visual evidence, Cilicia is not an independent region, but under the control of the Hittites during the Late Bronze Age.

2.1.2 Iron Age

After the collapse of the Hittite Empire at the end of the Late Bronze Age some time during the 12th century B. C., there was turmoil in Anatolia. Lack of a centralized power resulted in regional kingdoms. After destruction of the Hittites, there was a

¹⁷ Goetze, *Kizzuwatna and the Problem*, 75.

For detailed information about the Hurrians see Goetze, *The Hurrian Element in the Hittite Empire*.

¹⁸ Beal, “Kizzuwatna and the Date,” 444.

¹⁹ Beal, “Kizzuwatna and the Date,” 445.

²⁰ Beal, “Kizzuwatna and the Date of the Šunaššura Treaty,” 435.

²¹ Goetze, “Cuneiform Inscriptions from Tarsus,” 3.

²² Novak and Kozal, “Facing Muwatalli Some Thoughts on Visibility and the Function of the Rock Reliefs at Sirkeli Höyük, Cilicia,” 375. Ehringhaus, “Ein Neues Hethitisches Felsrelief am Sirkeli Höyük in der Çukurova,” 118-119. Güterbock, “Zum Felsrelief des Muwatalli am Sirkeli Höyük,” 104. Ehringhaus, “Götter, Herrscher, Inschriften. Die Felsreliefs der Hethitischen Großreichszeit in der Türkei,” 95-99. Ussishkin, “Hollows, ‘Cup-Marks’, and Hittite Stone Monuments, 86.

²³ Novak and Kozal, “Facing Muwatalli,” 375.

transitional period in which settlements were re-occupied or abandoned and Aegeanizing style Late Helladic IIC pottery appeared at sites like Kilise Tepe, Soli, and Tarsus-Gözlükule.²⁴ Also, collapse of centralized administration and record keeping caused a dearth of information for us especially for the Early Iron Age. At the beginning of the Iron Age for almost 200 years there is no textual evidence about Cilicia. Moreover, for the Middle and Late Iron Ages, we mostly hear about Cilicia from the neighboring regions like Assyrians and there are only a few local inscriptions.

There are several names used for Cilicia. It is called Que/Huwe/Khuwe in the Assyrian sources.²⁵ Also, Hiyawa is used as one of the toponyms for Cilicia.²⁶ The word “dnnym” or Danuna is used in the Phoenician and Egyptian sources for Cilicia.²⁷ The name “dnnym” could be corroborated in the records of Ramesses III at 1190 B.C. as Qode which collapsed because of the attacks of the Sea People.²⁸ Before the records of Ramesses III, a letter from the Amarna archives written by Abi-milki of Tyre to Amenophis IV is shown for the earliest attestation of Danuna.²⁹ Goetze argues that Hatay could be the country of Danuna for geographic reasons. However, it is not certain which city or population was referred to (KUR da-nu-na) in the Amarna letter and there are different suggestions like Danuna in Canaan or Denyen.³⁰ However, several sources like the inscription of Karatepe-Arslantas indicate that Danuna is used for the Adana and the Cilician region.³¹ Hilakku is

²⁴ Gates, “From Late Bronze to Iron Age on Syria’s Northwest Frontier,” 98-100.

²⁵ Hawkins, *Corpus of Hieroglyphic Luvian Inscriptions*, 40.

²⁶ Gander, “Ahhiyawa-Hiyawa-Que: Gibt Es Evidenz Für Die Anwesenheit von Griechen in Kilikien am Übergang Von Der Bronze-Zur Eisenzeit?,” 282-284. Hawkins, *Corpus of Hieroglyphic*, 40. Tekoğlu and Lemaire, “La Bilingue Royale Louvito-Phénicienne de Çineköy,” 982.

²⁷ Hawkins, *Corpus of Hieroglyphic*, 40.

²⁸ Hawkins, *Corpus of Hieroglyphic*, 40.

²⁹ Goetze, “Cilicians,” 50.

³⁰ Hawkins, *Corpus of Hieroglyphic*, 39; Goetze, “Cilicians,” 50.

³¹ Hawkins, *Corpus of Hieroglyphic*, 39-40.

another name attested for Cilicia but while Que stands for the plain, Hilakku refers to Rough Cilicia.³²

One of the earliest Iron Age textual sources about Cilicia comes from the Amuq region. Two stelae (Arsuz 1 and 2) are discovered in Arsuz which is part of the land of Walastin in the Iron Age, dated to the late 10th century B.C.³³ These stelae have the representation of the Storm-God with the Anatolian Hieroglyphic inscription. They are commissioned by Suppiluliuma to signify his victory over the land of Hiyawa. He says he defeated the city of Adanunuwa for the first time and the land/city of Hiyawa, something his ancestors never succeeded in doing.³⁴

Assyrian sources provide information about the political situation of Cilicia especially after the 9th century B.C. when Assyrian contacts intensified with Cilicia. Shalmeneser III is the first Assyrian king who records Assyrian relations with Cilicia. Both Que and Hilakku are mentioned as part of a hostile, Syrian alliance.³⁵ Shalmaneser III led campaigns to Cilicia, and he attacked some cities like the land of Lamena and Tarzi.³⁶ From the annals of Shalmeneser III, we learn that a king named Kate reigned during the mid-9th century B.C in Que.³⁷

Kulamuwa stele informs us about the relations of Que with Assyrians and Sam'alians during the 9th century.³⁸ It is a funerary stele of Kulamuwa found in Zincirli. In this stele, genealogy and the deeds of Kulamuwa are inscribed. There he says: "The king of the Danunians is more powerful than me. But I engaged against him the king of Assyria."³⁹ Thus, the words of Kulamuwa give us a glimpse of the

³² Hawkins, *Corpus of Hieroglyphic*, 40.

³³ Dinçol et al, "Two New Inscribed Storm-God Stelae from Arsuz," 59.

³⁴ Dinçol et al, "Two New Inscribed," 65.

³⁵ Hawkins, *Corpus of Hieroglyphic*, 41.

³⁶ Hawkins, *Corpus of Hieroglyphic*, 41

³⁷ Hawkins, *Corpus of Hieroglyphic*, 41.

³⁸ O'Connor, "The Rhetoric of the Kilamuwa Inscription," 15.

³⁹ O'Connor, "The Rhetoric of the Kilamuwa Inscription," 19.

shifting alliances in the region and the position of Cilician kings within these political networks. Expeditions of Shalmeneser III proves that Assyrians had an interest in these lands.

During the reign of Tiglath-Pilaser in the 8th century B.C., there is no recorded battle or expedition in Cilicia by the Assyrians. However, the tributary list the names of the kings of Que, Urikki and Warikas are seen.⁴⁰ There is local bilingual inscription on the base of the Çine cult statue which is dated to the second half of the 8th century B.C. found in Çineköy near the modern city of Adana.⁴¹ The statue is the representation of the God Tarhunza with his two bulls carrying his chariot.

Inscription is carved between the feet of the bulls and at the back of the chariot, which is written by Warikas, the king of Hiyawa, descendants of the house of Muksas/Mopsos.⁴² This inscription is important in the sense that it indicates possible Greek presence in the Cilicia. In several inscriptions, kings of Que/Danuna emphasize that they are from the house of Mopsos. According to Greek sources, Mopsos, son of Rhaikos was a seer who founded the temple of Apollo and also several cities in the Anatolia.⁴³ According to the legend he founded the city of Mopsouhestia (Misis) and Mopsoukrene in Cilicia in the 12th century B.C.⁴⁴ It is suggested that the origin of the toponym of Hiyawa came from the Late Bronze Age Ahhiyawa which refers to the Mycenaeans in the Hittite textual sources.⁴⁵ Thus, 13th century B.C. Late Bronze Age Aegean polity's toponym (Ahhiyawa) is now used for the 9th century B.C. Cilician kingdom in the Iron Age (Hiyawa).⁴⁶ This could be as a

⁴⁰ Tekoğlu and Lemaire, "La Bilingue Royale Louvito-Phénicienne de Çineköy," 1003. Hawkins, *Corpus of Hieroglyphic*, 42.

⁴¹ Lafranchi, "The Luwian- Phoenician Bilinguals of Çineköy and Karatepe," 179.

⁴² Tekoğlu and Lemaire, "La Bilingue Royale," 968.

⁴³ Barnett, "Mopsos," 142.

⁴⁴ Özyar, "The Writing on the Wall," 133.

⁴⁵ Bryce, "The Land of Hiyawa (Que) revisited," 70.

⁴⁶ For detail see Hawkins, "Cilicia, The Amuq, and Aleppo."

result of people migrating to Cilicia around 12th century B.C.⁴⁷ Aforementioned name Warikas could be the father of the Warikas who promoted Azatiwatas.⁴⁸ Warikas says that Assyria is father and mother to him and now Hiyawa and Assyria become one house.⁴⁹ Çineköy inscription indicates that Hiyawa is under the control of the Assyrians during that time. Common interests had led to this agreement, but it depends on good acts of the son.⁵⁰ The name of Warikas is mentioned in several Assyrian sources during the reigns of different kings like Tiglat-Pileser III and Sargon II.⁵¹

From the same period, there is trilingual Incirli stele found in Maraş. On one side of the stele Awarikku is represented holding a flower like in the example of Kulamuwa stele from Zincirli but this is not a funerary stele.⁵² It is inscribed on three sides with Anatolian Hieroglyphic, Neo-Assyrian, and Phoenician and it is dated to the 8th century B.C.⁵³ The stele is inscribed by Awarikku, the king of Danunites after the rebellion of the western cities against the Assyrian king, Tiglath-Pileser III circa 740 B.C.⁵⁴ The stele is erected as boundary marker which is understood from the first lines stating; “This frontier region is the gift of Tiglath-Pileser, Puwal, King of Assyria, to the king and dynasty of the Danunites.”⁵⁵

During the reign of Sargon II, it is known that Que and Hilakku are under direct control of the Assyrians.⁵⁶ As Assyrian sources indicate, there were conflicts

⁴⁷ Hawkins, “Cilicia, The Amuq, and Aleppo,” 166.

⁴⁸ Because of the time period between two inscriptions, it does not seem possible that these two Warikas are the same person. Simon, “Awarikus und Warikas: Zwei Könige von Hiyawa,” 100.

⁴⁹ Lafranchi, “The Luwian- Phoenician,” 187.

⁵⁰ Lafranchi, “A Happy Son of The King of Assyria: Warikas and the Çineköy Bilingual,” 147.

⁵¹ Simon, “Awarikus und Warikas: Zwei Könige von Hiyawa,” 95-96.

⁵² Dodd, “Squeezing Blood from Stone: Archaeological Context of Incirli Inscription,” 215.

⁵³ Dodd, “Squeezing Blood,” 214.

Hieroglyphic Luwian is too weathered to identify the signs and it is not possible to transcribe and translate it. Thus, Kaufman translated the Phoenician.

⁵⁴ Kaufman, “The Phoenician Inscription of the Incirli Trilingual,” 9.

⁵⁵ Kaufman, “The Phoenician Inscription,” 15.

⁵⁶ Hawkins, *Corpus of Hieroglyphic*, 42.

between Midas, the king of Tabal and Urikki, the king of Que further providing clues about the different alliances in the region.⁵⁷ Fortresses in between the territories changed hands and then in 715 B.C Sargon II conquered two fortresses from the hands of Midas which are Harrua and Usnasis.⁵⁸ It seems that Sargon II came to the aid of Que in order to protect the boundaries of this land.⁵⁹ While Que was under control of the Assyrians, Urikki attempted to send messengers to the Urartians (who were hostile to the Assyrians).⁶⁰ However, because of Phrygian intervention to the transmission of messengers, Sargon II learned about the situation and sent Urikki to exile.⁶¹

Hasanbeyli inscription sheds light on the second half of the 8th century. It is found at Hasanbeyli which is 13 km south of Zincirli. The inscription is probably a kind of boundary marker, but it has as secondary use in the later Byzantine Period.⁶² It has both Phoenician and Greek inscriptions on it, but it is hard to read the Phoenician due to weathering. The inscription is not complete, but it mentions the king of Adana, Urikki whose lands and the lands of Ashur become one kingdom and he makes peace with Aleppo.⁶³ Hasanbeyli inscription also indicates that the land of Adana is under control of the Assyrians during the rule of Urikki, who becomes one of the vassals of Sargon II. As Lemaire states that the integration of the lands of Adana is not a result of a revolt but because Urikki asked the Assyrians for help.⁶⁴

⁵⁷ Hawkins, *Corpus of Hieroglyphic*, 42.

⁵⁸ Hawkins, *Corpus of Hieroglyphic*, 42.

⁵⁹ Lemaire, "L'inscription Phenicienne de Hasan-Beyli Reconsideree," 18.

⁶⁰ Hawkins, *Corpus of Hieroglyphic*, 42.

⁶¹ Hawkins, *Corpus of Hieroglyphic*, 42.

⁶² Lemaire, "L'inscription Phenicienne," 10.

⁶³ Lemaire, "L'inscription Phenicienne," 11.

⁶⁴ Lemaire, "L'inscription Phenicienne," 19.

By the end of the 8th century, a revolt broke in Hilakku by Kirua, king of Illubru and Tarsus joined the revolt against the Assyrians.⁶⁵ There is also Greek presence in this rebellion.⁶⁶ Sennacherib led an expedition to Illubru and Tarsus to put an end to the revolt.⁶⁷ He reorganized and resettled those cities after capturing them.⁶⁸ It is implied in the Assyrian sources that Sennacherib made a huge investment for the rebuilding of Tarsus.⁶⁹ In the 7th century B.C., Hilakku is not under control of the Assyrians, but Que is still vassal of the Assyrians during the reign of Assurbanipal.⁷⁰

Karatepe inscription is an important local textual source about the region. Karatepe is a hilltop citadel which is a stronghold dependent and loyal to the king of Adana. It is known that along the Pyramos river, there are other fortresses like Harrua and Ushnanis in order to sustain the security of the land.⁷¹ A bilingual inscription is carved on the basalt orthostats in the North and South Gates of the fortress and dated to the 7th century B.C.⁷² While one side of the gate bears Anatolian Hieroglyphic, the other side has a Phoenician inscription which are complete and duplicate texts.⁷³ Inscription is commissioned by the local ruler Azatiwatas. He states that he has been promoted by Warikas/Urikki, the king of Adanawa, and he is from the house of Muksas/Mopsos,⁷⁴ showing the possible Aegean relations which will be evaluated later in this thesis. From Karatepe

⁶⁵ King, "Sennacherib and the Ionians," 329.

⁶⁶ King, "Sennacherib and the Ionians," 327-335.

⁶⁷ Dalley, "Sennacherib and Tarsus," 74.

⁶⁸ Hawkins, *Corpus of Hieroglyphic*, 43.

⁶⁹ Dalley, "Sennacherib and Tarsus," 74.

⁷⁰ Hawkins, *Corpus of Hieroglyphic*, 43.

⁷¹ Hawkins, *Corpus of Hieroglyphic*, 42.

⁷² Hawkins, *Corpus of Hieroglyphic*, 45.

⁷³ Hawkins, *Corpus of Hieroglyphic*, 45.

⁷⁴ Hawkins, "Muksas," 413. Barnett, "Mopsos," 140-143. Hawkins, *Corpus of Hieroglyphic*, 51-56. Özyar, "The Writing on the Wall," 132-133.

inscriptions, we learn about local administration, political situation, and the relations of the urban centers and rural places of the region.

Another inscription dated to the second half of the 7th century is Cebelireis inscription. It is found in Rough Cilicia, 15 km south of Alanya.⁷⁵ The text is Phoenician, but the origin of the personal names is Luwian.⁷⁶ The inscription is about the fields that are exchanged between different rulers. King Awarikku/Warikas possessed some of the lands that were given to Kula by Mitas but the king Awarikku/Warikas gives them back.⁷⁷ Thus, Cebelireis inscription informs us about the land transactions between Warikas and Mitas. Its location indicates that these lands could be in Rough Cilicia. Also, this inscription gives us the last known king of Hiyawa. Since 8th century B.C. the same name(s) are mentioned continuously like Warikas, Awarikus.⁷⁸ There is no consensus whether or not these two names are the same or different. These two names are taken as the derivatives of one name in inscriptions like Cebelireis by Yakubovich.⁷⁹ On the other hand, Simon states that philologically Awarikus and Warikas are different.⁸⁰ So, the name on the Cebelireis inscription should be Warikus that came from Greek name Wroykos.⁸¹ This name of Greek origin brings us to the issue of the house of Mopsos. Thus, considering all of these, a strong western connection of the region during the earlier part of the Iron Age seems possible. Along with the philological evidence, there is also material evidence that proves the Greek presence in the region.⁸² Thus, these migrations could be the link to

⁷⁵ Lemaire, "Une Inscription Phénicienne Découverte récemment et Le Mariage de Ruth La Moabite," 124.

⁷⁶ Röllig, "Zur Phönizischen Inschrift von Cebelireis Dağı," 52.

⁷⁷ Lemaire, "Une Inscription Phénicienne," 125.

⁷⁸ Novak, "Azatiwada, Awariku From the "House of Mopsos" and Assyria," 407-413.

⁷⁹ Yakubovich, "Phoenician and Luwian in Early Iron Age," 36.

⁸⁰ Simon, "Awarikus and Warikas," 100.

⁸¹ Simon, "Awarikus and Warikas," 100.

⁸² Yakubovich, "Phoenician and Luwian in Early Iron Age," 40-41.

the continuing Aegean relations of Cilicia. There are also Greek colonies founded in Cilicia, like Rhodian Soloi in the Iron Age.⁸³ There is also important amount of Rhodian pottery at Tarsus-Gözlükule but there is no proof of colonial activities in the city.⁸⁴

Textual evidence from regional and neighboring sources gives us information on the political situation of Cilicia for the Iron Age. Important to underline is that using Phoenician along with the Luwian or by itself indicates that the Cilician political elites are very much promoting their connection with the Phoenicians probably because they are part of a larger interregional maritime network in the Eastern Mediterranean. Almost all of the presented textual material shows that Cilicia is a very well connected with the neighboring regions. Moreover, Assyrian sources show their interest in Cilicia and being a superpower of the time their effect on the region would also be profound. All these relations cause dynamic entanglements in the region and their effects are reflected on the material culture.

2.2 Archaeological Context of Iron Age in Tarsus-Gözlükule

To understand the development of the Iron Age pottery on the site, it is important to comprehend the chronology and the architectural phases of Tarsus-Gözlükule. There are two trenches on the mound and Iron Age levels are uncovered in Section B. Section A does not have residential areas during the Iron Age, but Middle Iron Age pottery kilns are found in this trench.

⁸³ Bing, "A Forgotten Colony of Lindos," 103.

⁸⁴ Goldman, *Excavations at Gözli-Kule Tarsus III*, 111.

The beginning of the Iron Age occupation on the site is dated to 1100 B.C.⁸⁵ The Early Iron Age level contained, four architectural units; J, T, U, and W⁸⁶ which can be seen in the Figure 1. While the excavators uncovered mixed materials of Late Bronze Age and Iron Age in some places, there are also secure contexts like floor levels to identify the changes and continuities from the earlier Late Bronze IIb period. The remains of the structures are scanty, but they give us a clue for the earlier periods of the Iron Age.

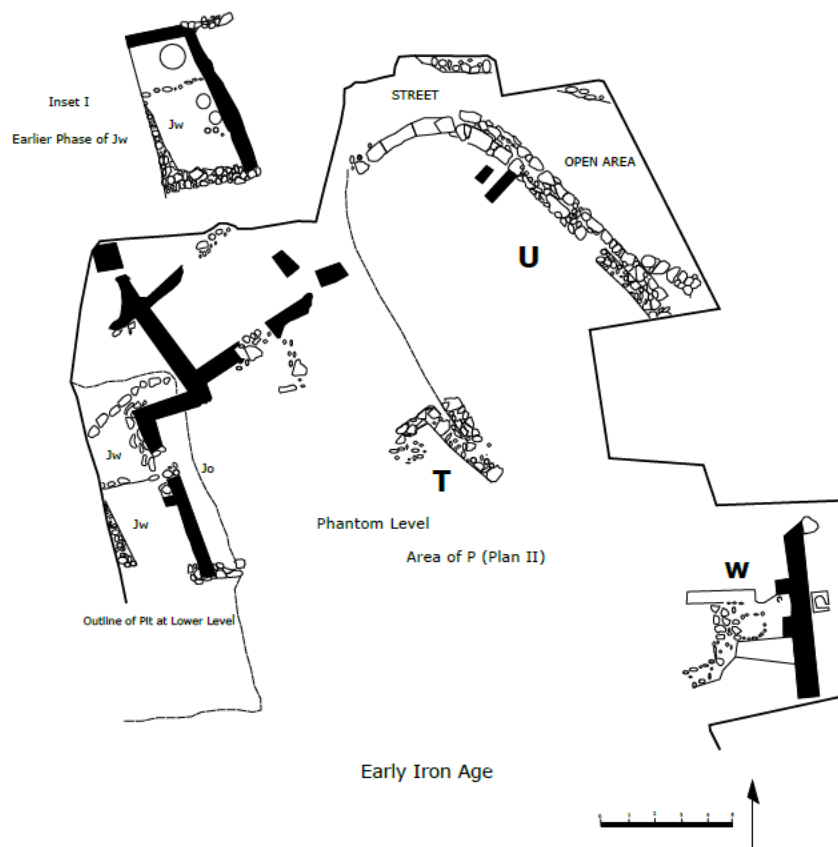


Figure 1. Early Iron Age Plan of Tarsus-Gözlükule (after Goldman)

⁸⁵ Goldman, *Excavations at Gözli-Kule*, 92.

⁸⁶ Goldman, *Excavations at Gözli-Kule*, 3.

The Iron Age settlement at Tarsus-Gözlükule continues to exist with no apparent destruction layer between them. Material culture of the site is also not entirely different from the earlier Late Bronze Age level. For example, the latest level of the Late Bronze Age is called Phantom Level which had large quantities of locally produced Late Helladic IIIc pottery and monochrome pottery of central Anatolian affiliation.⁸⁷ The impacts of the Hittite pottery continued to be seen on the plain wares like jar and bowl types in the Early Iron Age.⁸⁸ Certain production techniques continued at the site because traditions do not change easily.⁸⁹ Potters use the same production techniques as part of their long-standing traditions so, they do not change the way of producing pottery easily and suddenly. However, potters change their technique of pottery production in time as new innovations are made or new techniques and styles are introduced into the existing repertoire.

Within the lowest level of Unit P dated to the earliest levels of Early Iron Age monochrome pottery of Central Anatolian affiliation which continues from the previous Late Bronze IIb period and imported Cypro-Cilician are found together consisting of Buff Painted bowls and cups decorated with concentric circles, White Painted vases, and BoR standard bowls.⁹⁰ Number of local Cypro-Cilician pottery increase in the next phase.⁹¹

In this level, the most interesting structure is the so-called “apsidal house” in Unit U.⁹² The apsidal form of the house seems quite idiosyncratic because this form has not seen before in the area. Apsidal structure is generally seen in the Aegean and Western Anatolia, so construction of a building with a different plan could indicate

⁸⁷ Goldman, *Excavations at Gözlü-Kule*, 3.

⁸⁸ Yalçın, “Re-Evaluation of the Late,” 202.

⁸⁹ Yalçın, “Re-Evaluation of the Late Bronze to Early Iron Age Transitional Period,” 199.

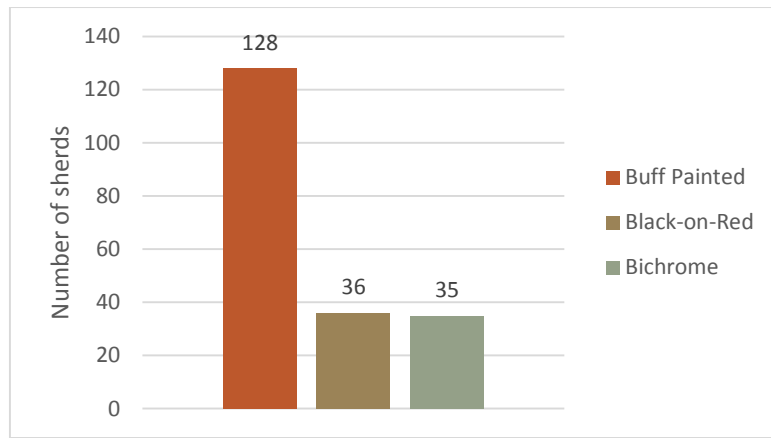
⁹⁰ Goldman, *Excavations at Gözlü-Kule Tarsus III*, 95.

⁹¹ Goldman, *Excavations at Gözlü-Kule Tarsus III*, 95.

⁹² Goldman, *Excavations at Gözlü-Kule Tarsus III*, 95.

the presence of new people in Tarsus-Gözlükule.⁹³ Unit U has both imported and local Cypro-Cilician pottery. There were Buff vases, jars, a pitcher, BoR bowls and cups and White Painted bowls, a cup and a crater and local Bichrome vases.⁹⁴ Table 1 shows the distribution of the Cypro-Cilician painted pottery types. (The list of the Early Iron Age pottery from the secure contexts is given in the Appendix A, Table A1.)

Table 1: Cypro-Cilician painted pottery types in the Early Iron Age at Tarsus-Gözlükule



Other architectural units from this level also show the full range of Cypro-Cilician pottery along with continuation of earlier traditions and imported pottery from the neighboring regions. Unit T has Buff Painted bowls, cups, jars, and an open crater, BoR and White Painted bowls and cups; also, local Bichrome closed vases.⁹⁵ Unit J is built on top of the Early Iron Age pit after it was filled in. In the first-floor level, monochrome wares are found whose shapes are similar to the Late Helladic IIIC shapes rather than Early Iron Age types.⁹⁶ Along with them, there are local Buff Painted bowls, cups with concentric circle decoration, and also few BoR bowls and

⁹³ Yalçın, "Re-Evaluation of the Late," 200.

⁹⁴ Goldman, *Excavations at Gözli-Kule Tarsus III*, 95.

⁹⁵ Goldman, *Excavations at Gözli-Kule*, 95-96.

⁹⁶ Goldman, *Excavations at Gözli-Kule*, 97.

cups.⁹⁷ There are also imported Cypriot and Greek vessels in small quantity in the Early Iron Age,⁹⁸ indicating that Tarsus-Gözlükule still has some, though not intensive relations with regions farther out. While Cypriot imports are found in the early levels of the Early Iron Age, Greek imports started to be seen in the later levels.⁹⁹

Considering small finds, equestrian figurines depicted with pointed and cylindrical helmets¹⁰⁰ are found in large quantities at Tarsus-Gözlükule and they point to already well-established connections with Cyprus that goes beyond shared pottery traditions. The arched type of fibula was introduced during the Late Bronze II period and continued to be used in the Early Iron Age.¹⁰¹ The arched fibulae mostly parallel with Cyprus.¹⁰²

In the Middle Iron Age dated between 850-700 B.C., there are several architectural units denoted K, J, P, O, H, and N¹⁰³ that are shown in the Figure 2. During this period the settlement becomes denser.¹⁰⁴ Several rooms and courtyards are found which are built around the streets.¹⁰⁵ The Apsidal house from the previous period was no longer used.¹⁰⁶ It is destroyed, and other structures are built over it.¹⁰⁷

Unit P has a substantial amount of Cypro-Cilician pottery.¹⁰⁸ This unit has also several imported Rhodian ceramics and Cycladic cups.¹⁰⁹ In this area, an

⁹⁷ Goldman, *Excavations at Gözli-Kule*, 96.

⁹⁸ Goldman, *Excavations at Gözli-Kule*, 93-108.

⁹⁹ Goldman, *Excavations at Gözli-Kule*, 108.

¹⁰⁰ Goldman, *Excavations at Gözli-Kule*, 335.

¹⁰¹ Goldman, *Excavations at Gözli-Kule Tarsus II*, 370.

¹⁰² Goldman, *Excavations at Gözli-Kule III* 370. Goldman, *Excavations at Gözli-Kule II*, 278. Muscarella, "Phrygian Fibulae from Gordion," 42,68. For detailed information see Giesen, *Zyprische Fibeln Typologie und Chronologie*. Pedde, *Vorderasiatische Fibeln: von der Levante bis Iran*.

¹⁰³ Goldman, *Excavations at Gözli-Kule*, 112.

¹⁰⁴ Goldman, *Excavations at Gözli-Kule*, 5.

¹⁰⁵ Goldman, *Excavations at Gözli-Kule*, 5-8.

¹⁰⁶ Goldman, *Excavations at Gözli-Kule*, 5-8.

¹⁰⁷ Goldman, *Excavations at Gözli-Kule*, 6-7.

¹⁰⁸ Goldman, *Excavations at Gözli-Kule*, 112.

¹⁰⁹ Goldman, *Excavations at Gözli-Kule*, 113.

Assyrian cylinder seal and Assyrianizing stamp cylinder seal are also found.¹¹⁰ Early Iron Age room Jw is divided into two as Jw and Jsw in this level. In the room Jw, there are Rhodian ceramics, Greek Black Glaze jugs and sherds of all types of Cypro-Cilician pottery are found.¹¹¹ In Unit K, one Assyrian alabastron, fragments of Greek Black Glaze and Cypriote type of pottery are found.¹¹²



Figure 2. Middle Iron Age plan of Tarsus-Gözlükule (after Goldman)

The largest amount of Greek pottery comes from area under H and only a small amount of Cilician pottery is found in this area. Hanfmann suggests that area under H

¹¹⁰ Goldman, *Excavations at Gözlu-Kule*, 356.

¹¹¹ Goldman, *Excavations at Gözlu-Kule* 113.

¹¹² Goldman, *Excavations at Gözlu-Kule*, 113.

could be a shop or row of shops because the distribution of the pottery types differs from the usual pottery assemblage that is found in the houses.¹¹³ Units O and N have Protocorinthian pottery. Boardman argues that because this pottery type is dated as late as 650 B.C. these units could be post destruction units.¹¹⁴

On the other hand, on the southern slope in Section A five pottery kilns are excavated.¹¹⁵ These kilns are abandoned and destructed which is assumed during the invasion of Sennacherib so the kilns are dated to the Middle Iron Age.¹¹⁶ The kilns are found on the south side of the Late Bronze Age Hittite terrace wall.¹¹⁷ They were constructed in front of the stone wall in a burned clay and pebble layer.¹¹⁸ The location provides the south winds to the potters and the terrace protects them from the northern wind. Also it is close to the water source considering the river flows on the south side of the mound.¹¹⁹ These kilns have long and narrow fire chambers that supports a clay pottery platform.¹²⁰ The back sides of the kilns are cut from the slope and their sides are first covered with clay then strengthened with stones.¹²¹ Kilns are in two tier forms which are divided with a narrow brick wall.¹²² In the upper tier there are fire-chambers and some have side chambers and in the lower tier, channels of flue holes are found which led the fire to reach the upper tier.¹²³ The chambers have an arched shape opening.¹²⁴ Some of the chambers were reconstructed indicating that

¹¹³ Goldman, *Excavations at Gözülü-Kule*, 114.

¹¹⁴ Boardman, *Tarsus, Al Mina, and Greek Chronology*, 9-10.

¹¹⁵ Goldman, *Excavations at Gözülü-Kule*, 14- 17.

¹¹⁶ Goldman, *Excavations at Gözülü-Kule*, 117-118.

¹¹⁷ Goldman, "Excavations at Gözülü Kule Tarsus 1936," 271.

¹¹⁸ Goldman, "Excavations at Gözülü Kule," 272.

¹¹⁹ Goldman, *Excavations at Gözülü-Kule*, 14.

¹²⁰ Goldman, *Excavations at Gözülü-Kule*, 15.

¹²¹ Goldman, "Excavations at Gözülü Kule, Tarsus 1937," 40.

¹²² Goldman, "Excavations at Gözülü Kule," 40.

¹²³ Goldman, "Excavations at Gözülü Kule," 40.

¹²⁴ Goldman, "Excavations at Gözülü Kule," 40. Goldman, "Excavations at Gözülü Kule," 272.

these kiln must be used for a while so they needed re-flooring.¹²⁵ The kilns contain several types of ceramics,¹²⁶ but the number of the Cypro-Cilician wares is remarkable.¹²⁷ Around and in the kilns, wasters and unbaked BoR and White and Buff Painted pottery and Kitchen wares are found which is evidence of local production of Cypro-Cilician painted pottery at the site.¹²⁸ The production of the Cypro-Cilician pottery is almost as much as the Kitchen wares which shows that Cypro-Cilician pottery has an important place in the ceramic repertoire of Tarsus-Gözlükule. Table 2 shows the number of Cypro-Cilician painted pottery at Tarsus-Gözlükule during the Middle Iron Age. (The list of the Middle Iron Age pottery from the secure contexts is given in the Appendix A, Table A2.) Along with Tarsus-Gözlükule, kilns are found in Kilise Tepe and Kinet Höyük. Kilns in Kilise Tepe have narrow, rectangular stone lined chambers that dated to the Middle Iron Age and petrographic analysis indicate that only White Painted pottery produced at the site.¹²⁹ Kinet Höyük has also long, narrow kilns dated to Middle Iron Age that produced local Buff, BoR, and Bichrome pottery.¹³⁰

During this period, the number of imported Cypriote pottery increased which can be explained as growing relations with Cyprus. Along with the Cypriote wares, Greek imports started to increase as well and became more prominent in the assemblage. Considering all the imported and imitated vessels, it is clear that maritime connections have an impact on the ceramic assemblage of the site.

¹²⁵ Goldman, *Excavations at Gözli-Kule*, 117-118.

¹²⁶ See the table Goldman, *Excavations at Gözli-Kule*, 119- 120.

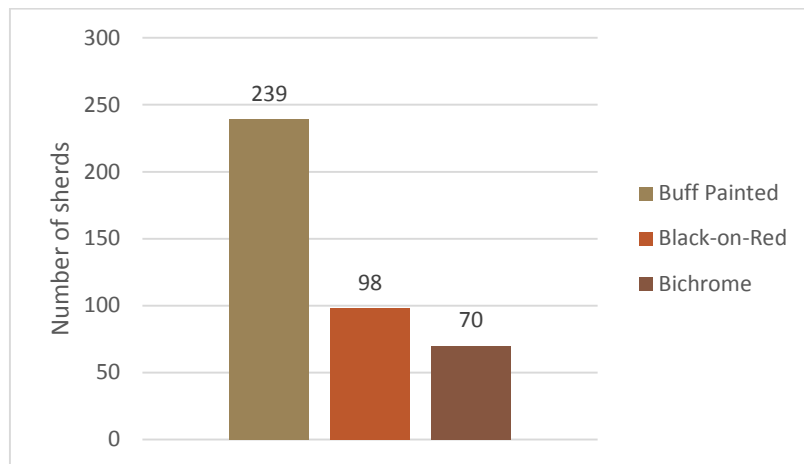
¹²⁷ Goldman, *Excavations at Gözli-Kule*, 119- 120

¹²⁸ Goldman, “*Excavations at Gözli Kule*,” 271. Goldman, *Excavations at Gözli-Kule*, 118.

¹²⁹ Bouthilier et al., “Further Work at Kilise Tepe, 2007- 2011,” 156. Hansen and Postgate, “The Bronze to Iron Age Transition at Kilise Tepe,” 113.

¹³⁰ Hodos, Knappett, and Kilikoglou, “Middle and Late Iron Age Painted Ceramics from Kinet Höyük,” 67.

Table 2: Cypro-Cilician painted pottery types in the Middle Iron Age at Tarsus-Gözlükule



Small finds also support the increasing relations with the greater Eastern Mediterranean. During this period, several figurines that have connections with other regions are unearthed from the site. The most prominent ones are the equines and equestrians. These figurines have a close resemblance with those from Cyprus. These figurines are not part of luxury items, but rather they are part of cultic activities. So, it is possible that these figurines are manufactured locally, indicating that there is a close relation with Cyprus and Cilicia that also encompasses shared cult traditions. Along with the figurines, many seals are also found in this period. I had already mentioned the Assyrian seals but along with them, there are a large amount of Egyptianizing seals,¹³¹ which are mostly scarabs with hieroglyphic writing on it.¹³² These were worn mostly as charms.¹³³ They are also found in Cyprus and Levant. It could be argued that these Egyptianizing seals are also part of koine in the Eastern Mediterranean. North Syrian and southern Levantine seals are also found at

¹³¹ Goldman, *Excavations at Gözlu-Kule*, 347-349.

¹³² Goldman, *Excavations at Gözlu-Kule*, 349. Hölbl, "Aegyptiaca from Al Mina and Tarsus im Verbands des Nordsyrisch-Südostanatolischen Raumes," 107-119, 145.

¹³³ Goldman, *Excavations at Gözlu-Kule*, 349.

Tarsus.¹³⁴ So, these small finds and the imported pottery indicates that the inhabitants of Tarsus are connected to a wider interaction networks during the Middle Iron Age.

The last phase of Iron Age is separated into Assyrian and Sixth Century Period by Hanfmann. There is no destruction layer between the Assyrian and the Sixth century periods. Hanfmann, divides these two periods because of the rebuilding of the settlement. However, there is no significant change between two periods. Their building plan are almost the same but some of the streets' orientation changed.¹³⁵



Figure 3. Late Iron Age settlement plan (after Goldman)

¹³⁴ Goldman, *Excavations at Gözlu-Kule*, 351.

¹³⁵ Goldman, *Excavations at Gözlu-Kule*, 11.

There is also no significant change in the pottery assemblage except few changes like increasing imported Greek pottery. So, here, they will be treated as a single period: Late Iron Age. Before the Late Iron Age levels, there is leveling in the central part of Section B, which is called destruction level and after it there is a destruction by fire.¹³⁶ Assyrian tablets dated to 7th century B.C. are found in the subsequent floors of the destruction level which coincides with Sennacherib's reign. So, Middle Iron Age ends with the destruction of the site by Sennacherib around 696 BC.¹³⁷ Fortification walls are built after the destruction layer indicating the need for defense. This is the first fortification wall found in the Iron Age settlement of Tarsus-Gözlükule but as Goldman argues this does not mean that there was no fortification wall before the Late Iron Age, but it could mean that the sizes of the settlement shrunk.¹³⁸ In the last period of the Iron Age, several units (I, K, X, Z, Y and V) are built after the destruction as seen in the Figure 3. Some Cypro-Cilician pottery is found in Unit K along with Rhodian sherds.¹³⁹ Some rooms like Jw and Kb do not have domestic materials therefore are interpreted as shops.¹⁴⁰ In Unit H, there are Greek imported sherds which indicate the continuity of trade relations with the west despite Assyrian control.¹⁴¹ On the eastern side there are possible residential structures (Xa, Xc, and Xd) with a courtyard (Xe).¹⁴² Numeric distribution of Cypro-Cilician painted pottery found from these Late Iron Age units is shown in Table 3. (The list of the Late Iron Age pottery from the secure contexts is given in the Appendix A, Table A3.)

¹³⁶ Goldman, *Excavations at Gözli-Kule*, 8.

¹³⁷ Goldman, *Excavations at Gözli-Kule*, 132.

¹³⁸ Goldman, *Excavations at Gözli-Kule*, 8.

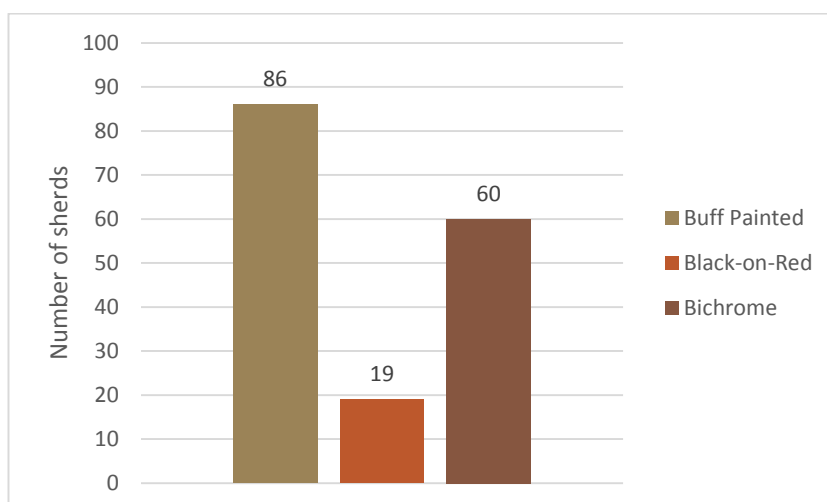
¹³⁹ From excavation diary, notebook 1936 D.H.C. I-II

¹⁴⁰ Goldman, *Excavations at Gözli-Kule*, 9.

¹⁴¹ Goldman, *Excavations at Gözli-Kule*, 113.

¹⁴² Goldman, *Excavations at Gözli-Kule*, 9-10.

Table 3: Cypro-Cilician painted pottery of Late Iron Age at Tarsus-Gözlükule



In these units Greek and Cypriot imported pottery were found along with Cypro-Cilician and monochrome pottery.¹⁴³ The last phase of the Iron Age is dated to the sixth century.¹⁴⁴ Unit Z is built on top of the previous Unit X with almost the same plan.¹⁴⁵ Zc-Zd are other residential units and possible workshops Zb and Zf.¹⁴⁶

In Unit Z, mostly Greek related pottery is found especially Rhodian and Corinthian ceramics.¹⁴⁷ In this period, the number of the Greek wares are at its highest and the number of imitations of the Greek wares increase probably because of increased trade and colonization activities of the Greeks in the region.¹⁴⁸ Production of Cypro-Cilician pottery continued in this period as well. Although Tarsus-Gözlükule is not directly a Greek colony, the presence of the colonies and the trade activities of the Greeks in the region had a significant impact on the site.¹⁴⁹

¹⁴³ Goldman, *Excavations at Gözli-Kule*, 133.

¹⁴⁴ Goldman, *Excavations at Gözli-Kule Tarsus III*, 11.

¹⁴⁵ Goldman, *Excavations at Gözli-Kule Tarsus III*, Plan IV.

¹⁴⁶ Goldman, *Excavations at Gözli-Kule Tarsus*, 13.

¹⁴⁷ Goldman, *Excavations at Gözli-Kule Tarsus III*, 143.

¹⁴⁸ Goldman, *Excavations at Gözli-Kule Tarsus III*, 141-143.

¹⁴⁹ Goldman, *Excavations at Gözli-Kule*, 143.

Small finds show continuity in the Late Iron Age. Arched and angular type of fibulae are also found in this period.¹⁵⁰ The horse and rider figurines continued to be found in this period, but with different style of helmets. Most common helmet is pointed ones which is identified as a Phrygian cap that has a tail at the back of the helmet in some of the examples.¹⁵¹ Another Phrygian cap is the ones with the ridges on the sides as tusks which is found both at Tarsus and Cyprus.¹⁵² Continuation is also seen in the seals. Both Egyptian scarabs and Assyrian seals are found¹⁵³.

2.3 Cypro-Cilician painted pottery of Tarsus-Gözlükule

Iron Age pottery of Tarsus-Gözlükule was studied by George M. A. Hanfmann in the Iron Age volume of the Tarsus-Gözlükule publication.¹⁵⁴ He excavated with Hetty Goldman at Tarsus-Gözlükule in 1947- 48. Hanfmann's study is the main source for this thesis because he evaluated Cypro-Cilician painted pottery of Tarsus-Gözlükule and defined the local and imported aspects of the Iron Age pottery repertoire of Tarsus-Gözlükule. His categorization is followed in this study. He uses both the terminologies "Cypro-Cilician painted pottery" and "Cilician painted wares". While the latter one is used for many years by the scholars, recently Cypro-Cilician painted pottery is preferred in the scholarship. The reason to call it Cypro-Cilician is because Hanfmann argues Cypriot impacts on the local Cilician pottery. That's why he identified this specific pottery as Cypro-Cilician painted pottery.

In the beginning of the Iron Age, ceramic assemblage of Tarsus-Gözlükule started to gain new character with the Cypro-Cilician painted pottery. This new type

¹⁵⁰ Goldman, *Excavations at Gözli-Kule*, 372.

¹⁵¹ Goldman, *Excavations at Gözli-Kule*, 335.

¹⁵² Goldman, *Excavations at Gözli-Kule*, 335.

¹⁵³ Goldman, *Excavations at Gözli-Kule*, 352-354.

¹⁵⁴ Goldman, *Excavations at Gözli-Kule Tarsus III*.

of pottery is identified with the geometric decorative aspects especially with the compass drawn concentric circles. Lines, concentric circles, and their combinations are applied as decorations mostly on the tableware but there are also some serving vessels. There are four types of Cypro-Cilician pottery that is defined by Hanfman, Buff Painted, White Slipped, BoR, and Bichrome. Aforementioned, in this study Buff Painted and White Slipped pottery will be evaluated together because of their similar surface and biscuit color.

All three types of Cypro-Cilician pottery are attested at very early levels of Early Iron Age dated around 1100 B.C.¹⁵⁵ Buff Painted pottery has light cream to buff color, and it is decorated with brown or black lines or concentric circles. This is the most frequent Cypro-Cilician pottery type found in Tarsus-Gözlükule. BoR pottery has red exterior surface and decorated with black lines or concentric circles. Dating of BoR pottery is important because the origin is proposed to be either Cyprus or Levant, but Cilicia has also the earliest samples of BoR pottery. This could show that there is a parallel development of Cypro-Cilician pottery in the Eastern Mediterranean. Bichrome pottery is similar to the Buff Painted, but decoration is applied in two colors: generally black and red. Hanfmann remarks that this pottery type is not attested at Tarsus-Gözlükule as much as in Al Mina or Amuq.¹⁵⁶

It is important to understand how this new pottery type developed at the site. Cypro-Cilician pottery is part of a large koine in the eastern Mediterranean. This koine was composed of different elements from different regions and become a shared culture in the region. The immediate presence of the Cypro-Cilician painted wares at the very early occupation layers of Early Iron Age settlement at Tarsus-

¹⁵⁵ Goldman, *Excavations at Gözlu-Kule*, 95-98.

¹⁵⁶ Goldman, *Excavations at Gözlu-Kule Tarsus III*, 51.

Bichrome pottery is found in large amounts in the pottery assemblages of the Phoenician sites. So, Phoenician impact could be the reason for the high number of Bichrome pottery at Amuq and al Mina.

Gözlükule warrants a discussion on the impact of the Late Bronze IIB pottery, and especially Late Helladic IIIC pottery, in their development. Within the Cypro-Cilician painted tradition standard cups and bowls are the favored shapes which are known from the earlier Late Helladic IIIC assemblage.¹⁵⁷ When Late Helladic IIIC pottery and Cypro-Cilician painted pottery of Tarsus-Gözlükule are compared, it is seen that deep bowls, cups with vertical handles, loop handled amphorae, hydriae and kraters are the Late Helladic IIIC types that continued through the Iron Age.¹⁵⁸ Hence, the Late Helladic IIIC types are instrumental in the development of the Cypro-Cilician pottery. Late Helladic IIIC pottery is found in both Cilicia, Cyprus, and Levant at the end of the Late Bronze Age. So, Late Helladic IIIC pottery creates a common ground for all three geographies and this shared pottery tradition leads to a new one in the Iron Age. However, it did not affect each region's Iron Age pottery traditions in same amount. It is seen that the Late Helladic IIIC tradition is stronger in Cyprus.

Regarding all three periods of the Iron Age, it is obvious that the site had connections with several regions like Cyprus, Amuq, and Levant. NAA analysis conducted on Late Helladic IIIC pottery from Tarsus-Gözlükule shows that there are imported pottery from Cyprus especially from four places Kouklia, Enkomi, Sinda, Hala Sultan Teke during the LB IIB Period but Kouklia is prominent.¹⁵⁹

It seems that most of the Cypro-Cilician painted pottery shapes continued from the Late Helladic IIIC tradition, but there is also there are some impact from Late Bronze II local Monochrome pottery. Cypro-Cilician painted pottery overlaps both with Late Helladic IIIC and Late Bronze Age Monochrome pottery in the Early

¹⁵⁷ Goldman, *Excavations at Gözlu-Kule Tarsus III*, 100.

¹⁵⁸ Goldman, *Excavations at Gözlu-Kule*, 99-100.

¹⁵⁹ Mommsen, Mountjoy, and Özyar, "Provenance Determination of Mycenaean IIIC Vessels," 911. Özyar, Mommsen, and Mountjoy, "Neutron Activation Analysis of Aegean-style IIIC Pottery," 19.

Iron Age levels and coexistence of these two different traditions together in the beginning of the Iron Age could be bridge that links them.¹⁶⁰ When the decoration of the Late Helladic III C pottery is compared with the Early Iron Age pottery similar decorative motives stand out. Along with the spirals, banded or cross stroke painted handles are used in both Late Helladic III C and Early Iron Age levels. Wavy line is another decoration type that continues through from Late Helladic III C period into the Iron Age. One can suggest that concentric circles are a development of the spirals. Hanfmann proposes that Cyprus has an impact on the appearance of Cypro-Cilician pottery because all the shapes could be found in Cypriot assemblages.¹⁶¹ However, Tarsus-Gözlükule has also similar Late Helladic III C pottery in its assemblage so, although Cyprus has some impact on it, there could also be a parallel development of Cypro-Cilician pottery in both regions.

Along with Late Helladic III C, Cypro-Cilician pottery is also influenced by long standing local pottery shapes as well, like the pilgrim flask and trefoil jugs which show Late Bronze Age continuation in the Iron Age assemblage.¹⁶²

There is both locally produced and imported Cypro-Cilician pottery at Tarsus-Gözlükule. When we consider the ceramic assemblage here, the number of the imported pottery in the Early Iron Age is not that much and the ones imported are generally Cypriot.¹⁶³ The number of Cypro-Cilician pottery imported from Cyprus increased in the Middle Iron Age but decreased in the Late Iron Age and eventually were limited to small juglets.¹⁶⁴ This decrease in the Cypriot goods is probably because of the increasing Greek activities in the Mediterranean.

¹⁶⁰ Ünlü, "Late Bronze-Early Iron Age Painted Pottery from the Northeast Mediterranean Settlements," 521.

¹⁶¹ Goldman, *Excavations at Gözli-Kule*, 100, 110.

¹⁶² Goldman, *Excavations at Gözli-Kule*, 110.

¹⁶³ Goldman, *Excavations at Gözli-Kule*, 93-94.

¹⁶⁴ Goldman, *Excavations at Gözli-Kule*, 141.

Cypro-Cilician pottery of Tarsus-Gözlükule can give us valuable evidence for evaluating the development of Cypro-Cilician pottery in the Eastern Mediterranean and the relations of the site during the Iron Age. Along with the Cypro-Cilician pottery, there are other shared elements among the coastal Eastern Mediterranean settlement like scarabs and figurines. It is obvious that in the Iron Age, the Eastern Mediterranean coastal settlements were connected through intensifying interregional relations which led the formation of the Cypro-Cilician pottery koine.

2.4 Cilicia

In this part, ceramic assemblages of key excavated Cilician sites; Kilise Tepe, Sirkeli Höyük, Kinet Höyük, and Karatepe-Arslantaş will be evaluated. Also, Osmaniye region, Porsuk Höyük and Tatarlı Höyük will be incorporated in order to see the relations of those neighboring regions with Cilicia. These sites are shown in the map in Figure 4. Chronological frameworks of these sites are different and given in Table 4.

Table 4: Iron Age chronology of the Cilician sites

	Tarsus	Kilise Tepe	Sirkeli	Kinet	Porsuk
Early Iron Age	1150-850	1150-800	1190-950	1150-900	1050-950
Middle Iron Age	850-700	800-650	950-609	900-650	950-700
Late Iron Age	700-520		609-330	650-330	

2.4.1 Kilise Tepe

Kilise Tepe is located on the left bank of the Göksu river and 45 km inland from the Mediterranean.¹⁶⁵ There are two Iron Age phases in Kilise Tepe, Ie dated to 1150 –

¹⁶⁵ Hansen and Postgate, “The Bronze to Iron,” 111.

800 and IIf dated to 800- 650 B.C.¹⁶⁶ There is a destruction layer between IId and IIf¹⁶⁷ dated no earlier than 1150 B.C, which is proposed to correspond to the demise of the Hittite Empire.¹⁶⁸ Cypro-Cilician painted pottery appears in level IIf,¹⁶⁹ but becomes frequent as of level IIf.¹⁷⁰ In the Phase IIf-h, a narrow, rectangular stone lined kiln dated between 750- 650 B.C. where thousands of pottery was found.¹⁷¹ Among these sherds, locally produced Cypro-Cilician painted pottery (White Painted pottery) was also found.¹⁷²

Knappett and Kilikoglou conducted petrographic analysis on the Iron Age pottery samples and the results show that there is a standardization in the pottery manufacturing at the site.¹⁷³ Most of the samples belong to the local fabric of White Painted Ware. Bouthilier suggests that the locally produced White Painted pottery and mostly imported BoR pottery are linked to tableware.¹⁷⁴ While White Painted pottery is mostly locally made, fabric characteristics of BoR and Bichrome pottery indicate that these are imported probably from Cyprus.¹⁷⁵ However, there could be more than one source of imported pottery. While Cyprus is a strong candidate, there are also kiln areas in Tarsus and Kinet Höyük which could also be the possible sources.¹⁷⁶ In the former excavations all the BoR pottery was defined as imported pottery because of their red fabric. However, the recent excavations revealed that there are some BoR pieces with buff fabric which could have been produced at a site

¹⁶⁶ Bouthilier et al., "Further Work at Kilise Tepe, 2007- 2011," 98.

¹⁶⁷ Postgate, "The Excavations and their Results," 36.

¹⁶⁸ Hansen and Postgate, "The Bronze to Iron" 112.

¹⁶⁹ Bouthilier et al., "Further Work at Kilise," 156.

¹⁷⁰ Postgate, "The Excavations," 34.

¹⁷¹ Hansen and Postgate, "The Bronze to Iron," 112.

¹⁷² Hansen and Postgate, "The Bronze to Iron," 113.

¹⁷³ Knappett and Kilikoglou, "Pottery Fabrics and Technology," 261.

¹⁷⁴ Bouthilier et al., "Further Work at Kilise," 156.

¹⁷⁵ Knappett and Kilikoglou, "Pottery Fabrics," 271.

¹⁷⁶ Hansen and Postgate, "Pottery from Level II," 346- 347.

in Cilicia; like Tarsus-Gözlükule or Kinet Höyük.¹⁷⁷ Petrographic analysis of BoR pottery from Tarsus-Gözlükule shows that there was locally manufactured BoR pottery with buff fabric at Tarsus-Gözlükule (see chapter 3). Moreover, some of the Bichrome pottery from Kilise Tepe resemble the ones from Tarsus.¹⁷⁸

2.4.2 Sirkeli Höyük

Sirkeli Höyük is located 40 km east of Adana on the left bank of the Ceyhan River. It is on the trade routes leading from Syria to the central Anatolian Plateau.¹⁷⁹ The site uses Levantine terminology in their chronology and date the beginning of the Iron Age to the mid-12th century B.C.¹⁸⁰ At the end of the Late Bronze Age, there is no destruction observed at the site.¹⁸¹ However, there is a destruction layer dated to the Middle Iron Age period.¹⁸² Iron Age ceramics assemblage consists mainly of Red Slipped pottery related to the Levant area, but also White (Buff) Painted, Bichrome, and BoR pottery is found.¹⁸³ In the Early Iron Age, Buff Painted bowls are the most common Cypro-Cilician painted pottery.¹⁸⁴ In the Middle Iron Age Cypro-Cilician and imported Cypriot pottery is prominent in the assemblage.¹⁸⁵ This shows intense relations with Cyprus. Cypro-Cilician pottery disappeared after the second half of the 8th century B.C. because it was replaced with Assyrian pottery at the site.¹⁸⁶ Thus, it

¹⁷⁷ Bouthilier et al., "Further Work at Kilise," 155.

¹⁷⁸ Hansen and Postgate, "Pottery from Level II," 347.

¹⁷⁹ Kozal and Novak, "A Bronze and Iron Age Urban Settlement in Plain Cilicia," 229.

¹⁸⁰ Novak et al., "A Comparative Stratigraphy of Cilicia," 183.

¹⁸¹ Novak, "A Bronze and Iron Age," 235.

¹⁸² Novak and Kozal, "Sirkeli Höyük 2009 yılı Çalışmaları," 43.

¹⁸³ Novak and Kocal, "Sirkeli Höyük 2012 yılı Çalışmaları," 433.

¹⁸⁴ Kulemann-Ossen and Mönninghoff, "Hybridity of Styles Iron Age Pottery from Sirkeli Höyük," 114.

¹⁸⁵ Novak and Kozal, "Sirkeli Höyük 2009," 44.

¹⁸⁶ Novak and Kozal, "Sirkeli Höyük 2013 yılı Çalışmaları," 7.

is suggested that Cypro-Cilician pottery is mostly used during the Middle Iron Age period.¹⁸⁷

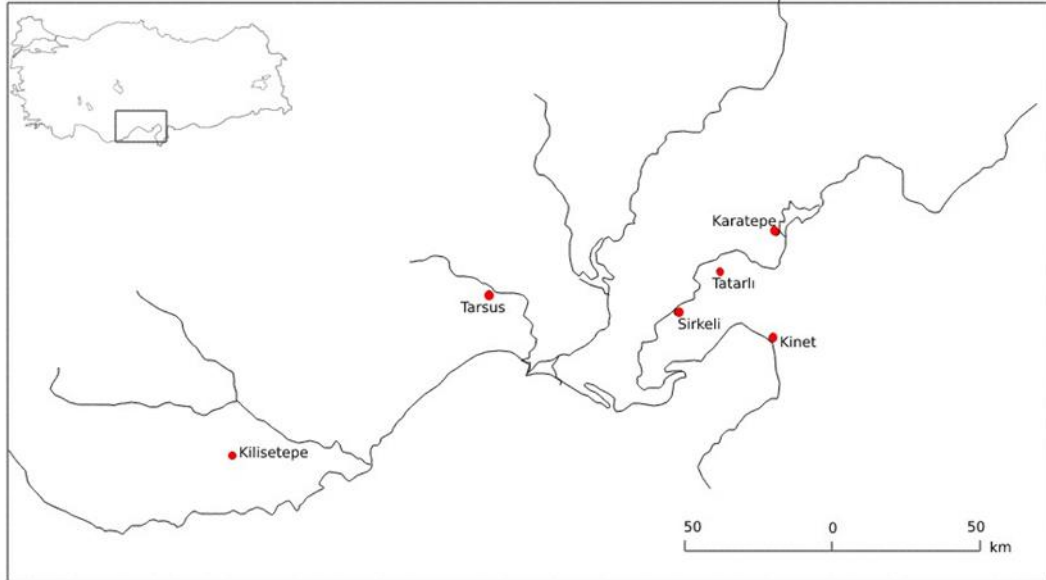


Figure 4. Map of Cilicia with the sites mentioned in the text.

2.4.3 Kinet Höyük

Kinet Höyük is located at the Gulf of Iskenderun, on the northern bank of the Orontes River.¹⁸⁸ Kinet Höyük was a port city which was used intensely during the 9th and 8th centuries B.C where it acted as a trading point to Greek, Phoenician, and Cypriot merchants.¹⁸⁹

The Late Bronze Age ends in destruction and the ensuing¹⁹⁰ Iron Age period is dated between 1150 B.C and 300 B.C.¹⁹¹ In Kinet Höyük, Middle Iron Age kilns

¹⁸⁷ Ahrens et al., “Sirkeli Höyük in Smooth Cilicia,” 63.

¹⁸⁸ Hodos, Knappett, and Kilikoglou, “Middle and Late Iron,” 62.

¹⁸⁹ Hodos, Knappett, and Kilikoglou, “Middle and Late Iron,” 64.

¹⁹⁰ Gates, “Potters and Consumers in Cilicia and Amuq,” 70.

¹⁹¹ Gates et al., “A comparative Stratigraphy of Cilicia,” 178.

are attested like in Tarsus and Kilise Tepe.¹⁹² These were structures with long and narrow chambers with clay platforms under them.¹⁹³

Cypro-Cilician pottery appears at the site at end of the 11th century B.C.¹⁹⁴ and reaches its highest level during the Middle Iron Age (9th -8th century B.C.).¹⁹⁵ All types of Cypro-Cilician pottery; Buff Painted, BoR, and Bichrome were found at the site.¹⁹⁶ While Cypriot imports and local Cypro-Cilician pottery were more common within the assemblage during Period 11 (Early Iron Age),¹⁹⁷ their number decreases in later periods with the impact of Greek imports.¹⁹⁸ There is also the impact of the Assyrians that took the area under their control.¹⁹⁹ Small amount of Phoenician pottery was also found at Kinet Höyük.²⁰⁰ Later NAA analysis applied on the samples from Kinet Höyük and shows that there are four identified groups which are Kinet Höyük group 1-4 (KH1-KH4). KH1's aspects show similarities with the vicinities of Kinet Höyük so, it represents locally produced group.²⁰¹ KH1 samples generally belong to Late Bronze and Early Iron Age monochrome and painted pottery which are also parallel with the results of the petrographic analysis.²⁰² Thus, this group indicates that there is local pottery production at the site. Imported groups are also identified with the NAA analysis; imported Iron Age pottery is attested in group KH2 which is typologically similar with the sites in Cyprus, Cilicia, and Levant and this group is identified as regional group. Samples from KH2 group are

¹⁹² Hodos et al., "Middle and Late Iron," 67.

¹⁹³ Hodos et al., "Middle and Late Iron," 68.

¹⁹⁴ Hodos et al., "Middle and Late Iron," 66.

¹⁹⁵ Hodos et al., "Middle and Late Iron," 66.

¹⁹⁶ Hodos et al., "Middle and Late Iron," 70-71.

¹⁹⁷ Lehmann, "The Late Bronze- Iron Age Transition and the Problem of the Sea Peoples Phenomenon in Cilicia," 240.

¹⁹⁸ Hodos et al., "Middle and Late Iron Age," 66.

¹⁹⁹ Hodos et al., "Middle and Late Iron Age," 66.

²⁰⁰ Lehmann, "North Syria and Cilicia," 156.

²⁰¹ Grave et al., "Using Neutron Activation Analysis to Identify Scales of Interaction at Kinet Höyük," 1990.

²⁰² Grave et al., "Using Neutron Activation Analysis," 1989.

generally Buff, Red, White slipped Monochrome and Bichrome, and BoR wares.²⁰³ There is also group KH3 which shows farther connections and produced in Aegean (Ionia and East Greek centers).²⁰⁴ Along with the NAA, imported materials are attested also petrographically, like some BoR samples have similarities with Cypriot pottery.²⁰⁵ According to NAA analysis most of the samples are actually imported. However, presence of the kilns and petrographically identified local pottery show that the local production should not be underestimated. At the site, there is an Assyrian occupation during the second half of the 8th century B.C.²⁰⁶ With the Assyrian presence, the number of the Cypro-Cilician painted pottery decreased and the number of Assyrian pottery increased.²⁰⁷ In the 7th century B.C. Cypro-Cilician painted pottery was replaced with the East Greek pottery which dominates the assemblage in the Late Iron Age period.²⁰⁸ So, while the Cypro-Cilician painted pottery is dominant in the beginning of the Iron Age, it started to decrease with the Assyrian occupation and gradually almost disappeared at the end of the Iron Age.

2.4.4 Karatepe- Aslantaş

Although Cypro-Cilician painted pottery assemblage is small in number, Karatepe-Aslantaş will be included here as it reflects a different geographical position.

Karatepe is a fortress 100 km northeast of Adana province. It is on the west side of the Ceyhan (Pyramos) River and situated on an old trade route through the Taurus Range.²⁰⁹

²⁰³ Grave et al., "Using Neutron Activation Analysis," 1979.

²⁰⁴ Grave et al., "Using Neutron Activation Analysis," 1990.

²⁰⁵ Hodos et al., "Middle and Late Iron Age," 79.

²⁰⁶ Hodos et al., "Middle and Late Iron Age," 65.

²⁰⁷ Hodos et al., "Middle and Late Iron Age," 65.

²⁰⁸ Hodos et al., "Middle and Late Iron Age," 66.

²⁰⁹ Çambel, *Corpus of Hieroglyphic Luwian Inscriptions, Vol II: Karatepe-Aslantaş*, 1.

The reliefs at the gate of Karatepe-Aslantaş gives us important clues about the Eastern Mediterranean koine. Considering the representations and their cultural aspects Özyar argues that some of the visuals have Cypriot connections. Conical helmet with up-turned cheek-pieces depicted in the mortuary feast relief, Bes figure, and man depicted on a chariot with up-raised shield and palm tree that possibly indicates Apollo are found in the visual world of Cyprus.²¹⁰ So, the visual program at Karatepe-Aslantaş proves that the relations between Cyprus and Cilicia are not only limited with the trade relations. The orthostats are also important in terms of visual evidence of Cypro-Cilician pottery. Some of the reliefs has representations of Cypro-Cilician pottery that emphasizes the consumption aspect of this pottery type. Özyar argues that the bottles represented on the banquet scene are BoR juglets.²¹¹ The material evidence from this site supports this view as all types of Cypro-Cilician painted pottery (Buff Painted, BoR, and Bichrome) were found here.

Darga separates Cypro-Cilician painted pottery into two as I and II according to the quality of the ware. She argues that group I (White Painted I and BoR I) has better quality, and some are imported pieces while group II is described as coarser and mostly local Cypro-Cilician pottery.²¹² Sherds resembling Cypro-Geometric III-IV were also found.²¹³ There are some possible Cypriot pottery like yellowish-greenish whitish slipped pottery with concentric circles and one Buff Painted barrel jug but because the sherds do not exist, so the relations of these pottery with Cyprus cannot be determined exactly.²¹⁴ There were some Cypro-Cilician pottery fragments with a gray core and these pieces could be imported from Tarsus-Gözlükule (see

²¹⁰ Özyar, "Signs Beyond Boundaries: The Visual World of Azatiwaya," 504-510.

²¹¹ Çambel and Özyar, "Karatepe-Aslantaş, Azatiwataya I. Die Bildwerke," 101.

²¹² Darga, "Karatepe-Azatiwattaya Kalesinin Çanak Çömlek Buluntuları," 384- 385.

²¹³ Darga, "Karatepe-Azatiwattaya Kalesinin," 389.

²¹⁴ Bossert, "Keramik," 144-145.

chapter 3, macroscopic aspects of Cypro-Cilician pottery of Tarsus-Gözlükule). Darga mentions a BoR sherd with a gray core as a possible import from Phoenicia because its slip technique is different from Cypriot and Cilician wares.²¹⁵ Kilns has not been found yet in the citadel, but polishing stones and red paint residue were found.²¹⁶ These findings indicate that there could be a pottery production at the site. Most of the Cypro-Cilician painted pottery of Karatepe-Aslantaş was dated to the Middle Iron Age (850- 750 B.C.)²¹⁷ as there were no ceramics later than 8th century B.C. at the site.²¹⁸

Along with Karatepe-Aslantaş, there is Cypro-Cilician pottery in Osmaniye region which is found in a survey conducted by Öğüt and Tülek.²¹⁹

2.4.5. Tatarlı Höyük

Tatarlı Höyük is another site in the eastern part of Cilician plain. Iron Age layers are dated to 850- 609 B.C. (Middle Iron Age) and 539-330 B.C. (Late Iron Age).²²⁰

There are few Buff Painted pottery²²¹ and BoR pottery is found more frequently.²²²

Analyzed samples show similarities with the samples from Tarsus-Gözlükule.²²³

²¹⁵ Darga, "Karatepe-Azatiwattaya Kalesinin," 394.

²¹⁶ Darga, "Karatepe-Azatiwattaya Kalesinin," 396.

²¹⁷ Darga, "Karatepe-Azatiwattaya Kalesinin," 398.

²¹⁸ Darga, "Karatepe-Azatiwattaya Kalesinin," 399.

²¹⁹ Tülek and Öğüt, "The Iron Age in East Plain Cilicia," 57-76. Tülek and Öğüt, "Prehistoric Pottery of Osmaniye Province in East Cilicia," 155-158.

²²⁰ Novak et al. "A Comparative Stratigraphy of Cilicia," 176.

²²¹ Girginer et al., "Tatarlı Höyük (Ceyhan) Kazısı: İlk İki Dönem," 460-461.

²²² Tufan and Girginer, "Tatarlı Höyük'ten Bir Grup Black on Red (BoR) Seramiği ve Mikromorfolojik Özellikleri," 439.

²²³ Tufan and Girginer, "Tatarlı Höyük'ten Bir Grup," 439.

2.4.6 Porsuk Höyük

Porsuk is located in the northern foothills of the Taurus Mountains of the side of the Cilician gates overlooking the Central Anatolian Plateau.²²⁴ The Iron Age ceramic assemblage of Porsuk shows that the site has both relations with Central Anatolia and Cilicia. Dupré argues that Cypro-Cilician pottery was found in Porsuk IV and III layers which are defined as Old Iron Age and New Iron Age respectively.²²⁵ However, Crespin discusses that Porsuk IV is not Early Iron Age but should be dated to late 9th or 8th century B.C.²²⁶ At the end of level IV, there is a destruction at the site and this was identified as destruction of Shalmaneser III in 837 B.C.²²⁷ The latest Cypro-Cilician Buff Painted pottery in Porsuk was dated in the transition from Middle to Late Iron Age.²²⁸ Some of the Cypro-Cilician pottery in Porsuk has gray core like local Tarsian pottery.²²⁹ Dupre argues that Cypro-Cilician pottery at the site is not imported from Cilicia but produced at the site locally.²³⁰ Although there could be moving artisans between the regions, the similarities could also be the result of trade interactions between the two regions. Thus, the migration theory needs further study, but it is clear that there were interactions between two regions during the Iron Age.

To summarize, it is observed that Cypro-Cilician painted pottery appeared in Cilicia in the Early Iron Age. Its early appearance shows that it is a local development in Cilicia. Almost all of the given sites had local production of Cypro-Cilician pottery. It seems that Buff Painted pottery is the most used Cypro-Cilician

²²⁴ Crespin, "Between Phrygia and Cilicia," 61.

²²⁵ Dupré, "La Ceramique de L'Age du Bronze," 19.

²²⁶ Crespin, "Between Phrygia," 62.

²²⁷ Crespin, "Between Phrygia," 62.

²²⁸ Dupré, "La Ceramique de L'Age du Bronze," 88, 230, 81-153.

²²⁹ Dupré, "La Ceramique de L'Age du Bronze," 57.

²³⁰ Dupré, "La Ceramique de L'Age du Bronze," 69.

pottery type in Cilicia. During the Middle Iron Age, both production and import of Cypro-Cilician pottery increased and reached its highest level. However, with the impact of the Assyrians, the number of Cypro-Cilician pottery decreased. Amount of Assyrian pottery in Cilicia was less than the other areas to the east like Amuq and Syria where Assyrian impact was more direct.²³¹ That's probably why sites like Tarsus-Gözlükule and Kilise Tepe has less Assyrian pottery than Sirkeli and Kinet Höyük. During the Late Iron Age Greek pottery starts replacing imported Cypriot pottery which is another reason for the reduction in the number of Cypro-Cilician pottery. Kiln areas found in Tarsus-Gözlükule, Kinet Höyük, and Kilise Tepe show local production of Cypro-Cilician pottery at these settlements. Ceramic assemblages of Kinet Höyük, Kilise Tepe, and Tarsus-Gözlükule indicate that there was also regional trade of Cypro-Cilician painted pottery in addition to Cypriot and Phoenician imports.

2.5 Cyprus

2.5.1 Political Context

Here the Iron Age of Cyprus between the 11th-6th centuries which corresponds to Cypro-Geometric to Cypro-Archaic II periods will be considered. Its chronology is given in Table 5. Textual sources do not inform us much about the political situation of the island. For the second millennium B.C. there are sources from the Hittites and Ugarit. During the first millennium B.C., external sources are mainly limited to the Assyrian royal inscriptions, but there are also written sources from the island itself. These were written in Greek, Phoenician and Eteocypriot.²³² The earliest textual

²³¹ Aslan, *Kilikya Demir Çağı Seramiği*, 83.

²³² Iacovou, "Cyprus During the Iron Age," 798.

attestation of Cyprus from the 18th – 17th century B.C come from Mari, Alalakh, and Babylon which referred to the island as Alashiya.²³³ The name of the island is also attested as Iadnana in the Assyrian sources and Kypros in the Greek sources.²³⁴ Iadnana or Yadnana was the toponym of Cyprus in the Iron Age. Szemerényi argues that the name came from Luwian and its origin is the word ‘Ia-wani’ from the Luwian and translated as inhabitants of Ya, the island.²³⁵

The earliest texts were about the trade relations between Anatolia and Cyprus especially regarding copper trade.²³⁶ Textual material shows that Cyprus was claimed to be conquered by the Hittite king Tudhaliya in the 14th century B.C.²³⁷ One of the tablets from the reign of Suppiluliuma II speaks from the mouth of his father Tudhaliya and says:

“I seized the king of Alasiya with his wives, his children, ...I enslaved the country of Alasiya and made it tributary on the spot.”²³⁸ (KUB XII 38 1, 3-8)

In the beginning of the 12th century B.C. Cyprus also suffered from the attacks due to the upheavals in the region. The letter of the ruler of Cyprus to the ruler of Ugarit indicates the dire situation on the island.

“My father, the enemy’s ships came here, my cities were burned, and they did evil things in my country. Does not my father know that all my troops and chariots are in the Land of Hatti and Land of Lukka? Thus, the country is abandoned to itself. May my father know it: the seven ships of the enemy that came here inflicted much damage upon us.”²³⁹ (RS 18.147)

During the Iron Age, there are two significant Assyrian inscriptions in Cyprus dated to the 7th century B.C. The first one is the royal stele of Sargon II, erected at

²³³ Knapp, “Near Eastern and Aegean Texts from Third to the First Millenia BC,” 5,32.

²³⁴ Iacovou, “Cyprus During the Iron Age,” 795.

²³⁵ Szemerényi, “The Attic ‘Ruckerwandlung’ or Atomism and Structuralism in Action,” 157.

²³⁶ Steel, “Cyprus During the Late Bronze Age,” 576.

²³⁷ Güterbock, “The Hittite Conquest of Cyprus Reconsidered,” 74.

²³⁸ Güterbock, “The Hittite Conquest of Cyprus Reconsidered,” 77.

²³⁹ Astour, “New Evidence on the Last Days of Ugarit,” 255.

Kition. The inscription talks about seven Cypriot kings who offered gifts and their allegiance to the Assyrian king, Sargon II, and received his recognition as the rulers of their kingdoms.²⁴⁰

Table 5: Iron Age chronology of Cyprus²⁴¹

Karageorghis	Gjerstad	Smith	Goldman
Cypro-Geometric I 1100- 950/900	Cypro-Geometric I 1050- 950	Cypro-Geometric I/II 1100- 950/900	Early Iron Age 1100- 850
Cypro-Geometric II-III 950/900- 750	Cypro-Geometric II 950- 850		
	Cypro-Geometric III 850- 700	Cypro-Geometric III 925/900- 800	Middle Iron Age 850-700
Cypro-Archaic I 750- 600	Cypro-Archaic I 700- 600	Cypro-Archaic I 800/ 700- 650	
Cypro-Archaic II 600- 480	Cypro-Archaic II 600- 475	Cypro-Archaic II 700/650- 475	Late Iron Age 700- 520

It said; “Seven kings of the land of Ia’ a district of Iadnana, which is situated at seven days’ journey at the midst of the sea.”²⁴² Radner argues that the stele was erected after the Assyrian military expedition when Tyre asked for help against the Cypriot kings after 708-9 B.C.²⁴³ On the other hand, Lipinski suggests that the stele was erected there because Kition depended on the ruler of Tyre and Sidon in that time so, Sargon stele is erected to pay homage for his help crushing the rebellion on

²⁴⁰ Yon, *Kition dans les Textes*, 345-354.

²⁴¹ Gjerstad, *The Swedish Cyprus Expedition*. Smith, “Art and Society in Cyprus from the Bronze Age into the Iron Age.” Goldman, *Excavations at Gözlü-Kule Tarsus III*. Karageorghis, “Ancient Art from Cyprus.”

²⁴² Stylianou, “The Age of the Kingdoms,” 382-386.

²⁴³ Radner, “The Stele of Sargon II of Assyria at Kition,” 434.

Cyprus.²⁴⁴ In the annals of Sargon II which is carved on the walls of his palace in Dur Sharrukin²⁴⁵, he says;

“In order to conquer the Ionians (Yamaneans) who live in the midst of the sea, who since long in the past used to kill the inhabitants of the city Tyre and of the land of Que and to interrupt commercial traffic, I attacked them at the sea with ships from the land of Hatti and destroyed them all, big and small, with my weapon.”²⁴⁶

Another inscription is known as the prism of Esarhaddon that identifies the names of the ten Cypriot kingdoms with their toponyms and they all belong to the land of Iadnana or Yadnana of the Middle Sea.²⁴⁷ These kingdoms were named because they contributed to building the royal palace at Nineveh.²⁴⁸ In one of the inscriptions of Esarhaddon, he claims that “the kings who are in the midst of the sea, in their entirety, from Yadnana, the land of Yaman, as far as Tarsisi, threw themselves at my feet.”²⁴⁹ Though the king of Tyre, Luli escaped to Cyprus from Sennacherib, which indicates that the island was probably not directly controlled by the Assyrians.²⁵⁰

Novak suggests that the existence of Cypro-Cilician koine correlated with Assyrians’ designation of Cyprus as Yadnana, “the one of Adana.”²⁵¹ Connections with the Phoenicians were also strong and are attested in Amathos and Palaepaphos-Skales in the tenth century.²⁵² In Palaepaphos-Skales there are Phoenician ceramics (mostly storage jars, jugs, and pilgrim flasks) in several tombs, which might indicate that this was a trading post.²⁵³ However, there is one site, Kition, that is differentiated

²⁴⁴ Lipinski, *Itineraria Phoenicia Studia Phoenicia* 18, 53- 54.

²⁴⁵ Luraghi, “Traders, Pirates, Warriors,” 31.

²⁴⁶ Luraghi, “Traders, Pirates, Warriors,” 31. Fuchs, *Die Inschriften Sargons II*, 232-233.

²⁴⁷ Luckenbill. *Ancient Records of Assyria and Babylonia*, 690.

²⁴⁸ Lipinski, *Itineraria Phoenicia*, 63.

²⁴⁹ Borger, *Die Inschriften Asharhaddons Königs von Assyrien*. Muhly, “The Origin of the Name of Ionia,” 26.

²⁵⁰ Reyes, “Archaic Cyprus,” 57.

²⁵¹ Novak, “A Bronze and Iron Age,” 236.

²⁵² Bikai, “Cyprus and the Phoenicians,” 204.

²⁵³ Bikai, “Cyprus and the Phoenicians,” 204.

among the others because of its special relation with Phoenicia, specifically Tyre.

(see Levant chapter)

Due to its geographical location, the island played a pivotal role for the interregional relations in the Eastern Mediterranean especially with Anatolia, Levant, and the Aegean. Interregional trade was controlled by centralized powers (Hittites, Egypt, Mycenaeans) in the 2nd millennium trade network.²⁵⁴ Cyprus became one of the major players as a source of copper.²⁵⁵ Cyprus was a leading player in the Late Bronze Age trade networks, in which it had a significant place for the expansion of the interregional relations to the west part of the Mediterranean.²⁵⁶ After the destruction of centralized powers at the end of the Late Bronze Age, long distance trade was probably sustained by smaller ships with more navigable and with mercenaries who were hired by the small states.²⁵⁷

In the Iron Age, Cyprus was still active in the interregional trade network in the Eastern Mediterranean. Considering significant Cypriot pottery in the Iron Age assemblages of coastal Eastern Mediterranean settlements, Cyprus continued to have an important role in the Eastern Mediterranean trade relations also during the Iron Age.

It is not certain who was carrying the goods (either Phoenicians or Cypriots), but Cypriot goods are found in Cilicia and Levant. Imported Cypriot pottery is found as early as the Early Iron Age at sites in Cilicia and Levant that shows the networks between these regions was continuing uninterruptedly. The number of Cypriot goods reached its highest number in the Middle Iron Age and gradually decreased at the end of the Iron Age with the increasing Greek activities in Mediterranean.

²⁵⁴ Sherratts, "From Luxuries to Commodities," 369-371.

²⁵⁵ Sherratts, "From Luxuries to Commodities," 371.

²⁵⁶ Sherratts, "From Luxuries to Commodities," 372.

²⁵⁷ Sherratts, "From Luxuries to Commodities," 373.

2.5.2 Cypro-Cilician Pottery in Cyprus

Cypro-Cilician pottery is not used as a term in Cyprus rather the same assemblage is called Cypro-Geometric pottery. This assemblage was studied by Einer Gjerstad in detail during the 1940s.²⁵⁸ Gjerstad evaluated the pottery assemblages of several sites like Kition, Amathous, etc. such important sites are shown in Figure 5. Gjerstad divided the Cypriote pottery into groups according to their typology; the White Painted Ware I-VII, Bichrome Ware I-VII, and Black-on Red (BoR) I-V.²⁵⁹ He dates the beginning of the Early Geometric period around 1050 B.C. The Early Iron Age ceramic traditions of the island are influenced by Late Helladic IIIC, Syro-Palestinian and also local styles.²⁶⁰ Dishes with three handles, bowls, cups with a vertical handle, cylindrical and globular jars are derivatives of Late Helladic IIIC forms showing strong continuation into the Cypro-Geometric period.²⁶¹ Local aspects are the bowls with a round base and horizontal handles, conical bowls with two handles, barrel-shaped jugs, and globular jugs with collar-shaped rims.²⁶² These shapes are also the most common Cypro-Geometric pottery shapes and seen in both Cilicia and Levant. Also, there are some shapes that were influenced both from local and Late Helladic IIIC traditions like flasks. Along with the local Cypriote and Aegean impact, Levantine influence can be seen on pottery such as bowl with hemispherical strainer in the bottom and the pilgrim flask.²⁶³ Thus, Iron Age forms on the island have developed through interactions over time. These interactions

²⁵⁸ Gjerstad, *The Swedish Cyprus Expedition*.

²⁵⁹ Gjerstad, *The Swedish Cyprus Expedition*, 48-76.

²⁶⁰ Gjerstad, *The Swedish Cyprus Expedition*, 282.

²⁶¹ Gjerstad, *The Swedish Cyprus Expedition*, 283.

²⁶² Gjerstad, *The Swedish Cyprus Expedition*, 283- 284.

²⁶³ Gjerstad, *The Swedish Cyprus Expedition*, 285.

began at the end of the Late Bronze Age with the Proto-White Painted pottery which is a combination of Late Helladic IIIC, Syro-Palestinian, and local traditions.²⁶⁴

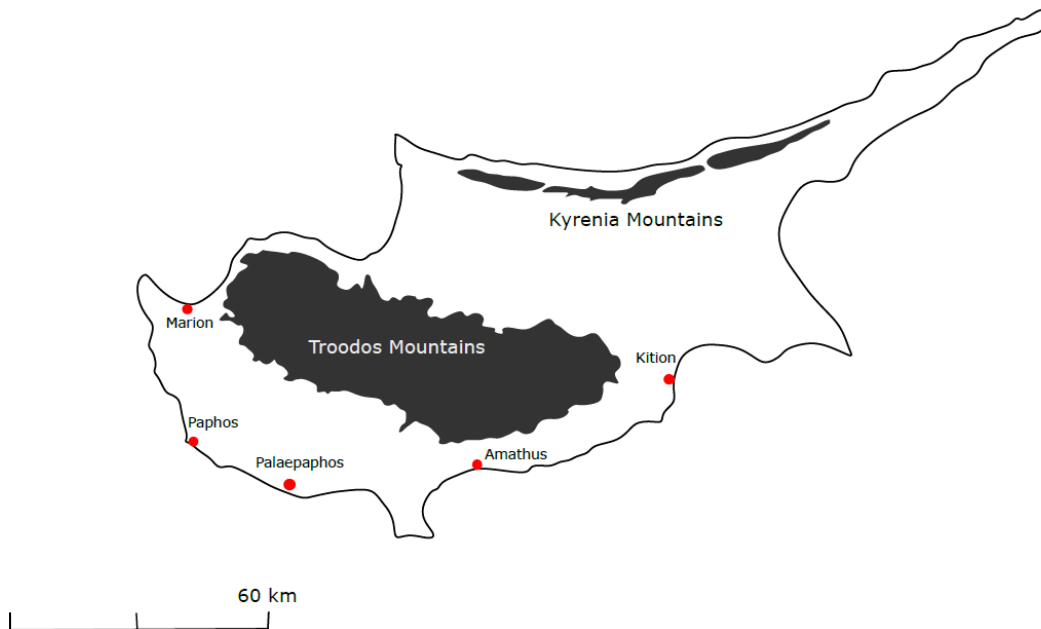


Figure 5. Map of Iron Age sites of Cyprus.

Later in the Iron Age, Levantine metal vessels influenced pottery shapes in Cyprus.²⁶⁵ All these different influences from different cultures and regions merging with the local traditions resulted in a new assemblage and this new hybrid tradition is referred to as Cypro-Geometric pottery.

BoR pottery is also considered to be part of Cypro-Geometric assemblage. Although its origin is still debated, BoR pottery is locally manufactured and traded in Cyprus since the 10th century B.C.²⁶⁶ However, there are different dates proposed for the earliest attested local BoR pottery in Cyprus. Karageorghis dated the earliest BoR sherds to the late 9th or early 8th century B.C. at Kition, the Phoenician colony on the

²⁶⁴ Maier and Karageorghis, *Paphos*, 120.

²⁶⁵ Karageorghis, "Ancient Art from Cyprus," 92.

²⁶⁶ Schreiber, *The Cypro-Phoenician Pottery of Iron Age*, 246.

island.²⁶⁷ Gjerstad suggested that BoR pottery is found in small quantities in the Cypro-Geometric I and II periods as an imported ware from the east but produced locally in the Cypro-Geometric III period as of the 9th century. B.C.²⁶⁸ He discusses that this ware originated in Syro-Palestinian region associated with the Red Slip Ware and later adopted into the Cypriote pottery repertoire.²⁶⁹ There is no consensus on the origin of the BoR pottery, but it is argued that it is developed from Red Slip Ware (for detail see Levant chapter). Kleiman argues that the decoration of BoR pottery is influenced by Phoenician decorative styles.²⁷⁰ However, band decorations and concentric circles are already seen in the earlier period in Cyprus in White Painted Ware. Recently, Nicola Schreiber evaluated BoR pottery both from Cyprus and Levant in detail and she argues that Cyprus is the origin of BoR pottery.²⁷¹ She reconsiders the imported BoR pottery in Gjerstad's publication and suggests that these ceramics are typologically Cypriote and dates their appearance to the mid of the 10th century B.C.²⁷² While the origin of BoR is assumed to be either Cyprus or Levant, it needs to be considered that Cilicia has also locally produced BoR pottery in the Early Iron Age. Also, all these regions have red slipped or painted pottery in their Bronze Age assemblages. Thus, rather than a single origin, the appearance of BoR pottery could be argued as result of the combination of previous traditions and the interregional relations.

Regardless of origin, over time Cyprus becomes a producer and exporter of BoR to other parts of the Eastern Mediterranean like Cilicia, Levant, and Egypt,

²⁶⁷ Smith says that Karageorghis uses higher chronology than his previous publications. This could be result of adopting Schreiber's dating for BoR pottery.

Smith, "Art and Society in Cyprus from the Bronze Age into the Iron Age," 188-9.

²⁶⁸ Gjerstad, *The Swedish Expedition to Cyprus*, 436.

²⁶⁹ Gjerstad, *The Swedish Expedition to Cyprus*, 435-438.

²⁷⁰ Kleiman et al., "The Date and Origin of Black-on-Red Ware," 551.

²⁷¹ Schreiber, *The Cypro-Phoenician Pottery of Iron Age*, 273.

²⁷² Schreiber, *The Cypro-Phoenician Pottery of Iron Age*, 272.

especially small and medium sized jugs and juglets containing precious liquids, probably containing perfumed oils.²⁷³ BoR pottery from Megiddo was analyzed petrographically and the results show that there are several BoR workshops in Cyprus; Palaepaphos/ Kouklia and Marion²⁷⁴ which exported their products to the Levant.

In Summary, Cypro-Geometric pottery appeared in the 11th century B.C. both in Cyprus and Cilicia. Due to their geographical locations, Cyprus and Cilicia always had close connections collaborated by both textual and archaeological evidence. Considering the shapes, Late Helladic IIIC forms continued to be used especially in Cyprus and Cilicia but along with these common forms, there are local influences on the Cypro-Cilician assemblage especially during the Early Iron Age. Thus, there is not one specific origin of Cypro-Cilician pottery, but there were several components of it. This assemblage was formed with the several cultural elements and became significant part of Eastern Mediterranean koine during the Iron Age.

2.6 Levant

2.6.1 Political Context

In the Levant, the term Cypro-Phoenician Ware is used for the Cypro-Cilician assemblage.²⁷⁵ In the Levantine chronology, beginning of the Iron Age is dated to 1200 B.C.,²⁷⁶ which corresponds to the final decades of Late Bronze Age (LB IIb) in Cilicia and Cyprus. Levantine chronology and its correspondence with Cyprus and Cilicia is given in the Table 6.

²⁷³ Iacovou, "Cyprus During the Iron Age," 805. Schreiber, *The Cypro-Phoenician Pottery of Iron Age*, 65.

²⁷⁴ Kleiman et al., "The Date and Origin," 540.

²⁷⁵ The term Phoenician Bichrome is also used for the same group of pottery.

²⁷⁶ Gilboa, "The Southern Levant During the Iron Age I Period," 698.

Table 6: Iron Age chronology of Levant

Cilicia²⁷⁷	Cyprus²⁷⁸	Levant²⁷⁹
Early Iron Age 1100-850 B.C.	Cypro-Geometric I-II ²⁸⁰ 1050- 850 B.C.	Iron Ia 1190- 1130 B.C.
Middle Iron Age 850-700 B.C.	Cypro-Geometric III 850-700 B.C.	Iron Age Ib 1130-850 B.C.
Late Iron Age 700-520 B.C.	Cypro-Archaic I-II 700-600 B.C.	Iron Age II 850-520 B.C.

During the beginning of the Iron Age, there was no power controlling this region after the destruction of the Hittites and political instability in Egypt. While the sites in Cilicia and Cyprus encountered destructions due to upheavals or migrations (the so-called “Sea People”) at the end of the Late Bronze Age, there was no destruction in the Levantine coast.²⁸¹ Thus, there is a continuation in the material culture of the Iron Age I at sites like Tyre and Akko.²⁸² Phoenicians called themselves Can’ani, so they were the successors of Canaanites.²⁸³ They both shared the same geographical, cultural, and linguistic roots, but after 1200 B.C. Canaanites were known as the Phoenicians.²⁸⁴

²⁷⁷ Özyar et al, “A Comparative Stratigraphy of Cilicia,” 162.

²⁷⁸ Gjerstad, *The Swedish Expedition of Cyprus*. 427.

²⁷⁹ Novak et al, “A Comparative Stratigraphy of Cilicia,” 183.

²⁸⁰ Iron Age chronology of Levant and Cilicia corresponds to Cypro-Geometric and Archaic periods in Cyprus, so I put both of them in one chart.

²⁸¹ Killebrew, “Introduction to the Levant,” 661.

²⁸² Killebrew, “Introduction,” 661.

²⁸³ Aubet, “The Phoenicians and the West,” 9.

²⁸⁴ Aubet, “The Phoenicians,” 12.

In the 10th century B.C., Egyptian king, Sheshonq invaded some cities in the southern Levant.²⁸⁵ Egyptian hegemony in the Levant was sustained through the Levantine elites with Egyptian support and Egyptian tax records are one important source of evidence for it.²⁸⁶ On the other hand, Assyrians started to expand to the Levant in early 9th century B.C. during the reigns of Assurnasirpal II and Shalmaneser III.²⁸⁷ Their control over the region increased during the reign of Tiglath-Pileser III.²⁸⁸ While the cities in northern Levant were incorporated into the Assyrian empire as provinces, some were made vassals, but the city-states in Phoenicia remained independent as long as they sent tributes to the Assyrian king in return for their independence.²⁸⁹ For example, Assyrians did not destroy the city of Tyre in order to benefit from its trade relations.²⁹⁰ Thus, using Phoenicians trade relations, Assyrians had access to the goods circulating in the Mediterranean, which they carried through the Orontes River into inland Assyrian cities.²⁹¹

During Iron Age II, Phoenician activities increased in the Mediterranean. They started to establish first trading posts, then colonies. It is thought that the reason behind the expanding Phoenician colonization was to satisfy the Assyrian demand in the late 8th and 7th centuries B.C.²⁹² Phoenician ships sailed to the Dodecanese and Crete via Cyprus even all the way to the southern coast of Sardinia by late 10th century B.C.²⁹³ Thus, Cyprus became a pivotal location to sustain maritime relations for the Phoenicians and its colonies further west and for that reason Phoenicians

²⁸⁵ Schreiber, *The Cypro-Phoenician Pottery of the Iron Age*, 89.

²⁸⁶ Gilboa, "The Southern Levant During the Iron Age I Period," 703.

²⁸⁷ Steiner, "Introduction to the Levant During the Iron Age II Period," 766.

²⁸⁸ Steiner, "Introduction to the Levant," 766.

²⁸⁹ Steiner, "Introduction to the Levant," 766.

²⁹⁰ Aubet, "Phoenicia During the Iron Age II Period," 799.

²⁹¹ Peckham, "Phoenicia," 208.

²⁹² Boardman, "Aspects of Colonization," 36.

²⁹³ Negbi, "Early Phoenician Presence in the Mediterranean Islands," 611.

founded colonies in several places on the island. Phoenician imports are found in the tombs at Palaepaphos already in the 11th-10th century B.C. The situation indicates that Phoenicians set up a trading post there.²⁹⁴ Palaepaphos/ Kouklia could be taken as the first trading post of the Phoenicians.²⁹⁵ Tyre's well-known colony, Kition was founded in the middle of the 9th century B.C.²⁹⁶ But there is no inscription indicating political or economic control of Phoenicians in Kition before 8th century B.C.²⁹⁷ However, there is archaeological evidence to support colonial activities of Phoenicians at Kition. One of the reasons to call Kition a Phoenician colony is the burial architecture. In the cemetery of Kition, there are tombs with gypsum sarcophagi identified as Phoenician and dated to the 8th century B.C.²⁹⁸ Along with the tombs, there are funerary inscriptions in Kition written in Phoenician dated to early 10th century B.C.²⁹⁹ And in the settlement of Kition, there are both Phoenician imports and imitations of Phoenician pottery.³⁰⁰ However, Phoenician control over Kition was probably not continuous, but mostly periodic.³⁰¹ It is argued that with the involvement of the Assyrians, Tyre lost direct control of Kition after the late 8th century B.C.³⁰²

Two copper bowls inscribed in Phoenician, found in Limassol are significant.³⁰³ One mentions the king of Qarthadast as the servant of Hiram, the king of Tyre in the 8th century B.C. showing Kition's dependence to the king of Tyre.³⁰⁴

²⁹⁴ Aubet, "Phoenicia During the Iron Age II Period," 791.

²⁹⁵ Aubet, "Phoenicia During," 798.

²⁹⁶ Aubet, "Phoenicia During," 799.

²⁹⁷ Smith, "Cyprus, The Phoenicians, and Kition," 265.

²⁹⁸ Hadjisavvas, "Necropolis of Kition," 189.

²⁹⁹ Lipinski, *Itineraria Phoenicia*, 43.

³⁰⁰ Caubet, *Le sanctuaire sous la colline, Kition-Bamboula VI*, 130-139.

³⁰¹ Smith, "Cyprus, The Phoenicians," 264.

³⁰² Bikai, "Cyprus," 209.

³⁰³ Lipinski, *Itineraria Phoenicia*, 46. Sznycer, "Breves remarques sur l'insription phenicienne de Chypre," 5, 47- 50.

³⁰⁴ Bikai, "Cyprus," 208.

However, after 500 B.C. the rulers of Kition call themselves kings of Kition.³⁰⁵ Later in the 4th century B.C. there is a minister or ambassador of Tyre in Kition, which is interpreted as Kition's independence from the Phoenician kingdom.³⁰⁶

Unlike southern Levant, northern Levant (Syria) was affected from the destructions and political crisis in the 12th century B.C. Centers like Alalakh and Ugarit were destroyed at the end of the Late Bronze Age. Despite these destructions, there is a certain degree of continuity in settlement patterns and material culture.³⁰⁷ After the collapse of the Hittite Empire, local kingdoms appeared in the region. Arsuz stelae mentioned the land of Walastin that are dated to the 10th century B.C.³⁰⁸ Formerly, the name of the land was read as WaDas(a)tini or Padasatini and attested as a term for Amuq region.³⁰⁹ However, with the new evidence from Tell Tayinat, re-reading of the name is rendered as Walastin.³¹⁰ With this new reading, the capital of this kingdom is located at Tell Tayinat.³¹¹ So, with the Arsuz stelea the borders of Walastin was extended further to northwest.³¹² By 11th and 10th centuries B.C. there were Luwian, Aramean, and Assyrian coalitions in the region³¹³ and by the end of the 9th century B.C the role of the Arameans increased, and the interactions between the Assyrians and Arameans caused political instability in the region.³¹⁴ In the 8th century B.C., Tiglath- Pileser III conquered the North Syrian kingdom of Unqi, annexed the northern part and created a new Assyrian province.³¹⁵ Assyrians exercised more

³⁰⁵ Demetriou, "Phoenicians in Cyprus and Their Hellenisation the Case of Kition," 136.

³⁰⁶ Bikai, "Cyprus," 209.

³⁰⁷ Mazzoni, "Syria and the periodization of the Iron Age Syria," 31.

³⁰⁸ Dinçol et al, "Two New Inscribed Storm-God Stelae from Arsuz," 59.

³⁰⁹ Weeden, "After the Hittites: The Kingdoms of Karkamish and Palistin in Northern Syria, 11.

³¹⁰ Weeden, "The Land of Walastin at Tell Tayinat", 65.

³¹¹ Weeden, "The Land of Walistin", 65.

³¹² Dinçol et al, "Two New Inscribed," 61.

³¹³ Mazzoni, "The Aramean States During the Iron Age II-III Periods," 775.

³¹⁴ Mazzoni, "Syria and the periodization," 48.

³¹⁵ Markoe, *Phoenicians*, 42.

direct control on the northern Levant compared to the south. However, in the port cities like, Al Mina, material culture shows that Phoenician, Greek, and Cypriot traders lived side by side indicating a diverse population.³¹⁶ After the 7th century B.C. Greek activities increased which can be seen in the material culture like Phoenician pottery being replaced with the Greek pottery.³¹⁷

Along with Cyprus and Syria, Phoenicians also had relations with Cilicia. Rich iron sources in the Taurus attracted Phoenician interests to Cilicia.³¹⁸ There are Phoenician texts like Cebelireis, Phoenician and Hieroglyphic Luwian bilingual inscriptions like Karatepe-Arslantaş and Çineköy in the region. (see Political context chapter of Cilicia). Also, in Tarsus there are seal impressions with Phoenician legends with the name of Luwian or Greek stewards.³¹⁹

2.6.2 Cypro-Phoenician Pottery in Levant

Cypro-Cilician pottery is not used as a term in Levant rather the same assemblage is called Cypro-Phoenician or Phoenician Bichrome pottery. Cypro-Phoenician will be used in this section. In the course of the earlier part of the Iron Age, Late Helladic IIIc pottery is replaced with the Cypro-Phoenician pottery which has some Cypriot influence in terms of forms.³²⁰ Considering the situation in Cilicia and Cyprus at the beginning of the Iron Age (see above), a similar pattern is seen here as well. Along with Cypriot and Late Helladic IIIc influence, Cypro-Phoenician pottery derives from the earlier local Canaanite pottery.³²¹

³¹⁶ Aubet, "The Phoenicians and the West," 63.

³¹⁷ Bonatz, "Some Considerations on the Material culture of Coastal Syria in the Iron Age," 149.

³¹⁸ Lipinski, *Itineraria Phoenicia*, 139.

³¹⁹ Lipinski, *Itineraria Phoenicia*, 139. Goetze, "Cuneiform Inscriptions from Tarsus," 1- 16.

³²⁰ Gilboa, "The Southern Levant During the Iron Age I Period," 712.

³²¹ Gilboa, "The Dynamics of Phoenician Bichrome Pottery," 5.

In the Iron Age Levant, Cypriote White Painted pottery plays a significant role in the ceramic assemblage.³²² First appearance of White Painted pottery is found in the Strata XIII in Tyre which is dated to 1070/50 B.C.³²³ Bikai interprets White Painted pottery as imports in the beginning of the Iron Age and does not mention local production or imitations of it.³²⁴ Therefore, around 1070/50 B.C. or in the beginning of the Iron Age, it is known that there is local White Painted pottery in both Cilicia and Cyprus, but not in the Levant. During the Early Iron Age, Bichrome and BoR pottery also appeared.³²⁵ (see Cyprus chapter for BoR pottery)

Bichrome pottery is found very frequently and specifically called as Phoenician Bichrome in the Levant. This specific type is traded to the other parts of Eastern Mediterranean by the Levantine merchants. In general, Bichrome pottery shares the same decoration motifs and forms with White Painted and BoR pottery.

Tel Dor provide important information about the trade of the Bichrome pottery between Cyprus and Levant. Results of petrographic analysis on the Bichrome pottery (small juglets) found in Cyprus show that they were imported from Dor in the beginning of the Early Iron Age.³²⁶ Production of Bichrome ware in Dor ends at the end of the Middle Iron Age (Iron IIA).³²⁷ On the other hand, imported White Painted pottery from Cyprus started to be found in Tel Dor in the Iron Ib period (Early Iron Age/Cypro-Geometric I) and later imported BoR pottery especially open shapes increased here.³²⁸ Optical mineralogy conducted on the Phoenician Bichrome pottery from Tel Dor indicates that these vessels are produced

³²² Bikai, "The Pottery of Tyre," 57.

³²³ Bikai, "The Pottery of Tyre," 66.

³²⁴ Bikai, "The Pottery of Tyre," 57.

³²⁵ Bikai, "The Pottery of Tyre," 57.

³²⁶ Gilboa, Barak, and Sharon, "Dor, The Carmel Coast and Early Iron Age Mediterranean Exchanges," 94.

³²⁷ Gilboa, Barak, and Sharon, "Dor, The Carmel Coast," 94.

³²⁸ Gilboa, Barak, and Sharon, "Dor, The Carmel Coast," 93-94.

especially in two regions Tyre-Sidon and Carmel coast.³²⁹ These two regions have also abundant Cypriot pottery.³³⁰ Hence, it is proposed that the development of Bichrome pottery in the region is shared and intertwined between the Cypriot and Phoenician centers.³³¹

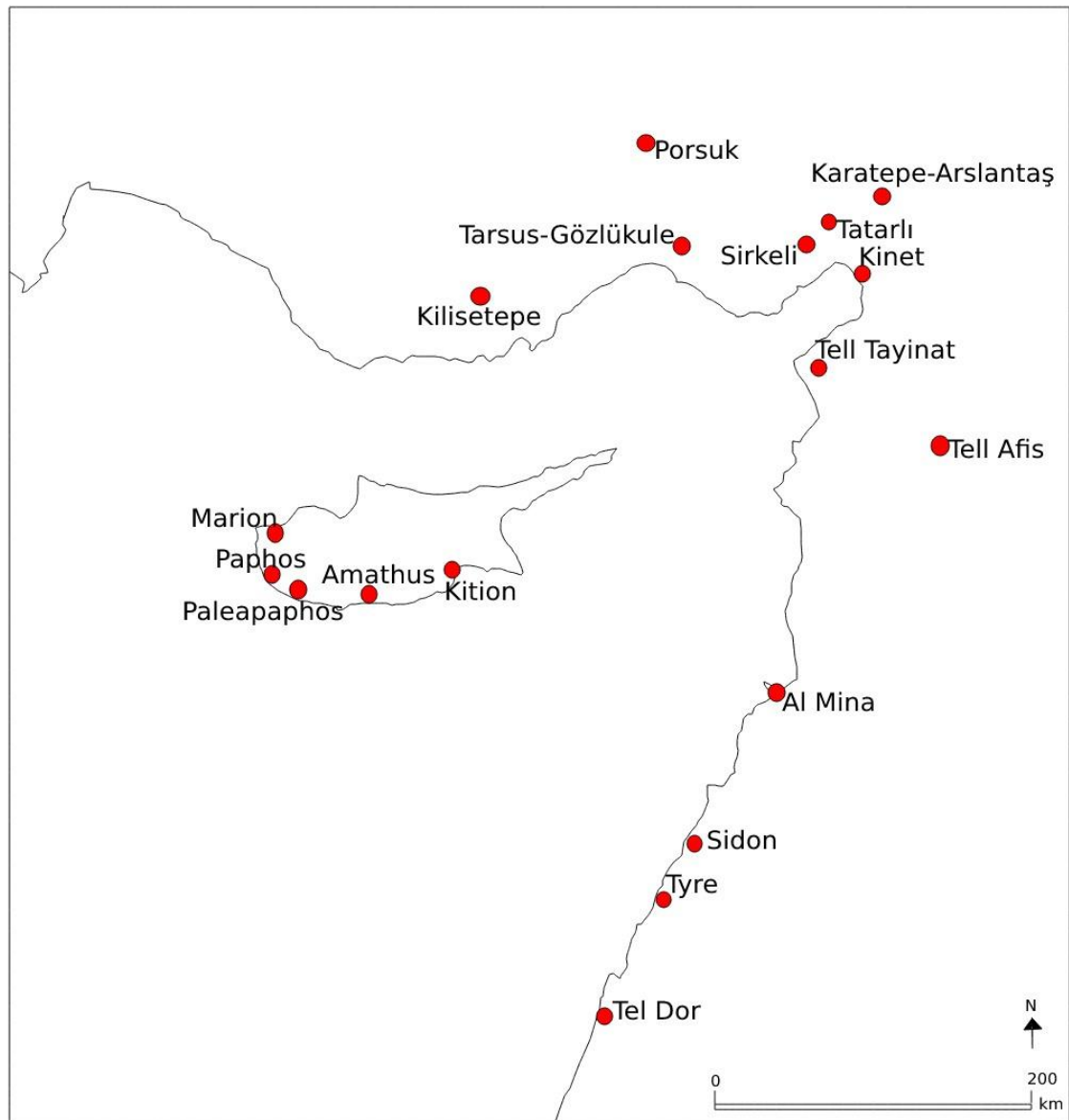


Figure 6. Map of Levant with the sites mentioned in the text.

³²⁹ Gilboa and Goren, “Early Iron Age Phoenician Networks,” 86.

³³⁰ Gilboa and Goren, “Early Iron Age,” 88.

³³¹ Gilboa and Goren, “Early Iron Age,” 90.

Al Bass has some urns and storage jars that are similar to Phoenician pottery morphologically but produced in Cyprus and there is also some pottery that looks like Cypriot but is produced in Al Bass.³³² Imported Cypriot pottery at Al Bass shows close connections with the Amathus region.³³³ So, Al Bass pottery assemblage shows that both Cypriot and Levantine pottery influence and imitate each other.

Considering ceramic assemblage of the Northern Levant settlements, they have differences from the southern part. The exception is Al Mina because of the intensity of Greek pottery there. Scholars argue that it was either a Greek colony, or at least a trade post.³³⁴ Small amount of BoR pottery is also found at Al Mina.³³⁵ There are also some vessels that show close similarities with Tarsus and could be imported from there.³³⁶ Cypro-Phoenician pottery came mostly from the levels VIII and VII.³³⁷ Level VIII pottery changed from the previous level VII and it contained many Cypriot types which are either imports or local imitations.³³⁸ On the other hand, levels between III and VIII had mostly Syrian and Phoenician pottery and among them majority had Phoenician origin.³³⁹ Lehmann suggests that the pottery of Al Mina resembles Tyrian pottery in shape and decoration.³⁴⁰ Greek pottery from 8th century B.C. indicate that possibly some Greeks lived at Al Mina who were probably from the Euboean regions.³⁴¹ Excavators claims that Tell Afis had imported White Painted pottery from Tarsus dated to 7th century B.C. and considering the connection

³³² Aubet and Nunez, "Cypriote Imports from the Phoenician Cemetery of Tyre," 86.

³³³ Calvo, "Tyre-Al Bass. Potters and Cemeteries," 289.

³³⁴ Boardman, "Al Mina and History," 169.

³³⁵ Du Plat, "The Cypriot and Syrian Pottery from Al Mina," 75.

³³⁶ Du Plat, "The Cypriot and Syrian," 67- 68.

³³⁷ Du Plat, "The Cypriot and Syrian," 67. Wooley, "Excavation History of Al Mina," 17.

³³⁸ Wooley, "Excavations at Al Mina," 16.

³³⁹ Lehmann, "Al Mina and the East," 21.

³⁴⁰ Lehmann, "Al Mina and the East," 24.

³⁴¹ Boardman, "Tarsus, Al Mina and Greek Chronology," 12.

between Tarsus and Tell Afis, Cypro-Phoenician pottery is also traded via the land route.³⁴² In Tell Tayinat, most of the Cypro-Phoenician pottery (less than 200 in total) is dated between 850-750 B.C.³⁴³ Almost all of the Cypro-Phoenician pottery are identified as imported and very few are possibly local differentiated by their surface treatments.³⁴⁴ Osborne and Karacic conducted provenance analyses on the Middle Iron Age (850- 600 B.C.) Cypro-Phoenician pottery (only White Painted and Bichrome) from Tell Tayinat, Tell Judeidah, and Chatal Höyük.³⁴⁵ The results indicate that there are two groups; one is imported group which exists in all three sites, and it is produced in Cyprus.³⁴⁶ The second group is local which only exists at Tell Tayinat. Similar to Cilicia, Cypriote imports decreased after the Middle Iron Age here as well.³⁴⁷ Chatal Höyük is another site in the Northern Levant. Among the Cypro-Phoenician types, Bichrome pottery is the most attested type in Chatal Höyük. Painted Monochrome³⁴⁸ and Bichrome pottery are found in the phase O assemblage of the site.³⁴⁹ At Chatal Höyük, three types of Bichrome pottery are identified by Pucci; local Bichrome pottery, which is an imitation of Southern Levant Bichrome pottery with no surface treatment (there is no slip or burnishing but only paint), imported Cypriot Bichrome (III- IV) and fine burnished Bichrome pottery.³⁵⁰ Most of the imported pottery are from Cyprus which are mostly Bichrome bowls and BoR juglets.³⁵¹ Although Northern Levant has Cypro-Phoenician pottery, it is seen that

³⁴² Oggiano, "The Pottery of Iron Age II from Tell Afis," 187.

³⁴³ Osborne, *Spatial Analysis and Political Authority in the Iron Age Kingdom of Patina*, 112.

³⁴⁴ Osborne, *Spatial Analysis*, 119.

³⁴⁵ Karacic and Osborne, "Eastern Mediterranean Economic Exchange," 2.

³⁴⁶ Karacic and Osborne, "Eastern Mediterranean Economic Exchange," 11.

³⁴⁷ Swift, *Amuq K to O pottery*, 152.

³⁴⁸ I think this corresponds to Buff Painted in Cypro-Cilician painted pottery types.

³⁴⁹ Pucci, *Excavations in the Plain of Antioch III*, 191.

³⁵⁰ Pucci, *Excavations in the Plain*, 191.

³⁵¹ Pucci, *Excavations in the Plain*, 191. The results of provenance analysis conducted by Karacic and Osborne indicate that there is no local painted pottery in the site. Karacic and Osborne, *Eastern Mediterranean Economic Exchange*.

local production is only attested in few sites like Tell Tayinat. Also, Cypro-Phoenician pottery does not play important role as much as in the southern part. This situation could be the result of the Assyrian impact.

The Levantine region plays an important role in the discussions regarding the origins of BoR which became popular and widely distributed in the 10th century B.C in the Eastern Mediterranean.³⁵² There are several possible sources of Red Slip Ware, like Syria and Phoenicia. However, there are also suggestions that the ware could have developed from Late Bronze Age traditions. Gjerstad proposed that the origin of BoR pottery is Syria because of Red Slipped pottery of Late Bronze Age and he argued that BoR was not associated with Phoenicia.³⁵³ In a similar vein, Pucci and Soldi argue continuation of this surface treatment and they propose that it was never abandoned in Cilicia and Amuq and it continued to be used in Iron Age.³⁵⁴ Considering Red Slip Ware in Tarsus, Hanfman argues that it is mostly founded in Middle Iron Age and Assyrian period and he argues that Red Slip technique of BoR pottery derives from the Late Bronze Age Red Slip pottery tradition.³⁵⁵

On the other hand, Gates discusses that Red Slip of Late Bronze Age and Iron Age are different. Red Slip appeared in Amuq and Cilicia in transition from Early to Middle Iron Age that do not have any connections with the Late Bronze Age Hittite pottery.³⁵⁶ Therefore, although the Hittites had a whole repertoire of Burnished Red Slip pottery, they were not related with the Iron Age examples.³⁵⁷ Du Plat argues that Red Slip originated from Levantine coast and they stopped to import Red Slip in

³⁵² Schreiber, *The Cypro-Phoenician Pottery of Iron Age*, 83.

³⁵³ Gjerstad, *The Swedish Cyprus Expedition*, 438.

³⁵⁴ Pucci and Soldi, "Going Red in the Iron Age II," 355.

³⁵⁵ Goldman, *Excavations at Gözlü-Kule*, 61.

³⁵⁶ Gates, "Potters and Consumers in Cilicia and the Amuq," 74.

³⁵⁷ Gates, "Potters and Consumers," 73.

Northern Levant after the Assyrian conquest.³⁵⁸ Lehmann argues that Red Slip is developed independently in each region which is the reason of the differences of the shapes and surface treatments.³⁵⁹ So, there are still no consensus on the origin of BoR pottery and whether it is developed from Late Bronze or Iron Age Red Slip pottery tradition. However, somehow all regions have connections with Red Slip pottery tradition and because there are continuous interregional relations and these relations affect the pottery traditions, it is difficult to determine the origin of BoR pottery.

In summary, Phoenicians played a crucial role in shaping Cypro-Phoenician assemblage in the Eastern Mediterranean. Their intense maritime activities with Cilicia and Cyprus provide continuous relations and establish the basis of the Eastern Mediterranean koine. Although Cyprus is always in contact with Cilicia, it seems that Phoenicians were more active in the Mediterranean and had intensive relations with both Cyprus and with Cilicia through trade activities. It is seen that Bichrome pottery is preferred more than White Painted and BoR pottery in Levant. While White Painted is mostly found as import, BoR and Bichrome pottery are mostly locally produced. So, through the interactions between Cyprus, Cilicia, and the Levant a koine reflecting similar tastes in table ware has developed in the Eastern Mediterranean.

2.7 Conclusion

Cypro-Cilician pottery appeared in the 11th century B.C. in the Eastern Mediterranean. Cypro-Cilician pottery developed from a combination of local and Late Helladic IIIC pottery. It started to develop in the Early Iron Age but increased to

³⁵⁸ Du Plat, "The Cypriot and Syrian Pottery from Al Mina," 85.

³⁵⁹ Lehmann, "Trends in the Local Pottery Development of the Late Iron Age and Persian Period in Syria and Lebanon, ca. 700 to 300," 13.

its highest levels in the Middle Iron Age, and in this period both local and imported Cypro-Cilician pottery are found in most of the sites in the Eastern Mediterranean. Moreover, in this period several kilns are found that shed light on the local production of Cypro-Cilician pottery especially in Cilicia. In the Late Iron Age, the number of Cypro-Cilician pottery decreased with the impact of first Assyrian territorial expansion and then especially with increasing Greek mercantile activity in the region.

As mentioned above, Cypro-Cilician pottery appeared around the same time in all three regions. Textual and material evidence show that Cilicia, Cyprus, and Levant have connections with each other. At the end of the Bronze Age, these three regions have Late Helladic IIC pottery in their assemblages. This shared pottery tradition provides a common background for the development of Cypro-Cilician pottery. The origin of BoR pottery still remains a challenge. It is possible that it developed from the Red Slip tradition of southern Levant but seems to have developed and spread to the rest of the Eastern Mediterranean from Cyprus. However, reassessment of Gjerstad's dating indicates that in Cyprus as well BoR is attested early. One also needs to keep in mind that at Tarsus as well there is possible early examples of local BoR production. The discussion above shows that Cypro-Cilician pottery arose due to close relations of these regions in the Eastern Mediterranean, each adding something to the formation of Cypro-Cilician assemblage and hence, facilitating the establishment of a koine in the Iron Age.

CHAPTER 3

PETROGRAPHIC DISCUSSION

This chapter focuses on the petrographic analysis. Petrographic studies are significant in terms of understanding pottery production and technology. Also, it provides information about provenance and trade relations through investigating the minerals and tempers in the clay and pottery samples. Thus, petrographic analysis conducted on the Iron Age ceramic samples of Tarsus-Gözlükule will give us information about the clay structure of Cypro-Cilician pottery. In the first part, macroscopic analysis of the selected samples will be evaluated, which includes macroscopic aspects, changes and continuities of decoration, surface treatment, and overall shape. Then, the results of petrographic analysis will be presented. After both macroscopic and microscopic analysis, development of the Cypro-Cilician pottery of Tarsus-Gözlükule will be discussed.

3.1 Macroscopic Analysis

Samples were examined macroscopically before they were cut for thin section analysis. Hanfmann's categorization of Cypro-Cilician painted pottery was taken into account here.³⁶⁰ So, they are categorized as Buff Painted, Bichrome, and Black-on-Red pottery. General characteristics of the selected samples are listed in the Table 7 and their drawings are presented in Appendix B and the detail descriptions of the samples are listed in Appendix B.

³⁶⁰ Hanfmann's Cilician White Painted and Buff Painted categories are combined here under Buff Painted because the local White Painted pottery is actually White slipped, and its color is generally whitish or light cream.

3.1.1. Buff Painted Pottery

Seven pieces of Buff Painted pottery are examined in this study. Five of them (#1, 3, 9, 17, 18) are rims and two of them are body fragments (#6 and #16). Buff Painted Pottery is defined by its light cream to buff color in general. It is decorated with brown or black paint.

#1 is a rim and a wall of a standard cup from the Early Iron Age. Its rim is straight, and the wall makes a slight curve. It has light buff clay without a gray core. There are one dark brown band on the exterior of the rim and two bands are on the interior. It is wet-smoothed and self-slipped. It has a medium fabric. This sample looks local because it has medium coarse fabric with a gritty surface and inclusions are seen on the exterior. This sample is shown in Appendix B, Figure B1.

#3 is a rim and upper part of a standard bowl from the Early Iron Age. It has a thickened wide rim. Clay is buff with a gray core. There is dark brown paint on the rim and a band just below the rim. On the exterior, there are one large dark brown band and a series of thin bands. It is self-slipped and smoothed on the outside. It has a medium to fine fabric. Inclusions are visible on the surface. It looks local because of the gray core, fabric, and the quality of the surface treatment. This sample is shown in Appendix B, Figure B3.

#9 is possibly a rim of a standard cup from the Middle Iron Age. It has a ledge rim. It has buff clay with a gray core. There is a thick brown band on the rim and on the exterior and in between there are several bands. Outside is self-slipped and smoothed. Some parts have faint paint which has not preserved well. There is no interior surface treatment. It has a medium fabric. Inclusions are seen on the exterior. This sample looks local because of the gray core, medium fabric, and the quality of its surface treatment. This sample is shown in Appendix B, Figure B9.

#20 is a rim of a standard cup dated to the Late Iron Age. Its rim is slightly everted. Clay is buff with a slightly gray core. Exterior has an orangish buff color. There are two brown bands on the upper part of the wall. There is a thick red paint on the handle and a curving brown line above the handle. Its fabric is medium to fine. It is buff slipped and smoothed. This sample looks local because it has gray core, medium fabric, and smoothed exterior. This sample is shown in Appendix B, Figure B20.

#18 is a bottle or flask neck from the Late Iron Age. It has a flaring rim. Its clay and surface are buff and there is no gray core. There is a brown band on the rim and wavy line on the lower part. Exterior is buff slipped and smoothed but inside is not treated. It has a medium fabric. This sample looks local because it has medium fabric, and its exterior is smoothed and gritty. This sample is shown in Appendix B, Figure B18.

#6 and #16 are body pieces. #6 looks like a fragment from a juglet but there is no rim to identify its form. It is from the Early Iron Age and has a pinkish buff clay with no gray core and a buff surface. There are brown concentric circles and bands on the exterior. The exterior is self-slipped and burnished but there is no treatment on the interior. This sample is fine ware, there is no gray core and visible inclusions on the surface. Also, it is burnished, and its surface treatment is well applied. Thus, macroscopically this sample looks imported. This sample is shown in Appendix B, Figure B6.

#16 is a Middle Iron Age sample and formed by two body fragments. They have whitish clay and there is no gray core. There are dark brown bands and concentric circles on the exterior. Interior is white and exterior is buff slipped and burnished. This sample has also very fine fabric. Its clay color is different from the

majority of the samples. This sample looks imported because of its clay color, well applied slip, absence of gray core and the quality of its fabric. This sample is shown in Appendix B, Figure B16.

3.1.2. Black on Red Pottery

There are seven pieces of Black on Red pottery among the samples. Five of them are rims (# 2, 4, 13, 14, 19) and two of them (#8 and #7) are body sherds.

#2 is a standard bowl with a simple rim from the transitional period from the Early Iron Age to the Middle Iron Age. It has reddish buff clay with a gray core.

There is one brown band on the interior and one on the exterior. It is red slipped and burnished. It has a medium to fine clay. This sample looks local because of the gray core, medium fabric, and its exterior surface treatment. This sample is shown in Appendix B, Figure B2.

#4 is also a standard bowl with a simple rim from the Early Iron Age. Its clay is buff with a gray core. There are two dark brown bands on the outside. It is red slipped and smoothed. It has a medium to fine clay. It is identified as local because of the gray core, its fabric, and the surface treatment. This sample is shown in Appendix B, Figure B4.

#13 is a Middle Iron Age standard bowl with a simple slightly incurving rim. The clay is buff and there is no gray core. There are two black bands on the exterior. There is one black band on the rim and one right below the rim. It is orangish red slipped and lightly burnished. It has a medium fabric. It looks local because of the quality of the ware and the surface treatment. This sample is shown in Appendix B, Figure B13.

#14 is a Middle Iron Age bowl with a slightly inverted, simple rim. The fabric is buff and there is no gray core. There are several black bands on the interior but only one thick band just below the rim on the exterior. It is red slipped and burnished. Exterior is highly worn out, but the interior slip is better preserved. It has a fine fabric. Also, the slip is burnished to a lustrous red. It looks imported because it has a fine fabric and burnished surface. This sample is shown in Appendix B, Figure B14.

#19 is a Late Iron Age standard bowl. It has a slightly incurving, simple rim. The fabric is buff with a slight gray core. There are reddish brown bands on the inside and a wide reddish- brown band on the outside. Exterior is red slipped and burnished. It has a medium to fine fabric. The surface treatment of the sample looks similar to the imported pottery, but its fabric looks local. This sample is shown in Appendix B, Figure B19.

#7 and #8 are body sherds. #8 is an Early Iron Age sample. It has buff and fine fabric and there is a slight gray core. Exterior is red slipped, decorated with black bands, and burnished. It looks imported because of its fabric and also more reddish and lustrous slip. This sample is catalogued in Appendix B, Figure B8. #7 is from the Middle Iron Age. It has a light red fabric and there is no gray core. It is self-slipped, burnished and decorated with brown concentric circles. It has a fine fabric. Because of its different clay color and fine fabric, it is identified as an import. This sample is shown in Appendix B, Figure B7.

3.1.3. Bichrome Pottery

There are four samples of Bichrome Pottery which are all diagnostic (#10, 11, 12).

#10 is a neck of a crater from the Middle Iron Age. It has a ledge rim with a straight wall. It has a pinkish buff clay and is white slipped. There is a slight gray core. There are brown bands on the rim and below the rim on the interior and a red band on the exterior between two brown bands. On the lower part there are brown concentric circles. While the exterior is slightly smoothed, inside is not. It has a medium fabric. It looks local because of its gritty surface, visible inclusions on the surface, medium fabric, and gray core. This sample is shown in Appendix B, Figure B10.

#11 is a rim of a standard bowl from the Middle Iron Age. Its clay is buff with a slightly gray core. There are two bands on the interior part of the rim which are brown and light red. The surface is self-slipped and smoothed. It has a medium to fine fabric. This sample looks local because of the quality of its fabric and slip, the surface treatment, and the gray core. This sample is shown in Appendix B, Figure B11.

#12 is a rim and a flaring neck of a jar from the Middle Iron Age. The rim is everted and thickened outside. Its fabric is pinkish buff and there is no gray core. There are brown bands both on the exterior and interior. Also, there is a wide red band on the neck. It is buff slipped and lightly burnished. It has a medium to fine fabric. It looks local because of its fabric and surface treatment. This sample is shown in Appendix B, Figure B12.

3.1.4. Plain/Kitchen Ware

Four Kitchen Ware samples are evaluated: #5, 15, 20, and 21. All Kitchen Ware samples are assumed as local. (see Methodology in Chapter 1 p.5)

#5 is an Early Iron Age cooking pot with a thickened rim and a vertical handle. The fabric is pinkish buff and there is no gray core. Wheel marks can be seen on the exterior surface. Exterior is self-slipped and smoothed. Inside is not treated. It has a coarse fabric. This sample is shown in Appendix B, Figure B5.

#21 is a Late Iron Age cooking pot with a constricted neck and bulging shoulder. It has a simple rim with vertical handles. Its clay is red and there is no gray core. Interior has no surface treatment, but the exterior is self-slipped and roughly burnished. It has a coarse fabric. This sample is shown in Appendix B, Figure B21.

#15 and #20 are handles attached to the shoulder but there is no rim, so their forms are not certain. #16 is from the Middle Iron Age and has brown clay without a gray core. Interior has a light brown color, and the exterior is reddish brown. While the outside surface has self-slipped and lightly smoothed, there is no interior surface treatment. Its fabric is coarse. This sample is catalogued in Appendix B, Figure B15. #20 is a Middle Iron Age sample. It has brown clay with a dark gray core. It is self-slipped and roughly smoothed on the outside but there is no treatment inside. It has a coarse fabric. This sample is shown in Appendix B, Figure B20.

3.1.5 Summary of macroscopic observation

Some macroscopic aspects like fabric and surface treatment can give us an idea about whether the sample is locally made or imported. Most of the local samples have medium fabric. Some of them have a gray core. Hanfmann argues that gray core is found in the local Tarsian pottery³⁶¹. Also, their surface treatment is not well applied, they are generally smoothed, the surface is gritty, and inclusions are seen on the surface. Some of the samples have a very fine fabric. These samples do not resemble

³⁶¹ Goldman, *Excavations of Gözli Kule*, 24.

the previous group so identified as imported. Few samples have slightly a gray core, but generally none. While all the local pottery has buff clay color, some of the imported samples notably have different fabric colors like whitish and red (the latter is especially for BoR). The surface treatment of the presumably imported pottery is well applied. With regard to BoR pottery the color of the red slip on the local pottery is generally brownish red, not lustrous, and in some examples gritty. On the other hand, the slip of imported BoR pottery is finer, more reddish, and lustrously burnished.

3.2 Petrography Results

Twenty-one selected thin section samples of Cypro-Cilician painted pottery from Tarsus-Gözlükule are examined under microscope to understand the mineralogical characteristics of the clays. As a result of petrographic analysis, one main fabric group (called Fabric 1) can be determined among the selected twenty-one samples. While eleven samples belong to this Fabric 1, one sample is categorized as a subgroup of the same fabric. There are seven loners. Samples #8, #12, #15, #17, #20, and #21 are singletons, but are considered to be local fabrics and samples #6 and #14 are deemed to be imported pieces. Also, two samples, #8 and #16 have very fine clay with no identifiable inclusions, so they could not be categorized under a fabric group. The result of the petrographic analysis is given in detail Appendix C.

3.2.1. Fabric 1

A great majority of the samples are from Fabric 1; namely samples #1, #2, #3, #4, #5, #9, #10, #11, #13, #18, and #19. It is a calcareous fabric. The characteristic

Table 7: List of the selected samples

	Sample #	Type	Form	Fabric		Clay	Gray Core	Surface Treatment	
Early Iron Age	1	Buff	Standard cup	Fabric 1	Local	Light Buff	No	Self-slipped	Wet smoothed
	2 ³⁶²	BoR	Standard bowl	Fabric 1	Local	Reddish Buff	Yes	Slipped	Smoothed
	3	Buff	Standard bowl	Fabric 1	Local	Buff	Yes	Self-slipped	Smoothed
	4	BoR	Standard bowl	Subgroup 1	Local	Buff	Yes	Slipped	Smoothed
	5	Kitchen ware	Body sherd	Fabric 1	Local	Buff to pinkish	No	Self-slipped	Smoothed
	6	Buff	Body sherd	Fabric 8	Imported	Pinkish buff	No	Self-slipped	Burnished
	7	BoR	Body sherd	Fabric 2	Imported	Light Red	No	Self-slipped	Burnished
Middle Iron Age	8	BoR	Body sherd	not identified	Imported	Buff	Slightly seen	Slipped	Burnished
	9	Buff	Standard cup	Fabric 1	Local	Buff	Yes	Self-slipped	Smoothed
	10	Bichrome	Krater	Fabric 1	Local	Pinkish buff	Slightly seen	Slipped	Burnished
	11	Bichrome	Standard bowl	Fabric 1	Local	Buff	Slightly seen	Self-slipped	Smoothed
	12	Bichrome	Jug	Fabric 3	Local	Pinkish buff	No	Self-slipped	lightly burnished
	13	BoR	Standard bowl	Fabric 1	Local	Buff	No	Slipped	lightly burnished
	14	BoR	Bowl	Fabric 9	Imported	Buff	No	Slipped	Burnished
	15	Kitchen ware	Body sherd	Fabric 4	Local	Brown	No	Self-slipped	roughly smoothed
	16	Buff	Body sherd	not identified	Imported	Whitish	No	Self-slipped	Burnished
	17	Kitchen ware	Body sherd	Fabric 6	Local	brown	Yes	Self-slipped	Smoothed
Late Iron Age	18	Buff	Flask	Fabric 1	Local	Buff	No	Slipped	Smoothed
	19	BoR	Standard bowl	Fabric 1	Local	Buff	Thin	Slipped	Burnished
	20	Buff	Standard cup	Fabric 5	Local	Buff	Slightly seen	Slipped	roughly smoothed
	21	Kitchen ware	Jug	Fabric 7	Local	Red	No	Self-slipped	roughly burnished

³⁶² This sample is from transitional context from the Early Iron Age to the Middle Iron Age

aspect of the Fabric 1 is dominant carbonates and quartz. It also contains feldspar, calcite, serpentinite, mica-schist, and very few basalts. These inclusions are common for almost all the samples, but the ratio changes. There is one subgroup of Fabric 1, which shares common characteristic inclusions of the Fabric 1, but with some differences. Samples #1, #3, #5, (Early Iron Age), sample #2 (Transitional period from the Early to Middle Iron Age) #9, #10, #11, #13, (Middle Iron Age) #18, and #19 (Late Iron Age) form the main group of Fabric 1. Samples #1, #3, #9, and #18 are Buff Painted (Figures B1, B3, B9 and B18), #2, #13, and #19 are BoR (Figures B2, B13, and B19), samples #10 and #11 are Bichrome (Figures B10 and B11) and sample #5 is a Kitchen Ware (Figure B5). Thus, all types of Cypro-Cilician painted pottery are represented in Fabric 1. Samples #9 and #13 were found in the oven area which shows that these ceramics were produced locally in Tarsus-Gözlükule during the Middle Iron Age. Also, the presence of a cooking pot further reinforces the local aspect of the fabric because they are expected to be produced locally. The main minerals are quartz, carbonate, calcite, feldspar, and serpentinite. Generally, the inclusion sizes are medium to coarse with samples #1, #18, and #19 are better levigated than the rest.

3.2.2. Subgroup 1

Sample #4 is an Early Iron Age BoR bowl (Figure B4). Along with the characteristic minerals of Fabric 1, this subgroup is identified as having more mica than the main group. It also contains a few possible clay pellets as temper indicating use of a different recipe.

Singletons:

3.2.3. Fabric 2

This is a fine, red fabric that has one sample #7. (Figure B7). It is from Early Iron Age. This fabric does not contain a lot of inclusions but there are still some identifiable grains, which are carbonate, quartz, and microfossils. Also, when investigated macroscopically this piece does not conform to the local ceramic profile. Its clay is very fine without gray core and fire to a red color unlike in Fabric 1. Moreover, this sample is slipped and burnished while most of Fabric 1 samples are slipped and smoothed. Therefore, it is concluded that this is imported.

3.2.4. Fabric 3

Fabric 3 is represented by sample #12. It is a Middle Iron Age Bichrome jug (Figure B12). It has dominant carbonate and quartz along with feldspar and mica-schists but does not include any calcite. There are also decomposed carbonates which are limestone that disappeared during the firing process because of the heat. This sample is macroscopically similar to local pottery characteristics. Petrographically, it resembles Fabric 1 with having the same dominant minerals as carbonates and quartz. However, the ratio of other minerals like feldspar, mica-schist, and serpentinite is less than the Fabric 1. Thus, in spite of the differences in the ratio of inclusions, it could be argued that the clay of this sample is obtained locally.

3.2.5. Fabric 4

Fabric 4 contains one specimen, #15 (Figure B15). It comes from the oven area and hence dated to the Middle Iron Age. This sample has dominant carbonates and calcite, but it also contains a lot of microfossils. It has different types of microfossils and it is possible that they are added as temper. There are some opaque minerals with

high angularity indicating they were added as temper as well. Also, there are decomposed carbonates. This sample is from a Kitchen Ware and shells and limestones were probably used as temper to help against thermal shock. Because this is a Kitchen Ware and is found in the oven area, it is probably local, but its petrographic aspects distinguish it from Fabric 1. It is possible a different clay source from the region was used Shell Tempered Cooking Ware has been in use since the Late Bronze Age. So, this sample might show continuity of this tradition into the Iron Age.³⁶³

3.2.6. Fabric 5

Fabric 5 is represented by Sample #20, which is a Late Iron Age Buff Painted standard cup (Figure B17). It has a micaceous fabric. Its characteristic aspects are frequent mica-schist along with carbonates. Quartz, and other rock fragments exist, but are represented in lesser amounts than attested in local fabrics. There are few clay pellets that are ceramic pieces added later to the clay. Macroscopically, it is similar to the local pottery hence, the clay of this fabric may have come from the region.

3.2.7. Fabric 6

Another group is formed by sample #20, which is a Middle Iron Age Kitchen Ware (Figure B20). Quartz is the dominant mineral and there are frequent feldspar and carbonates. The difference from Fabric 1 is that sample #20 includes more feldspar. Angularity of some minerals like feldspar and quartz implies that might have been added as temper. Furthermore, there are some microfossils in it that also could have

³⁶³ Ünlü, "Tarsus-Gözlükule Höyüğü Geç Tunç IIB Katmanında Rastlanan Seramik Devamlılıkları," 6. Özyar, Ünlü and Pilavcı, "Recent Fieldwork at Tarsus-Gözlükule: The Late Bronze Age Levels," 67.

been added as temper. So, sample #20 may indicate that there could be some experimentation with the main recipe within Fabric 1.

3.2.8. Fabric 7

Fabric 7 is represented by a Late Iron Age sample #21 (Figure B21). It contains dominant calcite and quartz along with some carbonates. Although it contains similar minerals with Fabric 1, the fabric is red because of the hematite in the clay. It has more voids than the other samples, especially the density of planar voids is remarkable. These voids could be formed with the disappearance of the organic material during the firing process. This sample is a Late Iron Age Kitchen Ware and hence, it may have been tempered with organic material to prevent the thermal shock and increase plasticity.

3.2.9. Fabric 8

Fabric 8 is represented by sample #6. It is a Buff Painted juglet dated to Early Iron Age (Figure B6). It has medium to fine silty clay. It contains dominant quartz and serpentinite along with few carbonates, silica, and olivine as inclusions. Both petrographically and macroscopically it does not conform to local pottery characteristics.

3.2.10. Fabric 9

Fabric 9 contains Sample #14 which is a Middle Iron Age BoR bowl (Figure B14). Characteristic features of its clay are dominant carbonates along with few quartz and serpentinite. This sample as well does not conform to local pottery characteristics both petrographically and macroscopically.

Samples #8 and #16 (Figures B8 and B16): These are not included in any fabric group because these two samples have very fine clay and therefore, they do not have many inclusions to identify them. Although petrographically they cannot be classified, macroscopic observations indicate that these two samples come from imported vessels.

3.3 Discussion

Results of the petrography show that there is a well-established local production technology in Tarsus-Gözlükule during the Iron Age. Single main clay source is used for most of the Cypro-Cilician painted pottery and some cooking pots, which contains dominantly igneous rocks like quartz, feldspar etc. and carbonates. We also see some variations on this fabric probably due to experimentation on the part of the potters to adjust the recipe for different needs.

To contextualize the petrographic results, the geological aspects of the region should be considered. Regarding the location of Cilicia there are several geological formations in the region. Taurus Mountains are one of the most important geological formations in Cilicia which are also the sources of several rocks and minerals. Tarsus is at the foothills of the Taurus Mountains and on the west part of the Cilicia plain which is formed by the alluvial deposits of the Berdan River which brings much geological debris from the Bolkar Mountains so, the river played a major role for the presence of igneous and metamorphic rocks in the area.³⁶⁴ Tarsus is on the alluvial plain which is formed in the Quaternary and there are neo-autochthonous formations.³⁶⁵ These formations are travertines, caliches, and alluvial deposits³⁶⁶

³⁶⁴ Öner, "Tarsus Ovasının Jeomorfolojik Gelişimi ve Gözlükule Höyüğü," 83.

³⁶⁵ Öner, "Tarsus Ovasının," 88.

³⁶⁶ Bolat, "İçel İli," 15. Şen, "Adana Bölgesinin," 9-10.

which are the sources for the sedimentary rocks like limestone, quartz, micas, and microfossils.³⁶⁷ Bolkar Mountains have ophiolite sources especially on the high places³⁶⁸ which are the sources of igneous rocks. Especially Aladağ and Bozkır Nappes are the possible sources for the ultramafic and mafic rocks.³⁶⁹ Tarsus-Gözlükule is on the alluvial plain and by the Berdan River, so sedimentary rocks are already found in the region and igneous and metamorphic rocks are possibly carried down by the river. Ethnographic studies show that clay sources used for pottery production are generally located close to the settlement, therefore mineralogical characteristics of the clay source is expected to be similar with the region's geological formations.³⁷⁰

Ceramic petrology shows that most of the samples belong to Fabric 1 and its subgroups. Fabric 1 is continued to be used until the end of Iron Age which shows long continuity in the local production traditions. Subgroup of this fabric indicate that there are slight differences applied to the main recipe. Considering the minerals in the local fabrics, there are igneous, sedimentary, and metamorphic minerals, all of which could have provided by the Berdan river.

There is a former study on Iron Age pottery of Tarsus-Gözlükule by Prof. Norton who conducted petrographic and X-Ray analyses on the samples. He took samples from the modern potter's clay from Tarsus and some Cypro-Cilician pottery and Kitchen ware samples from Tarsus-Gözlükule. In this study most of the Cypro-Cilician pottery was identified as Tarsian' but there was one Cypriote sample.³⁷¹ His study shows similar results with the recent analysis. He identifies inclusions of

³⁶⁷ Bolat, "İçel İli," 15. Şen, "Adana Bölgesinin," 10.

³⁶⁸ Öner, "Tarsus Ovasının," 83.

³⁶⁹ Bolat, "İçel İli," 11. Şen, "Adana Bölgesinin," 4.

³⁷⁰ Arnold, *Ceramic Theory and Cultural Process*, 35-50.

³⁷¹ Goldman, *Excavations of Tarsus*, 401.

Tarsian pottery mainly as quartz, calcite, and feldspar.³⁷² Conducted XRF analysis shows that additionally there are albite, hematite, and limonite in the clay.³⁷³ So, these results are consistent with the identified characteristics of Cypro-Cilician pottery in this study.

This diachronic study also sheds light to the continuities and changes in the repertoire of pottery consumed at Tarsus-Gözlükule. During the Early Iron Age, most of the samples belong to local Fabric 1. Three imported samples are identified all belonging to different fabric groups. It is clear that Early Iron Age local pottery was made using similar techniques. All local BoR samples are slipped while the Buff Painted samples are all self-slipped. All local samples are smoothed. Early Iron Age samples are also important in order to understand the appearance of the Cypro-Cilician pottery at Tarsus-Gözlükule. The earliest levels of the Early Iron Age are attested approximately around +15.50 m. and both local and imported Cypro-Cilician pottery started to be found in these earliest levels. It is also significant that in the Early Iron Age and the layers between them, there are locally produced BoR pottery (samples #2 and #4). These samples are both found in the Unit J, +14.60 and + 15.10 m respectively, and especially sample #4 is found in one of the lower phases of the Iron Age. Thus, the presence of these samples is important in terms of the origin debate of BoR pottery. (see Chapter 2) Cilicia has locally produced BoR pottery in the early levels of the Iron Age, as well as Cyprus and Levant. Thus, this specific type of pottery may have appeared around the same time in the Eastern Mediterranean and developed with the interaction from these three different regions.

³⁷² Goldman, *Excavations of Tarsus*, 402.

³⁷³ Goldman, *Excavations of Tarsus*, 403.

While there is only one local fabric in the Early Iron Age, it is observed that the diversity of the local fabrics increased in the Middle Iron Age. There are three different local fabrics and three imported fabric groups (one is not identifiable petrographically) among the samples. Samples of Fabric 1 (#9, 10, 11, and 13) are similar to the Early Iron Age samples in terms of their fabric and the quality of the surface treatment. However, while all the Early Iron Age samples were smoothed, in the Middle Iron Age burnished surfaces are encountered more frequently among the local samples.

There are certain changes observed within Fabric 1 during the Late Iron Age. Firstly, the clay starts to be better levigated. Surface treatment also changes where even locally produced samples from the Late Iron Age are slipped with a good quality slip while the earlier samples are mostly self-slipped. Both burnishing and smoothing are encountered, but in this period they both have better quality. Also, in this period the walls of the pottery became thinner.³⁷⁴ This could be interpreted as an attempt to improve the appearance of the ceramics during the Late Iron Age. Also, the gray core disappears in Late Iron Age samples. Gray core can be seen in almost all of the local Early Iron Age samples and some of the local Middle Iron Age pottery. This indicates that the kiln conditions and firing techniques have improved over time resulting in better fired ceramics. These changes result in finer and better quality Cypro-Cilician painted pottery during the Late Iron Age than the earlier examples. This could be as a result of increasing imports of fine pottery from the Aegean creating demand for finer tableware on the site.

³⁷⁴ Goldman, *Excavations of Tarsus*, 135, 146.

In the production of the local Cypro-Cilician pottery, one specific clay is dominantly used since the beginning of the Iron Age. But the presence of other local fabrics (like Fabrics 3 and 5) shows that there are other clay sources that are used in the local production of the Cypro-Cilician pottery. While one fabric type predominates among the Cypro-Cilician pottery samples, the differences between the fabrics of the Kitchen Wares draw attention. Among the samples there are four Kitchen Wares, and all have different fabrics. Tarsian potters did not use one specific recipe in the production of Kitchen ware, but they changed the recipe according to the vessel type.

Regarding imported pottery along with ceramic petrology, macroscopic aspects also help us in their identification. These imported ceramics give us information about the regional and interregional relations of Tarsus-Gözlükule. Fabric 2 (#7) has different characteristics from local fabrics with its fine red fabric which has mostly quartz and carbonates. Macroscopic aspects of sample #7 also indicate that it is imported with its burnished surface and very fine appearance. Also, samples #6, #8, #14, and #16 have different fabric characteristics both macroscopically and petrographically. These fabrics are not similar with the identified local fabric characteristics. Thus, it could be argued that these ceramics were probably imported from elsewhere. Samples #6, #7, #8, and #16 petrographically identified as from Paphos.³⁷⁵ On the other hand, samples #12, #17, #15, #20, and #21 resemble local fabric petrographically, but still with fundamental differences. Therefore, it could be argued that these ceramics were made in the region. They could be a result of regional trade of Cypro-Cilician painted pottery

³⁷⁵ Paula Waiman-Barak personal communication. I would like to thank Paula Waiman-Barak for sharing information with me.

within Cilicia. However, in order to understand these results better more petrographic analyses are needed from the region.

3.4 Conclusion

Petrographic studies are useful to understand pottery production and technology. In this diachronic study, we can observe how Cypro-Cilician pottery developed in Tarsus-Gözlükule and what the changes and continuities are during the Iron Age. Petrographic analysis indicates that there is one main local fabric (Fabric 1) used in the production of Cypro-Cilician pottery. This is a calcareous fabric with quartz and carbonate inclusions. The paste of Fabric 1 conforms well with the geographic characteristics of the region. Fabric 1 continues to be used until the end of the Iron Age, but with improvements in the production technology in the Late Iron Age. While the Early Iron Age samples mostly have medium fabric with gray core, are self-slipped and smoothed. In the Late Iron Age, they are better levigated resulting in a finer fabric and are better slipped and burnished. Also, they do not have a gray core indicating better firing conditions. Except the Fabric 1, there are other local fabrics (Fabric 3, 4, 5, and 6) which are used in the production of both Kitchen Wares and Cypro-Cilician pottery. These different local fabrics show the presence of different clay sources, paste recipes, and production techniques at the site.

Along with local fabric, imported samples are also identified. These samples indicate both intra- and interregional relations. It would be useful for future study to include XRF and NAA analysis to enhance and fine tune these results.

In conclusion, Tarsian potters continued to use the same local source for pottery production during the Iron Age. It can be observed that in time they improved their production technique and surface treatments to produce finer pottery. This

might have been the result of increasing imports of very fine tableware from the Aegean. Also, all through the Iron Age imported Cypro-Cilician pottery is present among the Tarsian repertoire confirming the remarkable and continuing relations of the settlement with the neighboring regions. These observations validate that there is a koine of this ceramic class in the region. These findings also conform well to the historical accounts from the region during the first millennium B.C. that prove the interregional relations with the development of Cypro-Cilician pottery in the region. This is also supported by other aspects of the material culture like common equestrian figurines, fibulae and scarabs as well (see Chapter 2).

CHAPTER 4

CONCLUSION

This thesis aimed to understand the development of Cypro-Cilician pottery of Tarsus-Gözlükule. It evaluated how this pottery type developed and what the changes and continuities were in its production during the Iron Age. As it is indicated by the terminology of this pottery type, Cyprus and Levant could not be separated from Cilicia in the context of this pottery type. Thus, to understand how Cypro-Cilician pottery developed, three regions in the Eastern Mediterranean; Cilicia, Cyprus, and Levant were investigated. Therefore, this thesis discusses Cypro-Cilician pottery as part of an Eastern Mediterranean koine and its development through the intercultural relations in the region during the Iron Age.

Political situation of the region is also significant in order to understand the background of the interregional relations and the motivations of them. At the end of the Late Bronze Age there was turmoil in the Eastern Mediterranean. After the collapse of the centralized kingdoms in the area like the Hittites, several regional kingdoms appeared. However, during this period, the established interregional networks broke down facilitating new connections to be forged in the region. Presence of imported Cypriot pottery in the early phases of the Iron Age indicates that these new relations continued between Cyprus and Cilicia. After the collapsed of the central powers at the end of the Late Bronze Age, trade was not controlled by the centralized states anymore and the Phoenicians and Greeks took over the control of the maritime trade in the Mediterranean. Along with these two leading players in the Eastern Mediterranean trade, with its significant number of imported pottery Cyprus may also has a role in the interregional trade. In the Middle Iron Age, the Assyrian

power started to increase. While the Assyrian impact was more on the northern Levant, Amuq and in the eastern Cilicia, it was less in the western Cilicia and the southern Levant. Cyprus may have become a tributary. During the Middle Iron Age interregional relations increased especially with the maritime trade. Thus, these two players provided the flow of goods in the Mediterranean and especially the role of the Phoenicians seem to have played an important role in the development of the Cypro-Cilician painted pottery.

Cypro-Cilician pottery is developed with the impacts of the local and Late Helladic III C pottery traditions. Thus, in all three geographies, Cilicia, Cyprus and Levant, Cypro-Cilician pottery has both similarities through the Late Helladic III C and differences with the impact of the local traditions. Thus, rather than discussing an origin place, the development of Cypro-Cilician pottery is assessed as a hybrid process with the results of the parallel developments.

Cypro-Cilician painted pottery of Tarsus-Gözlükule appeared in the beginning of the Iron Age like in other parts of the Eastern Mediterranean. Even in the early parts of the Early Iron Age, imported and local Cypro-Cilician pottery were found together at the site. In the Middle Iron Age, the number of imported Cypro-Cilician pottery increased. Also, the kilns dated to this period were important sources for the local pottery production. In the Late Iron Age, although the kiln areas were destroyed, there was a significant number of local Cypro-Cilician pottery at the site. In this period, with the increase of the Greek activity in the Eastern Mediterranean, the number of Cypriot imports decreased and imported Greek pottery predominated the imported pottery. There was also some Assyrian pottery in the assemblage, but Assyrian cultural impacts was not as strong at Tarsus-Gözlükule as compared with the more easterly settlements in Cilicia like Sirkeli and Kinet Höyük.

Most of the Cypro-Cilician painted pottery is tableware. Although BoR juglets could be traded for what they contained, this pottery type has generally open shapes which could not be exported as containers but for their own value. “This pottery type has meaning for those consumers and perception, meaning, and symbolic function of them derived from social interrelationship of the users of these vessels.”³⁷⁶ Copious amount of Cypro-Cilician painted pottery in the settlements through the Iron Age indicate that people in the Eastern Mediterranean settlements shared similar food consumption habits and tableware display styles through the Iron Age period. So, the consumption patterns of this specific pottery should also be considered in terms of its role in the forming of Eastern Mediterranean koine, and it could be investigated in detail in the future.

To understand the Cypro-Cilician painted pottery, twenty-one selected samples were analyzed both from macroscopic and petrographic aspects. When the samples were analyzed macroscopically, the local and imported pottery could be differentiated easily. Local pottery could be identified with its gray core, the quality of the surface treatment and its fabric. The surface treatment of the local pottery was generally self-slipped and when it was slipped it was not well applied. Its fabric was generally medium and sometimes has visible inclusions on the surface. On the other hand, imported pieces could be identified with their better applied surface treatments which is generally slipped, and they had fine fabrics. The result of the petrographic analysis indicates that there was one main local fabric that dominates the selected samples which had been used in all periods of the Iron Age. Also, there were other local fabrics in the assemblage which shows that there were several clay sources or use of different recipes in the area. Along with the local, two imported fabrics were

³⁷⁶ Gilboa, Waiman-Barak, and Sharon, “Dor, The Carmel Coast,” 100.

also identified. With these analyses, this study shows that there was a continuous local pottery production tradition in Tarsus-Gözlükule during the Iron Age. This continuous tradition produced better quality pottery in the last part of the Iron Age. So, Tarsian potters developed their production techniques and manufactured better quality Cypro-Cilician pottery by responding to changing supply and demand conditions in the region.

Although there are several studies about the Cypro-Cilician painted pottery, this phenomenon is still not fully understood, and it needs further investigations. While scholarship is focusing on Cyprus and the possible Cypriot origin of Cypro-Cilician pottery, Cilicia and Phoenicia are as important as Cyprus in the forming of this pottery type. This thesis shows that this pottery type was formed through the interactions of Cilicia, Cyprus, and Levant in the Iron Age. Thus, new studies could focus on creating shared terminology which indicates the importance of all the regions and highlighting the Eastern Mediterranean koine rather than using region specific terminology for this pottery type.

APPENDIX A
POTTERY LISTS

Table A1: Early Iron Age Pottery List

Depot #	Exc. #	Location	Trench	Depth	Picture	Pub #	Page/fig	Period/Cat.
IA-007-05	TS38.39	PWC		Unstratified	IA-007-02	37	165/56	Buff Painted
IA-007-31	TS36.215			Int 47	IA-007-09	64	167/114	Buff Painted
IA-007-32		cleaning 1520 wall	173	Unstratified	IA-007-09	36	164/56	Buff Painted
IA-007-33	TS38.620	Unit T	B179	15,56	IA-007-09	62	165/57	Buff Painted
IA-008-04	TS38.216	Unit T	B180	15.47-74	IA-008-02	48	165/75a	Buff Painted
IA-008-05	TS37.272		A658		IA-008-02	47	65/57	Buff Painted
IA-008-14	TS37.274	Unit U	117	15,25	IA-008-07	41	165/57,114	Buff Painted
IA-010-32	TS38.201	nW	B183	16,75	IA-010-09	72	167/115	Buff Painted
IA-015-30	TS37.409	SW corner	B260	15,70	IA-015-10	76	168/115	Buff Painted
IA-015-84	TS38.207 (also TS37.20)		B144A	15,25	IA-015-29	67	167/58	Buff Painted
IA-016-08	TS38.200	nW	B183	16,75	IA-016-02	78	168/57	Buff Painted
IA-023-02	TS36.41	36t?		15.30 and below	IA-023-01	74	167/57	Buff Painted
IA-041-11	TS38.213	nW		Int at 16.75	IA-041-02	56	166/114	Buff Painted
IA-041-26	TS38.383	above black floor	B174	to "Wall Floor"?/15.00	IA-041-03	57	166/114	Buff Painted
IA-041-34	TS38.214	nW	B183	16.75	IA-041-04	52	166/114	Buff Painted
IA-041-52	TS38.616	IA pit	B200	17.20 tumble	IA-041-06	51	166/57	Buff Painted
IA-041-56	TS36.45	36c		14,80	IA-041-07	60	166/57	Buff Painted
IA-042-08	TS36.225	Drain sect		15.50-.60	IA-042-01	35a	164/56	Buff Painted
IA-042-42	TS38.390	La, S. End	B206	15.70 (15.60?)	IA-042-05	34	164/75a	Buff Painted
IA-042-52	TS38.40	Jo	B112	below 15.50	IA-042-06	38	165/56	Buff Painted
IA-054-77	TS38.318			surface	IA-054-63	39a	165/56	Buff Painted
IA-002-12	TS36.259	36t/No 21		15,00	IA-002-05	75	167/115	Buff Painted
IA-002-13	TS36.259			15,00	IA-002-05	75	167/115	Buff Painted
IA-004-01		Jsw	B126	15,40	IA-004-01			Buff Painted
IA-005-20		NE corner O and s of lintel stone	B180	15.47-74	IA-005-05			Buff Painted

IA-005-22		JW	B121	15,26	IA-005-07			Buff Painted
IA-005-29		T	B178	15,50	IA-005-08			Buff Painted
IA-005-33		NE corner O and s of lintel stone	B180	15.47-74	IA-005-08			Buff Painted
IA-005-35		Jw	B119	15,17	IA-005-08			Buff Painted
IA-005-43		nW	B183	16,75	IA-005-09			Buff Painted
IA-005-49		Jo	B109	below 15.35	IA-005-11			Buff Painted
IA-007-17	TS36.19 1		N Mp E1/2	15,35	IA-007-05			Buff Painted
IA-007-19		"T"	B180	15,60	IA-007-06			Buff Painted
IA-007-36		nw	B183	16,75	IA-007-09			Buff Painted
IA-007-70	TS37.28 7b	JW	B127	15,44	IA-007-17			Buff Painted
IA-008-21		N1L3 above 16	129	16,00	IA-008-11			Buff Painted
IA-008-24		wall U	121	15,30	IA-008-12			Buff Painted
IA-008-26		N of T	B26	Int38.26, 15.50	IA-008-12			Buff Painted
IA-009-05			B900	17,20	IA-009-01			Buff Painted
IA-009-10		Lower fill	B200	17,20	IA-009-02			Buff Painted
IA-009-13		Jsw	B126	15,40	IA-009-03			Buff Painted
IA-009-18		Jw	B119	15,17	IA-009-03			Buff Painted
IA-009-21		Jo	B108	15,20	IA-009-04			Buff Painted
IA-009-40		T	B180	15,60	IA-009-11			Buff Painted
IA-009-43	TS36.S. 83c/TS3 6.68		B174	15,30	IA-009-11			Buff Painted
IA-009-119		JSW		15,10	IA-009-13			Buff Painted
IA-009-73		Jw		15,20	IA-009-18			Buff Painted
IA-009-117		Jo	B111	15,30	IA-009-25			Buff Painted
IA-009-120		NE corner O and s of lintel stone	B180	15.47-.74	IA-009-22			Buff Painted
IA-010-61		Jsw	B124	15,10	IA-010-19			Buff Painted
IA-010-62		nW	B183	16,75	IA-010-19			Buff Painted
IA-010-66		II A	B226	17,70	IA-010-20			Buff Painted
IA-010-68		NE corner O and s of lintel stone	B180	15.47-74	IA-010-20			Buff Painted
IA-010-72		Jo	B111	15,30	IA-010-21			Buff Painted
IA-010-82		36?/no		15.70?	IA-010-24			Buff Painted
IA-011-37		Ju	B131	15,80	IA-011-11			Buff Painted

IA-015-32		NE corner O and s of lintel stone	B180	15.47-74	IA-015-11			Buff Painted
IA-015-71		nJ	B190	15,20	IA-015-22			Buff Painted
IA-024-01		Jw	B119	15,17	IA-024-01			Buff Painted
IA-034-104		Jo	B113	15,60	IA-034-10			Buff Painted
IA-034-19		Unit U	124	15,50	IA-034-01			Buff Painted
IA-034-59		SW corner	B260	15,70	IA-034-06			Buff Painted
IA-034-74			B245	15,47	IA-034-07			Buff Painted
IA-034-101		T	B180	15,60	IA-034-10			Buff Painted
IA-034-112		lower fill	B200	to floor 17.20	IA-034-10			Buff Painted
IA-036-04			241	15,30	IA-036-01			Buff Painted
IA-036-08		nH	B183	16,75	IA-036-02			Buff Painted
IA-036-09		Jsw	B126	15,40	IA-036-02			Buff Painted
IA-036-22		N. end	B262	16,60	IA-036-03			Buff Painted
IA-036-45				15,10	IA-036-07			Buff Painted
IA-036-46		Jw	B131	15,80	IA-036-07			Buff Painted
IA-036-47		nJ	B190	15,20	IA-036-07			Buff Painted
IA-036-50		Jw	B121	15.25- 15.28	IA-036-07			Buff Painted
IA-036-68		Jo	B111	15,30	IA-036-09			Buff Painted
IA-039-10		131		16,00	IA-039-01			buff painted?
IA-039-21		Unit T	B179	15,56	IA-039-02			Buff painted
IA-039-22		nJ	B190	15,20	IA-039-02			Buff Painted
IA-039-27		Unit T	B179	15,56	IA-039-03			Buff Painted
IA-039-41		Jsw	B130?	15.47-.74	IA-039-04			Buff Painted
IA-040-07		Jsw	B126	15,40	IA-040-02			Buff Painted
IA-041-36	TS38.12 6	T	B180	15.45-.74	IA-041-05			Buff Painted
IA-041-40		JHSW	B129	15,50	IA-041-05			Buff Painted
IA-041-44		T	B180	15.47-.74	IA-041-06			Buff Painted
IA-041-55		Jo	B111	15,30	IA-041-07			Buff Painted
IA-041-60		Jo	B107	15,20	IA-041-07			Buff Painted
IA-042-70		Jw	B120	15,20	IA-042-08			Buff Painted
IA-042-37		Room A&SW Wing/JFD		13.00- 13.40	IA-042-04			Buff Painted
IA-020-46		Jo	B111	15,30	IA-020-14			Buff Painted ?

IA-024-12		above black floor	B174	15,30	IA-024-02			Buff Painted ?
IA-054-21	TS38.316	IA pit	B200	tumble 17.20	IA-054-17	116	171/58	1/Buff Ptd&Incised
IA-007-30	TS38.72	Unit T	B180	15.74-47	IA-007-09	166	177/60	Imp, Related to White Ptd
IA-011-25		Unit U	124	15,50	IA-011-07			Buff Painted
IA-015-50	TS36.42	36r			IA-015-17	94	169/115	White Painted
IA-023-03	TS37.393	EW street	B60-68	13.50-15.50	IA-023-01	96	169/115	White Painted
IA-009-60	TS38.358	Roadway	(?)B134	Sand above 16.25	IA-009-16	159b	176/60	White Painted
IA-007-21					IA-007-07	92	169/59	White Painted
IA-009-16	TS38.179	N of J	B173	15,00	IA-009-03	82	168/58	White Painted
IA-018-01	TS38.136	Jw	B124	above 15.10	IA-018-01	151	175/60,115	Imp. White Ptd&other
IA-042-07	TS38.364	IA pit	B200	17,20	IA-042-01	156	176/60	Imp. White Ptd&other
IA-007-08	TS38.366	T and K	B179	15,56	IA-007-03	155	176/60,114	Imp. White Ptd&other
IA-007-25	TS38.330	N of T	B26	Int 38.26, 15.50	IA-007-08	157	176/60	Imp. White Ptd&other
IA-007-59	TS36.212	IWC		Int 50	IA-007-15	159a	176/60	Imp. White Ptd&other
IA-007-72	TS37.263	i9		Unstratified	IA-007-17	160a	177/60	Imp. White Ptd&other
IA-057-01	TS37.276	i9		unstratified	IA-057-01	162	177/60	Imp. White Ptd&other
IA-020-78	TS36.360	36s		unstratified	IA-020-25	161	177/60	Imp. White Ptd&other
IA-024-02		Big house room a		16.86-17.04	IA-024-01			White Painted
IA-034-10		IA pit	B200	17,20	IA-034-01			White Painted
IA-034-132		22/E side		15.55-15.70	IA-034-12			White Painted
IA-036-60		Jo	B107	15.20+	IA-036-09			White Painted
IA-036-61		Jo	B107	15.20+	IA-036-09			White Painted
R301-D3-17		Unit U	124	15,50	R301-D3-09	probab lyCilician White		White Painted
R301-D5-02		Unit U	121	15.30-.45	R301-D5-03	probab lyCilician White		White Painted
R301-D3-17		Unit U	124	15,50	R301-D3-09	probab lyCilician White		White Painted
IA-004-02		Jsw 15.40	B126		IA-004-01			Buff Painted
IA-004-26	TS38.218	Jw	B116	14.60 plus	IA-004-05	transiti onal from EIA to MIA		Buff Painted

IA-009-14		jo eia	B112	15.60	IA-009-03			Buff Painted
IA-009-06		jo eia	B122	15.60	IA-009-01			Buff Painted
IA-009-17		jo eia	B112	15.60	IA-009-03			Buff Painted
IA-005-34		Jo eia	B112	15.60	IA-005-08			Buff Painted
IA-005-38		Jo eia	B109		IA-005-09			Buff Painted
IA-009-89		Jw	B116	14.60 plus	IA-009-20			Buff Painted
IA-010-29		Jw	B116	14.60 plus	IA-010-09			Buff Painted
IA-039-12		south edge E. Side	B145?	it says early iron	IA-039-01			Buff Painted
IA-039-11		jw	B116	14.60	IA-039-01			Buff Painted
IA-020-79		Jo	B112	15.60	IA-020-25			Buff Painted
IA-005-44		Jw	B116	14,60	IA-005-09			Buff Painted
IA-020-30		Jo (eia)	B109		IA-020-12			White Painted
IA-034-118		Jw	B118/B16	15.80/Int B38.16	IA-034-10			imp. Buff painted
IA-016-01	TS37.419	Black Floor	B174	15,00	IA-016-01	100	170/58,14	Black-on-Red
IA-016-03	TS38.495	T4 intrusion	B333	Int E Wall line of big house	IA-016-01	99	169/58,14	Black-on-Red
IA-016-16		N of T, NE corner of Jo	B26	Int 36.25/15.50	IA-016-04	102	170/58	Black-on-Red
IA-016-67		other piece in pict# IA-016-09		Unstratified	IA-016-14	103	170/58	Black-on-Red
IA-016-56		Jo	B22/B107	Int 38.22/15.20	IA-016-15	97	169/58	Black-on-Red
IA-007-47		Jsw	B126	15,40	IA-007-12			Black-on-Red
IA-010-02		cleann stone wall	B245	15,47	IA-010-01			Black-on-Red
IA-010-04		Unit U	124	15,50	IA-010-02			Black-on-Red
IA-010-07		JW	B127	15,44	IA-010-04			Black-on-Red
IA-010-08		JW	B127	15,44	IA-010-04			Black-on-Red
IA-010-28		nW	B183	16,75	IA-010-09			Black-on-Red
IA-011-11		la pit	B200	17,20	IA-011-04			Black-on-Red
IA-015-03		JSw??		15,10	IA-015-01			Black-on-Red ?
IA-016-30		nJ	B190	15,20	IA-016-07			Black-on-Red
IA-016-35	TS38.9?	JwSw	B129	15,50	IA-016-09			Black-on-Red
IA-016-45		N of T	B26	Int 38.26/15.50	IA-016-11			Black-on-Red
IA-016-57		N of T	B26	Int 38.26/15.50	IA-016-17			Black-on-Red

IA-034-29		T	B180	15,60	IA-034-02			Black-on-Red
IA-034-30		T	B180	15,60	IA-034-02			Black-on-Red
IA-034-34		Unit U	124	15,50	IA-034-02			Black-on-Red
IA-034-87		N1	126	15,25	IA-034-09			Black-on-Red
IA-036-39		nW	B183	16,75	IA-036-06			Black-on-Red
IA-039-09	TS37.3? ?	BB area	113	16,40	IA-039-01			Black-on-Red ?
IA-039-29		north of intrusion	B183	16,75	IA-039-03			Black-on-Red
IA-041-43		JHSW	B129	15,50	IA-041-05			Black-on-Red
IA-041-53		Jo	B112	15,60	IA-041-06			Black-on-Red
IA-042-14	TS38.26 9	Jf	B105	to 14.10	IA-042-02			Black-on-Red
R301-D5-01		Unit T	B179	15,56	R301-D5-02	probably Black-on-Red		Black-on-Red
IA-054-67	TS35.32			unstratified	IA-054-50	169	177/61	imp Black-on-Red
IA-054-68	TS35.32	THIA		unstratified	IA-054-50	169	177/61	Imp Black-on-Red
R301-D5-01		Unit T	B179	15,56	R301-D5-02	Probably Black-on-Red		Black-on-Red
IA-009-54		Jo eia	B112	15.60	IA-009-15			Black-on-Red
IA-009-52		jo eia	B112	15.60	IA-009-14			Black-on-Red
IA-016-47	TS37.36 6	T (eia)	B178		IA-016-12			Black-on-Red
IA-010-39		Jw	B116	14.60 plus	IA-010-12			Black-on-Red
IA-025-09		Jw	B116	14.60 plus	IA-025-01			black-on-Red
R301-D6-10	TS38.49 4	N of J	B190	15,20	R301-D6-07	118	171/115	Bichrome
IA-007-15	TS38.62 1b	Section A	B537A	Unstratified	IA-007-05	120b	172/59	Bichrome
IA-020-87				15.00-15.35	IA-020-06	121	172/59	Bichrome
IA-040-21	TS38.62 1c		Section A	DL	IA-040-04	120c	172/59	Bichrome
IA-006-35	TS39.15 9	Jo	B111	15,30	IA-006-14	123	172/59	Bichrome
IA-006-36		Jo	B111	15,30	IA-006-14	123	172/59	Bichrome
IA-057-25	TS37.27 7	Ob		Int at 15.00	IA-057-04	125	173/59	Bichrome
IA-019-101	TS35.39	THIA		Unstratified	IA-019-19	128	173/59	Bichrome
IA-042-20	TS38.36 7	N of T	B26	15.50/Int 38.26	IA-042-02	130	173/75a	Bichrome
IA-007-90	TS38.18 5		B180	15.47-74	IA-007-25	140	174/60,16	Bichrome
IA-007-91	TS36.27 7		B180	15.47-74	IA-007-25	140	174/60,16	Bichrome

R301-D6-08	TS38.317	intrusion	B20	Int 38.20	R301-D6-03	138	174/59,116	Bichrome
IA-006-08		SW corner of unit l under wall		18.00 floor	IA-006-04			Bichrome
IA-019-11		IA pit	B200	17,20	IA-019-03			Bichrome
IA-019-12		IA pit	B200	17,20	IA-019-03			Bichrome
IA-019-15		IA pit	B200	17,20	IA-019-03			Bichrome
IA-019-31			B180	15,47	IA-019-05			Bichrome
IA-019-36		nJ	B190	15,20	IA-019-06			Bichrome
IA-019-38	TS38.38		B180	15.47-74	IA-019-06			Bichrome
IA-019-50	TS36.38 (6)??		B180	15.47-74	IA-019-10			Bichrome
IA-019-59	TS38.36?	Jw	B119	15,17	IA-019-12			Bichrome
IA-019-79	TS38.40 (5)??	H	241	15,30	IA-019-15			Bichrome
IA-019-84		Sw corner (probably K)	B160	15.47-74	IA-019-15			Bichrome
IA-019-88		Jw	B119	15,17	IA-019-15			Bichrome
IA-019-96	TS38.29	Jo	B111	15,30	IA-019-17			Bichrome
IA-019-97	TS36.258	Granary B		15,75	IA-019-17			Bichrome
IA-009-118		Unit J	B176	15,25	IA-009-22			Bichrome
IA-020-74		south edge	B147?	15,40	IA-020-23			Bichrome
IA-040-12		Jw	B117	15,00	IA-040-03			bichrome
IA-020-88	(TS36.182)				IA-020-04	607 or 132	210 or 173 /73	Bichrome
IA-040-32		Jsw eia	B130	13,50	IA-040-07			Bichrome
IA-009-99		Ne corner to unit j	B176	15,25	IA-009-22			Bichrome
IA-009-108		Jsw 15.40	B126		IA-009-23			Bichrome
IA-009-90		Jw area	B114		IA-009-21			Bichrome
IA-009-57		jw eia oven	B120	DL	IA-009-15			Bichrome

Table A2: Middle Iron Age Pottery List

Depot #	Exc. #	Location	Trench	Depth	Picture	Pub #	Page/fig	Period /Cat.
IA-006-04	TS37.371	Red floor	47	15+	IA-006-02	352	191/65	Buff Painted
IA-007-06		E of P		Int 47/14.75- 14.90	IA-007-02	358	192/66	Buff Painted
IA-007-24	TS37.137	Oven 5			IA-007-07	404	194/67	Buff Painted
IA-007-79	TS38.152	Destruction	B170c	Destruction	IA-007-20	344	191/65, 121	Buff Painted
IA-007-80	TS38.152	destruction	B170c	Destruction	IA-007-20	344	191/65, 121	Buff Painted
IA-007-85	TS37.109	Ovens Drift	A315-A		IA-007-23	362	192/66	Buff Painted
IA-007-86		JFD		DL	IA-007-23	343	191/65	Buff Painted
IA-008-01	TS35.27	7 m terrace fill/35s/TSA		unstratified	IA-008-01	363	192/66	Buff Painted
IA-008-06	TS37.129	Oven 5			IA-008-03	359	192/66, 121	Buff Painted
IA-008-08	TS36.97	Oven 5	A300		IA-008-04	368	193/-	Buff Painted
IA-008-09	TS36.98	Oven 5	A301(?)		IA-008-04	366	92/66,1 21	Buff Painted
IA-008-19	TS37.126	Ovens Drift	A315-A		IA-008-10	367	192/66	Buff Painted
IA-008-20				DL	IA-008-11	333	190/64	Buff Painted
IA-008-25	TS37.125	Ovens Drift	A315-A		IA-008-12	365	192/12 1	Buff Painted
IA-008-28	38,328	Street fill	B51-59	12.90- 15.00	IA-008-13	318	189/64	Buff Painted
IA-010-33	TS37.249	Ovens			IA-010-09	427	196/12 2	Buff Painted
IA-011-02	TS38.328	Street fill	B51-59	12.90- 15.00	IA-011-01	318	189/64	Buff Painted
IA-011-03	TS36.96	Ovens 5	A298		IA-011-01	316	189/-	Buff Painted
IA-011-05	TS37.110	Ovens Drift	A315-A		IA-011-02	361	192/66	Buff Painted
IA-011-10	TS37.124	Oven 5/W of W pit	A311		IA-011-03	364	192/-	Buff Painted
IA-015-14	TS37.139	N. Oven 5	A314		IA-015-04	419	195/12 2	Buff Painted
IA-015-15	TS37.140	Oven 5b, lrg pit	A309		IA-015-05	428	196/-	Buff Painted
IA-015-20	TS36.48	36t		Int 47	IA-015-07	426	195/67	Buff Painted
IA-015-28	TS36.255	JFD		DL	IA-015-10	425	195/67	Buff Painted
IA-015-36		Oven 5	A304		IA-015-12	360	192/66	Buff Painted
IA-015-41	TS36.103	Oven 4	A295		IA-015-12	418	195/12 2	Buff Painted
IA-015-45	TS37.142	TA/Oven 5			IA-015-13	411	195/12 2	Buff Painted
IA-015-49	TS38.204	Destruction	B170	DL	IA-015-16	400	194/67	Buff Painted
IA-015-56	TS38.339	Destruction	B170B	DL	IA-015-20	423	195/67	Buff Painted
IA-015-62	TS38.340	Destruction	B170a	DL	IA-015-21	415	195/67	Buff Painted

IA-015-67			226		IA-015-21	423	195/67 not same	Buff Painted
IA-015-70		Destruction	B170B	DL	IA-015-22	423	195/67 not same	Buff Painted
IA-015-74	TS38.339	Destruction	B170B	DL	IA-015-24	423	195/67	Buff Painted
IA-015-80	TS36.104	Oven 5b/Ch. 2	A302		IA-015-28	412	195/12 2	Buff Painted
IA-015-88		Destruction	B170	DL	IA-015-31	423	195/67	Buff Painted
IA-018-57	TS38.347	K	B159	14,50	IA-018-12	320	189/64	Buff Painted
IA-028-02	TS37.123	S. Oven 5	A 315		IA-028-01	323	189/-	Buff Painted
IA-028-06	TS37.255	Oven Drift	A315- A		IA-028-01	334	190/64	Buff Painted
IA-028-07	TS37.255	Oven Drift	A315- A		IA-028-01	334	190/64	Buff Painted
IA-028-08	TS36.27	36e		Unstratified	IA-028-02	324	189/64	Buff Painted
IA-034-21	TS37.111 (a)	Oven Drift	A315- A		IA-034-01	341	190/12 1	Buff Painted
IA-034-38	TS37.122	Oven 5a, W. pit	A313		IA-034-03	339	190/65, 121	Buff Painted
IA-034-55	TS37.120	Oven 5	A315	pub pict might be wrong	IA-034-05	381	193/66	Buff Painted
IA-034-57	TS37.106	Oven Drift	A 315- A		IA-034-06	331	190/64	Buff Painted
IA-034-64	TS37.107	Oven 5a, W. fire pit	A310		IA-034-06	326a	190/64	Buff Painted
IA-034-84		35b			IA-034-08	383?	193/66	Buff Painted
IA-034-96	TS37.112	Oven Drift	A315- A		IA-034-10	342	191/12 1	Buff Painted
IA-034-126			B6	Int 38	IA-034-11	382	193/66	Buff Painted
IA-034-133	TS37.121	S. Ovens 5	A 315		IA-034-12	387	193/66	Buff Painted
IA-034-140		iB			IA-034-13	381?	193/66	Buff Painted
IA-039-16	TS38.337	IT	B26	15.50/Int38 .26	IA-039-02	373	193/66	Buff Painted
IA-039-20	TS37.114	Oven Drift	A315- A		IA-039-02	375/37 4	193/66	Buff Painted
IA-039-33	T37.117	Oven 5/W pit	A312		IA-039-03	376	193/-	Buff Painted
IA-041-07	TS36.140	Oven 2	A296		IA-041-01	401	194/67	Buff Painted
IA-041-17	TS37.136	Oven 5 large pit	A309		IA-041-02	390	194/12 2	Buff Painted
IA-041-20	TS36.220	Oven 5c			IA-041-03	393	194/12 2	Buff Painted
IA-041-23	TS37.138	Oven Drift	A315- A		IA-041-03	391	194/12 2	Buff Painted
IA-041-37	TS37.135	N Oven 5	A314		IA-041-05	389	194/67, 122	Buff Painted
IA-041-54	TS36.270			14,30	IA-041-06	420	195/12 2	Buff Painted
IA-042-04	TS38.391	Destruction	B170 ?	DL	IA-042-01	351	191/65, 121	Buff Painted
IA-042-15	TS36.224	JFD		DL (14.15?)	IA-042-02	354	191/65, 121	Buff Painted

IA-042-16	TS38.334	black floor	B174	18.00/Black Floor (15.00?)	IA-042-02	358a	192/66	Buff Painted
IA-042-19	TS38.385	Sect B	B170 ?	DL	IA-042-02	348	191/65, 121	Buff Painted
IA-042-25	TS37.128	N. oven 5	A314		IA-042-02	350	191/121	Buff Painted
IA-042-28	TS37.133	S. Oven 5	A315		IA-042-03	345	191/65	Buff Painted
IA-042-56	TS37.132	Ovens Drift	A315-A		IA-042-07	346	191/121	Buff Painted
IA-042-59		JFD		to 14.50 floor	IA-042-07	356	192/65	Buff Painted
IA-042-65	TS37.166	Ovens Drift	A315-A		IA-042-08	371	193/66	Buff Painted
IA-042-80	TS36.94	Oven 5	A298		IA-042-09	319	189/-	Buff Painted
IA-048-08	TS38.354	Oven 5b	A309		IA-048-04	397	194/122	Buff Painted
IA-054-22	TS37.262			Int 47	IA-054-18	403	194/67	Buff Painted
IA-054-24	TS38.309			unstratified	IA-054-19	335	190/64	Buff Painted
IA-054-33	TS37.258			Int 47 in P	IA-054-29	369	193/-	Buff Painted
IA-054-73	TS38.155	Destruction	B170	DL	IA-054-59	349	191/65, 121	Buff Painted
IA-057-19	TS38.211			DL	IA-057-05	388	193/67, 122	Buff Painted
IA-002-02	TS37.145	Oven 5	A311		IA-002-01	409	195/122	Buff Painted
IA-004-25	TS38.89	Oven 5	B185	16,10	IA-004-04	424?	195/122	Buff Painted
IA-042-11	TS35.37	W12		14,15	IA-042-01	353	191/121	Buff Painted
IA-048-04	TS37.63	Oven 5, W fire pit	A310	part of this is in pict#IA-048-06	IA-048-02	322	189/-	Buff Painted
R301-D3-14	TS36.99	Oven 5	A304		R301-D3-08	357	192/65, 121	Buff Painted
R301-D3-25	TS37.133	Oven Drift			R301-D3-11	336	190/65	Buff Painted
R301-D3-28	TS37.462	Oven Drift			R301-D3-11	398	194/122	Buff Painted
R301-D3-29	TS36.311			14,95	R301-D3-11	355	191/121	Buff Painted
R301-D3-30	TS36.87	Oven 5b			R301-D3-11	329	190/64, 121	Buff Painted
IA-005-17	TS36.110	Oven 5	A304	DL?	IA-005-05	468	199/-	White Painted
IA-006-62	like TS37.290		B60-68	13.50-15.50	IA-006-22	like 442	197/68	White Painted
IA-007-20	TS37.184	S. Ovens 5	A315-A		IA-007-06	450	198/-	White Painted
IA-007-62	TS37.181	Ovens Drift	A315-A		IA-007-15	440	197/68	White Painted
IA-007-82	TS37.151	Oven 5c	A307		IA-007-21	490	200/69	White Painted
IA-007-83	TS37.152	Oven 5b, large pit	A309		IA-007-21	489	200/69	White Painted
IA-007-89	TS36.117	big pottery oven	A294		IA-007-24	437	197/68	White Painted
IA-008-03	TS37.313	east side (possible H)	229	below 14.6	IA-008-02	444	197/68	White Painted

IA-008-13	TS36.109	Oven 5	A297		IA-008-06	473	199/69	White Painted
IA-008-15	TS37.4	N. Oven 5	A314		IA-008-08	471	199/68, 123	White Painted
IA-008-16	TS36.71	36u/IS		13.65-14.25	IA-008-09	474	199/68	White Painted
IA-008-22	TS37.164	Ovens Drift	A315-A		IA-008-12	458	198/68, 123	White Painted
IA-008-33		36u		DL	IA-008-15	475	199/69	White Painted
IA-008-34		JFD		DL	IA-008-15	475	199/69	White Painted
IA-009-39	TS37.182	Ovens Drift	A315-A		IA-009-10	456	198/68	White Painted
IA-011-28	TS37.170	Oven 5, w fire pit	A310		IA-011-08	432	196/-	White Painted
IA-015-52	TS37.161	S. Ovens 5	A315		IA-015-18	500	201/70	White Painted
IA-015-54	TS38.359			DL	IA-015-19	502	201/70	White Painted
IA-015-55	TS38.130	Jf	B300h	14,00	IA-015-19	498	201/70	White Painted
IA-015-65	TS37.158	Ovens Drift	A315-A		IA-015-21	495	201/123	White Painted
IA-015-72	TS37.391	37e		unstratified	IA-015-23	491	201/123	White Painted
IA-020-77	TS35.53 (on sherd 35.153)		B170 c	DL	IA-020-25	434	196/68	White Painted
IA-023-05	TS37.162	Oven 5	A 315		IA-023-02	501	201/70	White Painted
IA-023-06	TS37.163	Oven drift	A319-A		IA-023-02	499	201/70	White Painted
IA-028-15	TS36.116	By oven 5	A297		IA-028-03	443	197/68	White Painted
IA-034-04	TS37.176	Oven Drift	A315-A		IA-034-01	455	198/-	White Painted
IA-034-45	TS38.178	Destruction	B170b	DL	IA-034-04	446	197/68	White Painted
IA-034-86	TS37.169	Oven Area			IA-034-09	449	198/-	White Painted
IA-034-121	TS38.160	Destruction	B170b	DL	IA-034-11	457	198/68, 123	White Painted
IA-034-122	TS38.160	Destruction	B170b	DL	IA-034-11	457	198/68, 123	White Painted
IA-034-130	TS36.115	Oven 5	A297		IA-034-12	454	198/-	White Painted
IA-041-01	TS37.150	S Ovens 5	A315		IA-041-01	481	200/69, 123	White Painted
IA-041-06	TS37.149	N Oven 5	A314		IA-041-01	485	200/69	White Painted
IA-041-16	TS36.35	36c		Unstratified	IA-041-02	482	200/69	White Painted
IA-041-21	TS37.155	S Ovens 5	A315		IA-041-03	483	200/69, 123	White Painted
IA-041-38	TS36(7).106	Oven 4	A295		IA-041-05	486	200/69, 123	White Painted
IA-042-26	TS36.226	Oven 5, W fire pit	A310		IA-042-02	459	198/123	White Painted
IA-042-27	TS37.187	Oven Area			IA-042-03	479	200/69	White Painted
IA-042-55	TS38.162	Destruction	B170	DL	IA-042-07	433	196/68	White Painted
IA-042-58	TS38.162	Destruction	B170	DL	IA-042-07	433	196/68	White Painted

IA-054-26	TS35.18	35w/TSA		unstratified	IA-054-21	430	196/68	White Painted
IA-054-28	TS36.22	36u/Jd		Int at 14.79-14.95	IA-054-23	431	196/68	White Painted
Mixed-001-13	TS37.148	Oven 5a, W pit	A313		Mixed-001-05	484	200/69	White Painted
Mixed-001-46	TS37.160	Oven 5, W fire pit	A310		Mixed-001-22	469	201/70	White Painted
IA-039-03	TS37.167	Oven Area			IA-039-01	467	199/-	White Painted
IA-039-24	TS37.179	Oven Drift	A315-A		IA-039-02	469	199/-	White Painted
IA-054-20	TS37.65	Oven 5		only one small part of what is described?	IA-054-16	447	197/-	White Painted
R301-D3-13	TS37.157	Oven 5, W pit	A313		R301-D3-08	492	201/-	White Painted
R301-D3-15	TS37.183	Oven Drift	A315-A		R301-D3-09	465	199/68, 123	White Painted
R301-D3-16	TS36.47	36u?/K		13.65-14.25	R301-D3-09	474	199/68	White Painted
R301-D3-26	TS37.290			?	R301-D3-11	442	197/68	White Painted
R301-D3-27	TS37.290			?	R301-D3-11	442	197/68	White Painted
IA-005-12		K	B144A	15,25	IA-005-04			Buff Painted
IA-005-14		Kb	B165-6	15.10-20	IA-005-04			Buff Painted
IA-005-15		K	B139	15,16	IA-005-04			Buff Painted
IA-005-30		K	B139	15,16	IA-005-08			Buff Painted
IA-009-87		Kb	B169	16,00	IA-009-20			Buff Painted
IA-009-116		Kb	B165	15.10-.20	IA-009-25			Buff Painted
IA-010-37		K	B139	15,16	IA-010-10			Buff Painted
IA-010-63		K	B141	15,20	IA-010-19			Buff Painted
IA-010-91		K	B153	15,70	IA-010-27			Buff Painted
IA-015-57		K	B142	15,17	IA-015-20			Buff Painted
IA-015-64	TS38.227	K	B144A	15,25	IA-015-21			Buff Painted
IA-034-53		K	B144A	15,25	IA-034-05			Buff Painted
IA-034-97		K	B144A	15,25	IA-034-10			Buff Painted
IA-034-139		K	B144A	15,25	IA-034-13			Buff Painted
IA-036-14		Kb	B165-6	15.10-.20	IA-036-03			Buff/white Painted
IA-039-15		K	B144A	15,25	IA-039-02			Buff Painted
R301-D6-04		Mw	B183	16,75	R301-D6-01			Buff Painted
IA-007-75		N1 soft earth	126	15,75	IA-007-18			Buff Painted
IA-009-51		K	B144A	15,25	IA-009-14			Buff Painted

IA-009-75		K3K4M1	138	16,40	IA-009-18			Buff Painted
IA-010-71		Lb	B214	16.17-.50	IA-010-21			Buff Painted
IA-010-83		La. S. End	B206	15,70	IA-010-24			Buff Painted
IA-010-86		La. S. End	B206	15,70	IA-010-26			Buff Painted
IA-039-07		Room K	B140?	15,17	IA-039-01			Buff Painted
IA-004-14		Oven 5	A313		IA-004-03			Buff Painted
IA-004-15	TS36.119	Oven 5	A304		IA-004-03			Buff Painted
IA-004-20	TS37.11	Ovens Drift	A315-A		IA-004-04			Buff Painted
IA-004-27	TS36.110	Oven	A304		IA-004-05			Buff Painted
IA-004-06		Jf? of N.W	B300	14,00	IA-004-02			Buff Painted
IA-042-14	TS38.269	Jf	B105	to 14.10	IA-042-02			Buff Painted
IA-042-18	TS36.40	Oven 5	A300		IA-042-02			Buff Painted
IA-042-21	TS37.131	Ovens Drift	A315-A		IA-042-02			Buff Painted
IA-042-40	TS37.187 c	Kb	B164	15,00	IA-042-05			white Painted
IA-042-41		Drain sect/JFD		to floor# 7	IA-042-05			white Painted
IA-042-47		W of seal wall	B194	14,35	IA-042-06			Buff Painted
IA-041-32	TS36.102	Oven 5	A304		IA-041-04			Buff Painted
IA-007-76		Ovens Drift	A315-A		IA-007-18			Buff Painted
IA-007-14	TS37.186	Ovens Drift	A315-A		IA-007-05			Buff Painted
IA-007-16	TS37.185	Oven Area			IA-007-05			Buff Painted
IA-009-103	TS37.232	Oven area			IA-009-23			Buff Painted
IA-011-07		Oven 5	A304		IA-011-03			Buff Painted
IA-011-34		Oven 5	A300		IA-011-09			Buff Painted
IA-015-24	TS37.146	TA/Oven 5			IA-015-09			Buff Painted
IA-015-53	TS37.134 (?)	Oven 5, W. pit	A313		IA-015-18			Buff Painted
IA-028-09		Oven 5, Ch. 2	A302		IA-028-02			White painted
IA-034-02	TS37.180	Oven Area			IA-034-01			Buff Painted
IA-034-63		Oven 5, W. fire pit	A310		IA-034-06			Buff Painted
IA-034-116	TS 37.???	Oven Drift	A 315?		IA-034-10			Buff Painted
IA-039-23		Ash pit,below 14,20 fired ash layer			IA-039-02			Buff Painted
IA-039-28		Oven 5/W. fire pit	A310		IA-039-03			Buff Painted
IA-020-29	TS38.421	nJ	B189	14,90	IA-020-12			Buff Painted

IA-020-35		K	B160	14,40	IA-020-12			Buff Painted
IA-009-74		end of alley Nw of Ob	103	15,00	IA-009-18			White painted
IA-009-84		n of 30	B173	15,00	IA-009-20			Buff Painted
IA-010-35		N of Jo	B173	DL	IA-010-10			Buff Painted
IA-010-77		K	B133	14,00	IA-010-22			White painted
IA-039-06		K	B145	15,00	IA-039-01			White painted
IA-039-37		W. of Jo	B173	15,00	IA-039-03			White painted
IA-041-15		Jo	B107	15,00	IA-041-02			White painted
IA-007-73	TS38.368	La S. end	B206	15,00	IA-007-18			Buff Painted
IA-009-23		Alley NW of Ow	97	14,50	IA-009-05			Buff Painted
IA-039-04		jw	B94	14,00	IA-039-01			Buff Painted
IA-034-123		Jw	B300	13,50	IA-034-11			Buff Painted
IA-011-22		Kb	B164	13-14.60	IA-011-06			Buff Painted
IA-015-89		W. of Jo	B173	15,00	IA-015-31			White painted
IA-015-75		Jf	B105	14.19- 14.95	IA-015-24			White painted
IA-007-66		Kb	B157	13,50	IA-007-16			Buff Painted
IA-005-36		K	B134	12,70	IA-005-09			Buff Painted
IA-005-37		SK	B146	12,70	IA-005-09			Buff Painted
IA-041-28		K	B147	12,90	IA-041-04			Buff Painted
IA-042-62		K	B147	13,80	IA-042-07			Buff Painted ?
IA-009-93		K	B134	13,80	IA-009-21			Buff Painted
IA-010-74		K	B134	12,90	IA-010-22			White Painted
IA-011-15		K	B147	13,70	IA-011-05			Buff Painted
IA-011-35	TS37.293 (5?)	K	B153	12,90	IA-011-10			Buff Painted
IA-034-85	TS37.355	K	B144 A	15,25	IA-034-09			White Painted
IA-042-05		unit Lb		15,70	IA-042-01			White painted
IA-042-51		La	B203	15,50	IA-042-06			White Painted
IA-028-03	TS38.187	176 i?		DL	IA-028-01	647	213/74	Imp Cypriot white
IA-028-19	TS36.31			Unstratified	IA-028-05	645	213/74	Imp Cypriot white
IA-028-20	TS36.20b	intrusion	B60-68	13.50- 15.50	IA-028-06	643	213/74	Imp Cypriot white
IA-054-79	TS37.104			DL	IA-054-65	648	214/74	Imp Cypriot white

IA-054-80	TS37.104	37e		DL	IA-054-65	648	214/74	Imp Cypriot white
IA-054-82	TS37.104			DL	IA-054-65	648	214/74	Imp Cypriot white
IA-054-83	TS36.34	36m		unstratified	IA-054-65	649	214/74	Imp Cypriot white
IA-057-05	TS36.122			DL	IA-057-01	666	215/75, 125	Imp Cypriot white
IA-034-32	TS38.22	sherds from walls	B300f	Unstratified	IA-034-02	654	214/74	Imp Cypriot white
IA-034-39	TS38.21	K	B134	13,80	IA-034-03	656	214/74	Imp Cypriot white
IA-034-51	TS36.20	36q		14,24	IA-034-05	643	213/74	Imp Cypriot white
IA-034-114	TS38.18	Jo (eia)	B109	15,25	IA-034-10	658	214/74	Imp Cypriot white
IA-007-09	TS36.187	SE section		ca 14.00	IA-007-03	644	213/74	Imp Cypriot white
IA-007-64	TS37.324 b			14,50	IA-007-16	668	215/75	Imp Cypriot white
IA-042-64	TS37.488			15.95 (unstratified?)	IA-042-08	665	214/74	Imp Cypriot white
IA-055-10	TS37.257	i9		Unstratified	IA-055-13	667	215/75, 125	Imp Cypriot white
IA-055-16	TS36.121	West		DL/14.00	IA-055-15	644	213/74	Imp Cypriot white
IA-034-18	TS38.34	Jf	B103	Int opening at 14.30	IA-034-01	662or1 061	214or2 46/83	Imp Cypriot white
IA-034-44	TS38.25	sK	B146	12,70	IA-034-03	661or1 065	214or2 46/83	Imp Cypriot white
IA-034-149	TS38.24			Intrusion	IA-034-10	660or1 064	214or2 46/83	Imp Cypriot white
IA-007-50		Jw	B118	15,00	IA-007-13			White painted
IA-015-66		K	B147	12,90	IA-015-21			White painted
IA-034-17	TS38.31		B16	Int 38.16	IA-034-01	1066	246/83	Imp Cyp White Ptd
IA-034-15		S. Oven 5			IA-034-01			Buff Painted
IA-042-77		Jw	B117	15.90??	IA-042-09			Buff Painted
IA-010-09		K	B144A	15,25	IA-010-04			Black-on- Red
IA-010-45		K	B144	15,45	IA-010-14			Black-on- Red
IA-034-25		Kb	B169	16,00	IA-034-02			Black-on- Red

IA-039-01		K	B144 A	15,25	IA-039-01			Black-on-Red
IA-039-35		K	B144	15,31	IA-039-03			Black-on-Red
IA-008-02		La	B203(o r 1)	15,50	IA-008-01			Black-on-Red
IA-010-15		La	B203	15,50	IA-010-05			Black-on-Red
IA-010-23		Ld	B224	16.55 floor	IA-010-07			Black-on-Red
IA-010-41		s KB	B167	15,50	IA-010-13			Black-on-Red
IA-010-49		ne corner O 1560 s of lntel stone	B180	15.47-74	IA-010-15			Black-on-Red
IA-016-54		Lb	B209	15,70	IA-016-13			Black-on-Red
IA-034-27	TS37.266	L3N1	122	15,40	IA-034-02			Black-on-Red
IA-015-09	TS36.238	36w/Nb		14.21/14.5 0	IA-015-03	539	204/12 4	Black-on-Red
R301-D3-19	TS36.318 a	Jf	B103?	14,10	R301-D3-10	518	202/12 3	Black-on-Red
R301-D3-20	TS36.323			DL	R301-D3-10	529	203/12 4	Black-on-Red
IA-034-43	TS37.229	Oven Drift	A315- A		IA-034-03	513 or 631	202or2 12/-	Black-on-Red
IA-016-04	TS37.220	N Oven 5	A314		IA-016-01	526	203/12 4	Black-on-Red
IA-016-66	TS38.380			DL	IA-016-01	545	204/70	Black-on-Red
IA-016-05	TS37.210	Oven 5a, W fire pit	A310		IA-016-02	535	204/12 4	Black-on-Red
IA-016-07	TS37.222	Oven Drift	A315- A		IA-016-02	538	204/12 4	Black-on-Red
IA-016-12	TS37.213	Oven 5a	A312	other part in pict# IA- 016-05	IA-016-03	533	204/70	Black-on-Red
IA-016-15	TS36.244	36m		14.50- 14.90	IA-016-04	531	204/70	Black-on-Red
IA-016-20	TS37.216	n Oven 5	A314		IA-016-05	548	204/71, 124	Black-on-Red
IA-016-21	TS37.224	Ovens			IA-016-05	542	204/12 4	Black-on-Red
IA-016-25	TS37.208	Oven Drift	A315- A		IA-016-06	524	203/70	Black-on-Red
IA-016-32	TS37.209	Oven 5, w of w pit	A311		IA-016-08	525	203/70	Black-on-Red
IA-016-33	TS37.217	n Oven 5	A315		IA-016-08	534	204/12 4	Black-on-Red
IA-016-42	TS37.215	Oven 5, lrg pit	A309		IA-016-10	511	202/70	Black-on-Red
IA-016-48	TS37.214	W of w pit/Oven 5	A311		IA-016-12	515	202/70	Black-on-Red
IA-016-49	TS37.207	Oven Drift	A315- A		IA-016-12	512	202/70	Black-on-Red
IA-016-59	TS37.221	Oven 5, lrg pit	A309		IA-016-18	536	204/12 4	Black-on-Red
IA-002-11	TS37.219	Oven Drift	A315- A		IA-002-05			Black-on-Red
IA-002-21		K	B138	15,00	IA-002-07			Black-on-Red
IA-042-38	TS37.105	Oven 5, W fire pit	A310		IA-042-04			Black-on-Red
IA-041-42		Oven 5	A304		IA-041-05			Black-on-Red

IA-041-49		Oven 5	A304		IA-041-06			Black-on-Red
IA-008-10		Oven 5	A305		IA-008-04			Black-on-Red
IA-008-11		Oven 5	A305		IA-008-04			Black-on-Red
IA-008-31		Oven 5	A304		IA-008-14			Black-on-Red
IA-009-56		Ovens Drift	A315-A		IA-009-15			Black-on-Red
IA-009-63	TS35.93	Oven 4	A295		IA-009-16			Black-on-Red
IA-015-05	TS37.225	Oven Drift	315A		IA-015-02			Black-on-Red
IA-015-46	TS37.5?40	Ovens			IA-015-13			Black-on-Red
IA-016-58	TS37.218	N Oven 5	A314		IA-016-17			Black-on-Red
IA-016-61	TS37.211	Oven Drift	A315-A		IA-016-19			Black-on-Red
IA-028-18		Oven 5			IA-028-04			Black-on-Red
IA-042-68	TS37.174	Ovens Drift	A315-A		IA-042-08			Black-on-Red
IA-042-75		K	B138	15,00	IA-042-09			Black-on-Red
IA-009-66		Room K	B136	14.30-.60	IA-009-17			Black-on-Red
IA-036-37		Jf of N. wall	B300	13,80	IA-036-06			Black-on-Red
IA-034-82		K	B151	13,50	IA-034-08			Black-on-Red
IA-016-24		E of P/16		15,00	IA-016-06			Black-on-Red
IA-002-09	TS37.392	sK	B146	13,50	IA-002-04			Black-on-Red
IA-009-62		sK	B146	12,90	IA-009-16			Black-on-Red
IA-015-37		ne corner O 1560 s of lintel stone	B180	15.47-.74	IA-015-12			Black-on-Red
IA-016-36		ne corner O 1560 s of lintel stone	B180	15.47-.74	IA-016-09			Black-on-Red
IA-016-31		K	B134	13,50	IA-016-07			Black-on-Red
IA-034-24		K	B151	DL	IA-034-02			Black-on-Red
IA-019-30		K3M1	108	15,50	IA-019-05			White Painted/Bichrome
IA-006-18	TS37.367	M4M3O2	239	Below 15	IA-006-09	119	172/59	Bichrome
IA-019-14	TS37.325	Near Ob		15,50	IA-019-03	143	174/60	Bichrome
IA-019-30		K3M1	108	15,50	IA-019-05			White Painted/Bichrome
IA-019-64		L3N1	122	15,40	IA-019-13			Bichrome
IA-040-04		Q	B239	12.30-.50	IA-040-02			bichrome
IA-006-13		Alley NW of 0a	B96	15,00	IA-006-07			Bichrome
IA-040-26		Oven Jw eia	B120	15,20	IA-040-05			Bichrome
IA-006-25	TS36.448 (or9?)	Oven 4	A 295		IA-006-12			Bichrome

IA-019-87	TS38.220 ?	n Oven 5	A314		IA-019-15			Bichrome
IA-020-55	TS37.830	Oven Drift	A315-A		IA-020-16			Bichrome
IA-034-75	TS38.403	big pottery oven, ch. 2	A294		IA-034-07			Bichrome
IA-040-12		Jw	B117	15.00?	IA-040-03			Bichrome
IA-020-31		Jw	B117	15,00	IA-020-12			Bichrome
IA-020-32		Jw	B118	15,00	IA-020-12			Bichrome
IA-020-70		black floor	B174	15,00	IA-020-23			Bichrome
IA-019-40		Jc	B95	14,00	IA-019-06			Bichrome
IA-019-44		Jc	B104+ B300h	15,00	IA-019-08			Bichrome
IA-019-48		N of Jc	B173	14,40	IA-019-10			Bichrome
IA-019-65		K	B160	14,50	IA-019-13			Bichrome
IA-019-68		sw corner above 13.60 floor	B156	15,00	IA-019-13			Bichrome
IA-019-100		end of alley Nw of Ob	103	13,50	IA-019-19			Bichrome
IA-020-45		Jw	B115	14,50	IA-020-14			Bichrome
IA-019-10		Black Floor	B174	14	IA-019-03			Bichrome
IA-020-62		Jc	B104	15,00	IA-020-18			Bichrome /buff
IA-019-03		K	B134	12,90	IA-019-01			Bichrome
IA-040-15	TS38.158	K	B147	12,70	IA-040-03	1194	260/87	4/Bichrome III
IA-019-04		K	B147	12,90	IA-019-01			Bichrome
IA-019-06		K	B147	12,90	IA-019-01			Bichrome
IA-019-49		K	B147	13,80	IA-019-10			Bichrome
IA-019-69		K	B134	13,70	IA-019-14			Bichrome
IA-019-73		K	B150	12,70	IA-019-14			Bichrome
IA-020-17	TS36.123 b			DL	IA-020-10	593	209/73	Bichrome
IA-020-34	TS37.245	Oven 5	B301?		IA-020-12	580	208/72	Bichrome
IA-028-04	TS38.287		B24	Int 38.24	IA-028-01	585	208/72	Bichrome
IA-042-24	TS38.332	Sect B	B170	DL	IA-042-02	588	209/124	Bichrome
IS-053-12	TS36.617			14.70-15.00/DL	IA-053-07	583	208/72, 124	Bichrome
IA-054-25		MSW/NW sect/NW side below&on E side wall			IA-054-20	584	208/72	Bichrome
IA-054-34	TS36.123 a			14,00	IA-054-30	593	209/73	Bichrome
IA-054-74	TS37.268	i9			IA-054-60	594	209/73	Bichrome
IA-055-24	TS37.243	Oven Drift			IA-055-23	581	208/72	Bichrome
IA-057-06	TS36.228	E of IA pit?/JFD		14.30-14.60	IA-057-01	592	209/73, 124	Bichrome
IA-011-14	TS36.257	intrusion	B13	unstratified	IA-011-05	582	208/124	Bichrome
IA-006-51	TS37.237	Oven 5, large pit	A309		IA-006-19	612	211/-	Bichrome
IA-007-53	TS37.233	Ovens Drift	A315-A		IA-007-14	620	211/-	Bichrome
IA-007-54		E edge	B245	12,80	IA-007-14	633c	212/74	Bichrome
IA-007-55	TS36.275		360	12,80	IA-007-14	633d	212/74	Bichrome
IA-007-56	TS36.273	36t/No 13		14.80-15.20	IA-007-14	633b	212/74	Bichrome
IA-007-57	TS38.427	M	B184	Unstratified	IA-007-14	633a	212/74	Bichrome
IA-009-102		EW street	B60-68	13.50-15.50	IA-009-22	621	211/-	Bichrome

IA-011-12	TS37.171	Ovens Drift	A315-A		IA-011-05	595	210/123	Bichrome
IA-011-18	TS37.173	Ovens Drift	A315-A		IA-011-05	597	210/123	Bichrome
IA-020-03	TS36.182			15,30	IA-020-04	608	210/73	Bichrome
IA-020-39	TS38.424	N wall by Int. 2 and 16		below ca 14.50	IA-020-13	600	210/125	Bichrome
IA-020-68	TS37.236	Oven Drift	A315-A		IA-020-22	603	210/73, 125	Bichrome
IA-020-72	TS36.142	Oven 5	A302		IA-020-23	598	210/73, 125	Bichrome
IA-040-06	TS37.239	Oven 5 W pit	A313		IA-040-02	611	210/73	Bichrome
IA-042-23	TS37.127	Ovens Drift	A315-A		IA-042-02	622	211/-	Bichrome
IA-054-88				Int	IA-054-13	609	210/73	Bichrome
IA-034-58	TS37.168	Oven Drift	A 315-A	S of Oven 5	IA-034-06	632	212/73	Bichrome
IA-019-53	TS37.234	Oven Drift	A315-A		IA-019-11	626	211/-	Bichrome
IA-019-90	TS37.238	Oven Area			IA-019-16	619	211/73	Bichrome
R301-D3-11	TS37.235	Oven 5 large pit	A309		R301-D3-08	625	211/125	Bichrome
R301-D4-06	TS37.463	E352			R301-D4-09	623	211/124	Bichrome
IA-019-93	TS38.188	K	B138	15,00	IA-019-16	142	174/60	Bichrome
IA-020-15	TS36.395	SE sect. Pit dug, house fill		below 14.20	IA-020-09	634	212/73	Bichrome
IA-020-44	TS36.16			14,50	IA-020-14	637	212/74, 124	Bichrome
IA-020-84	TS36.223	W 46?		Int opening at 14.55	IA-020-26	635	212/74	Bichrome
R301-D3-07	TS36.327			14,00	R301-D3-05	636	212/124	Bichrome
IA-020-81	TS36.229	SE big wall to 14.20			IA-020-26	640	213/74, 124	Bichrome

Table A3: Late Iron Age Pottery List

Depot #	Exc. #	Location	Trench	Depth	Picture	Pub #	Page/fig	Period/Cat
IA-007-22		S. Bldg.	B88-90	13.60-14.00	IA-007-07	1008	240/81	Buff Painted
IA-007-51		Jw	B71-79	13.00-14.60	IA-007-14	1007	240/81	Buff Painted
IA-008-12	TS36.40			Xe to 13.65 floor	IA-008-05	1001	239/81, 134	Buff Painted
IA-041-18	TS38.202	Xb	B103	13,90	IA-041-03	1003	239/134	Buff Painted
IA-041-19	TS38.393		B27	Int 38.27	IA-041-03	1006	240/81	Buff Painted
IA-041-29	TS38.212 (also TS37.29)		36e	unstratified	IA-041-04	1004&1005	240/81	Buff Painted
IA-041-35	TS36.55	36o/Tablet Unit		13,40	IA-041-05	1015a	240/81	Buff Painted
IA-042-22	TS37.330	Xb	B103	to 13.90	IA-042-02	1000a	239/81	Buff Painted
IA-042-31	TS36.248a			13,87	IA-042-03	1000	239/81	Buff Painted
IA-042-73		Tablet Unit	B254	N Int 37.1(13.60?)	IA-042-09	1014	240/81	Buff Painted
IA-054-30	TS36.152			13,50	IA-054-25	995	239/80	Buff Painted
IA-057-16	TS38.389		B60-69	13.50-15.50	IA-057-04	999	239/81, 134	Buff Painted
IA-028-05	TS38.429		B24	Int 38.24	IA-028-01	996	239/134	Buff Painted
IA-028-17	TS36.218	36qu/No 46			IA-028-04	996a	239/81	Buff Painted
IA-028-17	TS36.218 b,c	36qu/No 46			IA-028-04	996a	239/81	Buff Painted
IA-007-02	TS38.370	Xa	B95	DL?	IA-007-01	1011	240/134	White Painted
IA-042-06	TS37.32(4?)8	S of Xa	B122	15.4 (13.80?)	IA-042-01	1010	240/81, 134	White Painted
IA-042-09	TS37.487			13,70	IA-042-01	1015	240/81	White Painted
IA-042-36	TS38.617		B51-59	13,95	IA-042-04	1012	240/81	White Painted
IA-015-42	TS37.396	Zf	B98	13,30	IA-015-13	1179	258/139	Buff Painted
IA-015-83	TS36.264	36u			IA-015-28	1182	258/139	Buff Painted
IA-041-14	TS36.70				IA-041-02	1174	258/139	Buff Painted
IA-041-41	TS36.70	N room VI cent bldg/Zf-Zc		13,30	IA-041-05	1174	258/139	Buff Painted
IA-042-35	TS36.168	SE Wing/JFD/Ib		below 13.30	IA-042-04	1166	257/86	Buff Painted
IA-055-02	TS36.160			Unstratified	IA-055-03	1169	257/86	Buff Painted
IA-002-01	TS36.261	Below 13 M floor			IA-002-01	1180	258/139	Buff Painted
IA-002-07	TS37.392	87c		12,70	IA-002-04	1183	258/139	Buff Painted
R301-D1-10	TS36.175	Room CD/AJW/IC		below 13.60m floor	R301-D1-08	1173	257/139	Buff Painted
IA-041-12	TS36.240	MSW/S of wall 1/S of Jsw		13,06	IA-041-02	1187	259/-	White Painted

R301-D1-21	TS36.150	Room CD/UnitG		below 12.60-.80	R301-D1-17	1186	259/139	White Painted
R301-D1-22	TS36.(1)63	Room A & SW wing/I		13.00-.40	R301-D1-18	1185	259/138	White Painted
IA-004-21	TS37.39	Jc	B94	13,95	IA-004-04			Buff Painted
IA-004-22	TS37.292?	Jc	B94	13,95	IA-004-04			Buff Painted
IA-005-16		JFD-I-/AC		13.25-13.50	IA-005-04			Buff Painted
IA-005-18		Jc	B92	13.42-13.94	IA-005-05			Buff Painted
IA-005-32		jsw eia	B130	13,50	IA-005-08			Buff Painted
IA-007-68		IT	B241	12,50	IA-007-17			Buff Painted
IA-009-20	1936	A&C(?)		13.25-12.55	IA-009-03			Buff Painted
IA-009-19		MWc(?)	B252	13,40	IA-009-03			Buff Painted
IA-019-23		Q	B243	12,50	IA-019-05			White Painted
IA-042-69		MSW		floor 13.40	IA-042-08			White Painted
IA-009-77		Jsw	B122	13,00	IA-009-19			White Painted
IA-009-95		Jc		to 13.80	IA-009-21			Buff Painted
IA-009-111		H	B231	12,10	IA-009-24			Buff Painted
IA-010-73		Jsw	B122	13,00	IA-010-22			White Painted
IA-039-47		MWc	B250	13,36	IA-039-04			Buff Painted
IA-039-38		H	B63	14.05-.50	IA-039-03			White Painted
IA-042-66		Unit H	B235	15,00	IA-042-08			White Painted
IA-009-12		T area	B237	12.00-12.30	IA-009-03			Buff Painted
IA-010-60		Jf	B97	12.85- 13	IA-010-18			Buff Painted
IA-010-78		Jc	B95	13.94	IA-010-22			White Painted
IA-009-97		H	245	15.47	IA-009-22			Buff Painted
IA-010-65		unit H	B83.84	42868,00	IA-010-20			Buff Painted
IA-010-85		Unit H	B83?	14.45?	IA-010-25			Buff Painted
IA-011-17		H	B83	14.05-.50	IA-011-05			Buff Painted
IA-011-24		H	251	15,50	IA-011-07			Buff Painted
IA-015-16	TS37.405	H	B83	14.05-.50	IA-015-05			buff painted
IA-015-90		J	B244	12.70	IA-015-31			White Painted
IA-010-79		MWc	B250	13,36	IA-010-22			White Painted
IA-011-26		MWc	B250	13,36	IA-011-07			Buff Painted
IA-011-32		I-T	B234	12,10	IA-011-09			Buff Painted
IA-028-10		sJ	B244	12,80	IA-028-02			Buff Painted

IA-019-45		Lb	B123	13,25	IA-019-09			Buff Painted
IA-039-34		IT	B241	12,50	IA-039-03			Buff Painted
R301-D1-02	TS36.156 & TS36.69		36?/SE bldg	13,30	R301-D1-03	159&1203	176&262/60	Imp Cypriot White
IA-007-84	TS38.313		B27	Int 38.27	IA-007-22	1067	246/83	Imp Cypriot White
IA-054-16	TS37.320	AE	Araba	unstratified	IA-054-12	1056	245/75 A	Imp Cypriot White
R301-D4-03	TS37.323			Int 75 (Unstratified)	R301-D4-05	1055	245/135	Imp Cypriot White
IA-034-89	TS38.270				IA-034-09	1054	245/83	Imp Cypriot White
IA-034-127	TS38.270				IA-034-11	1054	245/83	Imp Cypriot White
IA-034-146	TS36.13	36r?/Xa		13,98	IA-034-15	1058	245/135	Imp Cypriot White
IA-057-03	TS38.357		B35	Int 38.35	IA-057-01	1057	245/83	Imp Cypriot White
IA-007-71	TS36.179	B.H. 13			IA-007-17	1356	278/94	Imp Cypriot White
IA-034-98	TS36.178	35w/TSA			IA-034-10	1357	279/94	Imp Cypriot White
IA-041-59					IA-041-07	1358	279/94	Imp Cypriot White
R301-D1-01	TS38.565a				R301-D1-03	1205	262/141	Imp Cypriot White
R301-D1-03	TS38.564l?	Ib	B254	n Int 37.1	R301-D1-03	1204	262/141	Imp Cypriot White
R301-D1-05	TS38.565c/e?		B25	Int 38.25	R301-D1-03	1205	262/141	Imp Cypriot White
R301-D1-06	TS38.564e	Ib	B254	n Int 37.1	R301-D1-03	1204	262/141	Imp Cypriot White
IA-020-20	TS38.263	IT	B248	13,10	IA-020-11	1207	262/87, 141	Imp Cypriot White
IA-057-08		Unit J	B244	12,80	IA-057-01			imp. White painted
IA-034-102		oH	B230	12,10	IA-034-10			buff painted
IA-034-110		QT	B200	12.30-.50	IA-034-10			buff painted
IA-034-01		H floor	247	15,47	IA-034-01			imp. Buff Painted
IA-042-32		H	245		IA-042-03			Buff Painted
IA-034-120		H	11		IA-034-11			white painted
R301-D4-07	TS36.358			from floor# 10	R301-D4-12	1017	241/134	3/Black-on-Red

R301-D4-08	TS36.357			13,77	R301-D4-12	1019	241/134	3/Black-on-Red
IA-002-03			B238	12.42-12.50	IA-002-01			Cilician Black-on-Red
IA-002-16	TS37.399	Unit T	B246	12,90	IA-002-05			Cilician Black-on-Red
IA-005-01		west part		to 14.20 kerpic	IA-005-01		possibly late	Black-on-Red
IA-007-46		S of pit(?)/MW		13,06	IA-007-12			Black-on-Red
IA-009-61		H	B231	12,10	IA-009-16			Black-on-Red
IA-009-65		Q	B243	12,50	IA-009-17			Black-on-Red
IA-039-40		Unit I	B233?	12,42	IA-039-04			Black-on-Red
IA-041-09	TS36.241			below 13.25	IA-041-01			Black-on-Red
IA-010-16		IT	B248	13,10	IA-010-05			Black-on-Red
IA-042-53		H	B83	14.05-.50	IA-042-07			Black-on-Red
IA-011-09		Jsw	B122	13,00	IA-011-03			Black-on-Red
R301-D6-09	TS37.267	H	251	15,50	R301-D6-05	looks later		Imp Black-on-Red
IA-016-50	TS37.411	H	254	below 15.80	IA-016-13	110	170/58, 115	Black-on-Red
R301-D1-09	TS37.477	intrusion	B16	Int 38.??	R301-D1-06	1188A	259/138	Black-on-Red
R301-D4-04	TS37.473			Unstratified	R301-D4-06	1074	247/135	Imp Black-on-Red
IA-054-78	TS38.362	EW St.	B60-68	13-15.50	IA-054-65	1068	246/83	Imp Black-on-Red
R301-D1-08	TS36.371	IC		below 13 m floor	R301-D1-06	1208	262/141	Imp Black-on-Red
IA-057-24	TS36.469	2 pieces in this picture, another in IA-057-03		13,80	IA-057-04	1029	242/82, 135	Bichrome
IA-006-12	TS38.395			12.80 and below	IA-006-07	1030	242/135	Bichrome
IA-006-20		Room C/S of Xa	under 13.4		IA-006-10	1031	243/82	Bichrome
IA-040-22		35w/S. of Xa		below 13.40	IA-040-05	1031	243/82	Bichrome
IA-006-29	TS38.121	SJ	B244	12,80	IA-006-12	1037	243/82	Bichrome
IA-006-50	TS38.1	intrusion	B14-15	Int 38.13-.14	IA-006-18	1035	243/82	Bichrome
IA-020-01		Room A, NW corner/Tablet Unit		13.40-13.55	IA-020-03	1039	243/82	Bichrome
IA-020-89				unstratified	IA-020-03	1032	243/75 A	Bichrome
IA-042-61	TS35.1	35 j			IA-042-07	1036	243/82	Bichrome
IA-009-101	TS37.265	araba		unstratified	IA-009-22	1041	243/82	Bichrome
IA-019-99	TS38.306	E wall line of big house	B333	Intrusion	IA-019-18	590	209/72	Bichrome
IA-019-80	TS37.244	Oven Drift	A315-A		IA-019-15	627	211/73	Bichrome
IA-054-35	TS38.312	upper fill in pit above butted	B199	15,95	IA-054-30	1044b	244/82	Bichrome
IA-055-04	TS38.312	pit	B199	15,95	IA-055-06	1044a	244/82	Bichrome

IA-006-30	TS38.371 c	rest in IA-054- 27	B257	13.60- 14.00	IA-006-13	1049	244/83, 135	Bichrome
IA-006-33	TS38.373	JW	B71-79	13.00- 14.60	IA-006-13	1050	245/75 a	Bichrome
IA-019-16	TS38.613			13.50- 13.65	IA-019-03	1053	245/83	Bichrome
IA-019-20	TS38.374	h1		below 13.25	IA-019-03	1051	245/75 A	Bichrome
IA-054-33	TS38.371 a,b	Tablet Unit	B51-59	above 13.60	IA-054-27	1049	244/83, 135	Bichrome
IA-006-43	TS36.230	Room B, E of wall		13.48- 13.50	IA-006-17	1190	260/86, 87	Bichrome
IA-057-07	TS37.338 (B?)	37/17-25		similar to picture 1190, but not same	IA-057-01	1190	260/86, 87	Bichrome
IA-006-44	TS36.230	Room B, E of wall		13.25- 13.40	IA-006-17	1190	260/86, 87	Bichrome
IA-006-45	TS36.230	Room B, E of wall/N-S street	B54	13.25- 13.40	IA-006-17	1190	260/86, 87	Bichrome
IA-006-02		226		Unstratified	IA-006-01	1196	260/87	Bichrome
IA-019-18	TS38.157				IA-019-03	1195	260/87	Bichrome
R301-D4- 01				13,50	R301-D4- 04	1195a	260/13 9	Bichrome
R301-D4- 02	TS36.367			13,50	R301-D4- 04	1193	260/13 9	Bichrome
IA-020-08	TS38.9	Jf	B99- 100	(13.37) 13.5	IA-020-06	1197	261/87	Bichrome
IA-020-02	TS38.301	MWc/S of Jw	B251	below 13.36	IA-020-03	1198	261/87	Bichrome
IA-020-90	TS38.301	S of Jw		below 13.36	IA-020-25	1198	261/87	Bichrome
IA-006-68	TS38.10	NE corner	B242	12.50- 13.50	IA-006-25	1199	261/87	Bichrome
IA-006-22		Unit H	B235	12,20	IA-006-11			Bichrome
IA-006-24		MWc(or L)	B250	13,36	IA-006-12			Bichrome
IA-006-27	TS37.359 4			13.60- 13.73	IA-006-12			Bichrome
IA-006-42		Room D		13.00- 13.25	IA-006-16			Bichrome
IA-006-56			B251	13,36	IA-006-20			Bichrome
IA-006-66		JK	B146	12,70	IA-006-24			Bichrome
IA-019-70		oH	B231	12,10	IA-019-14			Bichrome
IA-019-82		below roman wall	B238	12.42-.50	IA-019-15			Bichrome
IA-019-94		IT	B241	12,50	IA-019-16			Bichrome
IA-020-04		Room C		below 12.80	IA-020-05			Bichrome
IA-020-33		jsw floor	B123	13,25	IA-020-12			Bichrome
IA-020-63		Jc		to 13.80	IA-020-19			Bichrome
IA-020-82		Q	B243	12,50	IA-020-26			Bichrome
IA-040-04		Unit Q	B239	12.30-.50	IA-040-02			Bichrome
IA-040-23		HQ	B232	12,10	IA-040-05		similar to IA- 040- 22?	Bichrome
IA-009-91		T area	B237	12.00- 12.30	IA-009-21			Bichrome
IA-009-98		H	B231	12,10	IA-009-22			Bichrome
IA-009- 109		Jsw	B122?	13 00	IA-009-23			Bichrome
IA-009- 106		H	B83	14.05-.50	IA-009-23			Bichrome
IA-040-13		H	B83	14.05-.50	IA-040-03			Bichrome

IA-006-10		JO		13,00	IA-006-05			Bichrome
IA-006-52		JW	B71-79	13.00-14.60	IA-006-19			Bichrome
IA-020-21		H	B235	15,00	IA-020-11			Bichrome
IA-020-76		H apse area	218	15,00	IA-020-25			Bichrome
IA-020-69		H	251	15,50	IA-020-23			Bichrome
IA-020-36		jsw floor	B123	13.25	IA-020-12			Bichrome
IA-042-76	TS38.13	sJ	B244	12,80	IA-042-09	1359	279/94	Bichrome
IA-019-27		oH	B230	12,10	IA-019-05		probabl y imp.	bichrome
IA-019-102	TS38.343	JSW	B300	13,20	IA-019-20		probabl y imp.	Bichrome

APPENDIX B

FIGURES

Figure B 1



Figure B 2

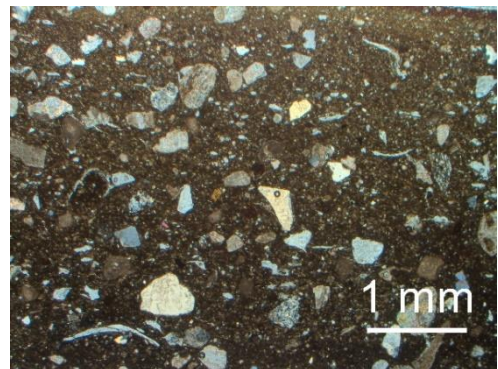
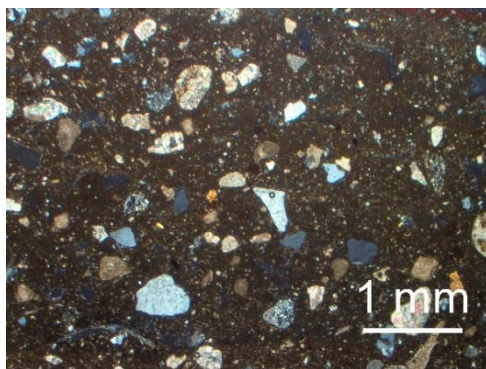


Figure B 3



Figure B 4

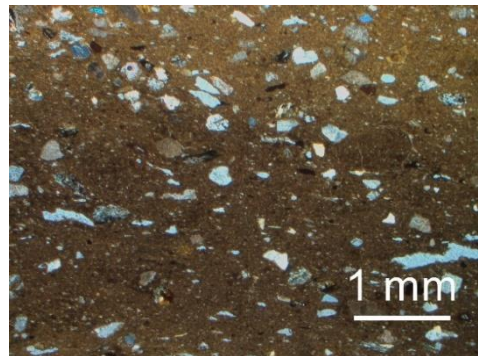
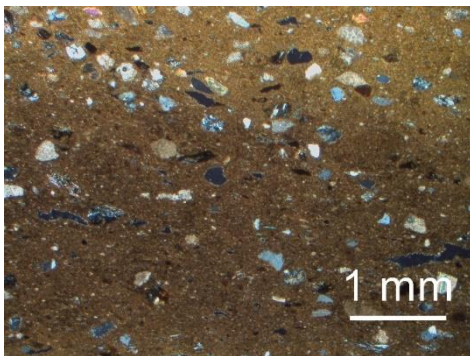
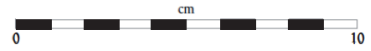


Figure B 5

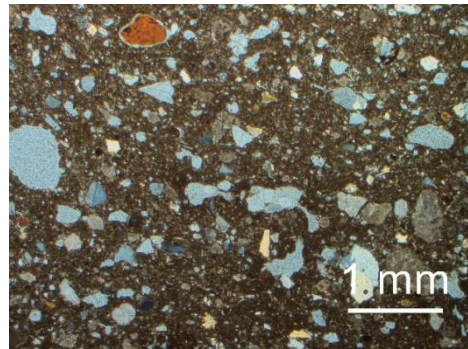
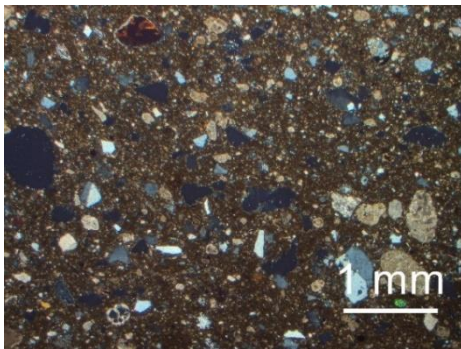
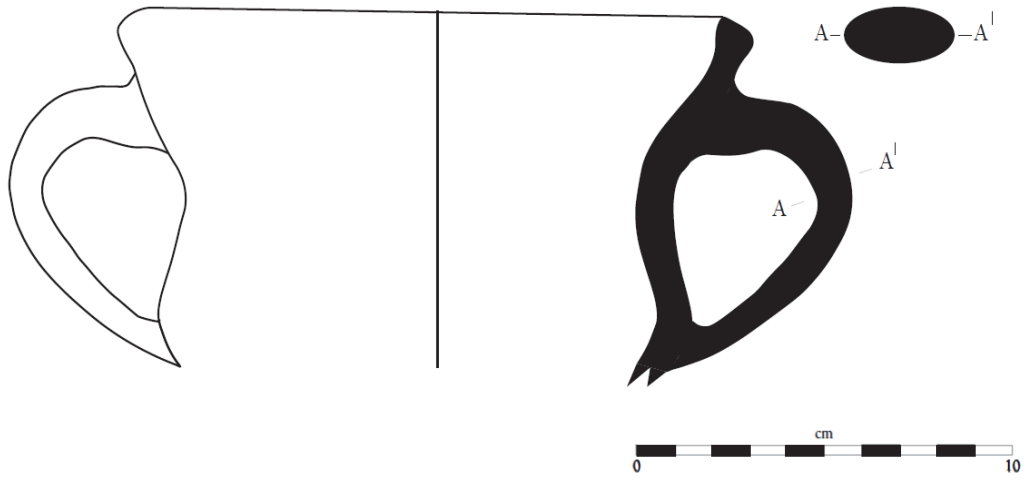


Figure B 6

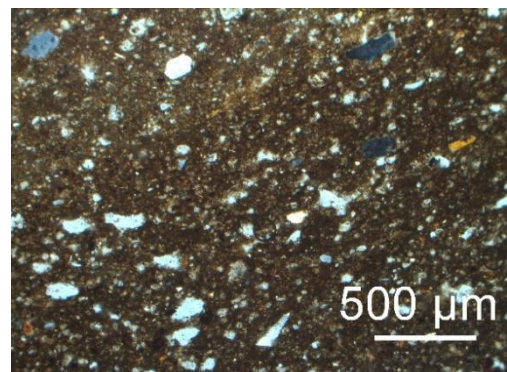
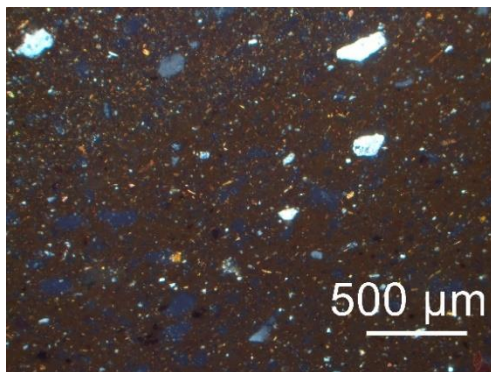


Figure B 7

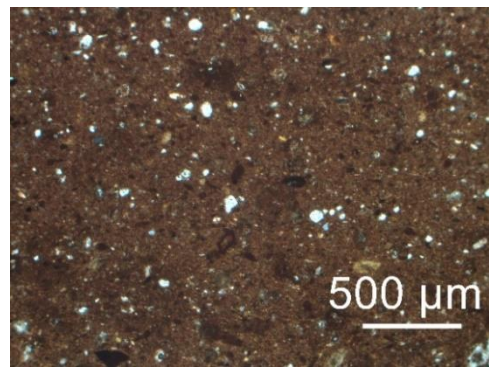
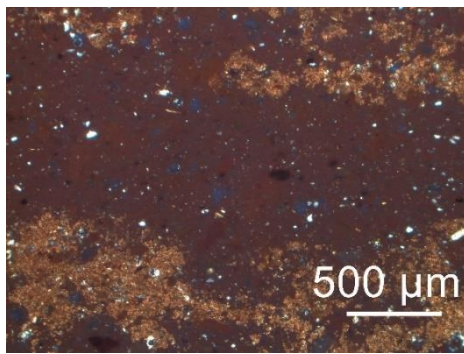


Figure B 8

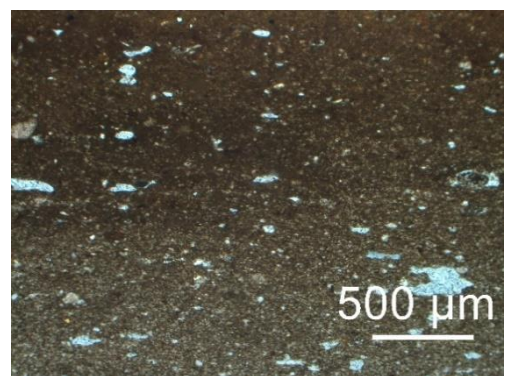
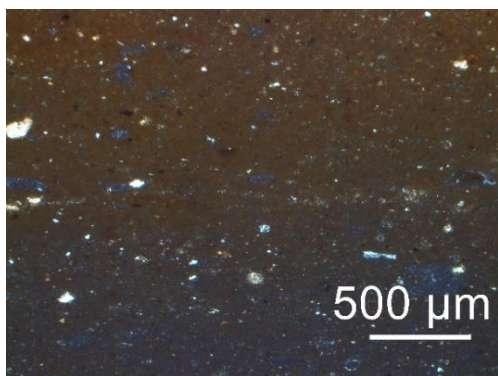


Figure B 9

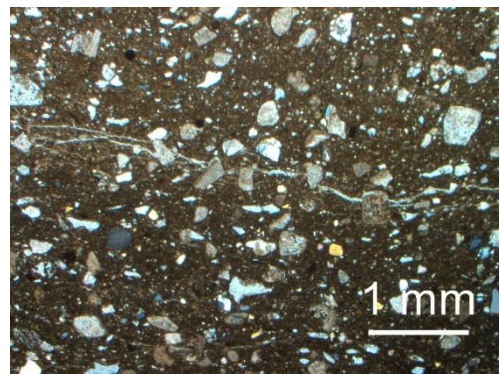
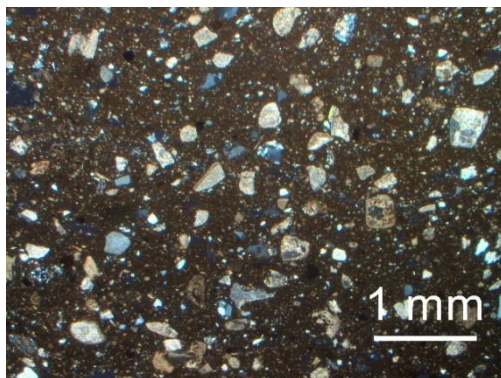


Figure B 10

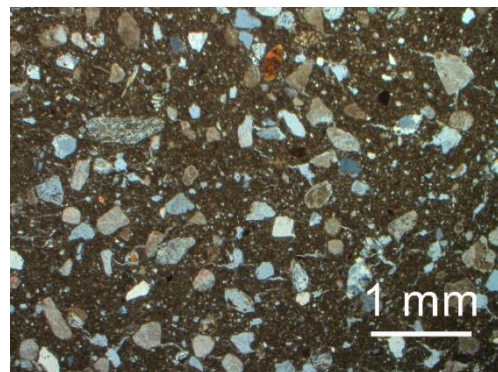
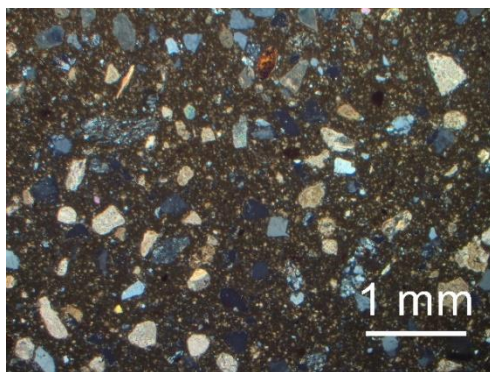
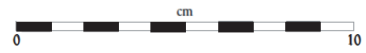


Figure B 11



Figure B 12

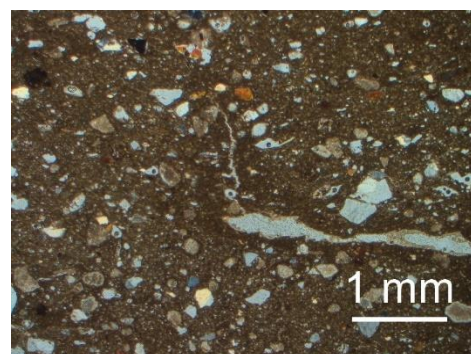
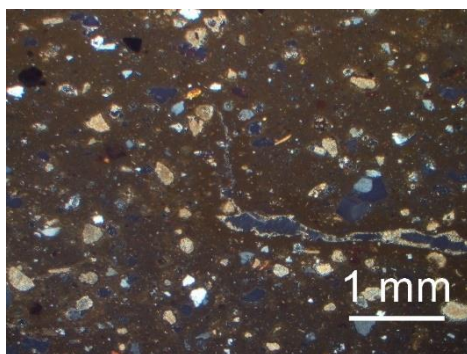
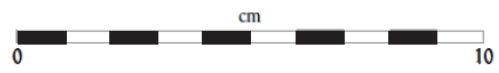


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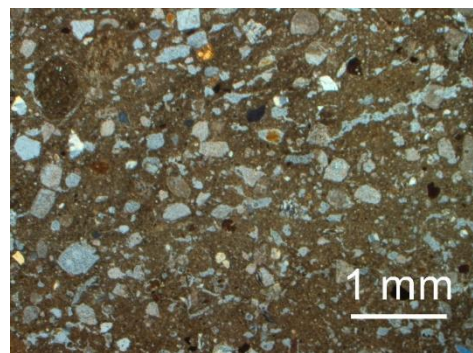
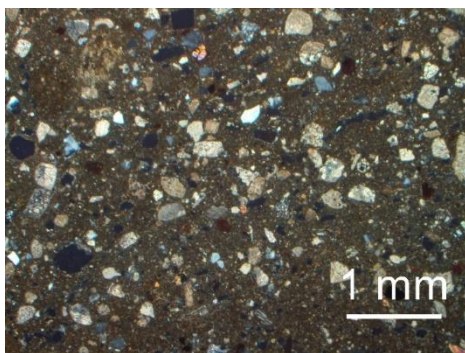
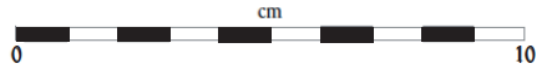


Figure B 14

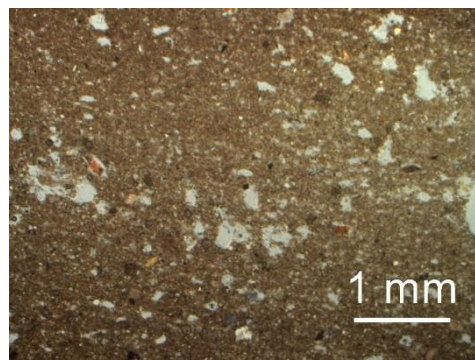
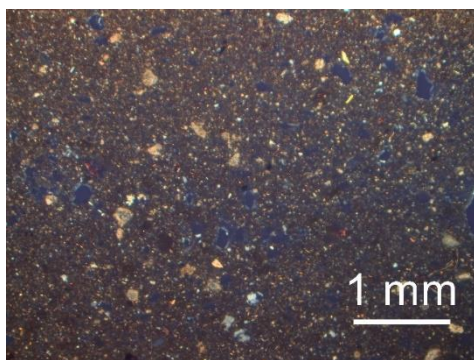
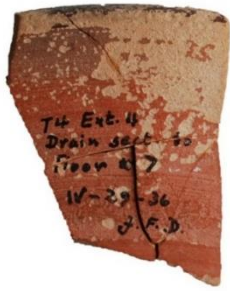
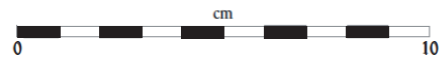


Figure B 15

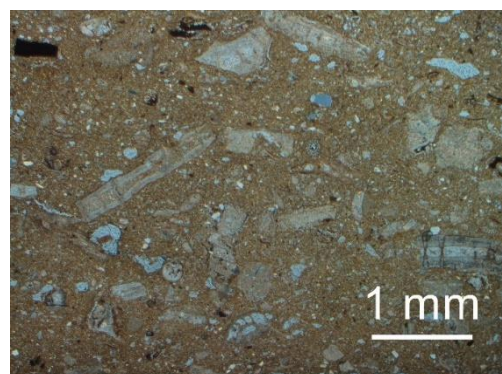
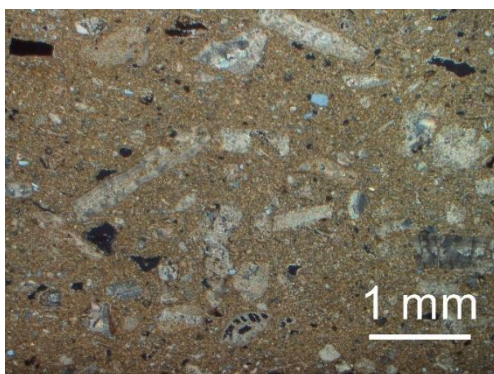


Figure B 16

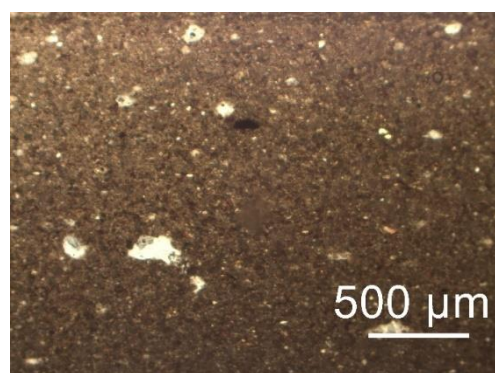
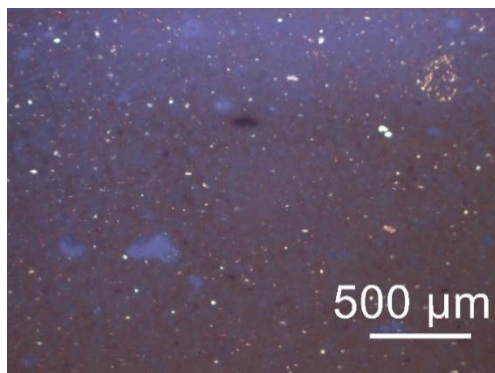
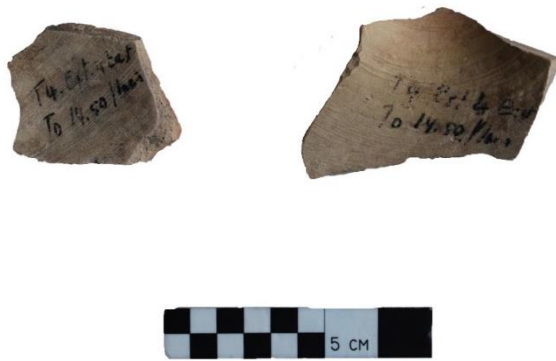


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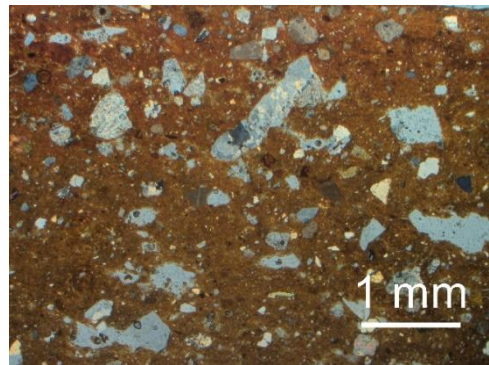
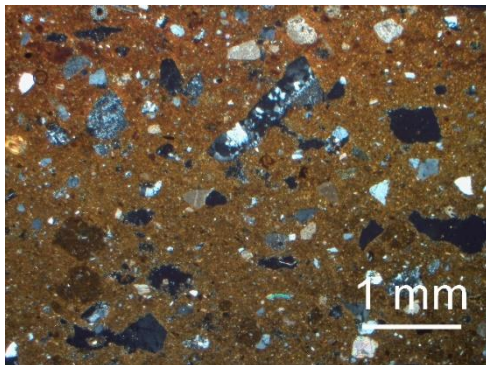


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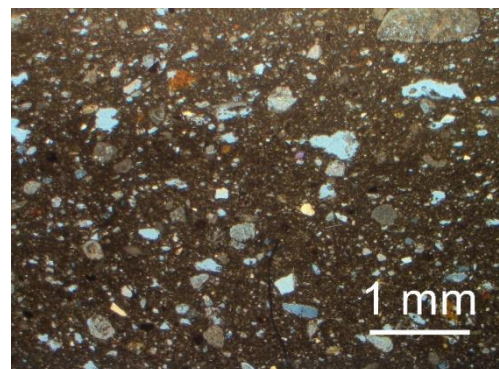
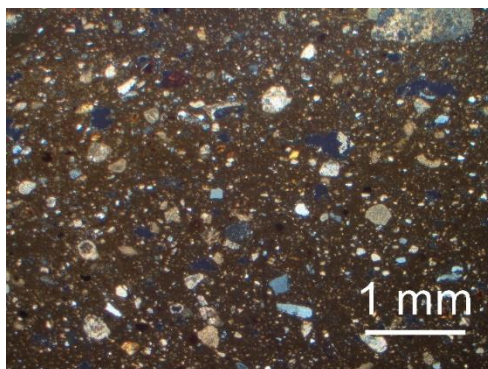
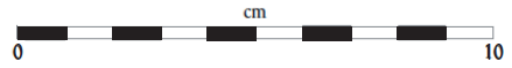


Figure B 19

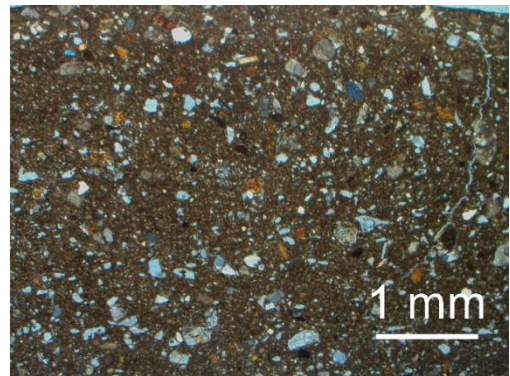
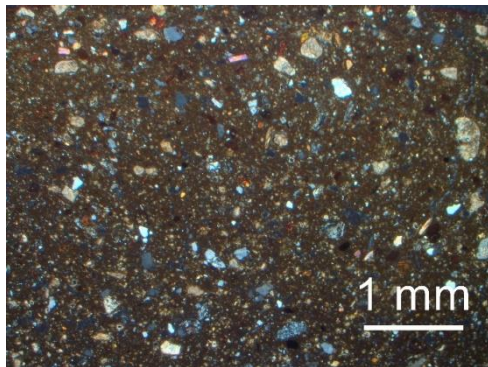
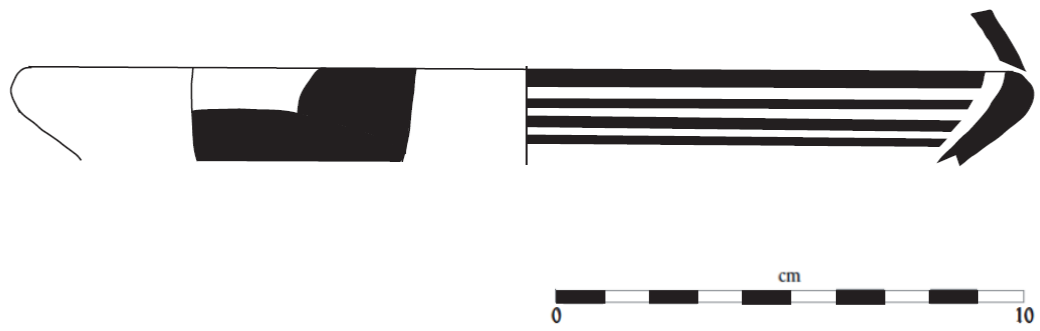
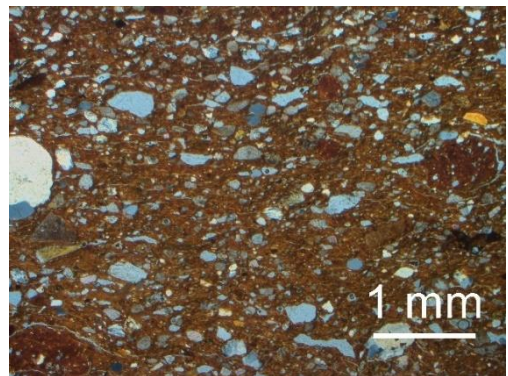
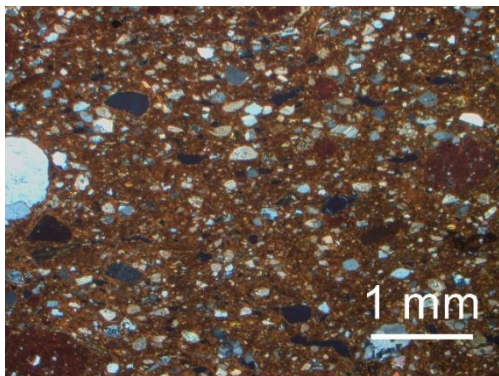
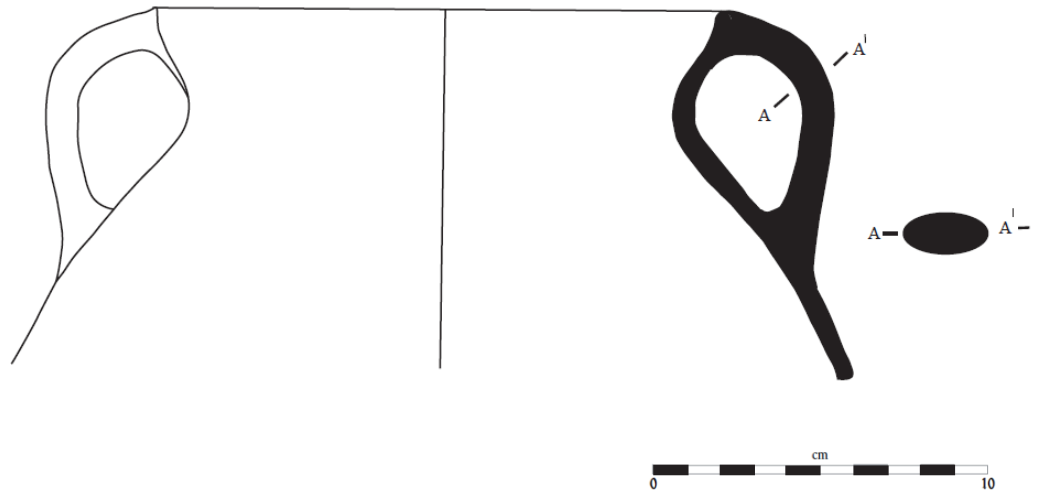


Figure B 20



Figure B 21



APPENDIX C
CATALOGUE

1. Sample #1

Cypro-Cilician Buff Painted

Macroscopic aspects:

Type: Standard cup

Period: EIA

Locus: B 112

Location: Unit J, Room Jo

Elevation: 15.60 m

D: 20 cm.

Th. W.: 0.7 cm

H: 4.6 cm.

Description: Light buff clay (10 YR- 8/4). Paint dark brown bands (7.5 YR 3/1) both interior and exterior. Fine to medium fabric. No gray core.

Surface Treatment: Wet-smoothed and self-slipped

Petrographic aspects:

Fabric: Fabric 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: Fine and medium limestones are visible on the surface and the body. There are copious mica and rare black grits.

Figure: Appendix B, Figure B1

2. Sample #2

Black-on-Red

Macroscopic aspects:

Type: Standard bowl

Period: Transitional from Early Iron Age to Middle Iron Age

Locus: B 116

Location: Unit J, Room Jw

Elevation: +14.60 m

D: circa 17cm. because the rim is broken

Th. W.: 0.7 cm

H: 3.4 cm

Description: Reddish clay (7.5 YR- 7/6). Slipped, interior firing is light red and exterior to brownish red. Dark brown (7.5 YR 3/1) painted bands both on interior and exterior. Fine to medium fabric. Gray core.

Surface Treatment: Slipped, and smoothed.

Petrographic aspects:

Fabric: 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: There is some fine to medium black grits, fine to medium limestone and some mica.

Figure: Appendix B, Figure B2

3. Sample #3

Cypro- Cilician Buff Painted

Macroscopic aspects:

Type: Standard Bowl

Period: EIA

Locus: 124

Location: East of wall U

Elevation: 15.50 m

D: 16 cm

Th. W.: 1 cm- 0.5 cm

H: 3 cm

Description: On the exterior, there are large dark brown (5 YR- 4/2) band below rim with the series of thin lines/bands. Two dark brown bands on the interior. Clay is buff (5 YR- 6/6) with gray core. Fine to medium ware.

Surface Treatment: Self- slipped, smoothed.

Petrographic aspects:

Fabric: Fabric 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: Medium size copious limestones are visible on the surface and on the clay. There is some medium black grits and few micas.

Figure: Appendix B, Figure B3

4. Sample #4

Black-on-Red

Macroscopic aspects:

Type: Bowl

Period: EIA

Locus: B 124

Location: Unit J, Jsw above 15.10 floor

Elevation: + 15.10 m

D: 24 cm

Th. W.: 0.7 cm

H: 2.5 cm

Description: Buff clay (7.5 YR- 6/3) with gray core. Slip is red (10R- 5/6). Two dark brown (7.5YR- 3/1) bands. Some parts of the paint are worn out. Fine to medium fabric. Gray core.

Surface Treatment: Slipped and smoothed

Petrographic aspects:

Fabric: Subgroup 1 of Fabric 1 (local)

Inclusion: Dominant quartz, frequent calcite and common carbonate, mica-schist, feldspar

Visible inclusion: There is some fine and medium limestones which are mostly visible on clay. Also, there are fine black grits and few micas.

Figure: Appendix B, Figure B4

5. Sample #5

Kitchen ware

Macroscopic aspects:

Type: Cooking pot

Period: EIA

Locus: B 112

Location: Unit J, Jo

Elevation: 15.60

D: 16 cm

Th. W.: circa 1 cm

H: 9.5 cm

Description: Buff to pinkish clay (7.5YR- 8/4). Wheel marks on the exterior surface.

Coarse fabric. Exterior is self-slipped to around the rim. (10YR- 8/4- pale brown)

Interior is not treated. No gray core.

Surface Treatment: Self-slipped and smoothed on the exterior.

Petrographic aspects:

Fabric: Fabric 1

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: There are copious and coarse limestones and black grits. These are especially visible on the handle. There is some shells.

Figure: Appendix B, Figure B5

6. Sample #6

Cypro-Cilician Buff Painted

Macroscopic aspects:

Type: Body sherd

Period: EIA

Locus: B 260

Location: Southwest corner Gray earth

Elevation: 15.70 m

D:

Th. W.: 0.5 cm

H:

Description: Body sherd. Clay is pinkish buff (7.5YR- 7/4). Very fine fabric. Dark brown (7.5YR- 3/2) painted. Decorated with the concentric circles and bands. Visible wheel marks. No gray core.

Surface Treatment: Self-slipped and burnished outside but not inside.

Petrographic aspects:

Fabric: Fabric 8 (imported)

Inclusion: Dominant quartz and few silica and serpentine

Visible inclusion: Almost no visible inclusion except very few and very fine limestone and few mica.

Figure: Appendix B, Figure B6

7. Sample #7

Black-on-Red

Macroscopic aspects:

Type: Body sherd

Period: EIA

Locus: B 180

Location: Unit T, North east corner O 15.60 m and South of lintel stone

Elevation: 15.60 m

D:

Th. W.: 0.4 cm

H:

Description: Body sherd. Clay is light red (10R- 6/8). The color of clay is different from the local clay. Exterior surface has color transition from light red (2.5YR- 6/6) to darker, brownish red (2.5YR- 5/4) due to the firing. There are brown painted (5YR- 3/2) concentric circles as decorative motif. Fine fabric. Medium to high burnished outside, inside is not treated.

Surface Treatment: Self-slipped and burnished

Petrographic aspects:

Fabric: Fabric 2 (imported)

Inclusion: Dominant carbonate and quartz with few foraminifera.

Visible inclusion: Almost no visible inclusions. There are very few medium to coarse stone and very few visible fine limestone.

Figure: Appendix B, Figure B7

8. Sample #8

Black-on-Red

Macroscopic aspects:

Type: Body sherd

Period: EIA

Locus: B 169

Location: Kb, South Edge West of Grain Pit North of Big House

Elevation: 16.00 m

D:

Th. W.: 0.4 cm

H:

Description: Body sherd. Buff clay (7.5YR- 7/4). The color of clay is similar to locally produced pottery, but the fabric is much finer. Slightly seen gray core.

Exterior is red (2.5YR- 4/8) due to the slip. There are two black bands on the exterior.

Surface Treatment: Slipped and burnished.

Petrographic aspects:

Fabric: not identified

Inclusion: fabric is too fine to identify the inclusions

Visible inclusion: Some fine black grits. Few fine to medium limestone but they are close to surface not within the body.

Figure: Appendix B, Figure B8

9. Sample #9

Cypro-Cilician Buff Painted

Macroscopic aspects:

Type: Standard cup

Period: MIA

Locus: A 300

Location: Inside Oven 5

Elevation:

D: 9 cm

Th. W.: circa 1 cm

H: 5.1 cm

Description: Buff clay (7.5YR- 7/4) with gray core. Banded decoration with brown paint (7.5YR- 3/1). Thick band on the rim and on the body, there are thin bands in between. Exterior is slipped with buff (2.5YR- 6/6). Medium to coarse fabric. Paint is not well applied and faded on some parts.

Surface Treatment: Self-slipped and smoothed on the outside, inside is not treated.

Petrographic aspects:

Fabric: Fabric 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: Some mica is visible especially on the slipped parts. Copious fine black grits on the interior surface. Medium to coarse lime and stone inclusions. Also, few shells.

Figure: Appendix B, Figure B9

10. Sample #10

Bichrome

Macroscopic aspects:

Type: Crater

Period: MIA

Locus: B 96

Location: Jc, +13.95 m., Alley of Northwest of Oa

Elevation: 15.00 m

D: 34 cm

Th. W.: 0.9 cm

H: 7.3 cm

Description: Pinkish buff clay (7.5YR- 7/4). Exterior and interior is white /buff (10YR- 8/3) slipped. Dark brown (10YR- 3/2) band on the rim and below the rim, wide dark brown band on the interior. Red band (2.5YR- 6/6) between two dark brown bands and concentric circles below them. paint worn of on the rim. Slightly seen gray core.

Surface Treatment: Slipped and burnished

Petrographic aspects:

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: Copious fine to medium limestones. Copious mica is quite visible in the clay. Fine black grits. Some medium stones. There are holes on the clay.

Figure: Appendix B, Figure B10

11. Sample #11

Bichrome

Macroscopic aspects:

Type: Standard bowl

Period: MIA

Locus: A 315-A

Location: Oven Drift

Elevation:

D: 18 cm

Th. W.:

H: 3.2 cm

Description: Buff (5YR- 6/6) clay with slightly gray core. Two bands on the interior of the rim; light red (2.5YR- 6/6) and brown band (5YR- 2.5/1). Fingerprint on the interior side of the rim. Fine fabric.

Surface Treatment: Self-slipped, smoothed, and medium to high burnished

Petrographic aspects:

Fabric: Fabric 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: There is some mica, very fine to medium limestone and very fine black grits.

Figure: Appendix B, Figure B11

12. Sample #12

Bichrome

Macroscopic aspects:

Type: Jug, Amphora

Period: MIA

Locus: B 174

Location: N end and NE corner above black floor

Elevation: + 15.00 m.

D: 11 cm

Th. W.: 0.6 cm

H: 2.3 cm

Description: Buff pinkish clay (7.5YR- 7/4). Interior is buff slipped (10YR- 8/4) and brown band (10YR- 3/1) on the rim and lines below it. Exterior rim has brown bands. Red paint (2.5YR- 5/6) on the neck.

Surface Treatment: Self-slipped and light burnished.

Petrographic aspects:

Fabric: Fabric 3 (local)

Inclusion: Dominant carbonate, common quartz and few mica-schist and feldspar

Visible inclusion: There is some limestones, very fine copious black grits, some fine to medium stones and few mica.

Figure: Appendix B, Figure B12

13. Sample #13

Black-on-Red

Macroscopic aspects:

Type: Standard bowl

Period: MIA

Locus: Ovens

Location:

Elevation:

D: 21 cm

Th. W.: 1.1 cm

H: 4.5 cm

Description: Buff (7.5YR- 7/4) clay. No gray core. Two black bands (7.5YR- 2.5/1) on the exterior. Exterior is orangish red (5YR- 7/8) and interior is light red (2.5YR- 6/8) due to the firing. Medium fabric.

Surface Treatment: Slipped and lightly burnished

Petrographic aspects:

Fabric: Fabric 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: Copious medium limestones. There are holes in the clay and some medium to coarse (brown) stones and maybe few shells. Also, there is some fine to medium black grits and some micas.

Figure: Appendix B, Figure B13

14. Sample #14

Black-on-Red

Macroscopic aspects:

Type: Bowl

Period: MIA

Locus: T4 EXT4

Location: Drain set to floor

Elevation:

D: 24 cm

Th. W.:

H: 4 cm

Description: Fine ware. No gray core. Exterior is highly worn out. There is trace of brown paint so, brown band on the rim could extend to the exterior. Slip is mostly gone on the exterior but, preserved on the interior. Clay is buff (5YR- 7/6). Black (2.5YR- 2.5/1) lines on the interior. Red slip (2.5YR- 5/6).

Surface Treatment: Slipped and burnished

Petrographic aspects:

Fabric: Fabric 9

Inclusion: Dominant carbonate and common quartz with few serpentinite

Visible inclusion: There are very fine black grits and limestones and some mica.

There are small holes in the fabric.

Figure: Appendix B, Figure B14

15. Sample #15

Kitchen ware

Macroscopic aspects:

Type: Cooking Pot

Period: MIA

Locus: A 312

Location: Oven 5, West pit

Elevation:

D:

Th. W.:

H:

Description: Body sherd. Brown (7.5YR- 5/4) clay. No gray core. Interior is light brown (7.5YR- 6/3) and exterior is reddish brown (5YR- 6/6). Traces of soot on the exterior. Coarse fabric.

Surface Treatment: Self-slipped, roughly smoothed

Petrographic aspects:

Fabric: Fabric 4 (local)

Inclusion: Dominant Carbonate and microfossils, common calcite and quartz

Visible inclusion: There are copious coarse black stones. Traces of organic material both on the surface and in the clay. Some fine to medium limestone. Few shells and few mica.

Figure: Appendix B, Figure B15

16. Sample #16

Cypro-Cilician Buff Painted

Macroscopic aspects:

Type: Body sherd

Period: MIA

Locus: T4 Ext 4East to 14.50 floor

Location:

Elevation: 14.50

D:

Th. W.:

H:

Description: Body sherds. Two pieces from the same vessel but they are not mended. Probably imported. Whitish clay (10YR- 8/2). No gray core. Fine fabric. Interior is white slipped (10YR- 7/2). Exterior is buff (10YR- 8/3) but could be due to the firing. Dark brown (7.5 YR 3/1) lines between two bands. In one sherd, there is also curving line which is part of a concentric circle. Also, there is wider band below the break. Interior is untreated.

Surface Treatment: Self-slipped and burnished

Petrographic aspects:

Fabric: not identified

Inclusion: Fabric is too fine to identify the inclusions

Visible inclusion: There is almost no visible inclusion. One piece has very few small holes in the clay. Very few mica.

Figure: Appendix B, Figure B16

17. Sample #17

Kitchen ware

Macroscopic aspects:

Type: Cooking Pot

Period: MIA

Locus: A 314

Location: Oven 5

Elevation:

D:

Th. W.:

H:

Description: Body sherd with handle. Dark gray core. Brown clay (7.5YR- 5/3).

Exterior and interior is red (2.5YR- 5/6). Coarse ware. Fingerprint on the handle.

Surface Treatment: Self-slipped and roughly smoothed

Petrographic aspects:

Fabric: Fabric 6 (local)

Inclusion: Dominant quartz, frequent carbonate and feldspar with common calcite

Visible inclusion: There are coarse stones, fine to medium limestones and medium black grits. Also, there are few holes.

Figure: Appendix B, Figure B17

18. Sample #18

Cypro-Cilician Buff Painted

Macroscopic aspects:

Type: Jug / flask or bottle neck

Period: LIA

Locus: B 122

Location: Jsw

Elevation: 13.00 m

D: 6 cm

Th. W.: 0.4 cm

H: 4 cm

Description: Buff (7.5YR- 7/4) clay and surface. No gray core. Dark brown (7.5 YR 3/1) band on the rim and on the exterior. Paint on the rim worn off.

Surface Treatment: Slipped and smoothed

Petrographic aspects:

Fabric: Fabric 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: There are copious fine limestones, very few shell, fine black grits and few medium stones.

Figure: Appendix B, Figure B18

19. Sample #19

Black-on-Red

Macroscopic aspects:

Type: Standard Bowl

Period: LIA

Locus: B 230

Location: Unit H

Elevation: 12.10 m

D: 23 cm

Th. W.: 0.6 cm

H: 2.3 cm

Description: Thin gray core. Fine fabric. Interior and exterior surfaces are red (7.5YR- 5/6). Reddish brown bands (5YR- 3/2) on the interior. Large reddish-brown bands on the exterior where the handle starts.

Surface Treatment: Slipped and burnished

Petrographic aspects:

Fabric: Fabric 1 (local)

Inclusion: Dominant carbonate and quartz, few rock fragments, serpentinite, opaque minerals, and calcite

Visible inclusion: Few small holes are visible on the clay. There are fine to medium limestones, fine black grits and few medium brown stones.

Figure: Appendix B, Figure B19

20. Sample #20

Cypro-Cilician Buff Painted

Macroscopic aspects:

Type: Standard cup

Period: LIA

Locus: B 92

Location: Jc

Elevation: 13.42- 13.94 m

D: 21 cm

Th. W.: 0.9 cm

H: 4.1 cm

Description: On the handle, there is a thick slip. Slip is red. There is no slip in where the handle should be. Clay is buff (10YR- 7/3) with slightly seen gray core. Curving brown line (5YR- 3/1) above the handle. Exterior part has orangish buff color (7.5YR- 7/4) and interior is buff (10YR- 8/4). Brown band (5YR- 3/1) on the rim and below it.

Surface Treatment: Slipped and smoothed

Petrographic aspects:

Fabric: Fabric 5 (local)

Inclusion: Frequent mica-schist and carbonate, common quartz and few opaque minerals

Visible inclusion: There are copious fine to medium limestones, fine black grits which are especially seen on the break and medium to fine mica.

Figure: Appendix B, Figure B20

21. Sample #21

Kitchen ware

Macroscopic aspects:

Type: Jug, amphora

Period: LIA

Locus: B 234

Location: I- T

Elevation: 12.10 m.

D: 13 cm.

Th. W.: 0.4 cm

H: 6.5 cm

Description: Clay is red (10R- 4/8). No gray core. Interior has lighter red color than the exterior probably due to firing. Soot traces on the handle.

Surface Treatment: Self-slipped and roughly burnished

Petrographic aspects:

Fabric: Fabric 7 (local)

Inclusion: Dominant quartz, frequent feldspar, common carbonate and calcite

Visible inclusion: There are very fine to fine limestones, few medium to coarse stones. Also, there are small holes on the clay.

Figure: Appendix B, Figure B21

APPENDIX D

PETROGRAPHY RESULTS

1. Fabric 1

Samples #1, #2, #3, #4, #5, #9, #10, #11, #13, #18, #19, and #20

20-30%, double spaced or less. Moderately aligned to the margins of samples.

Unimodal, poorly sorted.

Dominant: Carbonate; <4.5 mm mode= 1.8-2 mm. Composed of different shapes but mostly equant rounded and elongate angular shapes. There are few microfossils as well.

Dominant/Frequent: Quartz; <3.5 mm, mode=1.5 mm. Composed of mostly equant very angular shapes. There are some grains attached to carbonate.

Few: Igneous rock fragments; <4.1 mm, mode= 1.8 mm. Composed of mostly quartz, feldspar, and either epidote or serpentine. Grains are elongate angular or sub-angular shape.

Few: Serpentinite; <2.6 mm, mode=2.6 mm. Elongate rounded and equant sub-rounded grains.

Few: Opaque minerals; <1.7 mm, mode= 0.6 mm. Equant rounded and elongate rounded grains.

Few: Calcite; <2.3 mm, mode= 1.5 mm. Equant well rounded and equant angular shapes.

Very few: Plagioclase; <1.2 mm, mode= 0.4- 0.6 mm. Equant angular and elongate sub-angular.

Very few: Biotite; <1.1 mm, mode= 1.1 mm. Equant sub-rounded.

Very rare: Epidote; <1.2 mm, mode=0.6 mm. Equant angular.

Few: Olivine; <4.2 mm, mode= 1.1 mm. Elongate sub-angular grains. While most of the grains are altered, the biggest grain is not altered.

Rare: Silica; <4.1 mm, mode= 1.6 mm. Elongate angular.

Very few: Amphibolite; <2.3 mm, mode= 0.7- 0.8 mm. Elongate angular.

Few: Mica-schist: <2.8 mm, mode= 1.3 mm. elongate angular and sub-angular.

Very few/ few: Alkali feldspar; <2.6 mm, mode= 1 mm. Elongate sub-angular and equant angular.

Very rare-Absent: Serpentine; 0.6 mm. Elongate angular.

Matrix

60-7-%. Matrix is sandy. Dark brown in XPL and brown in PPL. (x50) Moderately homogenous because of the core. The core is lighter brown than the margins. Sample #2 has red slip on the exterior surface.

Voids

7 %. There are large voids surrounded by carbonate which is probably decomposed limestone. Very few are in the margin of the samples. There are mostly planar voids and some vughs. The rest is elongate sub-angular.

Comments

These samples represent the main locally produced group. Carbonates, quartz, feldspar, calcite, and serpentinite are dominant in this group. Grains are generally coarse to medium size. However, samples #1, #18, and #19 are better levigated than the main group. This group has two subgroups which have slight changes in the inclusions and the grain sizes.

1.1 Subgroup 1

Sample #4

Inclusions

20% unimodal, double spaced. Moderately sorted. Moderately aligned to the margins of the sample.

Dominant: Quartz; <1.6 mm, mode= 0.9 /1 mm. Elongate angular.

Frequent: Calcite; <1.7 mm, mode= 1 mm. Elongate angular, equant angular.

Common: Carbonate; <2.2 mm, mode=1.1 mm. Elongate sub-rounded, equant angular.

Common: Mica-Schist; <2.9 mm, mode= 1.1 mm. Elongate angular, equant angular.

Common: Feldspar; <1.9 mm, mode= 1.2 mm. Elongate angular and sub-angular

Very few: Igneous rock fragments; <2.6 mm, mode= 1.2 mm. Equant angular and sub-angular.

Very few: Opaque minerals; <1.1 mm, mode= 0.7 mm. Equant angular, sub-angular.

Few- very few: Amphibolite: mode= 1.1 mm. Elongate angular.

Very few: Epidote; <0.9 mm >0.8 mm. Elongate sub-angular.

Rare-absent: Serpentinite; 0.3 mm. Equant rounded.

Rare: Plagioclase; <1 mm 0.8 mm. Equant sub-rounded and elongate rounded.

Very few- Rare: Olivine; 1.2 mm. Elongate rounded.

Matrix

70% Homogenous. Brown color in XPL (x50) and light to dark brown color in PPL (x50).

Voids

1-2 % elongate angular voids. Few planar voids.

Comments

There are two long rectangular grains which could be clay pellets. It contains more mics-schist than the main group.

2. Fabric 2

Sample #7

Inclusions

20 %, Unimodal, double spaced, poorly sorted.

Dominant: Carbonate; <2.1 mm, mode= 0.5 mm. Mostly equant angular but there are some sub-angular and elongate angular ones.

Common: Quartz; <0.7 mm, mode= 0.3 mm. Some are equant rounded and some are elongate sub-angular.

Few: Foraminifera; <0.6 mm, mode= 0.3 mm. Equant well rounded.

Very rare: Serpentine; 0.4 mm, mode= 0.3 mm. Equant rounded.

Sample #10 has also rock fragments and opaque minerals.

Few: Rock Fragments; <5.1 mm, mode= 2.4 mm. they are generally consisted of quartz and epidote, but the rock fragments are igneous rocks, granites. They are equant sub-angular or elongate sub-angular.

Few: Opaque minerals; <1.3 mm, mode= 0.5 mm. Equant rounded or elongate angular.

Matrix

80%. Heterogenous, there are some lighter clay which are part of later alteration, I guess. Dark red in XPL, reddish Brown in PPL. (x50)

Voids

1%. Consisting of elongate, angular and some equant sub-angular voids. There are equant well rounded voids with carbonate around them. These are decomposed carbonate, limestone probably.

Comments

This group has red color of clay. It has fine fabric so it does not have a lot of inclusions. It has mica on both samples. Also, the number of decomposed carbonates shows that probably it has limestone which decomposed in the firing process. It has carbonate, quartz, and microfossils as inclusions.

3. Fabric 3

Sample #12

Inclusions

20- 25%. Unimodal, double spaced. Moderately sorted. Moderately aligned to the margins of the sample.

Dominant: Carbonate; <3.8 mm, mode= 1.6 mm. Equant sub-rounded and sub-angular and some elongate angular.

Common: Quartz; <3.7 mm, mode= 1.4 mm. Equant angular and elongate angular and sub-angular.

Few: Alkali feldspar; mode= 0.9 mm. Equant angular.

Very Few: Plagioclase;<0.6 mm, mode=0.6. Equant angular.

Few: Mica-Schist; <1.3 mm, mode= 1.2 mm. Elongate angular and equant angular.

Few: Opaque minerals: <1.2 mm, mode= 0.8 mm. Elongate angular but mostly equant angular.

Very few: Serpentine;<0.5 mm, mode= 0.5 mm. Equant angular.

Rare: Epidote: <2.3 mm, 1.2 mm. Equant rounded. It looks like it composed of several epidotes but there is also quartz and one elongated brown thing. Also, there are elongate angular epidotes.

Very few: Rare; Amphibolite; 0.8 mm. Elongate sub-angular.

Matrix

70% The color is dark brown in XPL (x50) and again dark brown in PPL (x50).

Moderately homogenous.

Voids

Circa 5%. There is a big void in the middle of the sample and surrounded with carbonate. So, this is probably decomposed carbonate. Very few planar voids and vughs.

Comments

It contains dominant carbonate and quartz with few feldspar and mica-schist. Also, there are decomposed carbonates.

4. Fabric 4

Sample #15

Inclusions

20-30% Unimodal, moderately sorted. Double spaced or less. Not aligned to the margins of the sample. Random orientation.

Dominated: Carbonate; <6.5 mm, mode= 2.1 mm. Elongate very angular or equant angular.

Dominated: Microfossils; there are elongate angular (rectangular) ones and there are equant well rounded microfossils. (possibly ooids)

Common: Quartz; <1.4 mm, mode= 0.3-4 mm. Elongate sub-rounded or sub-angular.

Common: Calcite; < 1.2 mm, mode= 0.8 mm. Elongate angular.

Rare: Opaque minerals: <1.9 mm, mode= 0.3 mm. Equant rounded, well-rounded.

Matrix

60-70% Homogenous, very light brown (whitish) in XPL (x50) and light brown in PPL (x50)

Voids

1% elongate angular and sub-angular voids. Few planar voids.

Comments

The characteristic aspect of this sample is containing too much and various microfossils in it. It has whitish clay color which is not usual for the main group.

There is no other example of this group among the samples. Opaque minerals could be temper because they are very angular.

5. Fabric 5

Sample #20

Inclusions

25 %. Moderately aligned to the margins. Poorly sorted. Unimodal. Double spaced.

Frequent: Mica-schist; <1.9 mm, mode=1.6 mm. Elongate angular.

Frequent: Carbonate; <4.6 mm, mode=1.5 mm. Elongate angular, some equant well rounded.

Common: Igneous rock fragments; <2.1 mm, mode= 1.4 mm. Elongate sub-rounded or very angular.

Common: Quartz; <1.9 mm, mode=1.7 mm. Elongate angular, or equant angular.

Few: Opaque minerals; <1.6 mm, mode= 0.5- 1 mm. Elongate sub-rounded or equant angular.

Very few: Serpentine; <2.3 mm, mode= 0.5 mm. Elongate sub-rounded. These are alternated serpentine.

Very few: Amphibolite; 0.8 mm. Elongate angular.

Rare: Biotite; 0.6 mm. Elongate sub-angular.

Very rare: Plagioclase; 0.9 mm. Elongate angular maybe squarish.

Matrix

65- 70% Almost homogenous, there is slip which is different color. The edges are reddish brown in XPL (x50), and core is brown and in PPL (x50) the edges are brown, and the core is darker brown like greenish.

Voids

5 %. There are some voids, decomposed carbonates mostly equant and very angular. Some are planar voids. Moderately aligned.

Comments

The characteristic aspect of this sample is containing more mica-schist than the main group. Quartz, carbonate, mica-schist are main inclusions. Presence of decomposed carbonate indicate that limestone could be also added as temper. There is also possible clay pellet used as temper.

6. Fabric 6

Sample #20

Inclusions

20-25% Unimodal, poorly sorted, moderately aligned to the margins of the sample, double spaced.

Dominant: Quartz; <2.4 mm, mode= 0.8 mm. Equant angular or elongate sub-angular.

Frequent: Carbonate; <1.8 mm, mode= 0.9 mm. Elongate angular and equant sub-rounded. There is also microfossil.

Frequent/ Common: Feldspar; <6.4 mm, mode= 1.2 mm. Elongate angular and equant sub-rounded.

Common: Calcite; <2.9 mm, mode= 1.3 mm. Elongate angular.

Few: Opaque Minerals; <3.7 mm, mode= 0.4- 0.6. Equant sub-angular, rounded.

Few: Mica-Schist; <7.1 mm, mode= 1.4 mm. Equant rounded or sub-angular.

Very few: Epidote; <1 mm, mode= 0.6 mm. Elongate sub-angular.

Rare: Amphibolite;<1.2 mm and >0.7 mm. Equant sub-angular.

Rare: Pyroxene; 0.8 mm. Elongate sub- angular.

Matrix

65-70% Heterogenous or moderately homogenous. Orange to brown color in XPL (x50) and red to light brown in PPL (x50).

Voids

10% coarse, equant angular voids.

Comments

This sample has very few mafic as inclusion, but the dominant inclusions are almost similar with the main fabric. Some feldspar and quartz grains could be added as tempers. Also, there are microfossils which could be also added as temper.

7. Fabric 7

Sample #21

Inclusions

40-45%. Unimodal, poorly sorted, spaced, homogenous. Moderately aligned to the margins of the sample.

Dominant: Quartz; <3.7 mm, mode= 0.8 mm. Elongate angular or equant angular.

Frequent/dominant: Feldspar; <2 mm, mode= 1.1 mm. Equant angular or elongate angular but there is some equant sub-rounded. Twinned grains.

Common: Carbonate; <1.3 mm, mode= 0.7-8 mm. Elongate sub-angular, equant angular.

Common: Calcite; <1.4 mm. Elongate sub-angular and equant angular.

Very few: Epidote; 0.7 mm. Elongate sub-angular.

Very few: Hornblende; <1.4 mm, 0.4 mm. Equant sub-angular.

Matrix

50-55 % Red color in XPL (x50) and orangish red in PPL (x50).

Voids

5-10 %. Elongate very angular and angular voids. Moderately same orientation. Very few equant well rounded voids. Frequent planar voids.

Comments

The color of clay is characteristic among samples. It has very light bright red color and it has quartz dominated inclusions. It has calcareous fabric and calcite, quartz, feldspar are main inclusions.

8. Fabric 8

Samples #6

Inclusions

10 %, Silty, homogenous, unimodal, poorly sorted, double spaced or less. Aligned to the margins of the sample.

Dominant: Quartz; <1.6 mm, mode=0.5-7 mm. Elongate angular and equant angular.

Few: Silica; 0.4 mm>, mode= 0.7 mm. Elongate sub-angular.

Very few: Carbonate; <1.4 mm, >0.7 mm. Elongate angular almost rectangular.

Very few: Opaque minerals; <1.4 mm, mode= 0.8 mm. Elongate sub-angular.

Rare: Olivine: 0.5 mm. Elongate angular.

Few: Serpentine; <0.6 mm, mode= 0.4 mm. Elongate sub-rounded and angular.

Matrix

75 %, Brown in PPL, and reddish brown in XPL (x50). Homogenous

Voids

7%, elongate angular voids.

Comments

It has fine grains. There are dominant quartz and serpentinite along with few carbonates, silica, and olivine as inclusions.

9. Fabric 9

Sample #14

Inclusions

Dominant: Carbonate; <1.1 mm, mode= 0.7 mm. Equant angular, sub-angular.

Common: Quartz; <1.2 mm, mode= 0.6 mm. Elongate sub-rounded or sub-angular.

Few: Serpentinite; <0.8 mm, mode= 0.4 mm. Elongate angular.

Very Rare: Serpentine; 0.4 mm, equant angular.

Very few: Silica; <1 mm, mode= 0.4 mm. Equant angular.

Very few: Biotite; <0.6 mm, mode= 0.4 mm. Equant sub-angular.

Very few-rare: Epidote; <0.5 mm, mode= 0.4 mm. Equant sub-rounded.

Very rare: Plagioclase; 0.9 mm. Equant angular.

Very few: Olivine; <0.9 mm, >0.6mm. Elongate, angular and equant sub-angular.

Rare: Amphibolite; <1 mm. >0.4 mm. Elongate angular.

Matrix

Brown in XPL and very light brown in PPL. Homogenous, silty.

Voids

10% Equant angular voids.

Comments

It has medium to fine grains. It has more mafic inclusions. Dominant inclusion is carbonate and there are few serpentinite and quartz.

Not identifiable

Samples #8 and #16

Inclusions

3%, open spaced, unimodal, moderately sorted or sorted grain size distribution.

Weakly aligned to margins.

Dominant: Carbonate; <1.5 mm, mode= 0.5 mm. Equant, sub-rounded and rounded.

Randomly oriented.

Frequent: Feldspar; <3.7 mm, mode= 1 mm. Elongate angular and sub-angular. They all aligned to one way. Twinned.

Few: Quartz; <0.7 mm, mode= 0.3 mm. Equant sub-rounded and sub-angular.

Very few: Serpentine; <0.4 mm, mode= 0.3 mm. Elongate sub-angular.

Very few: Microfossils; <0.5 mm, mode= 0.4 mm. Elongate sub- angular.

Matrix

Reddish brown to darker Brown in XPL, Red brown to light brown in PPL (x50).

Moderately heterogenous. There is a color differentiation because of firing.

Voids

1%. Almost no voids. Consisted of elongate angular and sub-angular voids.

Comments

This fabric is characterized with its fine aspect. There is almost no inclusion and voids.

General comments

Among 21 samples from the Iron age levels of Tarsus-Gözlükule, there are eight distinct fabrics. The main fabric has the samples #1, #2, #3, #4, #5, #9, #10, #11, #13, #18, #19, and #20. The samples # 10, # 13, and #20 are coming from the oven area so, their existence also an evidence for the local aspect of this group. The characteristic aspect of the local group is containing dominant carbonates with microfossils and quartz. The big amount of the inclusions consists of igneous rock group like quartz, feldspar and serpentinite. There are several subgroups of the main

group. The samples #1, 18, and 19 sharing the same aspects. These three are the finer versions of it and have more mafic like amphibolite and pyroxene.

Generally, the samples taken from the oven area contain similar inclusions.

However, the fabric aspects of the sample #15 are quite different from the main local fabric. It has dominant quartz and various microfossils in it as inclusions.

Considering its lighter clay color and the aspect of the inclusions, the clay source of this sample should be definitely different from the main fabric. However, its content is not quite different from the local group with carbonates, quartz and calcite so, it is possible that this clay could come from somewhere in the region. Also, if we think about this sample is taken from the cooking pot, it is probably not an important vessel. This situation indicates that there is not only one clay source that is used by the Tarsian potters. Another group is red fine fabric which has one example, #7. This group has red and very fine clay aspects. It does not include too much inclusions. Carbonate and quartz are the dominant inclusions but other than these two, there is not that much inclusions. Considering the macroscopic analysis of the sample, we can say that this was not produced locally. There is another fine group with the brown color which has the finest clay and it has almost no inclusions and the ones are so fine so; it is difficult to identify them. Thus, the samples #7 and #16 are imported vessels. Another group with single specimen, #21, is the red calcareous fabric. The color of the clay is very distinctive, and this could be both because of the clay source and the firing technique. It has also more voids than the others and the density of planar voids is remarkable.

The results of the petrographic analysis of the samples show that there is a continuation in the tradition of the pottery production in the Iron Age levels. main group continued to be produced during the Iron Age, and it seems that in the last

period of the Iron Age, they started to produce finer pottery. However, they do not completely abandon the earlier techniques because there are samples from the earlier levels in the same fabric group. Therefore, it can be said that there is a continuous local tradition in the Iron Age.

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