

ARCANE

Associated
Regional Chronologies
for the Ancient Near East
and the Eastern Mediterranean

Ceramics

Marc Lebeau (ed.)



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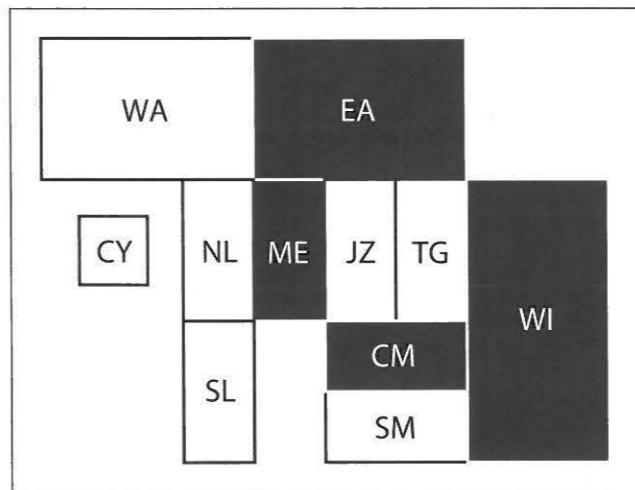
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3. Local Painted Ceramics in Western Iran

Barbara Helwing & Georg Neumann



3.1. Introduction (Fig. 1)

While advances in ceramic craft and labour organisation brought a shift from elaborately painted pottery to monochrome wheel-finished products in most of greater Mesopotamia from the Uruk period onwards, prehistoric communities in Iran retained their taste for painted ceramics during most of the 4th millennium and in a reduced form also into the subsequent millennia. Painted ceramics were produced there in various regional styles throughout the 3rd millennium, which allows the identification of geographic affiliations and ruptures and the tracing of correlations between distant places.¹

The aesthetically appealing painted ceramics found in quantities at Susa, the first site excavated by archaeologists on a large scale in Iran, were first described by J. de Morgan² and three major ceramic groups were distinguished: (1) fine painted ware, whose appearance is restricted to the deep levels excavated at Trench B in Susa; (2) coarse painted ware found in huge quantities in the large trench;³ and (3) hand-made coarse ware. As we know today, group 1 represents the Chalcolithic and group 2 comprises a variety of 3rd millennium painted wares. In the first extended study of this material by the art historian E. Pottier these stylistic definitions of groups 1 and 2 became canonised as Susa I and Susa II style.⁴ Both styles seemed so closely related that a direct development of the second style out of the first style was assumed,⁵ an error that could only be overcome with slowly increasing attention to stratigraphic observations.⁶

Parallel to the early excavations at Susa, an expedition led by J.-L. Gautier and G. Lampre to the Deh Loran region in 1903 resulted in the discovery of painted ceramics during excavations at Tappe Musiyan and Tappe Aliabad.⁷ The names of both sites stand today for distinctive painting styles whose chronological distinction remains, however, a problem (see below).

G. Contenau's and R. Ghirshman's excavations at Tappe Giyan in 1931-32 also yielded for the first time painted ceramics from the Zagros Mountain region.⁸ This "Nehavand ceramic" was markedly different from the Susa and Deh Loran material and the Giyan sequence became a major point of reference for later studies, but has been abandoned now because of its poor stratigraphic and chronological control.

¹ Acknowledgments: This chapter draws strongly on studies presented previously by Ernie Haerinck (e.g. Haerinck 2011). We want to thank him sincerely for his invaluable contributions to the ARCANE working group and for his corrections to and comments on this paper.

² De Morgan 1900: 184.

³ De Morgan 1900: pl. 21: 22.

4 Pottier 1912

⁵ De Morgan 1900: 188-189

6 J. a. Braton, 1957. 95

7 Gautier 85 Lampre 1905

⁸ Contenau 1932; Contenau & Girschner 1935.

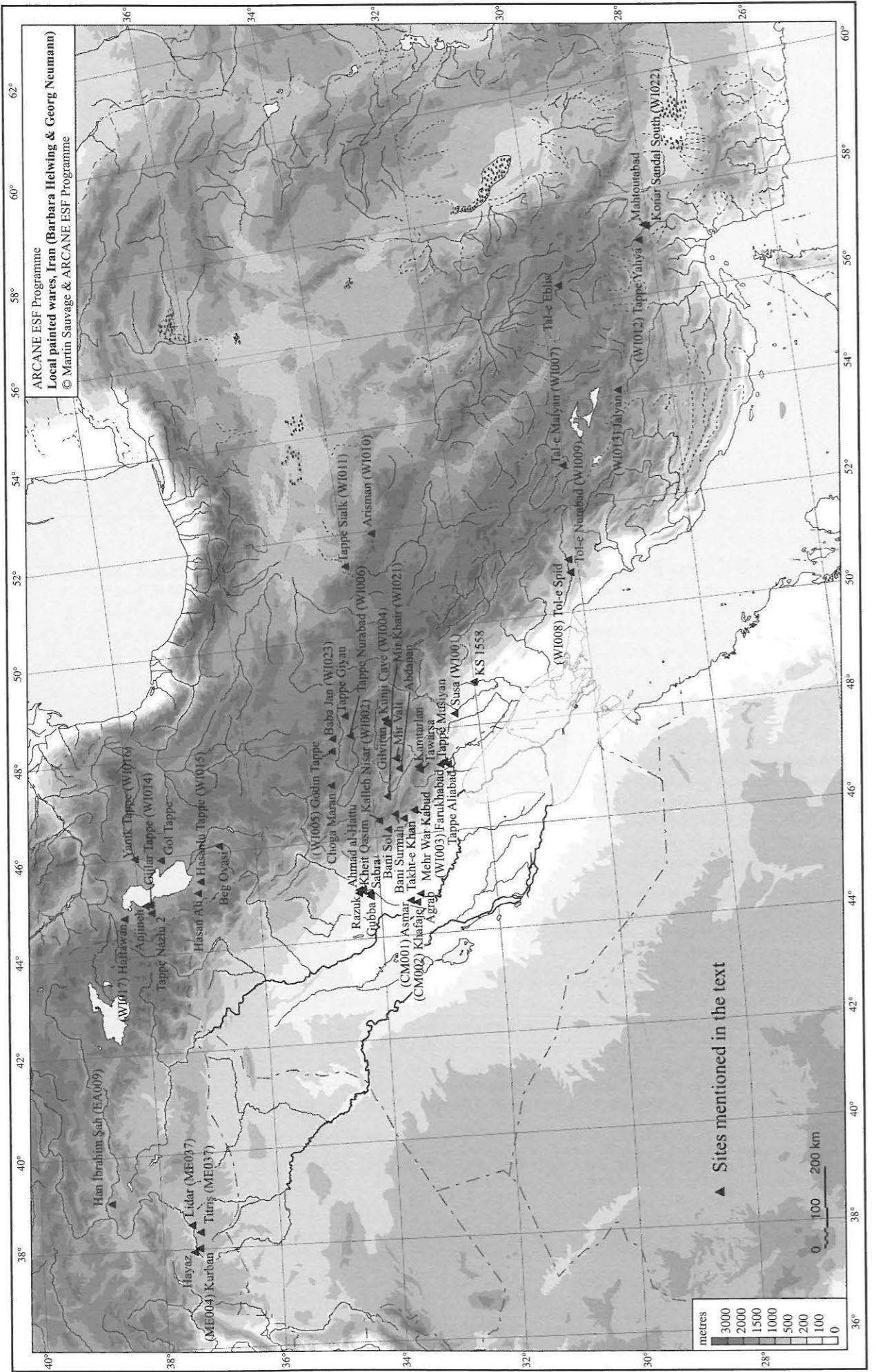


Fig. 1: Local painted ceramics in Western Iran, Distribution Map.

D. McCown's studies on comparative chronology were the first to pay attention to stratigraphy in his examination of the Susa evidence. He demonstrated the existence of a full cultural period in the intermediate period between Susa I and Susa II⁹ and distinguished varieties of painted wares, whereby a polychrome Jamdat Nasr-related ware was replaced by a polychrome ware.¹⁰ L. Le Breton's seminal work¹¹ finally allowed for the first time the definition of a long sequence for the Susiana prehistory to the EBA. He defined for his period Susa D five ceramic traditions, called Susa Da-e, and related them to the Mesopotamian and especially the Diyala evidence, which had shortly before provided stratigraphic evidence for late 4th-early 3rd millennium painted ceramics.¹²

In 1964 W. Nagel presented an overview on stylistic developments in ceramic painting and glyptics in Mesopotamia for the late 4th to the 2nd millennium and defined an even more detailed series of stylistic groups to describe the development of various painted pottery groups.¹³ As a first attempt to provide a synthetical perspective his work remains important, but it has severe flaws stemming from his over-reliance on an evolutionist perspective on style and the inclusion of much unprovenanced material, as well as his application of an outdated culture concept in general.

At about the same time as Le Breton presented the Susiana sequence a first exploration of the highlands of Fars was undertaken by L. Vanden Berghe, who, on the basis of surveys and soundings in the Marv Dasht, proposed a first phasing of the highland materials.¹⁴ When systematic fieldwork began in Fars and especially in Tal-e Malyan during the 1970s¹⁵ this scheme had partly to be refined, and the analysis of the excavated materials from Malyan and the surface collections from the Kur River Basin led to further subdivisions,¹⁶ so that the principal system is still in use today to describe the chronology of the south-western Zagros.¹⁷

Another, different, region became the target of the University of Pennsylvania Hasanlu Expedition, where, from 1957 onwards, R. Dyson had started to build a chronological sequence for the north-west of Iran¹⁸ that included one of the first attempts to systematically implement radiocarbon dating. Unfortunately, a large part of this work remains unpublished, and researchers are thus drawing up chronological systems based on an only fragmentary knowledge of specific ceramic groups,¹⁹ without the basic material corpus being accessible.

Exploration in other regions followed shortly after. With regard to the study of painted Bronze Age ceramics, the analysis of Godin Tappe period III was an important step towards a better understanding of the cultural development in the so far unknown Zagros region,²⁰ and of the development of painted wares in particular. They tied in with Vanden Berghe's ongoing explorations in Lorestani graveyards, where further varieties of painted wares were discovered that are the subject of meticulous studies by E. Haerinck and B. Overlaet.²¹ The strong geographical subdivision of this mountainous region has led to the formation of several regional groups.²²

When in the late 1960s and 1970s a new phase of work began at Susa with stratigraphic investigations at some of the crucial areas of the site, at Acropole I (1969-1971)²³ and Ville Royale I (1972 and 1975),²⁴ it became for the first time feasible to build a reliable chronology for Khuzestan.²⁵ This provided the basis for renewed

⁹ McCown 1942a: 43.

¹⁰ McCown 1942a: 46.

¹¹ Le Breton 1957; unfortunately, his PhD thesis on which this article is based has remained unpublished.

¹² Delougas 1952: 35-72

¹³ Nagel 1964; as he is overtly confident in stylistic dating, even 1st millennium ceramics are included in his catalogue.

¹⁴ With a first proposal for a phase terminology: Vanden Berghe 1954.

15 Summer 1974

16 ALL—1070 2003 2013 6—1

¹⁷ H. A. J. B. 1993, 17(2), 171.

Voigt & Dysd

¹⁸ Dyson 1967.

¹⁹ Kroll 2004.

²⁰ Henrickson 1984.

²¹ Haerinck & Overlaet 2005; 2008; 2010.

²² Haerinck & Overlaet

²³ Le Brun 1971; 1972.

²⁴ Carter 1980.

²⁵ Further excavations in 3rd millennium levels were undertaken by R. Ghirshman in 1966-7 in Ville Royale B. There layers VII and VI can be dated to the last century of the 3rd millennium and the early 2nd millennium. See De Graaf 2005: 1-13.

synthetical studies that were carried out with particular attention to the late 4th-early 3rd millennium Uruk and Proto-Elamite periods.²⁶ The Susa stratigraphies also allowed for a better anchoring of the local Deh Loran and Loristan grave inventories,²⁷ a task that the Farukhabad excavation could fulfil only to a limited extent since the 3rd millennium levels were treated cursorily.²⁸

Two conferences in the early 1980s augmented the knowledge of painted ceramic styles in Mesopotamia and western Iran further: the 1983 Tübingen Jamdat Naṣr conference presented critical reviews of some established sequences,²⁹ and a conference in Paris in 1984 allowed the inclusion of vital new evidence from new excavations in the Hamrin Dam rescue area within the discussion and invited the first regional synthesis of relevance for western Iran.³⁰

On the basis of the Farukhabad and further Deh Loran materials, G. Emberling presented an analysis of style grammar for the painted wares from Deh Loran.³¹ This exercise illustrates the potential that these ceramics hold for further interpretation, but in the absence of new field work to contribute to our knowledge the flaws of the archaeological record as it is available at present set strict limits to further interpretation.

This chapter aims to introduce our current state of knowledge with regard to the painted ceramics of the 3rd millennium in western Iran. We proceed by presenting the respective regional evidence in roughly chronological order, so that correlations or internal developments will become visible. The chapter is restricted to the western Iranian evidence only and not to the complete region covered by the ARCANE WI group, since the south-east Iranian sites participate in various interaction networks not only in Mesopotamia but also with an orientation towards the Makran and across the Persian Gulf. Pursuing these is an interesting task but leads way beyond the boundaries of the working region. In the other direction, towards Mesopotamia, the boundary will be treated less strictly: in the Diyala and Hamrin region varieties of painted ceramics developed in step with western Iranian traditions. Although it is our aim here to develop the argument on the basis of the Iranian evidence, we cannot neglect this vital information.

3.2. Presentation of Data³²

3.2.1 EWI 0-1

3.2.1.1 Jamdat Naṣr-related Monochrome and Polychrome Wares (Fig. 2, Pl. 1 and 2:1-9)

The definition of a ceramic tradition that comprises painted bichrome and polychrome wares that had developed from Uruk prototypes results from E. Mackay's early excavations at Jamdat Naṣr, published in 1931.³³ Comparable materials were found in Uruk III levels and in protoliterate c-d strata in the Diyala sites, and related painted ceramics were also reported from Susa and used by Le Breton to define his style Susa Da.³⁴ Characteristic element to the vessels shapes include marked carinations at the shoulder and thick protruding rims that give the appearance of a relationship to stone vessel prototypes. The surface of the vessels is first covered with a light cream coloured slip and then partly or completely with plum- or purple-red slip. To this painting in black and white is applied, preferably in geometric patterns such as hourglass motifs, cross-hatching or standing hatched triangles. A monochrome painted variety with only dark paint on red or buff is distinguished from a polychrome variety.

All this seemingly comparable material represents, however, a variety of different traditions. First of all, the 1990s restudy of the 1920s excavations at Jamdat Naṣr proved the presence of both older and later levels there, and consequently allowed a more straightforward description and chronological definition of Jamdat Naṣr pottery³⁵ and a much clearer definition of the boundaries of its occurrence in a region from southern Mesopotamia up to the Diyala valley. "Jamdat Naṣr-related" productions appeared, however, in distant locations, from the Persian Gulf littoral to the foothills of the western Zagros, and in the centres of the early Proto-Elamite EWI 1 horizon

²⁶ Dittmann 1986a; 1987.

²⁷ Emberling 1995; Haerinck 2011.

²⁸ Wright 1981: 71-195.

²⁹ Dittmann 1986b; Sumner 1986.

³⁰ Carter 1987; Haerinck 1987; Levine & Young Jr. 1987.

³¹ Emberling 1995.

³² A more detailed study of the different pottery styles and shapes will be published in Helwing 2013 (in prep.) in Chapter 3.

³³ Mackay 1931: 253-264.

³⁴ Le Breton 1957: 115-117 fig. 35 pl. 26, 5-7.

³⁵ Matthews 1992: 5-17, esp. 17 and table; 2002.

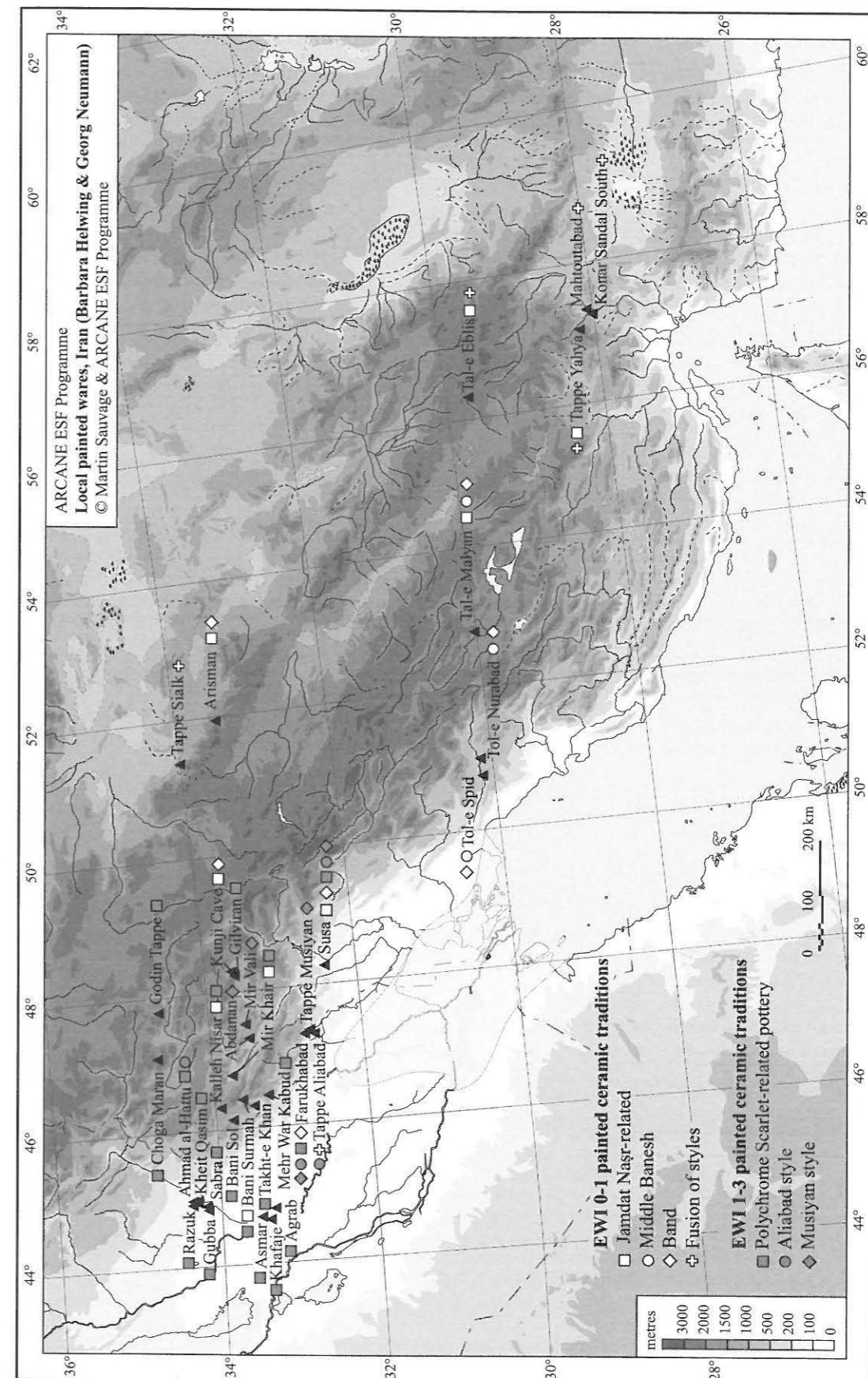


Fig. 2: EWI 0-1 painted ceramic traditions (Jamdat Naṣr-related; Middle Banesh; band-painted and fusion of styles) and EWI 1-3 painted ceramic traditions (polychrome Scadlet-related pottery and local styles).

on the Central Plateau and in the south and south-east of Iran. These local products are usually mineral-tempered and wheel-made and either monochrome buff with brown paint (Pl. 1) or polychrome with red and black paint (Pl. 2: 1-9). The decoration is confined to the shoulder of jars, usually some type of nose-lugged jar. But, unlike the Jamdat Naṣr models, the shapes are often formed with rounded or soft contours, without sharp carination.

At Susa monochrome Jamdat Naṣr-related fragments are attested in EWI 1a at Acropolis I in Levels 16-14b (WI001_I_033; 034) (Pl. 1: 1-3); a few polychrome sherds in Acropolis 14b (WI001_I.035) (Pl. 2: 1-2) were the major evidence for dividing EWI 1 into subphases³⁶ and correlating those subphases to the lower levels of Ville Royale I [WI001_I.025 (Level 18B) (Pl. 2: 3), WI001_I.021 (Level 17) (Pl. 2: 4)]. Whether this shift to polychrome production is a valid chronological marker or whether both productions occurred simultaneously remain questions for the future – the stratified sample from Susa is exceedingly small. Monochrome Jamdat Naṣr-related ware occurs also at Arisman (WI010-I.001) (Pl. 1: 8), at Tappe Yahya (WI012_I.004) (Pl. 1: 6) and at Tal-e Eblis. Monochrome and polychrome examples are known from Tal-e Malyan, ops. TUV IIIa and II and ABC 2 (WI007_I.002; 003; 009) (Pl. 2: 8-9), from Tappe Yahya (WI012_I.004) (Pl. 2: 6) and from grave inventories at Kunji Cave (WI004_I.002; 005; 006; 007) (Pls 1: 4-5; 2: 7).

Jamdat Naṣr-related mono- and polychrome vessels are also attested in individual tombs at Mir Khair (WI021) (Pl. 3: 1) in the Badr region of Ilam province, on a major Seimarreh tributary. In the Posht-e Kuh region some graves from Kalleh Nisar AI (WI002_I.001) (Pl. 3: 2-3) yielded a comparable ware that shares stylistic traditions with the earlier Jamdat Naṣr-related material (see § 3.2.2.1), as did the Bani Surmah graveyard (not in ARCANE).

3.2.1.2 Middle Banesh Painted (Fig. 2, Pl. 2: 14-15)

The term “Banesh” was introduced by W. Sumner to describe a distinctive ceramic production that was for the first time documented systematically at the Tal-e Malyan excavations,³⁷ thereby expanding the system introduced earlier by L. Vanden Berghe to refer to specific site assemblages as synonyms for periods. Later on, a division into five sub-phases for the Banesh period was achieved on the basis of stratigraphic observations at Malyan, op. ABC and TUV, and of statistical distinctions within ceramic assemblages from Banesh period surface collections from the survey sites in the Kur River Basin.³⁸ Banesh ceramics comprise different groups of coarse, hand-modelled, chaff-tempered and grit-tempered, wheel-thrown wares; usually it is only examples from the latter group that are painted with brown paint (“maroon”) over a white slip.

Middle Banesh painted wares (for Late Banesh painted, see § 3.2.2.3) consist of simple shapes such as small biconical cups or hemispherical bowls and jars with rounded bases and protruding rims. Decoration is restricted to the rim and shoulder of the vessel and is strictly geometric. Typical are banded decoration zones filled with bundled parallel lines in zigzag or standing interlocking triangles, and horizontal wavy lines between two horizontal lines encircling the complete vessel.

Middle Banesh painted ware is found in the Kur River Basin, where it was first found at Malyan in ABC 4-2 and TUV IIIA-II and in the Mamasani region, where it is attested at Tol-e Nurabad A12-A7 and Tol-e Spid 18B. Defining the boundaries of its occurrence remains a task for the future, when other regions of the southern Zagros have been systematically surveyed.

3.2.1.3 Highland Band-painted Ceramics and Related Wares (Fig. 2 and Pl. 2: 10-13)

One decorative tradition rooted in Uruk production prototypes is the application of two or more horizontal bands of brown paint to a light-coloured or white-slipped surface. This band painting occurs on open and closed vessels such as deep bowls with bead rims, ovoid jars and biconical pitchers, and also on flat bowls or lids, where the band painting forms a concentric pattern. Within the ARCANE collection band-painted ceramics are attested in Arisman area C, both in the settlement and in the graveyard (WI010_I.001; 003). Band-painted jars have also been found in considerable numbers in the burials from Kunji Cave (WI004, all inventories) (Pl. 2: 11, 13). At Sialk the decoration technique is also attested, although not within an ARCANE inventory, and mainly on spouted jars.³⁹ It is, furthermore, typical for Middle Banesh Tal-e Malyan (WI007) (Pl. 2: 10, 12), while it seems not to be present at Tol-e Nurabad or Tol-e Spid. Band painting also occurs infrequently in the Khuzestan sites, as

³⁶ Dittmann 1986a: 133-145; 1986b; the occurrence of Jamdat Naṣr-related ceramics in stratified deposits at Susa Acropole I and Ville Royale I is one of the main arguments in distinguishing three phases for EWI 1a-c: EWI 1a = Acr. I 16-15 with monochrome Jamdat Naṣr-related and so-called “Goblets à base en moignon”; EWI 1b = Acr. I 14b and Ville Royale I 18b-17, with monochrome and polychrome Jamdat Naṣr-related; EWI 1c = Acr. I 14a-13 with no more Jamdat Naṣr-related ceramics. This distinction is valid for Susa, but cannot easily be transferred to the other regions of the ARCANE Western Iran working group. For details, see Chapters 2, Stratigraphy and 3, Ceramics, in the Western Iran ARCANE volume.

³⁷ Sumner 1972; 1974: 288.

³⁸ Alden 1979: 47-62; Sumner 1986, although the ceramics proper are not described here in detail; for a recapitulation of the research history of the Banesh period proper, see Alden 2013.

³⁹ Ghirshman 1938: pl. 88, S.21, S.40, S. 44, S. 52, S. 53, S. 115, S. 538; pl. 90, S.7.

at Susa acr. I, 16-15⁴⁰ and in Deh Loran,⁴¹ but in general is more frequent in the upland Proto-Elamite sites, from Arisman to Tal-e Malyan.

3.2.1.4 Fusion of Styles (Fig. 2)

Besides the band-painted wares, a few types indicate the fusion of traditional painting motifs with the Proto-Elamite ceramic canon, such as a vessel with a typical Sialk III painted motif found in grave WI011-I.002 (Pl. 3: 18). Also noteworthy is the appearance of polychrome painting in black and white on a clay-coloured ground, as attested in the Arisman graveyard (WI.010-I.003, Pl. 3: 14). This polychrome group can be linked to the polychrome Aliabad Ware known at Tal-e Eblis IV (Pl. 7: 4 [Polychrome])⁴² and attested also at Tappe Yahya (Pl. 7: 1-2 [Monochrome] and 3 [Polychrome]),⁴³ Konar Sandal South⁴⁴ and Mahtoutabad.⁴⁵

3.2.2 EWI 1-3

3.2.2.1 “Scarlet Wares” and Related Polychrome Ceramics in South-western Iran and the Central and Northern Zagros from Late EWI 1 to EWI 3 (Fig. 2)

“Scarlet Ware”⁴⁶ represents a development of the earlier, Jamdat Naṣr-related monochrome and polychrome ceramic painting, characterised by the application of a bright red, fugitive paint, instead of the plum-red pigment that was typical for the Jamdat Naṣr production. Major shapes were jars with a narrow or wide body and an almost horizontal shoulder, a short neck and an out-folded rim. Some form elements relate to the general canon of Early Dynastic ceramic production, such as the occurrence of single upright handles, ringbases and the like; occasionally, plastic ridges can be applied to the shoulder. Decoration is polychrome in black and red on white panels framed by the red surface. Painted motifs can be restricted to the shoulder zone or cover the complete vessel within clearly defined metopes and registers. There exist simple geometric patterns such as twigs and crosshatching or hatched diamonds and lozenges; figurative patterns include stylised animals such as caprids or birds, the latter often appearing as stacks of birds. Rare are pictorial scenes displaying humans and animals in action, whereby the iconographical prototypes replay themes known from glyptic prototypes.

In the Diyala stratigraphic observations in two deep soundings at Tall Asmar allow a chronological assignment to later EWI 1 and possibly even later.⁴⁷ A similar “Scarlet Ware” was found at Khafagi and Tall Agrab.⁴⁸ While the Diyala sequence has its own problems,⁴⁹ a finer chronological resolution of the development of patterns and shapes arises from stratigraphical analysis of excavations in the Hamrin, as at Tall Gubba,⁵⁰ Tall Razuk⁵¹ and Tell Sabra,⁵² and from the analysis of cemetery inventories such as Ahmat al-Hattu⁵³ and Kheit Qasim (CM010_I.001-005).⁵⁴

Related Iranian painted wares appear in a quite heterogeneous way and comprise materials that the excavators have considered imports as well as local products. A number of regional polychrome and monochrome ceramic styles can be identified, often occurring together. The development of these painting styles unfolded over a considerable span of time from late EWI 1 to EWI 3. With regard to chronology, the only stratified assemblages from settlement contexts are from Farukhabad; there is no stratified “Scarlet Ware” from Susa. A great number of vessels are furthermore known from graveyards in the Deh Loran and in the Zagros valleys.

⁴⁰ Le Brun 1971: Fig. 63, 1; 64, 6.

⁴¹ From Farukhabad area B, levels 33 and 31, respectively, see Wright 1981: 56, j.k.

⁴² Caldwell 1967: 79 for a description; fig. 25, upper row; fig. 28.

⁴³ Beale 1986: 86, 83 fig. 4.39 (monochrome) and 84 fig. 4.40 (polychrome).

⁴⁴ Majidzadeh 2008: 88 and fig. 21.

⁴⁵ Vidale & Dessel 2013.

⁴⁶ For a detailed discussion of “Scarlet Ware”, see the contribution by F. del Bravo on Scarlet Ware, in this volume.

⁴⁷ Delougaz 1952: 60-72; for a stratigraphic presentation, see pls 63; 64.

⁴⁸ Delougaz 1952: 63-72.

⁴⁹ Sürenhagen 2011 for a discussion.

⁵⁰ Fujii 1981.

⁵¹ Gibson 1981.

⁵² Tunca 1987.

⁵³ Sürenhagen 1981; 1983; Eickhoff 1993; Sürenhagen 2011.

⁵⁴ Forest 1980; 1983; 1984a; 1984b; 1984c; 2011.

North-central Zagros

A large "Scarlet Ware" jar from Choga Maran (Pl. 3: 10) in the Mahi Dasht is closely comparable to examples from the Hamrin and Diyala, but also differs from those through a rather sparse painting restricted to the shoulder of the vessel, where panels with caprids are drawn. The pattern is closely related to a few fragments with figurative painting discovered at Godin III:6 (Pl. 3: 11-12).

Posht-e Kuh

Polychrome jars occur in EWI 1 graves at Kalleh Nisar (WI002-I.001; 002) (Pl. 3: 2-3) and Bani Sol.⁵⁵ Important shapes were small jars with straight necks and strictly geometrical bichrome decoration with fugitive red paint which covers the shoulder and the belly of the jars. Patterns are simple, with cross-hatched zones and bands of hatched lying lozenges. A few examples of monochrome painting are attested in the same graveyards (Pl. 3: 13).

In addition, some vessels from Kalleh Nisar area C (Pl. 3: 9) and Bani Surmah⁵⁶ were not included in the ARCANE collection since they were found in large collective tombs. These multiple-usage graves seem to begin later than the individual graves. This would indicate a later date for these vessels as well, which are, in terms of painting and fabric, closely related to the geometric examples from the early graves, but differ by their polychrome zoomorphic design. These zoomorphic designs allow broad comparisons with examples of "Scarlet Ware" from the Hamrin region.⁵⁷

Badr Region

The Mir Khair individual graves (WI021) (Pl. 3: 1) contained two vessels with a poly- or bichrome geometric decoration comparable to the painted wares from Kalleh Nisar A1. There were also a number of monochrome vessels whose decorative concepts mirror the geometric patterns of the bichrome ware.

Kabir Kuh Foothills

Polychrome pottery is found further to the south in a number of smaller graveyards on the south-western foothills of the Kabir Kuh in places such as Mehr War Kabud, Takht-e Khan and others.⁵⁸ These vessels appear closely related to the geometric painting attested in the Posht-e Kuh. Features differing from the former style are the usage of stylised vegetal patterns and of wavy lines on the lower body.

Deh Loran

The Deh Loran region was the first area where painted wares of the early 3rd millennium were described from the early French explorations at Tappe Aliabad and Tappe Musiyan.⁵⁹ Both sites still lend their names to specific styles of painted wares (see below).

Aliabad style (Fig. 2 and Pl. 3: 4-5)

The necropolis at Tappe Aliabad, a shallow mound close to the major settlement of Musiyan, consisted of vaulted tombs built from mudbrick.⁶⁰ These yielded a set of vessels⁶¹ that were painted all over with bundles of parallel lines delimiting small metopes and panels on the shoulder, in which geometric patterns or singular animal motifs are set. Most characteristic of the Aliabad style is a pattern in the form of a fringed arc, resembling a stylised sunrise, that is set into metopes on the body of the vessels.

Musiyan style (Fig. 2 and Pl. 3: 6-8)

The Musiyan style comprises vessels that differ at first sight from the other painted types, as the vessels often have their widest diameter close to the base, appear without sharp carination but can have ridges at the carinations, and are painted all over in black and red; often, large parts of the vessel are completely red and the decoration appears fairly crowded, almost "baroque". At least one Musiyan vessel was found in a grave at Tappe Aliabad,⁶² so

⁵⁵ Haerinck & Overlaet 2010: 37-38 pl. 1, t.1-5, 1-6; t.2-5, 2-6.

⁵⁶ Haerinck 2011: 3.

⁵⁷ For Tell Gubba see Fuji 1981: 35 fig. 13, 3, 4 (monochrome); 36 fig. 14, 3 and 8-9; 37 fig. 15, 3-4; 39 fig. 17, 4-6; 40 fig. 18, 2 (with zoomorphic and anthropomorphic design). For Ahmet al Hattu see Eickhoff 1993: Fig. 40, 64-66; Fig. 41, 77-78 and 81-82; Fig. 42, 90-91.

⁵⁸ Haerinck & Overlaet 2010: 15-18 fig. 7.

⁵⁹ Gautier & Lampre 1905: 62-72.

⁶⁰ Gautier & Lampre 1905: figs 100-105.

⁶¹ Gautier & Lampre 1905: figs 266; 282-286.

⁶² Gautier & Lampre 1905: pl. VII for a colour rendering of a Musiyan style jar from Aliabad.

the two styles are at least partly contemporary, but the Musiyan style probably lives on longer than the Aliabad style. Fragments are attested also from Tappe Khazineh,⁶³ another graveyard in the vicinity of Musiyan.

Farukhabad

In the settlement site of Farukhabad in Deh Loran (WI003) occurred painted wares of various styles in stratified contexts. This helps to fix the lifetime of the two described styles with a little more precision. The characteristic sunrise pattern of the Aliabad style is attested only once in Trench A (Level 14),⁶⁴ but regularly in B (Levels 26-20) (Pl. 3: 4).⁶⁵ Outside the Deh Loran region fragments of Aliabad style ceramic are attested at Ahmat al-Hattu, where they date to late ED I.⁶⁶ Musiyan Ware appears as well in Area A (Levels 17-6) and in Area B (Levels 23-22) (Pl. 3: 6);⁶⁷ a restorable jar was found in Level 5 of Area A.⁶⁸

Abdanan

A series of small graveyards is known from brief explorations of the Belgian Expedition in the surroundings of the town of Abdanan, on the upper river Dawairij. Most graveyards consisted of collective tombs that were in use over a long time. Musiyan style polychrome ware (Pl. 3: 7-8)⁶⁹ was found there alongside monochrome painted material⁷⁰ that resembles Godin III:6 painted ware (see below).

Rumishgan

Polychrome vessels with a Musiyan-like but rather sparse decoration were found in collective graves at Mir Vali,⁷¹ together with monochrome ware painted in a style that is comparable to Godin III:6 (see below). As all the grave finds are from large communal corridor tombs, these contexts help little in dating the group.

Khuzestan – Susa

A link between the painted wares from Deh Loran and Khuzestan remains difficult to establish. Vessels of both the Musiyan and the Aliabad styles of polychrome Scarlet Ware-related ceramics occurred in small numbers at Susa,⁷² but never within stratified contexts or inventories defined for the ARCANE collection. E. Haerinck considers these as imports from the highlands.⁷³ They have been included in the definition of the Susa Db style by Le Breton,⁷⁴ who, at the same time, refused to call this Scarlet Ware. E. Carter, in her periodisation of the 3rd millennium Susa occupation, referred to painted vessels from graves at the Donjon and cross-dated these by references to the Ville Royal I and Acropole I excavations.⁷⁵

Few polychrome vessels with elaborate painted design have been found in graves at the Donjon in Susa (Pl. 5). While it remains a problem to properly reconstruct grave contexts, one famous vessel originally ascribed to the chariot grave 322,⁷⁶ but later recognised as belonging to a separate grave context,⁷⁷ deserves special mention: the jar, which is ovoid in shape and bears plastic ridges on the shoulder, which likens it to the Musiyan style, shows two images that belong in the iconographic record of EWI 3: an eagle and a chariot scene (Pl. 5: 1). This attests the persistence of polychrome ceramic decoration at Susa into EWI 3.

⁶³ Gautier & Lampre 1905: figs 250-251.

⁶⁴ Wright 1981: 59, d.

⁶⁵ Wright 1981: 59, e-i; see Sürenhagen 2011: 23 for a schematic stratigraphic comparison.

⁶⁶ Discussed, with stratigraphic correlations, by Sürenhagen 2011: fig. 21, 1-2.

⁶⁷ Wright 1981: 60, a-g.

⁶⁸ Wright 1981: pl. 1.

⁶⁹ Haerinck 2011: pl. 5; 6.

⁷⁰ Haerinck 2011: pl. 12, 1-7.

⁷¹ Haerinck 2011: pl. 9, 1-2 after Schmidt et al. 1989: pls 89; 90.

⁷² Carter 1987: 77 fig. 2, a ("Scarlet Ware"); b (Aliabad style); c-d (Musiyan style).

⁷³ Haerinck 2011: 63.

⁷⁴ Le Breton 1957: 115 pl. 26, 8 (Musiyan style = Carter 1987: 77 fig. 2, d); 9 (Aliabad style = Carter 1987: 77 fig. 2, b); 10 (Musiyan style = Carter 1987: 77 fig. 2, c); 11 (Musiyan style); 12.

⁷⁵ Carter 1987: 78 with footnotes 44-47; 1980: 13, 2.

⁷⁶ Mecquenem 1943: 103-104.

⁷⁷ Carter 1985.

Khorramabad Valley

The Gilviran tomb, reported briefly by E. Herzfeld in 1928⁷⁸ and recently presented in a reconstruction by E. Haerinck and B. Overlaet,⁷⁹ seems to have contained bichrome and monochrome painted vessels that allow comparisons with the Godin III:6 painted style (see below).

3.2.2.2 Monochrome Painted Ceramics in South-western Iran and the Central Zagros in EWI 2-3: Susa II and Godin III:6-5 (Fig. 3 and Pl. 4: 6)

Susa and Khuzestan

Monochrome painted wares occurred at Susa alongside the polychrome ceramics and were included in the description of "le second style" by Pottier.⁸⁰ This Susa II style described ceramics painted with black or brown in geometrical and figurative patterns.

Since the vessel shapes of the monochrome ceramics did not match those of the polychrome and Scarlet Wares, and on the basis of the little stratigraphic evidence available then, McCown concluded that the monochrome ware replaced the polychrome one at Susa and assigned the Susa II style to a later period.⁸¹ Subsequently, Le Breton distinguished four varieties (Susa Da-d) of painted wares and assigned the monochrome Susa II Dc and Dd to the mid 3rd millennium.⁸²

Susa II (or Susa Dc and Dd) ceramic is wheel-thrown from mineral-tempered clay and painted in dark brown-on-buff. Vessel shapes consist to a large extent of ovoid jars with short necks, often with plastic ridges applied to the shoulder. The painting covers neck and shoulder with dense patterning; often, the lower body of the vessel is painted as well. Horizontal wavy lines around the belly, but also panels filled with elongated animals with hatched bodies, appeared regularly on vessels excavated without sufficient context documentation at Donjon and the old Ville Royale excavations. Frequent are geometric patterns such as hourglass motifs, checkerboard patterns and hatched zones and bands, or hanging and standing triangles resembling shark's teeth, and individual scenic depictions such as eagles, caprids and pairs of birds occur. Some rare examples show animals in motion, thereby making use of a perspective that integrates the frame of the panel like a step.

Monochrome painted wares (Pl. 4: 7-8, 10-12) are rarely attested in stratified contexts in Susa,⁸³ which makes a justified stylistic or typological analysis difficult. Monochrome painted ceramics are attested from Susa Ville Royale I 13 onwards and more regularly in Levels 12-9 (Pl. 6: 10-12), with small biconical jars with shark's teeth patterns or with single birds. In Level 9 some individual patterns such as horizontal diamonds that can be compared to Godin III:5 motifs also occur.

At KS 1558, where a sounding has recently proved occupation during the 3rd millennium, the painted ware with shark's teeth pattern is attested in a depth below 2.8m, together with pithos sherds with cable decoration, which are also typical for Susa Ville Royale I 12-9.⁸⁴ The pattern occurs also at Tal-e Malyan in the H5 sounding in stratigraphic unit D and is one argument to postulate a Banesh-Kaftari transitional phase at that site (Pl. 8: 1-4).⁸⁵

Central Zagros/Kangavar – Godin III:6 and III:5

Level III:6 at Godin Tappe comprised an assemblage with painted wares that are closely comparable to the Susa monochrome ware. The group is characterised by wheel-thrown sandy wares with brown-on-buff paint. While few open vessels, such as cylindrical or conical beakers, are painted, small and large jars often are. Major forms are wide-mouthed carinated jars of various sizes, the large jars with additional plastic ridges accentuating the shoulder carination. Paint is usually restricted to the shoulder and neck/rim of the jars. Horizontal bands around the vessel appear as single or multiple lines of variable thickness, interspersed with wavy lines. The shoulder panel can be divided by line bundles or groups of vertical wavy lines; it can also have repeated single motifs, such as hatched triangles, standing lozenges, concentric circles and three-leaved plants. One typical motif divides the shoulder

⁷⁸ Herzfeld 1929: 70-71 pl. 6; 7; Herzfeld himself was not present at the time of excavation, as stated by Haerinck & Overlaet (2013: 40).

⁷⁹ Haerinck & Overlaet 2013.

⁸⁰ Pottier 1912: 41-50.

⁸¹ McCown 1942b: 42, 45-46.

⁸² Le Breton 1957: 115-117.

⁸³ Another example of this peculiar style was found at al-Hiba (Pl. 4, 16), where it can be dated directly after the reign of Enannatum I, and two vessels have been found at Tello, cp. Cros et al. 1910: 310-311 fig. 20.

⁸⁴ Miri & Zeidi 2005: 133, 6 for the shark teeth pattern; fig. 133, 5; 7 for the pithos fragments; Moghaddam & Miri 2003.

⁸⁵ Miller & Sumner 2003: fig. 3, 1.

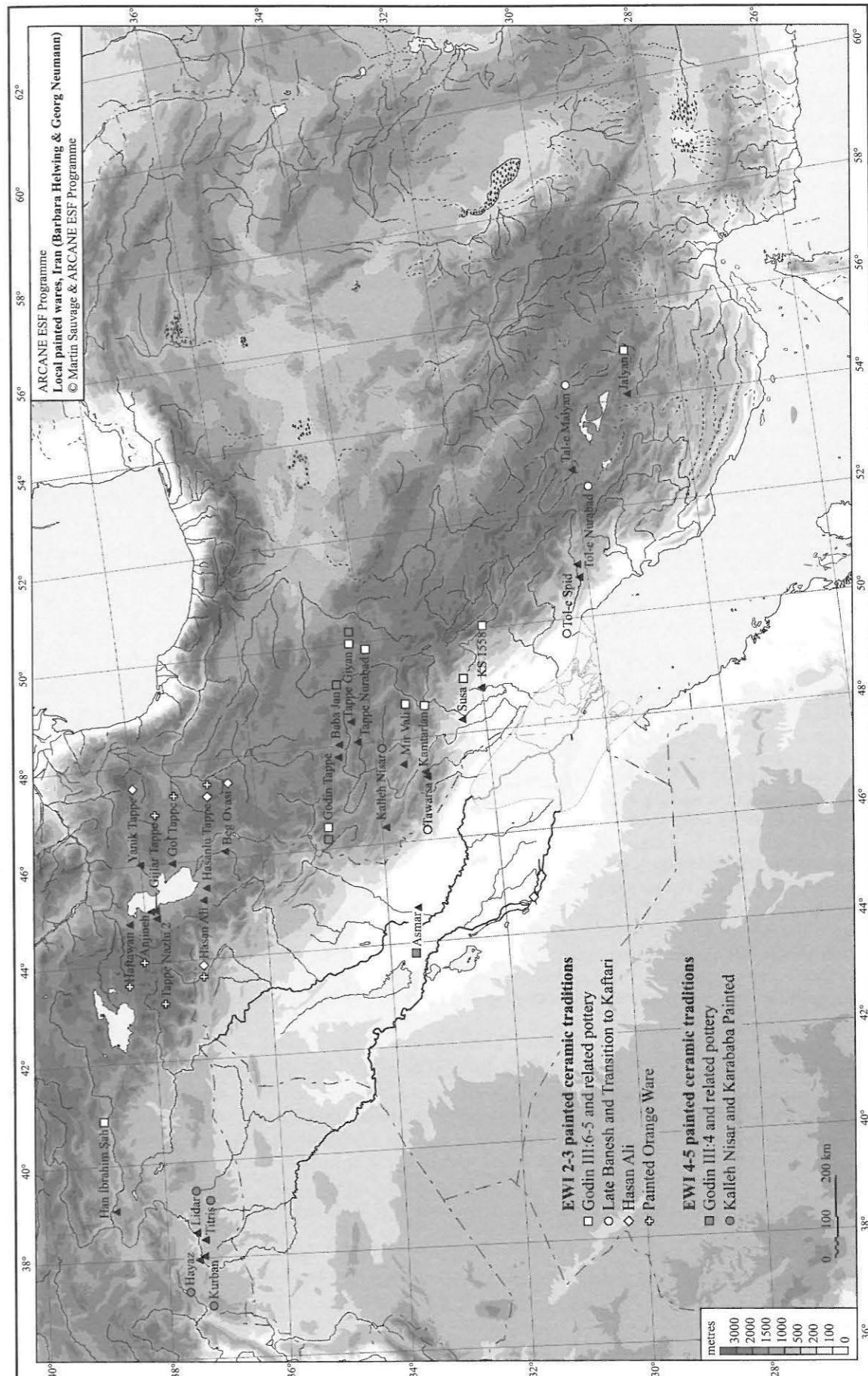


Fig. 3: EWI 2-3 painted ceramic traditions (Godin III:6-5 and related pottery; late Banesh and Transition to Kaftari; Hasani Ali; POW) and EWI 4-5 painted ceramic traditions (Godin III:4 and related pottery; Kalleh Nisar and Karababa painted).

panel by means of three wide arcs filled with wavy lines, with shark's teeth patterns underneath. Figural patterns occur extremely rarely, for example as rows of schematic caprids with a hatched body or as stylised elongated goats.

It remains a problem to determine the exact beginning of Godin III:6. It has a long lifetime, since six complete building phases can be assigned to Godin III:6 at the site. But the transition from Godin IV to III could not be fixed chronologically in the excavation and no absolute dates are available. A few examples of "Scarlet Ware"-related fragments in the Godin III:6 assemblage may indicate an early beginning, possibly even late in EWI 1; its further usage almost certainly spans all of EWI 2 and possibly EWI 3, as the comparisons with Susa Ville Royale I, 12-9 indicate.

E. Haerinck has proposed that some grave inventories from the Abdan region may represent examples for precursors of the Godin III:6 painted ware. Among the material from Tawarsa is a small polychrome pot⁸⁶ that resembles, in terms of design concept and motifs, the Godin III:6 canon and which could represent a moment of transition between these two styles. Monochrome vessels from Qabri Nahi and again from Tawarsa may also represent early varieties of Godin III:6.⁸⁷ A full set of Godin III:6 material is furthermore attested at Mir Vali (Pl. 4: 14-15) and Kamtarlan I-II in the Rumishgan (Pl. 4: 13).⁸⁸

The Godin III:5 (Pl. 6) assemblage shows a high degree of continuity in terms of production technique and painting when compared with Godin III:6. As before, only a few open vessels are attested and the majority are short-necked ovoid jars with a slight carination at the shoulder. As before, painting is limited to the shoulder zone and appears in a wide shoulder panel delineated by horizontal bands and wavy lines. Changes concern the arrangement of individual patterns that now leave more space between motifs, and the disappearance of broad zones of horizontal and wavy lines, which occur only rarely. Shark's teeth patterns are no longer attested, along with the wide arcs correlated with them in III:6. New, and significant, is the occurrence of more figurative patterns as individual motifs, such as caprids or two birds atop each other. The most peculiar motif is, however, the picture of an eagle with widely spread wings drawn in a frontal view. This outstanding motif, which is reminiscent of the Anzu bird motif familiar from ED IIIa cylinder seals and other objects of art, is also a highly probable reason for assigning Godin III:5 also to EWI 3. The peculiar motif of the eagle is also attested at Tappe Giyan,⁸⁹ where otherwise not much evidence for the existence of a layer of Godin III:5 date is known. The typical comb-like bird motif from the vessels found in Tappe Giyan can be connected with Godin III:5-4.

Distant relatives of the Godin III:5-6 production exist in eastern Anatolia, where the appearance of painted wares within otherwise largely monochrome burnished, Kura Araxes-derived ceramic assemblages is documented from EB II onwards. Noteworthy is the occurrence of a shark's teeth pattern on a jar from Han Ibrahim Sah.⁹⁰

Fars

The mixed material from the Jalyan graveyard (WI013) (Pl. 7: 7-9) comprises some painted vessels with motifs familiar from Susa and Godin III. Most peculiar is a large ovoid jar⁹¹ with ridges on the shoulder that is painted in brown on buff, evoking a bichrome effect through the use of thin and thick pigment. Painted below the shoulder ridge are four metopes with an eagle with splayed wings, a lion attacking two goats, a group of fish and a geometric design, possibly symbolising water and reed. The eagle motif evokes comparisons with the polychrome jar from Susa, Donjon grave 322 (Pl. 5: 1), and with the elaborately painted eagles on the Godin III:5 jars (Pl. 7: 8, for monochrome examples from Susa see Pl. 7: 6). However, the concept of four panels underneath the shoulder is different from both prototypes. The eagle motif, furthermore, appears on two more jars, this time in a clumsier way, with an eagle with a solidly filled body. One regular feature on the jars from Jalyan is two broad wavy lines encircling the body, a pattern that can also be seen on examples of painted ceramics from south-eastern Iran. So far an isolated occurrence, Jalyan seems to represent a distinct ceramic tradition, albeit with many features familiar also from sites further west.

3.2.2.3 Late Banesh (Fig. 3 and Pl. 5: 2-10) and "Transitional" Style (Fig. 3 and Pl. 8: 1-4)

Late Banesh painted ware developed from the earlier Middle Banesh painted ware through changes in shape and in the organisation of the decoration. The preference for mineral temper persisted, vessel shapes were preferably wide-mouthed biconical bowls with out-turned rims, small straight-walled beakers and, rarely, jars with short out-folded rims or funnel rims. Brown painting was applied to a light-coloured, often also white-slipped, surface. The decoration was organised much more densely than before and covered larger parts of the vessel surface. Thick and

⁸⁶ Haerinck 2011: pl. 5, 1.

⁸⁷ Haerinck 2011: pl. 12.

⁸⁸ Haerinck 2011: pl. 13, after Schmidt et al. 1989; see also ibid.: pl. 79, d; 81, e, g.

⁸⁹ Contenau & Girshman 1935: pls 65; 67.

⁹⁰ Marro 1997: pl. 62, E34.

⁹¹ de Miroshedji 1974: 5; fig. 7, 1.

thin horizontal bands alternate, and wavy lines or, rarely, herringbone patterns are interspersed in between. Rather rarely vertical or oblique lines or line bundles appear, accompanied by a wavy line. On the shoulder of the wide bowls appear rows of hatched triangles, and for the first time figurative motifs, caprids and birds, are also attested.

Late Banesh painted ware is known from Tal-e Malyan, where it occurred in TUV I (Pl. 5: 4-5, 9-10) and in Trench By8 Layers 13-8 (Pl. 5: 2-3, 6-8),⁹² which correspond with the construction and usage of the Late Banesh city wall, and is also attested in Soundings H1 and H5. Outside Malyan, it is found on some survey sites in the Kur River Basin.⁹³ Some select comparisons allow us to relate Late Banesh to the other painted ceramic groups in western Iran: biconical wide-mouthed jars with a shoulder panel filled with bundles of zigzagging lines⁹⁴ are reminiscent of a monochrome vessel from Tawarsa in the Abdan region,⁹⁵ the same site that may be considered a predecessor of the Godin III:6 painted style (see above); and the vertical bundles of straight and wavy lines attested in the By8 sounding in Level 9A (Pl. 5: 3)⁹⁶ find a direct counterpart in Mir Vali in the Rumishgan.⁹⁷

3.2.2.4 Painted Ceramics in North-western Iran during EWI 2-3 (Fig. 3)

Hasanlu VIIc – Hasan Ali Ware (Pl. 8: 5-9)

This peculiar polychrome painted ware was first discovered by Aurel Stein during his prospections in western Iran at the prehistoric site of Hasan Ali and was originally assigned to the Chalcolithic period; only later was it recognised as belonging to different periods.⁹⁸ Its occurrence in a stratified context in deep Sounding U22 at Hasanlu VIIc allows us to date it earlier than the later Painted Orange Ware (see below, § 3.3.6).⁹⁹ Characteristic Hasan Ali Ware consists of a reddish-brown to buff ceramic that was wheel-thrown to small cups and jars. The surface bears a clay-coloured slip or self-slip, on which red and black painting is applied. Painting is largely geometric, with carpet-like patterns of lozenges with a central dot, hatched lines or twigs and a few figural motifs such as birds.

Stray finds of individual Hasan Ali sherds occur in various sites in north-western Iran together with black burnished ware of the Kura Araxes/ETC IIb tradition, as at Yanik Tappe (Pl. 8: 5), Haftawan VIc¹⁰⁰ and on survey sites.¹⁰¹

"Painted Orange Ware" (Pl. 8: 10-16)

"Painted Orange Ware" (POW) is the name given to a sort of light/orange-coloured ceramic with brown paint that was found in deep soundings on the mound of Hasanlu and that was subsequently used to define periods Hasanlu VIIib-a (Pl. 8: 10-12, 14).¹⁰² POW is reported to derive from cultural deposits 6.5m thick consisting of mudbrick houses with boulder foundations and intramural burials. Unfortunately, the material remains so far largely unpublished except for a brief description and one illustration of a vessel,¹⁰³ and the description here is based on an autopsy carried out by Stephan Kroll in the Pennsylvania University Museum on the Hasanlu finds.¹⁰⁴ POW is a mineral-tempered ware in pink, orange or mainly buff colours, painted in a rather careless way

⁹² Sumner 1985.

⁹³ Alden 1979.

⁹⁴ Nicholas 1990: pl. 18, c.

⁹⁵ Haerinck 2011: pl. 12, 3.

⁹⁶ Sumner 1985: Fig. 3, A.

⁹⁷ Haerinck 2011: pl. 13, 4.

⁹⁸ Kroll 2004: 677-679 for a narrative of the history of recognition.

⁹⁹ Voigt & Dyson 1992; Kroll 2004; Danti et al. 2004.

¹⁰⁰ Edwards 1983: 14, 6.

¹⁰¹ Kroll 2004: 4.

¹⁰² Dyson 1967: 2956 for a description of ceramic and find situation; 2957 Fig. 1027 shows a selection of schematic drawings; photograph A opposite p. 2970; a colour photograph of this vessel can be seen at the Hasanlu publication project webpage: <http://www.hasanlu.org/index.html> (2013_03_10); Voigt & Dyson 1992: 175 also refer to a group of vessels from a tomb at Hajji Firuz and refer to Voigt 1976: 805-810 fig. 115; unfortunately, the photograph in the microfiche publication does not show the specifics of this pottery.

¹⁰³ Dyson & Pigott 1975: 182 for a description of the ceramics and the stratigraphy of sounding U22; Voigt & Dyson 1992: 175 with reference to a tomb inventory from Hajji Firuz; unfortunately, this material is not visible in the microfiche publication: Voigt 1976: 805-810 fig. 115.

¹⁰⁴ Kroll 1994: 67-69.

with bands and registers of geometric patterns such as hatched lozenges or triangles in dark brown. The registers can be framed by bands enclosing one wavy line, an element frequently found also on the painted Godin III wares.¹⁰⁵ They differ from these since the register bands can be wider and double, and because some motifs, such as rows of birds or animals, are not known at Godin. The occurrence of animal motifs is said to be chronologically significant for the earlier phase of POW, but this claim cannot be verified as long as the Hasanlu material remains unpublished.

A second place where light-coloured painted ware is documented in stratified deposits is Haftawan. Haftawan VIc (Pl. 8: 13, 15-16), which consists of robbed residues of a large building and two subsequent sub-phases, held a painted ware with horizontal wavy lines, cross-hatched zones and checkerboards, hatched arcs and one large fragment with a band of hanging spirals,¹⁰⁶ and was linked by Burney with POW.¹⁰⁷ The Haftawan VIc assemblage considerably expands the canon of known motifs for POW.

The occurrences of POW have been compiled repeatedly by Kroll.¹⁰⁸ He identified more sites where comparable materials have been collected (although not excavated). Examples are reported from Stuart Swiny's survey on the Zimineh Rud,¹⁰⁹ from the Italian surveys north-west of Orumiyeh at Tappe Gijlar¹¹⁰ and west of it at Anjineh¹¹¹ and Nazlu Tappe 2,¹¹² as well as from Gol Tappe in East Azerbaijan.¹¹³ On this basis is it currently possible to identify most of the Urmia basin as the core distribution area of POW, with possibly an emphasis on the area to the south and west of the lake. A clearer and more precise definition and dating of POW has to await excavation and publication of relevant assemblages, and it can already at this stage be expected that more detailed evidence will allow the definition of regional groups.

Since the corpus of POW remains so restricted so far, far-reaching comparisons may seem a daring enterprise. Nevertheless, a general resemblance of some POW with the early products of Anatolian painted EBA wares should be pointed out.¹¹⁴

3.2.3 EWI 4-5

3.2.3.1 Godin III:4 (Fig. 3 and Pl. 9)

The Godin III:4 ceramic displays a continuous development of the earlier painted Godin III:6-5 ware traditions (see above, § 3.2.2.2) in terms of technique, forms and painting, although a greater attention to the skill and fineness of painting is noted.¹¹⁵ The main shapes of the painted ware remain closed jars, with a tendency now to accentuate the shoulder carination by adding a plastic ridge, and the shoulder parts become more horizontal. A further plastic ridge undulating horizontally around the lower body of large vessels is another new feature. The horizontal banded decoration seems to have become more important at the expense of framed register decoration, which appears less. Many vessels have groups of fine horizontal lines and wavy lines interspersed with compressed lying lozenges or dots and fine hatching at regular intervals, evoking carpet patterns. Registers can be filled with individual motifs such as hatched triangles, hourglass patterns and sun-disc patterns, or with stylised naturalistic motifs such as plants, caprids and stacked birds, the latter being much more elegantly drawn than the same motif in the previous phase.

Godin III:4 painted ware, with its reduced fine decoration and bird motifs, is found in the wider Nehavand region at various sites, including Tappe Giyan in Nehavand.¹¹⁶ It appears also at Tappe Baba Jan in an individual

¹⁰⁵ Kroll 1994: 69.

¹⁰⁶ Edwards 1983: 10, 15; 11, 6, 7, 10, 17-18, 22-23, 33; 12, 2-3, 14-15; 13, 1-14; 14, 1-5, 7-8; 15, 9.

¹⁰⁷ Burney 1973: 158.

¹⁰⁸ Kroll 1994: 67-69; 2004; most recently, 2013.

¹⁰⁹ Swiny 1975: 2, 9; 12-13, 18.

¹¹⁰ Belgiorno et al. 1984: 26, 1-3, 5 strangely, such material was not encountered anywhere in the excavation.

¹¹¹ Belgiorno et al. 1984: No. 19, fig. 28, 25-29, 32, 36.

¹¹² Belgiorno et al. 1984: No. 12, Fig. 26, 12-13.

¹¹³ Tala'i 1984: fig. 2.

¹¹⁴ Compare, for example, the zigzag bands with wavy lines as they were found at Gol Tappe (Tala'i 1984, fig. 2, k, p) with painted wares from the Keban region, especially Marro's group D (Marro 1997, pl. 55, D11 v1, Pulur; D11v2 Tepecik; 56, D11v3, Norşuntepe).

¹¹⁵ Henrickson 2011: 259.

¹¹⁶ Contenau & Girshman 1935: graves 109, 111, 113-114, 116-117, pl. 31-33.

grave encountered on the East Mound (WI023_I.001) (Pl. 9: 11-13). Distinct styles that existed in the individual valleys can be linked through the wider occurrence of some general pattern, such as the fine hatching.¹¹⁷

3.2.3.2 Kalleh Nisar Monochrome (Fig. 3 and Pl. 8: 18-21)

Some of the late individual graves in the Posht-e Kuh contained monochrome painted ceramic vessels, mostly globular small jars with a shoulder band of zigzag or groups of vertical lines.¹¹⁸ Others patterns rarely attested are all-over cross-hatching¹¹⁹ and groups of wavy lines. These vessels look hand-made (technique has not been described in the publication) and are buff to orange in colour, and the paint is reddish brown or dark brown.

These vessels seem to represent a radical simplification of the painting patterns used previously in the Godin III:5-4 periods. The globular vessel shapes compare to those of unpainted vessels from the same region,¹²⁰ and find good comparisons also in sites further away (cf. EJZ 4).¹²¹ The Kalleh Nisar AII graves are assigned to the EWI 4-5 period because of the co-occurrence of the characteristic small jars with funnel rim with multiple grooves.

Comparisons in the neighbourhood are surprisingly rare, possibly as a result of the scanty status of research in this area in general. No comparable material has to our knowledge yet been reported from the East Tigris lands as well, even after just-resumed research there.¹²² Nevertheless, a faint resemblance to the so-called "Karababa Painted Ware" can be noted.¹²³ Although there can be no doubt that both the Kalleh Nisar monochrome and the Karababa painted ware are local productions,¹²⁴ the two series allude to comparable concepts. It may be no coincidence that a singular ceramic type, probably related to a particular consumptive product, spread as a peculiar but recognisable ceramic type at the moment of the territorial expansion of the Akkadian Empire to different regions on the fringe of that new state.

3.2.3.3 Kaftari Painted

Kaftari painted wares have first been described by Louis Vanden Berghe to describe pottery collections from his surveys in the Marv Dasht.¹²⁵ They are described as a wheel-made buff ware with mineral or vegetal temper or mixed temper and with brown paint but, as John Alden indicates in the typology of ceramics from the Malyan H1 sounding, the real Kaftari painted ware tends to be rather vegetal-tempered, with grit-temper typical for the Late Banesh wares at that sounding.¹²⁶ Typical shapes are bowls with bead rims and ovoid jars. The paint is rather light and watery, so that the clay surface is visible underneath it. Decoration comprises horizontal bands and wavy lines near the neck and on the shoulder of vessels, and singular motifs in between, such as hatching or, most characteristically and attested to date only in the Kur River Basin, birds looking left. Kaftari painted ware is also known as Zohak ware, relating to its appearance in Qal'e Zohak in Fasa, investigated in the early 1930s by Aurel Stein.¹²⁷

The Kaftari period extends over a considerable time span into the 2nd millennium,¹²⁸ and only its earliest phase is of relevance to the EWI 4-5 and the ARCANE 3rd millennium discussion. The ceramic production of the period also comprises, besides the painted ware, monochrome red-slipped ware. Chronologically, percentages shifting between early red slipped and later painted wares, as they were recorded from Tal-e Malyan Sounding H1, indicate an early beginning of the red-slipped ware and a gradual increase of painted ware only later, but some lines of continuity appear from Late Banesh to early Kaftari painted in the H1 sounding as well.¹²⁹

¹¹⁷ Henrickson 2011: 259.

¹¹⁸ Haerinck & Overlaet 2010: 125-126 fig. 32, colour pl. 21-23.

¹¹⁹ Haerinck & Overlaet 2010: 32, 2; 13.

¹²⁰ As pointed out by Haerinck & Overlaet 2010: 125, with reference to unpainted vessels from the same graveyard and from Kazab & Sardant, fig. 29, 18-20.

¹²¹ Rova 2011: pl. 15, 5-7.

¹²² Miglus & Mühl 2011.

¹²³ Thissen 1985; Marro & Helwing 1995: 356-358, 360-361 fig. 7, 6; 8, 1; Rova 2000; Sconzo, ARCANE Middle Euphrates, Ceramic chapter, type 71.

¹²⁴ As at Lidar Höyük, a potters' workshop area was exposed; see Hauptmann 1983.

¹²⁵ Vanden Berghe 1954: 402.

¹²⁶ Alden forthcoming.

¹²⁷ Stein 1936: 138-141.

¹²⁸ Petrie et al. 2005.

¹²⁹ Alden forthcoming.

The spatial distribution of Kaftari painted seems limited to the southern Zagros valleys,¹³⁰ while its chronological boundaries cannot currently be properly defined.

3.2.3.4 Early Polychrome Ceramic – Van-Urmia Ware – Sagzabad Painted

Towards the beginning of the 2nd millennium, polychrome ceramic nicknamed Van-Urmia painted ware came into use in north-western Iran. Known from Haftawan VIb and Dinkha Tappe IV and dating to the very beginning of the 2nd millennium, these polychrome ceramics are largely beyond the concern of ARCANE. Tappe Sagzabad in the Qazvin Plain, which also has some polychrome ware in phase Sagzabad I, is traditionally dated to the end of the 3rd millennium,¹³¹ although recent re-investigations put this occupation now firmly into the 2nd millennium as well.¹³²

3.3. Conclusions

Throughout the 3rd millennium varieties of painted ceramics were in use in western Iran. Beginning in EWI 0-1, monochrome and polychrome painted Jamdat Naṣr wares (Pls 1 and 2: 1-11) seem to have been a source of inspiration for ceramic production in Khuzestan and in the highlands, possibly transmitted in the beginning through imported prototypes at the time when Proto-Elamite centres spread and flourished. But most of the highlands production is different in terms of vessel shape and finish, and is probably a creative permutation of Jamdat Naṣr models.

Alongside the Jamdat Naṣr-related ceramics appear band-painted vessels (Pl. 2: 10-13), and, like the Jamdat Naṣr-related production, these have quite a wide range of distribution, from the Proto-Elamite sites on the Central Plateau to Malyan, and they appear in considerable quantities in Kunji Cave.

So-called Scarlet Ware (Pl. 3), the successor to Jamdat Naṣr ceramics in northern Iraq, appears in later EWI 1 mainly in the plains at the foot of the Zagros foothills, from the Diyala and Hamrin to the Deh Loran plain. Scarlet Ware varieties in the Deh Loran sites are highly distinctive and seem to attest to different centres of production. A few individual vessels travelled to more distant sites, such as Godin Tappe (Pl. 3: 11-12) up the Kangavar Valley, and a variety of probably local Scarlet Ware-related pottery finds its way into graveyards in the Posht-e Kuh, but not beyond. At about the same time communities in the Banesh sites in the highlands of south-western Iran used painted wares that differ in concept and design from the lowland productions through the application of clumsily drawn horizontal wavy lines and the like (Pl. 2: 14-15).

For EWI 2-3 a few well-described assemblages exist, known as Godin III:6 (Pl. 4), developing into Godin III:5 (Pl. 6), and as Susa II (Pls 4: 7, 8 and 5, 1 and 7: 5-6) and Late Banesh (Pl. 5: 2-10) – the latter ending in EWI 2. Towards the end of EWI 3 the iconographic element of an eagle with splayed wings becomes ubiquitous (Pls 5: 1; 6: 12; 7: 6, 8). Overlaps of motifs and shapes between the various assemblages are evident. The enigmatic collection from the seemingly isolated Jalyan cemetery (Pl. 7: 7-9) shows close links to Khuzestan, but also some hints towards relations with eastern Iran. It is highly probable that future research in this so far poorly known region will provide further evidence for distinct ceramic traditions in this area.

North-western Iran seems to have remained an area of its own throughout EWI 2-3. Nevertheless, at some moment in EWI 2-3 the first specimen of a painted ceramic called Hasan Ali Ware (Pl. 8: 5-9) appeared, apparently within assemblages otherwise dominated by black-burnished ceramic, but more research is necessary to clarify the definition and temporal and spatial distribution of this phenomenon. It is followed by another group of painted ceramic, dubbed Painted Orange Ware (Pl. 8: 10-16), which is considered typical for Hasanlu VIIb-a, but which remains equally difficult to grasp owing to the poor state of publication. Painted Orange Ware probably began in EWI 3 and could chronologically extend into EWI 4. It is found in different varieties in sites around Lake Urmia, so far mainly from surveys. Although it remains problematic to establish clear relations, Painted Orange Ware exhibits a few similarities with the mid-EBA painted wares that appear in eastern Anatolia alongside red-black burnished wares, especially with Keban region painted wares.

In the Zagros mountains painted ware continued during EWI 4-5 with stylistic modifications at Godin Tappe III:4 (Pl. 9: 1-10), and comparable wares are attested also on other sites in the Lorestan valleys (Pl. 9: 11-13). In the lowlands of Khuzestan, however, painted wares altogether disappeared from Susa and other sites, where production had by now turned to undecorated mass-production ceramics.

Last, but not least, there are three major lessons to be drawn from this *tour-de-force* through the painted ceramic traditions of western Iran, besides the general notion that we are still very much at the beginning of understanding the regional developments of EBA Iran. These are:

(1) Previous attempts to categorise and sort the painted ceramics from western Iran according to typological and stylistic considerations, as proposed by Le Breton and Nagel, have, despite some merits, failed to provide a clear order of the developments.¹³³ Major flaws are due to a neglect or non-existence of stratified assemblages or primary inventories, and to an over-confidence in stylistic dating methods in general.

(2) The boundaries drawn between individual assemblages may not stand scrutiny once more well-documented assemblages become available. This is especially true for the western and southern Zagros region, where the cross-over of motifs and general resemblances of vessel shapes indicate a coherent craft tradition of pottery-making despite individual peculiarities expressed in isolated landscapes. The only visible boundary is that between the Kura-Araxes-related ceramic productions in north-western Iran and the painted traditions in the Zagros and in the lowlands, and this boundary shifted through time.

(3) It remains a necessary task to classify and order the Iranian material on the basis of Iranian evidence. Although relationships with the Hamrin and Diyala are clearly visible and can help greatly in ordering some of the Iranian material and especially those assemblages from regions neighbouring the Hamrin, attention should be on the construction of local sequences first.

¹³⁰ Carter 1984; Petrie et al. 2005; McCall 2013.

¹³¹ Malek Shahmirzadi 1977: 72 pl. 138-140 are all assigned to period I, but comprise very different material.

¹³² Fazeli Nashli et al. 2011.

¹³³ And should be given up, as already rightly pointed out by Dittmann 1986b: 191.

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Plate 1: Monochrome Jamdat Nasr-related pottery.

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI001 - Susa	WI001_P331 (Inv. 033); Susa Acr. I, 16 (Locus H-5 711), Cat. No. 964.2	Susa III	EWI 1a	Monochrome Jamdat Nasr-related; reddish brown paint on buff	Le Brun 1971: Fig. 64:3
2	WI001 - Susa	Susa Acr. I, 15B (Locus J-6 661); Cat.-No. 814.1	Susa III	EWI 1a	Monochrome Jamdat Nasr-related; black paint on buff	Le Brun 1971: Fig. 64:8
3	WI001 - Susa	WI001_P374 (Inv. 035); Susa Acr. I, 14B (Locus H-6 621), Cat. No. 268.1	Susa III	EWI 1a	Monochrome Jamdat Nasr-related; reddish-brown paint on cream slip	Le Brun 1971: Fig. 64:7
4	WI004 - Kunji Cave	WI004_P042 (Inv. 006); Burial E; UMMA 84825	EBA / ED II (ca. 2700-2600)	EWI 1	Monochrome Jamdat Nasr-related; applied band at upper body, 4 small lugs on the upper body, wet-smoothed on the inside (rim/neck), upper and lower body hand-scraped on the inside, vegetal temper	Emberling et al. 2002: 73, Fig. 27a
5	WI004 - Kunji Cave	WI004_P048 (Inv. 007); Burial H; UMMA 84846	EBA / ED II (ca. 2700-2600)	EWI 1	Monochrome Jamdat Nasr-related; Black paint on a white slip	Emberling et al. 2002: 70, Fig. 10b
6	WI012 - Tappe Yahya	WI012_P023 (Inv. 004); Room 4 (B.71.4.8)	IVC2	EWI 1	Monochrome Jamdat Nasr-related; Dark painted monochrome ware	Potts 2001: 12 and Fig. 1.44:a
7	WI007 - Tal-e Malyan	WI007_P126 (Inv. 009); BL 2; Room 7; Large Pithos 168 and designs from further Pithoi	Late Middle Bansh	EWI 1	Monochrome Jamdat Nasr-related; Dark painted monochrome ware	Sumner 2003: Fig. 28a-f
8	WI010 - Arisman	WI010_P001 (Inv. 001); Arisman, area C56 F. 102, jar containing the burial; AR04-C0388	Late Protoelamite (3050-2850)	EWI 1	Monochrome Jamdat Nasr-related; Mineral temper, wheelmade, light slip on the outside, monochrome painted on the upper body, 4-lugs (vertical) applied at upper body	Fahimi & Helwing 2006: 24, lower right

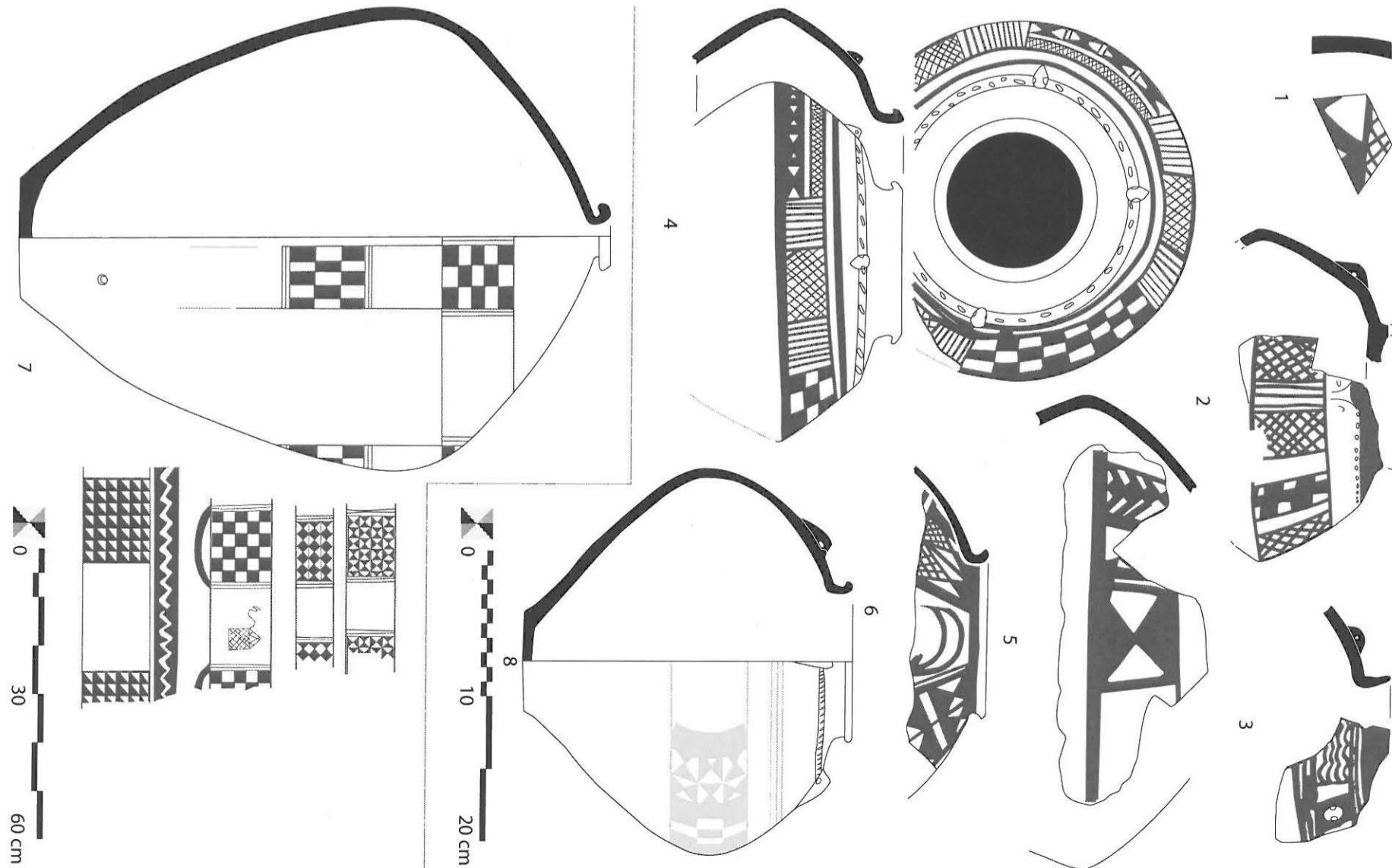


Plate 2: Polychrome Jamdat Nasr-related pottery.

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI001 - Susa	WI001_P377 (Inv. 035); Susa Acr. I, 14B (Locus J-6), Cat. No. 316.2	Susa III	EWI 1b	Polychrome Jamdat Nasr-related; imprint of a sherd; red and blueish black paint	Le Brun 1971: Fig. 64:12
2	WI001 - Susa	WI001_P376 (Inv. 035); Susa Acr. I, 14B (Locus J-6), Cat. No. 316.1	Susa III	EWI 1b	Polychrome Jamdat Nasr-related; color imprint of a sherd	Le Brun 1971: Fig. 64:11
3	WI001 - Susa	WI001_P253 (Inv. 025); Susa VR I, 18B (Locus C-12 546), Cat. No. 449.1	Susa III / Da	EWI 1b	Polychrome Jamdat Nasr-related; brown buff ware; grit temper; red and black paint	Carter 1980: 58-59, Fig. 14:16
4	WI001 - Susa	WI001_P206 (Inv. 021); Susa VR I, 17? (Locus B-12 571), Cat. No. 601-1	Susa III / Da	EWI 1b	Polychrome Jamdat Nasr-related; grit temper; buff ware; red and black paint	Carter 1980: 58-59, Fig. 14:17
5	WI001 - Susa	Sondage 2, Acropolis	Susa Cc	EWI 1b	Polychrome Jamdat Nasr-related	Le Breton 1957: Pl. XXVI:4; Nagel 1967: Taf. 26:5
6	WI012 - Tappe Yahya	WI012_P022 (Inv. 004); Room 4 (B.71.4.8)	IVC2	EWI 1	Polychrome Jamdat Nasr-related; Black paint on a plum slip; buff ware	Potts 2001: 41, Fig. 1.40:B
7	WI004 - Kunji Cave	WI004_P002 (Inv. 005); Burial D/F	EBA / ED II (ca. 2700-2600)	EWI 1	Polychrome Jamdat Nasr-related; Black and red painted on white slip; applied band at upper body, 4-lugs on the upper body	Emberling et al. 2002: 69, Fig. 8b
8	WI007 - Tal-e Malyan	WI007_P077 (Inv. 002); V168 lot 48; Room 43; TUV BL II	Late Middle Banesh	EWI 1b	Polychrome Jamdat Nasr-related; Polychrome painted (red and white) on a grey slip; 4 nose-lugs are applied on the upper body connected by a horizontal ridge	Nicholas 1990: Pl. 17:f
9	WI007 - Tal-e Malyan	WI007_P140 (Inv. 002); mf1928; TUV BL II	Late Middle Banesh	EWI 1b	Polychrome Jamdat Nasr-related; Black and red painted on white slip	Nicholas 1990: Pl. 14:a-b
10	WI007 - Tal-e Malyan	WI007_P037 (Inv. 007); Operation B, Lot 63, BL 4	Late Middle Banesh	EWI 1a	Band-painted ware; Grit tempered ware; black painted band, reddish buff	Sumner 2003: Fig. 24:o
11	WI004 - Kunji Cave	WI004_P011 (Inv. 001); UMMA 84802	EBA / ED II (ca. 2700-2600)	EWI 1	Band-painted ware; Black painted on a white slip; wheelmade	Emberling et al. 2002: 71, Fig. 15a
12	WI007 - Tal-e Malyan	WI007_P136 (Inv. 002); Mf1453; U168 lot 39; Courtyard 30; TUV BL II	Late Banesh	EWI 1b	Band-painted ware; Grit tempered ware; beige slip with band of white band paint on shoulder crossed by four maroon horizontal bands	Nicholas 1990: Pl. 19:g; Sumner 1976: Fig. 7:c
13	WI004 - Kunji Cave	WI004_P036 (Inv. 006); Burial E, Pot D; UMMA 84822	EBA / ED II (ca. 2700-2600)	EWI 1	Band-painted ware; Dark monochrome painted	Emberling et al. 2002: 98, Fig. 26:b
14	WI007 - Tal-e Malyan	WI007_P092 (Inv. 002); U168 lot 31; Courtyard 30, TUV BL II	Late Banesh	EWI 1b	Middle Banesh pottery; Monochrome (maroon) painted	Nicholas 1990: Pl. 20:n
15	WI007 - Tal-e Malyan	WI007_P076 (Inv. 002); U168 lot 30, Courtyard 30, TUV BL II	Late Banesh	EWI 1b	Middle Banesh pottery; Monochrome (maroon) painted; grit temper	Nicholas 1990: Pl. 16:m

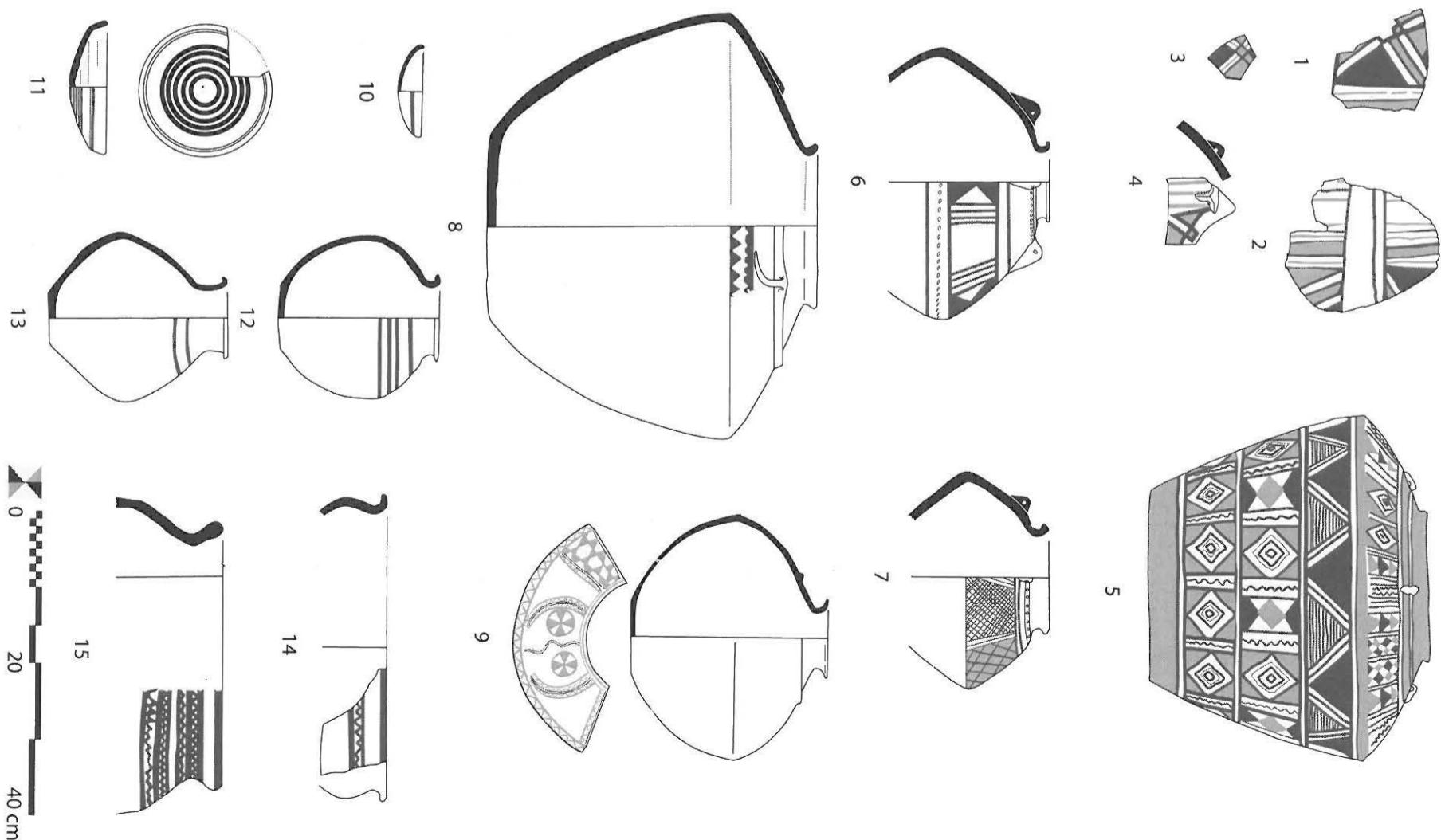


Plate 3: Scarlet horizon.

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI021 - Mir Khair	WI021_P003 (Inv. 002); Mir Khair tomb 58; M.Kh.58.-1	EBA I	EWI 1b	Early Scarlet Ware, Polychrome Black and Red	Haerinck 2011, Pl. 14:2; Vanden Berghe 1979: 23, Fig. 17:1
2	WI002 - Kalleh Nisar	WI002_P018 (Inv. 002); Kalleh Nisar AI, Tomb 10; KN.AI.10-9	EBA I	EWI 1b	Early Scarlet Ware, Polychrome Black and Red	Haerinck & Overlaet 2008: Fig. 12:3
3	WI002 - Kalleh Nisar	WI002_P001 (Inv. 001); Kalleh Nisar AI, Tomb 7; KN.AI.7-1	EBA I	EWI 1b	Early Scarlet Ware, Polychrome Black and Red	Haerinck & Overlaet 2008: Fig. 12:9
4	WI003 - Tape Farukhabad	Trench B Level 26	Early GN	EWI 1b	Aliabad style; fine sand temper; body light brown; thin red and dark grey paint	Wright & Young 1981: Pl. 59:h; Haerinck 2011, Pl. 10:3
5	WI020 - Tappe Aliabad	Tappe Aliabad, Tombe A: Nr. 2; Inv.-No. 6435	GN-ED I	EWI 1b	Aliabad style; whitish clay; Polychrome Black and Red; H = 35,5cm; DB = 16cm	Carter 1987: 76, Fig. 1:b; Gautier & Lampre 1905: 77-80 (tomb) and 141, fig. 285; Haerinck 2011, Pl. 10:6
6	WI003 - Tappe Farukhabad	Trench B Level 22-23	Late GN	EWI 1b	Musian style; fine sand temper; body light red; red and dark reddish grey paint	Haerinck 2011, Pl. 8:5; Wright & Young 1981: Pl. 60:a
7	Qabr Nahi (Abdanan)	Large communal graves	ED I-II	EWI 1b	Musian style (Deh Loran-related)	Haerinck 2011, Pl. 6:2
8	Qabr Nahi (Abdanan)	Large communal graves	ED I-II	EWI 1-2	Musian style (Deh Loran-related)	Haerinck 2011, Pl. 5:5
9	WI002 - Kalleh Nisar	Kalleh Nisar C	EBA 2	EWI 1b	Scarlet Ware-related; Polychrome Black and Red, Mesopotamia-related	Haerinck & Overlaet 2008, Fig. 13:34
10	Chogha Maran (Mahi Dasht)	Chogha Maran, sherds were used as a packing around another pot, found together in a pit with Late Chalcolithic Red White and Black ware	ED I	EWI 1b	Scarlet Ware-related; Polychrome Black and Red, Mesopotamia-related	Levine & Young 1987: 48, fig. 26
11	WI005 - Godin Tappe	Exc.-No. 73-2017	III:6H-G (Area 6054/6094); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome dark reddish painted buff ware; smoothed; wheelmade (slow)	Haerinck 2011: 97, Pl. 22: 4; Henrickson 1984: Fig. 61:1
12	WI005 - Godin Tappe	WI005_P011 (Inv. 001); Inventory 001; Exc.-No. 71-2183	III:6G (Area 6082); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome reddish brown painted buff ware; smoothed; wheelmade (slow)	Henrickson 1984: Fig. 62:1
13	WI002 - Kalleh Nisar	Kalleh Nisar A I, Tomb 12; KN AI 12-1	ED I	EWI 1b	Local Monochrome painted (reddish brown)	Haerinck 2011: Pl. 11:bottom row 1; Haerinck & Overlaet 2008: 26-27 and Fig. 11; Pl. XII (colored)
14	WI-010 - Arisman	AR00C5122.1; Area C45 F. c-3; Phase C-00	Sialk IV	EWI 1	Black and white painted reddish sandy ware	Helwing 2011: 207, Fig. 8 and 236, Fig. 24:108

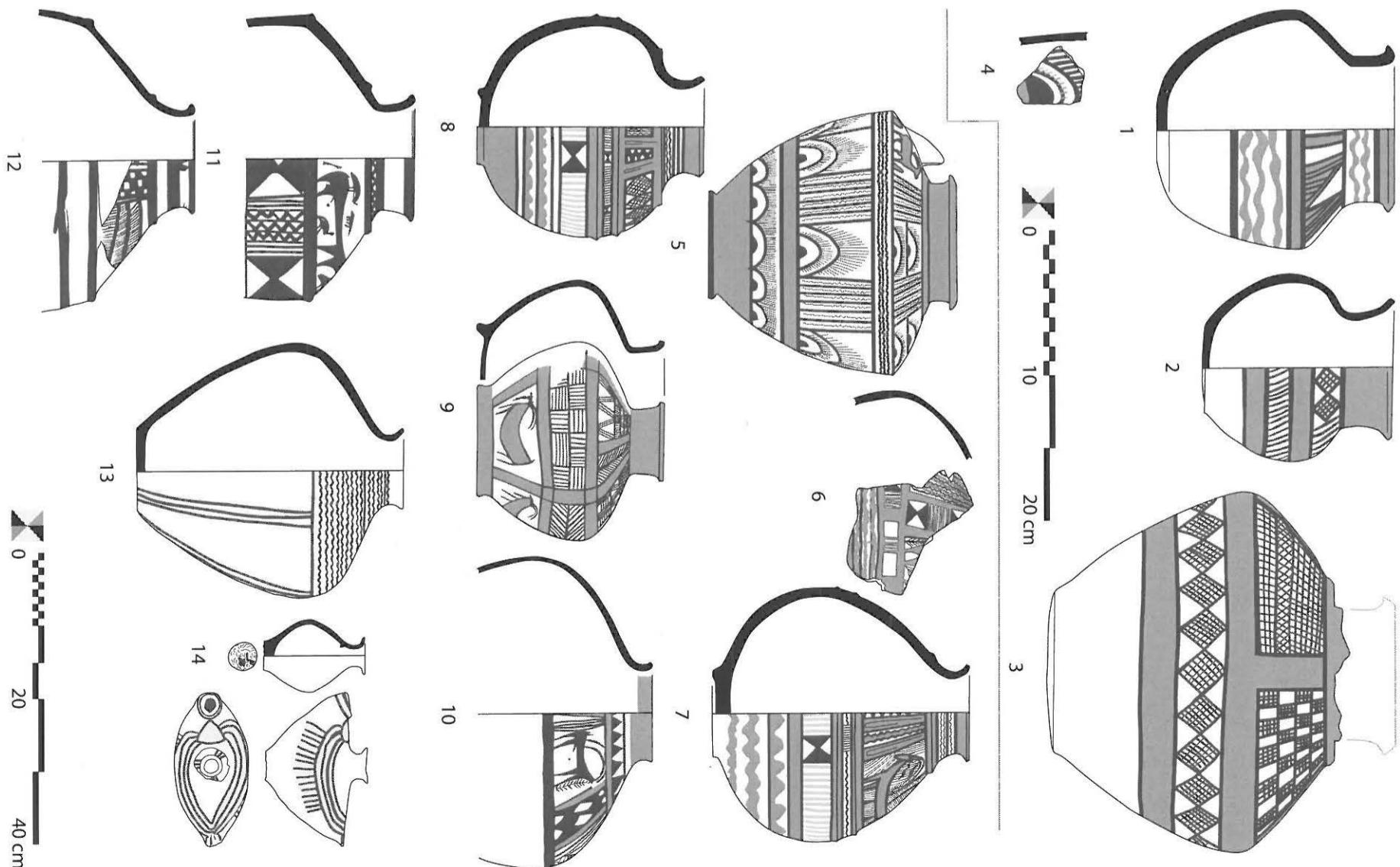


Plate 4: Godin III: 6 and related.

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI005 - Godin Tappe	WI005_P001 (Inv. 004); Inventory 004; Exc.-No. 71-338	III:6F1 (Area 6085); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome dark painted buff ware; smoothed; wheelmade	Henrickson 1984: Fig. 46:10
2	WI005 - Godin Tappe	WI005_P005 (Inv. 003); Inventory 003; Exc.-No. 71-2613	III:6F1 (Area 6083); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome dark brownish painted buff ware; smoothed; wheelmade	Haerinck 2011: 97, Pl. 21: 1; Henrickson 1984: Fig. 49:23
3	WI005 - Godin Tappe	Exc.-No. 71-2018	III:6F1-D (Area 6158/6005); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome dark red painted cream slipped ware; smoothed; wheelmade	Henrickson 1984: Fig. 85:10
4	WI005 - Godin Tappe	WI005_P007 (Inv. 004); Inventory 004; Exc.-No. 71-348	III:6F1 (Area 6085); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome brownish painted buff ware; smoothed; wheelmade (slow)	Henrickson 1984: Fig. 51:4
5	WI005 - Godin Tappe	Exc.-No. 73-1773-2002	III:6J-H (Area 6055/6039); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome reddish brown painted buff ware; smoothed; wheelmade (slow)	Henrickson 1984: Fig. 53:7
6	WI005 - Godin Tappe	Exc.-No. 71-2182	III:6G (Area 6082); 2650-2300 B.C.	EWI 2-3(early)	Godin III: 6 pottery; monochrome reddish brown painted ware; smoothed; wheelmade (slow)	Henrickson 1984: Fig. 62:2
7	WI001 - Susa	-	Susa Dc; 2800-2700 B.C.	EWI 3	Classical Susa II style; monochrome painted (black)	Le Breton 1957: 116, Fig. 35:8; Nagel 1964: Tf. 34:1
8a-b	WI001 - Susa	Susa Terrasse Excavations, Level 3; Inv.-No. SAc 2216; Loc. 222-224; Niveau 22,60m	Fin du Proto-dynastique ou proto-imperial (ca. 2430-2340); ED III-Akkad	EWI 3	Susa II style with Godin III: 6 motif; monochrome brownish-vine reddish painted ware; cream slip; vegetal temper	Stève & Gasche 1971: 102-103; Pl. 17:1; for comparisons see 89, Footnote 87
9	SM014 - Hiba	Al-Hiba IA; part of the so-called Susa Hoard (copper hoard) cut in the floor of Level IA into IB at room 5	ED IIIb/Early Akkadian (after Enannatum I.)	EWI 3	Late Susa II style; monochrome (dark brown) painted buff ware; Pale yellow fabric	Hansen 1973: Fig. 15; Dittmann 1987: 46, 48 and Abb. 7:1
10	WI001 - Susa	WI001_P120 (Inv. 013); Ville Royale I; Inv.-No. 418.1; Exc.-Area D-11; Level 10	Susa IVA (?)	EWI 2-3(early)	Godin III: 6-related; monochrome reddish painted buff ware; grit temper	Carter 1980: 85, Fig. 28:4
11	WI001 - Susa	WI001_P154 (Inv. 016); Ville Royale I; Inv.-No. 504.1; Exc.-Area D-11; Level 12	Susa IVA (?)	EWI 2-3(early)	Godin III: 6-related; monochrome brownish painted buff ware; grit temper	Carter 1980: 85, Fig. 28:2
12	WI001 - Susa	WI001_P299 (Inv. 031); Ville Royale I; Inv.-No. 552.2; Grave 569; Exc.-Area D11, 569; Cut in from Level 11	Susa IVA (?)	EWI 2-3(early)	Godin III: 6-related; monochrome light brownish painted buff ware; grit temper; buff slip	Carter 1980: 78-79, Fig. 24:3 ¹
13	Dar Tanha (Badr)	Dar Tanha Tomb 1	ED I/II (?) ; Godin III: 6	EWI 2-3(early)	Godin III: 6-related; monochrome dark painted buff ware	Haerinck 2011: 68-69 and 97, Pl. 16: 3
14	Mir Vali (Rumishgan)	Mir Vali Tomb 2; MV 5	ED I/II (?) ; EBA; Susa Da-Dd; Susa IIIB-IVA; Godin III: 6	EWI 2-3(early)	Godin III: 6-related; monochrome dark painted buff ware	Haerinck 2011: 97, Pl. 13: 3; Schmidt & van Loon & Curvers 1989: Pl. 79:g
15	Mir Vali (Rumishgan)	Mir Vali Tomb 2; MV 7	ED I/II (?) ; EBA; Susa Da-Dd; Susa IIIB-IVA; Godin III: 6	EWI 2-3(early)	Godin III: 6-related; monochrome dark painted buff ware	Haerinck 2011: 97, Pl. 13:8; Schmidt & van Loon & Curvers 1989: Pl. 86:c

¹ Description of the sherds is mistakenly label Fig. 24:2.

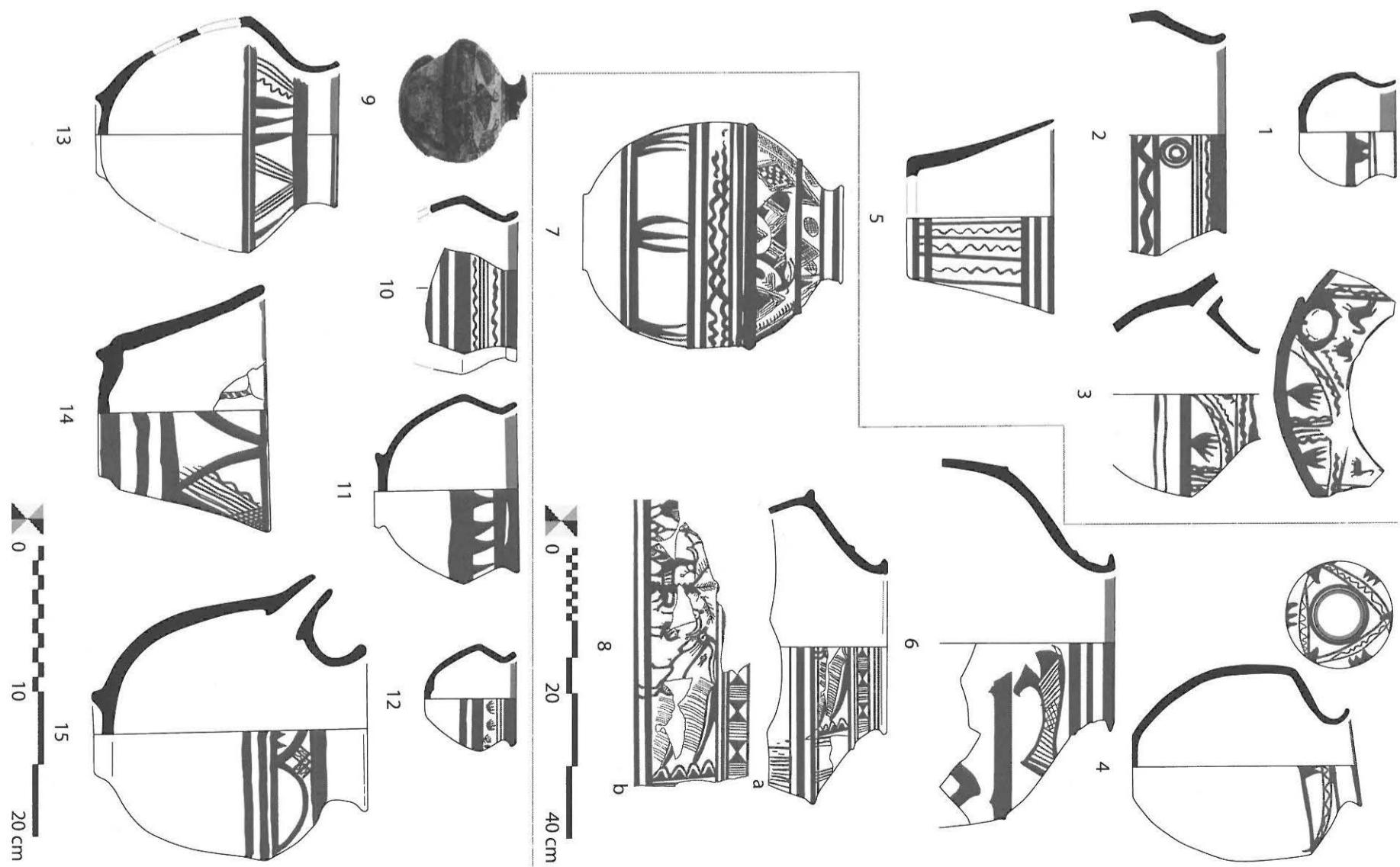


Plate 5: Polychrome Painted ware from Susa.

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI001 - Susa	Susa Donjon; Tomb 322 (pit grave 2x1m); West-East orientated; -7m - -9,6m	Susa Dd; 2800-2300 B.C.	EWI 3	Classical Susa II style; polychrome painted (black and red) on a cream slip; H: 50cm	Mecquenem 1943: 87, Fig. 72:22 and 103; Mecquenem 1937: 149-150, Fig. 1.1 and 151, Fig. 2; Nagel 1964: Tf. 32:1
2	WI007 - Tal-e Malyan	By8 - City wall excavation level 10A	Late Banesh	EWI 1b	Late Banesh pottery; Grit tempered ware; red painted; thin white slip; orange buff paste	Sumner 1985: 160 and Fig. 3:B
3	WI007 - Tal-e Malyan	By8 - City wall excavation level 9A	Late Banesh	EWI 1b	Late Banesh pottery; Grit tempered ware; maroon painted, thin white slip; orange buff paste	Sumner 1985: 160 and Fig. 3:A
4	WI007 - Tal-e Malyan	WI007_P129 (Inv. 001); U168 lot 22; Well 199; TUV BL I	Late Banesh	EWI 1b	Late Banesh pottery; Monochrome painted (maroon) on beige slip (interior and exterior); grit temper	Nicholas 1990: Pl. 17:a
5	WI007 - Tal-e Malyan	WI007_P132 (Inv. 001); Mf 1459; U168 lot 39; TUV BL I	Late Banesh	EWI 1b	Late Banesh pottery; Monochrome painted (maroon) on rim; grit temper; grey slip on exterior and rim	Nicholas 1990: Pl. 20:h
6	WI007 - Tal-e Malyan	By8 - City wall excavation level 11B	Late Banesh	EWI 1b	Late Banesh pottery; Grit tempered ware; brown painted; thin white slip; buff paste	Sumner 1985: 160 and Fig. 3:N
7	WI007 - Tal-e Malyan	By8 - City wall excavation level 10A	Late Banesh	EWI 1b	Late Banesh pottery; Grit tempered ware; maroon painted; orange buff paste	Sumner 1985: 160 and Fig. 3:K
8	WI007 - Tal-e Malyan	By8 - City wall excavation level 9A	Late Banesh	EWI 1b	Late Banesh pottery; Grit tempered ware; brown painted; thin white slip; orange buff paste	Sumner 1985: 160 and Fig. 3:P
9	WI007 - Tal-e Malyan	WI007_P128 (Inv. 001); Mf 1189; V168 lot 13; Room 10; TUV BL I	Late Banesh	EWI 1b	Monochrome painted on a white slip (?) which covers the upper part of the vessel	Nicholas 1990: Pl. 18:c
10	WI007 - Tal-e Malyan	WI007_P063 (Inv. 001); V168 lot 18; Area 355; TUV BL I	Late Banesh	EWI 1b	Late Banesh pottery; Monochrome painted (maroon) on rim and upper body; light orange-buff slip, grit temper	Nicholas 1990: Pl. 24:s

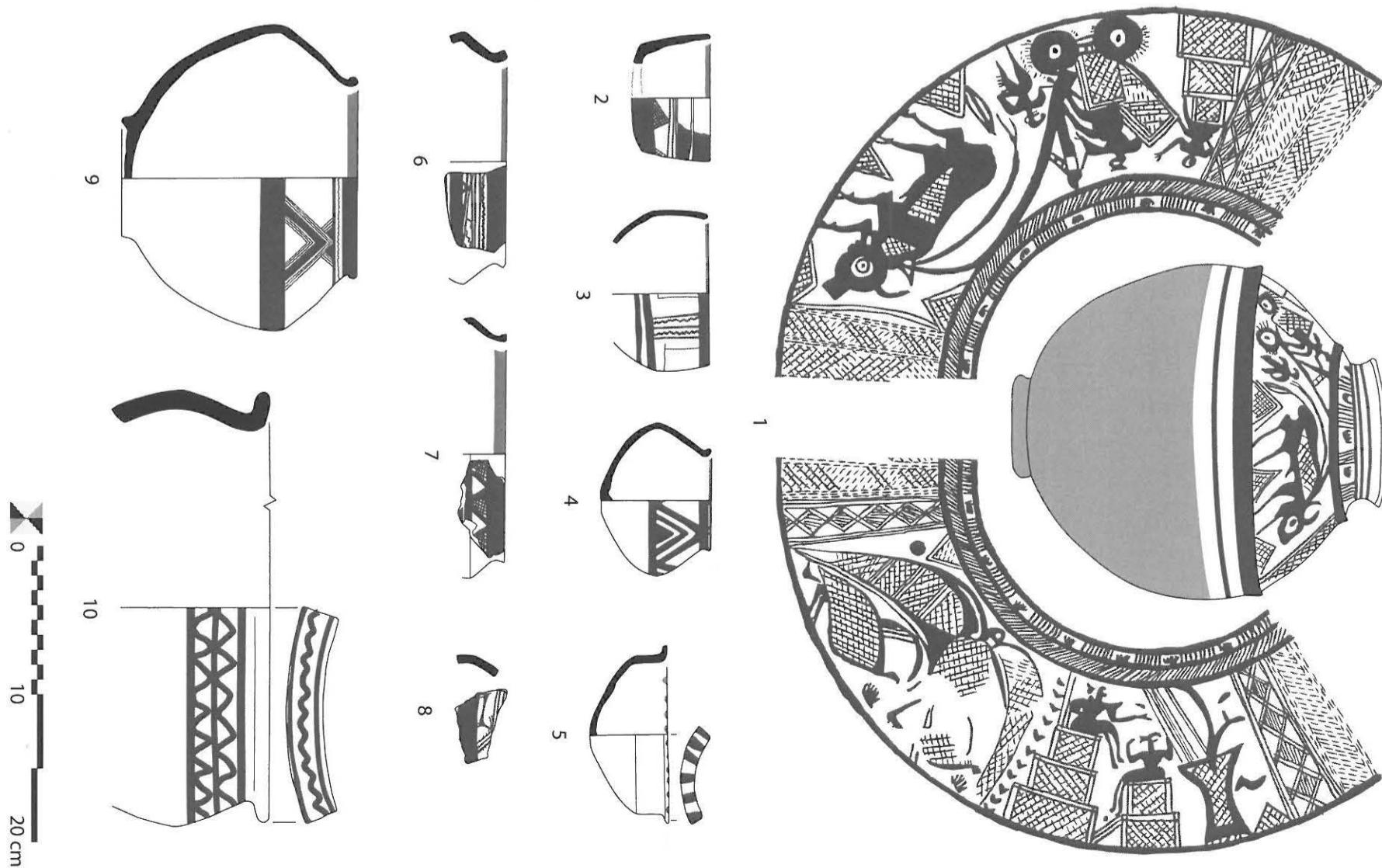


Plate 6: Godin III: 5 pottery.

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI005 - Godin Tappe	WI005_P029 (Inv. 007); Exc.-No. 71-201	III:5A (Area 5004)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade; dark brown paint	Henrickson 1984: Fig. 91:10
2	WI005 - Godin Tappe	WI005_P030 (Inv. 007); Exc.-No. 71-274	III:5A (Area 5004)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade; dark brown paint	Henrickson 1984: Fig. 91:11; Young & Levine 1974: Fig. 29:1
3	WI005 - Godin Tappe	WI005_P047 (Inv. 007); Exc.-No. 71-272	III:5A (Area 5020)	EWI 3	Godin III: 5-pottery, Cream Slipped Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 92:10
4	WI005 - Godin Tappe	WI005_P046 (Inv. 008); Exc.-No. 71-2021	III:5A (Area 5006)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 92:9
5	WI005 - Godin Tappe	WI005_P051 (Inv. 007); Exc.-No. 71-2005	III:5A (Area 5004)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 94:1
6	WI005 - Godin Tappe	WI005_P045 (Inv. 007); Exc.-No. 71-37	III:5A (Area 5004)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade (slow); dark reddish brown paint	Henrickson 1984: Fig. 92:8
7	WI005 - Godin Tappe	WI005_P052 (Inv. 008); Exc.-No. 71-2036	III:5A (Area 5023/5022)	EWI 3	Godin III: 5-pottery, Cream Slipped Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 94:6
8	WI005 - Godin Tappe	WI005_P042 (Inv. 008); Exc.-No. 71-108	III:5A (Area 5006)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade (slow); black paint	Henrickson 1984: Fig. 92:5; Young & Levine 1974: Fig. 31:9
9	WI005 - Godin Tappe	WI005_P050 (Inv. 007); Exc.-No. 71-2001	III:5A (Area 5004)	EWI 3	Godin III: 5-pottery, Cream Slipped Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 93:4
10	WI005 - Godin Tappe	WI005_P054 (Inv. 009); Exc.-No. 71-2015	III:5A (Area 5019)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 96:1
11	WI005 - Godin Tappe	WI005_P049 (Inv. 006); Exc.-No. 71-2003	III:5A (Area 5003)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 93:1
12	WI005 - Godin Tappe	WI005_P053 (Inv. 008); Exc.-No. 71-346	III:5A (Area 5006)	EWI 3	Godin III: 5-pottery, Buff Common ware; Monochrome painted, smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 95:1

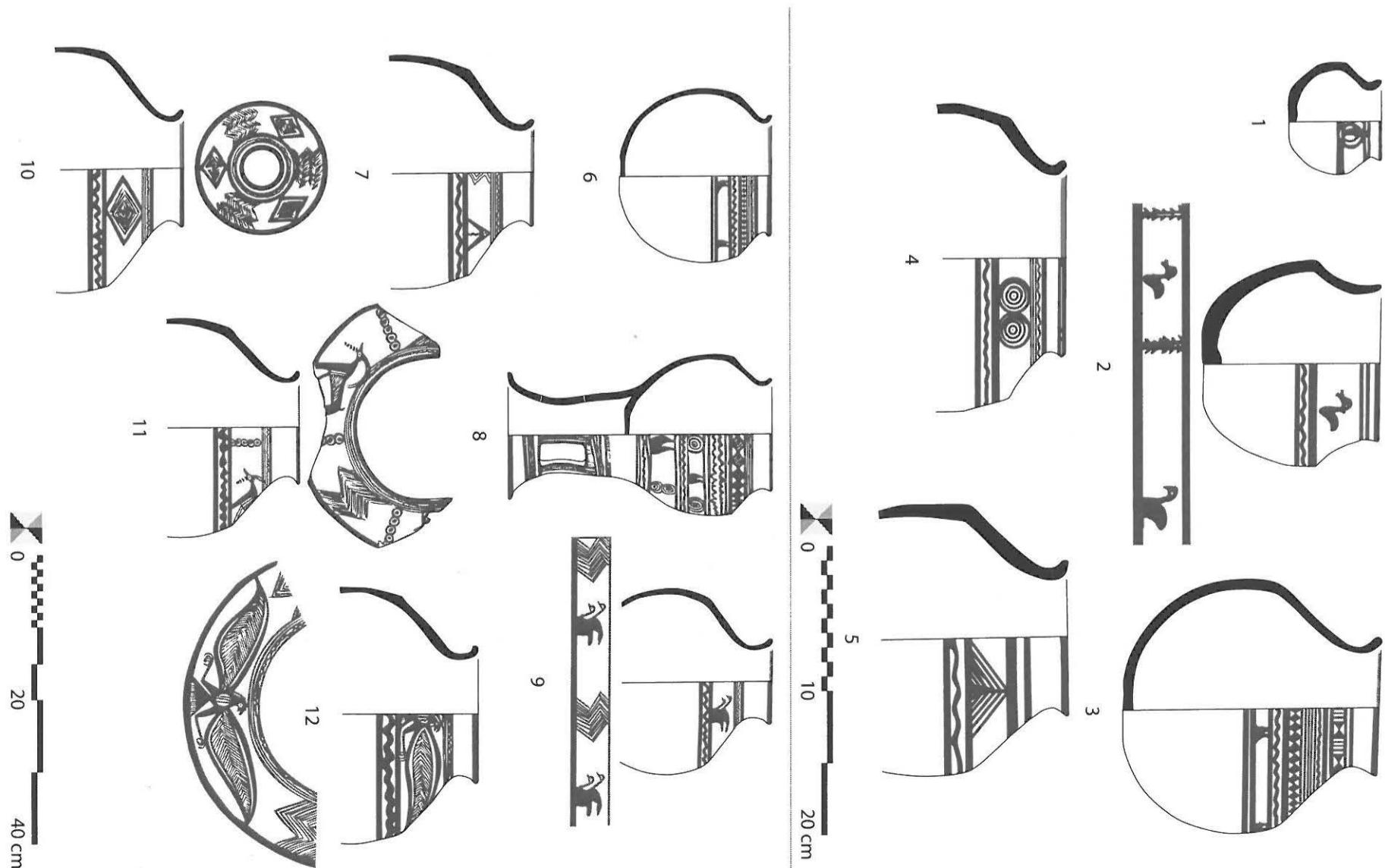


Plate 7: Monochrome Aliabad pottery (1-2); polychrome Aliabad pottery (3-4); monochrome Godin III:5-related pottery from Susa (5-6); Godin III:5-related pottery from Jalyan (7-9).

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI012 – Tappe Yahya	XCE.73.T1.4°	VA	EWI 0-1	Monochrome Aliabad Ware; black painted, Smoothed buff ware	Beale 1986: Fig. 4.39:d
2	WI012 – Tappe Yahya	B.73.4	VA	EWI 0-1	Monochrome Aliabad Ware; black painted, Smoothed buff ware	Beale 1986: Fig. 4.39:e
3	WI012 – Tappe Yahya	XCE.71.T2.14B	VA1	EWI 0-1	Bichrome Aliabad Ware; red and black painted, Smoothed buff ware	Beale 1986: Fig. 4.40:e
4	Tal-e Eblis	Area C, Depth 70-90cm	Eblis IV	EWI 0-1	Bichrome Aliabad Ware; red and black painted, Smoothed buff ware	Caldwell 1967: 145, Fig. 28
5a	WI001 - Susa	WI001_P420; so-called „vase à la cachette”; Sb 2723	Proto-Elamite / Susa II-Late	EWI 3	Susa II style; monochrome painted; wheelmade (slow); black paint	Le Breton 1957: 118, Fig. 40:1; Nagel 1964: Tf. 34:6; Portier 1923: 3, pl. 2:3-4
5b	WI001 - Susa	WI001_P421; so-called „vase à la cachette”; Sb 2723bis (lid)	Proto-Elamite / Susa II-Late	EWI 3	Susa II style; monochrome painted; wheelmade (slow); black paint	Le Breton 1957: 118, Fig. 40:1; Nagel 1964: Tf. 34:6; Portier 1923: 3, pl. 2:3-4
6	WI001 - Susa	-	Proto-Elamite / Susa II-Late	EWI 3	Susa II style; monochrome; wheelmade (slow); black paint, H = 60cm	Nagel 1964: Tf. 31: 4; Portier 1923: 3, Pl. 2,1
7	WI013 - Jalyan	Necropolis of Jalyan	Susa Dd / ED IIIB	EWI 3	Monochrome painted (black); reddish-brown slipped (maybe selfslipped); fine mineral temper; wheelmade (slow)/coiling technique	Miroschedji 1974: 27, 60 and Fig. 7:1; Pl. VI
8	WI013 - Jalyan	Necropolis of Jalyan	Susa Dc / 2600-2500	EWI 3	Godin III: 5-related; polychrome painted (maroon and brownish red); mineral and vegetal temper; light olive slipped; wheelmade (slow)/coiling technique	Miroschedji 1974: 24-27, 60 and Fig. 5-6; Pl. III-IV
9	WI013 - Jalyan	Necropolis of Jalyan	Susa Dd / ED IIIB	EWI 3	Monochrome painted (maroon paint); mineral and vegetal temper; light brownish slipped; wheelmade (slow)/coiling technique	Miroschedji 1974: 31-32, 63 and Fig. 12:1; Pl. IX:2

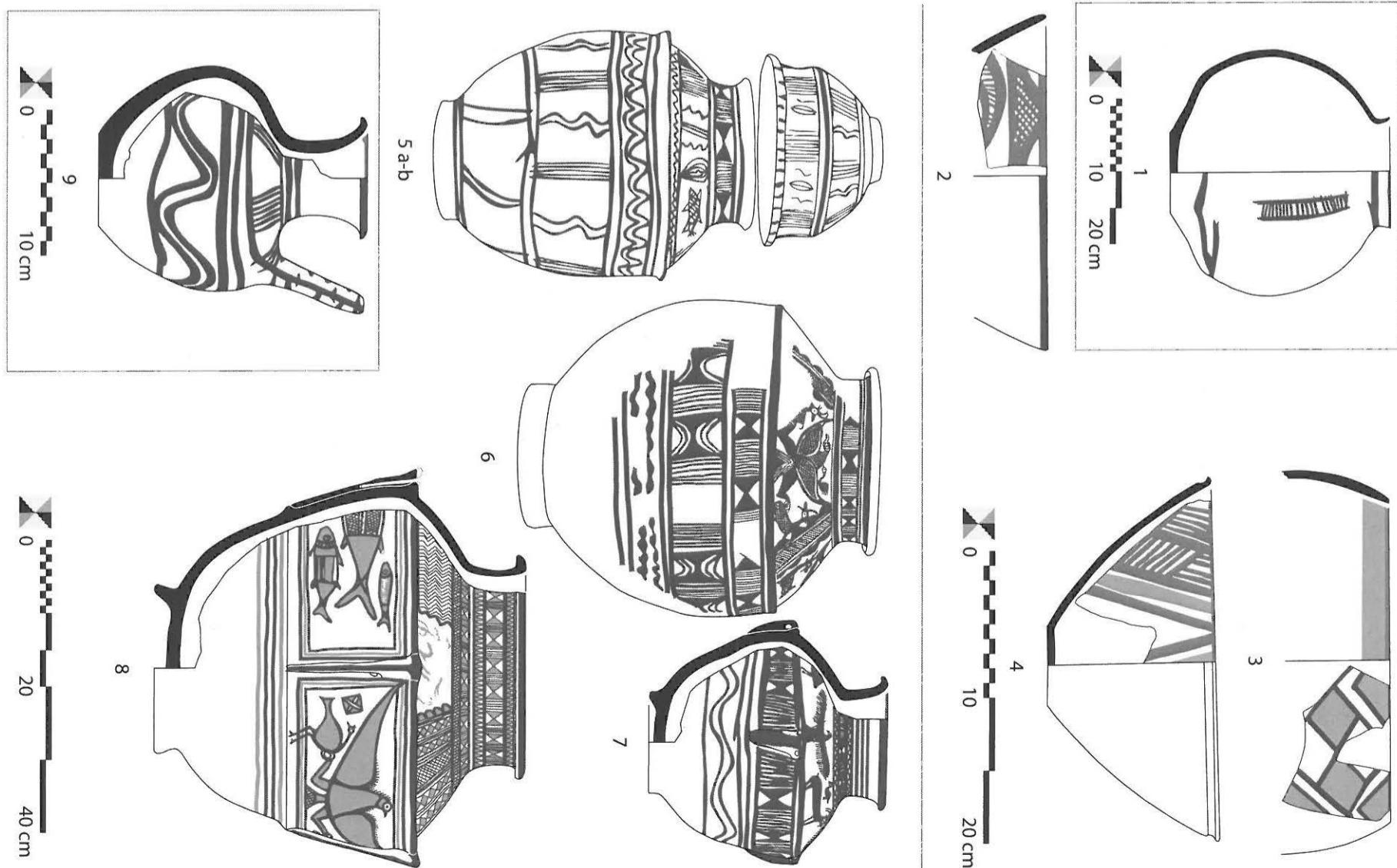


Plate 8: Banesh-Kaftari-Transitional pottery (1-4); Hasan Ali Ware (5-9); Painted Orange Ware (10-16); painted pottery from Kalleh Nisar AII (17-21).

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI007 - Tal-e Malyan	H1-Sounding, Strata VII-VI?	Banesh-Kaftari-Transitional	EWI 2-3	Banesh-Kaftari-Transitional pottery; black on buff ware; grit tempered	Alden 2010
2	WI007 - Tal-e Malyan	H1-Sounding, Strata VII-VI?	Banesh-Kaftari-Transitional	EWI 2-3	Banesh-Kaftari-Transitional pottery; black on reddish buff ware; grit tempered	Alden 2010
3	WI007 - Tal-e Malyan	H1-Sounding, Strata VII-VI?	Banesh-Kaftari-Transitional	EWI 2-3	Banesh-Kaftari-Transitional pottery; black on reddish buff ware; grit tempered	Alden 2010
4	WI007 - Tal-e Malyan	H1-Sounding, Strata VII-VI?	Banesh-Kaftari-Transitional	EWI 2-3	Banesh-Kaftari-Transitional pottery; black on buff ware; grit tempered	Alden 2010
5	WI016 - Yanik	Surface find	ETC III	EWI 2-3	Hasan Ali Ware; dark brown and reddish brown painted on brown-reddish buff; fine mineral temper; wheelmade	Kroll 2004: Abb. 4
6	Hasan Ali	Surface find	ETC III	EWI 2-3	Hasan Ali Ware; dark brown and reddish brown painted on brown-reddish buff; fine mineral temper; wheelmade	Kroll 2004: Abb. 1:1
7	Hasan Ali	Surface find	ETC III	EWI 2-3	Hasan Ali Ware; dark brown painted on brown-reddish buff; fine mineral temper; wheelmade	Kroll 2004: Abb. 1:2
8	Hasan Ali	Surface find	ETC III	EWI 2-3	Hasan Ali Ware; dark brown painted on brown-reddish buff; fine mineral temper; wheelmade	Kroll 2004: Abb. 2:7
9	Hasan Ali	Surface find	ETC III	EWI 2-3	Hasan Ali Ware; dark brown painted on brown-reddish buff; fine mineral temper; wheelmade	Kroll 2004: Abb. 2:8
10	WI015 - Hasanlu Tappe	Hasanlu VII A	ETC III-late	EWI 3	Painted Orange Ware; monochrome painted; black paint	Dyson 1967: Fig. 1029
11	WI015 - Hasanlu Tappe	Hasanlu VII A	ETC III-late	EWI 3	Painted Orange Ware; monochrome painted; black paint	Dyson 1967: Fig. 1029
12	WI015 - Hasanlu Tappe	Hasanlu VII A	ETC III-late	EWI 3	Painted Orange Ware; monochrome painted; black paint	Dyson 1967: Fig. 1029
13	WI017 - Haftawan	Haftawan VIC; C2, level 6	ETC III-late	EWI 3	Painted Orange Ware; monochrome painted; brown paint on buff	Edwards 1983: Fig. 13:6
14	WI015 - Hasanlu Tappe	Hasanlu VII A	ETC III-late	EWI 3	Painted Orange Ware; monochrome painted; black paint	http://www.hasanlu.org/
15	WI017 - Haftawan	Haftawan VIC; C2, level 6	ETC III-late	EWI 3	Painted Orange Ware; monochrome painted; brown paint on buff	Edwards 1983: Fig. 12:15
16	WI017 - Haftawan	Haftawan VIC; C2, level 6	ETC III-late	EWI 3	Painted Orange Ware; monochrome painted; brown paint on buff	Edwards 1983: Fig. 13:1
17	WI002 - Kalleh Nisar	WI002_P053 (Inv. 010); Kalleh Nisar A II, Tomb 42; KN.AII.42-1	EBA IV (Akkadian-Ur III, possibly into Old-Bab.)	EWI 4-5	Karababa-related; fine reddish buff ware; monochrome painted	Haerinck & Overlaet 2010: Fig. 56
18	WI002 - Kalleh Nisar	WI002_P036 (Inv. 006); Kalleh Nisar A II tomb 13; KN.AII.13-2	EBA IV (Akkadian-Ur III, possibly into Old-Bab.)	EWI 4-5	Karababa-related; monochrome painted; buff slipped	Haerinck & Overlaet 2010: Fig. 51
19	WI002 - Kalleh Nisar	WI002_P050 (Inv. 009); Kalleh Nisar A II, Tomb 41; KN.AII.41-3	EBA IV (Akkadian-Ur III, possibly into Old-Bab.)	EWI 4-5	Karababa-related; brownish buff ware; Monochrome painted	Haerinck & Overlaet 2010: 63, Fig. 55
20	WI002 - Kalleh Nisar	WI002_P039 (Inv. 007); Kalleh Nisar A II, Tomb 14; KN.AII.14-2	EBA IV (Akkadian-Ur III, possibly into Old-Bab.)	EWI 4-5	Karababa-related; fine brownish buff ware; Monochrome painted	Haerinck & Overlaet 2010: 64, Fig. 45
21	WI002 - Kalleh Nisar	WI002_P038 (Inv. 007); Kalleh Nisar A II, Tomb 14; KN.AII.14-1	EBA IV (Akkadian-Ur III, possibly into Old-Bab.)	EWI 4-5	Karababa-related; fine brownish buff ware; monochrome painted	Haerinck & Overlaet 2010: 64, Fig. 45

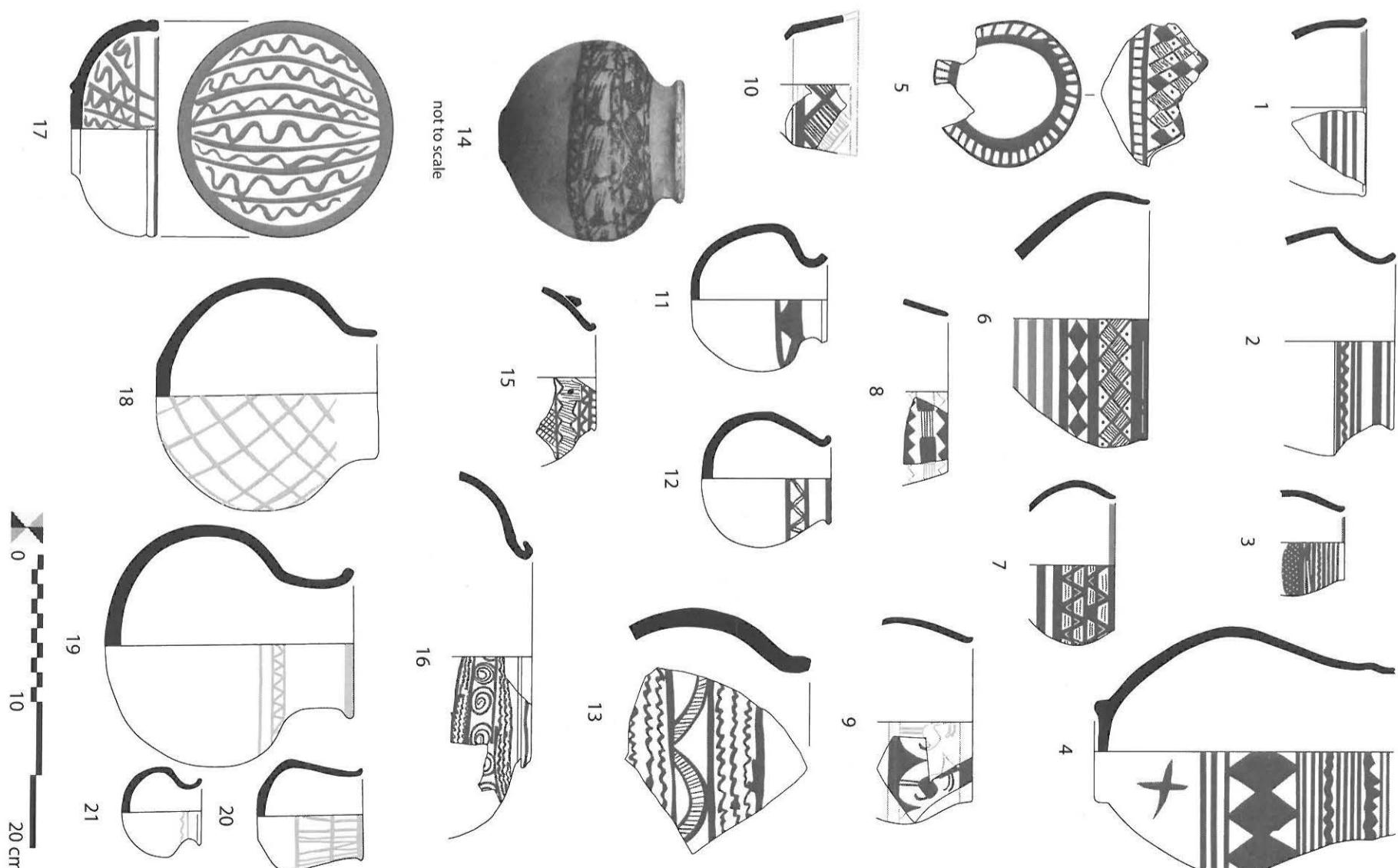


Plate 9: Godin III:4 pottery (1-10); Godin III:4-related pottery from Baba Jan (11-13).

No.	Site	Inventory, Provenance	Period proposed by exc.	ARCANE period	Description	Literature
1	WI005 - Godin Tappe	WI005_P088 (Inv. 011); Exc.-No. 71-266	III:4 (Area 4025)	EWI 4-5	Buff Common ware; Monochrome painted; smoothed; wheelmade; dark brown paint	Henrickson 1984: Fig. 110:9
2	WI005 - Godin Tappe	WI005_P090 (Inv. 012); Exc.-No. 69-2582	III:4 (Area 4040)	EWI 4-5	Buff Common ware; Monochrome painted; smoothed; wheelmade; dark brown paint	Henrickson 1984: Fig. 110:11
3	WI005 - Godin Tappe	WI005_P091 (Inv. 012); Exc.-No. 69-2593	III:4 (Area 4040)	EWI 4-5	Cream Slipped Common ware; Monochrome painted; smoothed; wheelmade; dark brown paint	Henrickson 1984: Fig. 110:14
4	WI005 - Godin Tappe	WI005_P121 (Inv. 011); Exc.-No. 71-2052	III:4 (Area 4025)	EWI 4-5	Buff Common ware; Monochrome painted; smoothed; wheelmade; dark brown paint	Henrickson 1984: Fig. 130:2
6	WI005 - Godin Tappe	WI005_P107 (Inv. 012); Exc.-No. 69-2511	III:4 (Area 4040)	EWI 4-5	Buff Common ware; Relief decorated and Monochrome painted; smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 120:1
7	WI005 - Godin Tappe	WI005_P095 (Inv. 013); Exc.-No. 71-2432	III:4 (Area 4043/6153)	EWI 4-5	Buff Common ware; Monochrome painted; smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 113:7
5	WI005 - Godin Tappe	WI005_P094 (Inv. 011); Exc.-No. 69-2104	III:4 (Area 4025/4027)	EWI 4-5	Buff Common ware; Relief decorated and Monochrome painted; smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 112:2
8	WI005 - Godin Tappe	WI005_P106 (Inv. 012); Exc.-No. 69-2075	III:4 (Area 4040)	EWI 4-5	Buff Common ware; Relief decorated and Monochrome painted; smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 118:3
9	WI005 - Godin Tappe	WI005_P099 (Inv. 011); Exc.-No. 69-2105	III:4 (Area 4025)	EWI 4-5	Buff Common ware; Monochrome painted; smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 114:5
10	WI005 - Godin Tappe	WI005_P101 (Inv. 011); Exc.-No. 69-2010	III:4 (Area 4025/4027)	EWI 4-5	Buff Common ware; Monochrome painted; smoothed; wheelmade (slow); dark brown paint	Henrickson 1984: Fig. 115:1
11	WI023 - Baba Jan	WI023_P002 (Inv. 001); East Mound Painted Chamber Grave 1 (Pot 3); Exc.-No. BJ/67/13	Period IV (2300-1400)	EWI 4-5	Buff slipped ware; brown paint	Goff 1976: 28, 39 and Fig. 11:11
12	WI023 - Baba Jan	WI023_P001 (Inv. 001); East Mound Painted Chamber Grave 1 (Pot 2); Exc.-No. BJ/67/11	Period IV (2300-1400)	EWI 4-5	Buff ware; brown paint	Goff 1976: 28, 39 and Fig. 11:10
13	WI023 - Baba Jan	WI023_P004 (Inv. 001); East Mound Painted Chamber Grave 1 (Pot 1); Exc.-No. BJ/67/50	Period IV (2300-1400)	EWI 4-5	Buff ware; thin brown paint	Goff 1976: 28, 39 and Fig. 11:13

