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**ON COOKING POTS, DRINKING CUPS,
LOOMWEIGHTS AND ETHNICITY IN BRONZE AGE
CYPRUS AND NEIGHBOURING REGIONS**

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VASSOS KARAGEORGHIS and OURANIA KOUKA



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Mycenaean bowls at 12th/11th century BC Tell Tayinat (Amuq Valley)

Brian Janeway

The Amuq Valley Regional Project (Turkey) was conceived, in part, to investigate relations between the Aegean, Cyprus and the indigenous population of the valley during the Late Bronze and Iron Ages (Verstraete and Wilkinson 2000, 179). Work began in Turkey in 1995 with an intensive programme of surveys and geomorphological research as a prelude to excavations at major mound sites (Yener 2005, 1). In 2004, fieldwork commenced at Tell Tayinat under the direction of Dr. Tim Harrison and the University of Toronto (Map).

The Syro-Hittite Expedition of the University of Chicago discovered Mycenaean pottery at Tayinat during its excavations (1934-38), but only in traces. Hence when the Toronto team began to uncover large amounts of such material, the author initiated a dissertation project to further clarify the Aegean-style pottery sequence; elucidate its internal development and identify the source of cultural influence in order to shed new light on the historical processes taking place in the region at the transition from the Late Bronze to the Early Iron Age (Janeway 2008). The following analysis will focus on a subset of that corpus – Mycenaean bowls – in order to discern the extent of cultural interaction in the context of the Levant, Cyprus, and the Aegean.

Aegeanizing assemblages in the Levant

It has long been recognized that Levantine assemblages of Aegeanizing ceramics constitute a limited repertoire of forms and motifs when compared to Mainland Greek antecedents and counterparts. They are largely comprised of household vessels used for preparation and consumption of food and drink; what have been called standard settlement assemblages (Mountjoy 2005a, 83). The domestic nature of these assemblages obtains in Philistia (Killebrew 2000, 234; see Killebrew 2005, figs. 5.13, 5.14 for forms; Dothan, Gitin and Zukerman 2006, 72), coastal Syria (du Piéd 2008, 169), the Cilician coast (Mountjoy 2005a, 83), and Cyprus (Kling 2000, 282).

These assemblages generally show a preference for open shapes over closed, but nonetheless reflect regional tastes as in, for example, the more expansive range of forms in Cyprus (Dothan and Zukerman 2004, 44), or the preponderance of painted closed forms that occur in Northern Levantine contexts (Swift 1958, figs 24-26; du Piéd 2008, 169), a situation that prevails at Tell Tayinat (Janeway 2008, fig. 4.5-6). Hybrid vessels exhibiting familiar Mycenaean shapes mixed with local stylistic elements are an aspect of these Levantine assemblages now receiving closer scrutiny; the Tell Kazel (Badre *et al.* 2005, 29, 36) and Tel Miqne/Ekron (Mountjoy 2010) excavations providing recent examples.

The Tayinat Mycenaean IIC bowl assemblage

Excavations at Tell Tayinat were undertaken with a focus on the West Central Area of the upper mound. It was here that the Syro-Hittite Expedition had previously opened a very large horizontal exposure revealing a monumental Neo-Hittite complex of temples and *bit hilani* administrative structures. This included Building II, a tripartite temple, where the initial exploratory trench was opened in 2004. Fortunately, despite the clearing made necessary by the construction of the temple, its surviving mudbrick

walls preserved a well-stratified set of remains from the Early Iron Age, a level reached by the Syrian Expedition only in isolated trenches; this core area forms the basis of the sites stratigraphy – Field Phases 6-3 (for a full discussion of stratigraphy see Harrison 2009a, 180; 2009b, 178-9).

The Myc IIIC assemblage at Tell Tayinat is dominated by two fabric types: (1) a light pinkish-buff clay painted with medium to dark red matte paint, and (2) a pale green-gray paste painted in very dark brown to black. All vessels bear a self-slip; the surfaces occasionally being treated with burnish or wet smoothing. The bowls are comprised of well-levigated clay tempered with only the smallest inclusions, rarely with chaff, shell, or lithic, and always well-fired. Venturi and Bonatz have noted the similarity in fabric types between Tell Afis, the Amuq Valley, and sites in Cyprus (Venturi 1998, 129; Bonatz 1998, 213, n. 6). Indeed, since northern Syria, southern Turkey, and Cyprus share a common geological history, petrographic studies to ascertain provenance have proven difficult, and INAA is sometimes necessary to distinguish between them (Cross and Stager 2006, 136, 141, in a study of Cypro-Minoan inscribed jar handles; Badre *et al.* 2005, 31; Mazar 2007, 572).

Despite the limited range of shapes overall in the Myc IIIC assemblage at Tayinat, the bowl group is characterized by a wide variation in shape and size, comprised primarily of deep bowls or skyphoi, but also examples of shallow angular bowls (SAB) and one-handled conical bowls (FS 284/85, 295, 242 respectively).¹ Similar circumstances have been found at nearby Chatal Höyük in the Amuq Valley (Pucci 2011).² The excavators at Ekron and Ashdod noted a similar phenomenon in which ‘considerable variability’ prevailed (Dothan and Zukerman 2004, 8). In Cyprus the situation is reversed. While deep bowls were in widespread use throughout LH IIIC Middle and Late, they show a high degree of stylistic uniformity, both in shape and decoration (Kling 1989, 106).

Deep Bowl (FS 284/285)

One of the most common bowl forms in Early Iron Age levels at Tell Tayinat is the skyphos, also known as the deep or bell-shaped bowl (FS 284/285). It is a hemispherical shape with two opposed horizontal, circumflex handles and most often a ring base with a rim diameter measuring 7-18 cm. (avg. 12-14 cm.), walls 0.3-0.5 cm., and handles 1.0 cm. in diameter (Kling 1989, 94-5, fig. 3a; Killebrew 2000, 236 (AS 4); 2005, 220, fig. 5.13; Dothan and Zukerman 2004, 8, fig. 6.8-19, 8, 9, Type D). The skyphos was a utilitarian vessel – possibly associated with the consumption of wine – and found at most settlement sites; only rarely occurring in tomb assemblages (Kling 1989, 106; Steel 2004, 292-4; Lehmann 2008, 517; Gates 2010, 66-7).

Skyphoi have been found at numerous sites in the southern Levant (see Killebrew 2005, 222, n. 78 for full references), coastal Syria/Lebanon at Sarepta (Koehl 1985, fig. 20. 192-6), Tell Kazel (Jung 2007, figs 7, 8, 10; Capet 2008, figs 6, 9, 11; Badre *et al.* 2005, figs 6-8); in large numbers at Tarsus in Turkey (Goldman 1956, figs 330, 331, 332; Mountjoy 2005a, figs 8-14) and elsewhere in Cilicia at Kazanlı (Sherratt and Crouwel 1987, figs 4.8, 5.8, 6.2, 7) and Dağlıbaz Höyük (Lehmann, Killebrew and Gates 2007, fig. 2).

The presence of deep bowls is also attested at inland Syrian sites; Tell ‘Acharneh (Cooper 2006, fig. 15.11), Tell Afis (Venturi 2010, fig. 11.1-3; Mazzoni 2005, fig. 54.1-4, 6; Bonatz 1998, figs 2-5),

¹ The terms developed by A. Furumark to signify his typology of shapes and motifs are used henceforth: FS=Furumark shape. FM=Furumark motif.

² I wish to thank Dr. Marina Pucci for making available her text in advance of publication.

Tell Qarqur (Dornemann 1999, fig. 88.5), and 'Ain Dara (Stone and Zimansky 1999, fig. 27.1). In the Amuq Valley, the Syro-Hittite Expedition recovered numerous skyphoi (Swift 1958, 66, figs 19-21). Unfortunately, although a total of thirty-five such vessels was recorded, thirty-three of which bore painted decoration, only three were illustrated in G. Swift's unpublished dissertation. Thorough publication of finds, including deep bowls, from the Syro-Hittite Expedition to the site of Chatal Höyük is forthcoming (Pucci 2011).

However, at Tayinat the deep bowl assemblage is not characterized by a standardization of shapes. It includes vessels that are short and squat as well as deep and globular, whose sides are convex, straight, carinated, and occasionally concave. Rims are simple, everted, and often sharp or short. Their size is also highly variable, with rim diameters ranging from 8-21 cm. (avg. 15 cm.), and they can be divided into three groups on that basis:³

- 1) small: less than 12 cm. classified as cups (Figs 1.4, 5, 8; 2.2)
- 2) medium: between 12-19 cm. (Figs 1.2, 3, 7; 2.1, 3, 5, 7-10; 3.1, 3-6)
- 3) large: between 20-25 cm. (Figs 2.4, 6; 3.2)

The linear deep bowl in Cyprus develops from a deep semi-globular shape to a more square, straight-sided, or bulging form; the fully mature version occurring on Kition Floor I (Mountjoy 2005b, 176; Bonatz 1998, 213). At Tayinat a similar trend can be discerned, though only as a general guide, in a number of Field Phase 6 and 5 vessels (Figs 1.2, 4, 5, 8; 2.4, 5, 9, 10). Bowls from later Field Phases 4 and 3 tend toward square or bulging profiles (Figs 2.3, 8; 3.1, 3, 5, 6).

Several morphological aspects of the deep bowl series at Tell Tayinat are of particular interest. One of these is a carination at mid body – a feature present on a significant number (approximately 30% of deep bowls) of vessels (Figs 1.4, 2.8; 3.1, 3, 5, 6). It appears in all field phases but in terms of size tends to cluster in medium to small bowls in the 12-15 cm. range (Figs 1.4, 3.1, 5, 6). The frequency of carinated bowls stands in contrast to their relative absence in deep bowl assemblages elsewhere. Such bowls are very unusual at Ekron and Ashdod (Dothan and Zukerman 2004, 8, fig. 8.5; Dothan, Gitin and Zukerman 2006, fig. 3.20.17); both published examples from Ekron VIIA bear a close morphological resemblance to Tayinat Fig. 2.8. The same obtains at Tarsus. Among the large sample of deep bowls now published, carination is virtually non-existent (except Mountjoy 2005a, figs 8-14, cf. fig. 12.300; French 1975, fig. 19.13).

In the Aegean, recent examples of carinated skyphoi have been published from the LH IIIC corpus at Bademgediği Tepe in Ionia near modern Izmir, where they are attributed to Minoan influence (Meriç and Mountjoy 2002, 96), but not to be conflated with Mainland examples from the LH IIIB-C transition at Iria in the Argolid (Mountjoy 1999a, fig. 40.302), Messenia (*ibid.* fig. 120.110, 112, 114, 115), and Laconia (*ibid.* fig. 95.176-9). In addition to being characterized by straight sides and vertical lipless rims, Mainland examples do not survive beyond the Transition (in Crete they continue well into LM IIIC) and bear little resemblance to Tayinat shapes, which have concave walls and flaring rims (Mountjoy 1999b, 512).⁴ The deep bowl form in Crete is the predominant bowl shape throughout the island in LM IIIC and is a marker for its beginning (Hallager 2000, 139, 142, pl. 35). But the straight-sided, everted walls of Minoan examples are also quite different from those at Tayinat.

Deep bowls with short or sharp rims and/or stubby handles comprise other peculiar traits in the Amuq

³ Larger versions of bowls, deep or bell-shaped, typically bearing thickened rims with more elaborate decoration, and presumably serving a different purpose are here considered kraters (FS 282), and are not treated in this study. See Kling 1988, 317 for a similar view.

⁴ A single exception from Transitional LH IIB2-LH IIIC Early Laconia (Mountjoy 1999a, fig. 95.179) can be compared to an unpublished skyphos from Tayinat (TT04.G4.55.48.1) but with a wholly different decorative scheme.

Valley that may represent local development⁵ (Figs 1.3, 5 rim, 8 rim, 2.3 handle, 5, 8 handle, 9, 10 rim, 3.1, 2 handle, 3, 5 rim, 6 handle). Stubby handles are characterized by a very wide handle root that often but not always attaches high on the wall and near the rim. Short rims makeup approximately half of the deep bowl assemblage – stubby handles occur only in tandem with short rims and comprise considerably less of the group; around a third of those with short rims. This is likely an undercount, however, since so many rim sherds do not themselves preserve the handles that once attached to them.

The few (only three) skyphoi published by the Syro-Hittite Expedition to the Amuq share the same morphological features; fig. 21 (Tell Judaidah), according to Swift, was most typical of the series. It bears what he called a *sharp* rim and *close-set* handles (Swift 1958, figs 19-21). Although fig. 19 (Chatal Höyük) lacks a stubby handle, it does feature a sharp out-turned rim. New research from Chatal Höyük further corroborates the presence of sharp, short rims on deep bowls in the Amuq Valley (Pucci 2011). At Tarsus in Cilicia the collection of deep bowls includes nothing like the short rims and stubby handles of the Amuq. The skyphoi there conform to a conventional – by Aegean or Cypriot standards – gentle S-profile with smoothly flaring rims (Mountjoy 2005a, figs 8-14).

Tell Afis Phase IV has yielded several deep bowls (Venturi 2010, fig. 11.1-3; Mazzone 2005, fig. 54.1-4, 6) with parallels to material from Enkomi Floors II-I (Mountjoy 2005b, fig. 19.14, 15, fig. 20.18, fig. 21.28) and Kition Floor II (Karageorghis and Demas 1985, pl. CCXII. 5030, 5483), Levels IIIB Late to IIIC. It is interesting to note that two of the Afis bowls have short rims, one of which also features a stubby handle. Moreover, Venturi surmised that the low ring bases of Phase IV bowls at Afis are stylistically earlier than those from Cyprus. To that can be added their deep globular shape, which also makes them earlier morphologically and creates closer parallel to Tayinat Fig. 2.5, with which they also share the flowing wavy line motif.

Sharp rims are extremely rare in Philistia and stubby handles non-existent. Only two published examples can be cited at Ekron VIIA/B (Dothan, Gitin and Zukerman 2006, figs 3.8.14, 3.11.15). In Cyprus several sharp rims have been published from LC IIIA Enkomi (Mountjoy 2007, fig. 5.6, 6.8), IIIB Late (Mountjoy 2005b, fig. 22.32), and IIIC (Mountjoy 2005, fig. 21.24); from Kition LC IIIB Late (Karageorghis and Demas 1985, pl. CCVIII.5104); from Maa-*Palaeokastro* LC IIIA (Karageorghis and Demas 1988b, pls CCVII. 24/1; CCX.473; CCXXIV.324; CCXXXV.671); and Kition LC IIIB Late (Karageorghis and Demas 1985, pl. CCVIII.5104). In sum, the short rim is in short supply at Cypriote sites while stubby handles do not exist at all.

In the Aegean, deep bowls with short rims are sporadic and isolated, appearing from LH IIIC Early at Melos (Mountjoy 1999a, figs 374.153, 375.169), Korinthia (Mountjoy 1999a, fig. 77.197), Laconia (Mountjoy 1999a, fig. 97.205), and Messenia (Transitional IIIB2-IIIC Early: Mountjoy 1999a, figs 120.111, 120.108).⁶ Two LH IIIC Late sites have examples of short rims; Chios (Mountjoy 1999a, fig. 474.19) and Attica (Mountjoy 1999a, fig. 238.598). Again, stubby handles are not found among the published finds.

The Amuq Valley may be unique in its typological development of the sharp rim and stubby handle on deep bowls. It is clear that the rim type is very rare in other regions that produced the shape – the stub handle being virtually non-existent outside the confines of the valley. Together with the relatively high rate of carination among the bowl series, the short rim and stub handle would seem to provide evidence of a unique set of local departures from well-established shapes of the Aegean and Cyprus.

The bases from Tell Tayinat are mostly low ring types with few exceptions. Those that survive as

⁵ I thank Dr. Penelope Mountjoy for this observation.

⁶ Perhaps coincidentally Laconia and Messenia also yielded carinated bowls (see above).

fragments (Figs. 1.1, 6, 9, 10) are assumed to belong to deep bowls or SABs (shallow angular bowls) – the difference being difficult to discern from sherds (but cf. Mountjoy 2005a, 98). In the Aegean, bases of open vessels undergo typological development during LH IIIC Late, SM, and PG; they transition from low ring to conical to high conical, respectively. But Cypriot bases tend to be higher – they are mostly conical, even during Enkomi IIIB Late when contemporary SM bases in the Aegean are low ring (Mountjoy 2005b, 167).

The Mainland scheme seems generally applicable to the Tayinat assemblage as evident in the following: Several low base types (Figs 1.1, 6, 8, 9, 10, 2.5) are stylistically earlier than the one-handled bowl Fig. 2.2 and more so for the high, stepped conical base Fig. 3.6. A stylistic evaluation of bases supports the notion that the assemblage corresponds to LH IIIC Late to SM in Aegean terms. A majority of the base interiors are decorated, mostly with concentric bands but sometimes reserve bands and rarely spirals (Fig. 1.10) – spiraliform decoration inside bases is unusual in the Aegean and Greek Mainland but occurs with regularity at Bademgediği Tepe in western Anatolia, as well as Tarsus and Cyprus, which suggests an eastern origin for the motif (Kling 1989, 170; Meriç and Mountjoy 2002, 88-9).

Decoration

Although the analysis of the decorative repertoire is still in its initial stages at Tell Tayinat, it is clear that bowls are adorned simply with a limited range of design elements, usually consisting of bands, reduplicated (wavy) lines, or combinations thereof. Monochrome occasionally occurs (Fig. 1.3, 2.3, 5), painted stacked triangles or zigzag (FM 61) is rare (Fig. 2.4, 3.4, 6) and spirals (FM 52) rarer still (Fig. 1.10).

One of the more notable motifs found at Tell Tayinat is the double-antithetic streamer or antithetic tongue (FM 19:2), two of which are painted on deep bowls from Field Phases 6 (2) and 5 (Fig. 1.2, 2.9, respectively). The decoration consists of a loosely-flowing motif painted on a frieze between a wide rim band and a group of lines painted below the belly. The double-line streamer (Fig. 1.2) descends vertically from the rim band and splits in a symmetrical fashion before climbing again as it spreads laterally. The vessel interiors bear identical broad bands slightly below the rim. Judging from the space available in the decorative zone between the handles, the outward descending loops would need to be fairly steep as depicted on bowl Fig. 2.9, which would appear to preserve the left ‘hump’ of the same pattern. Both bowls have similar convex profiles with a flaring everted rim. However, Fig. 2.9 quite closely parallels an antithetic loop motif found on a LH IIIC Late bowl from Lefkandi Phase 3 (Mountjoy 2009, 293, fig. 15.1), part of Mountjoy’s East Mainland-Aegean *koine*.⁷

Examples of antithetic tongues are found in Philistia at the major sites (Dothan, Gitin and Zuckerman 2006, figs 3.16, et al; Bliss and Macalister 1902, pl. 35.11; Stager 1995, fig. 3.6, 25, 45). In Cyprus they are widespread (Kling 1989, 105 for complete list). What these patterns have in common against those from Tayinat is their relative complexity. All the examples cited above have filling or connecting motifs that alternately consist of vertical chevrons, central herringbone patterns, ladder motifs, cross-hatched lozenges and the like.

Closer parallels are found in the Amuq Valley and vicinity. An antithetical streamer was the only motif (other than painted bands) illustrated among the deep bowls in the report of the Syro-Hittite Expedition (Swift 1958, fig. 21) and bears close resemblance to the Tayinat design in its simplicity. It is composed of two symmetrical double-wavy lines descending from the upper register and finishing at either handle stem. A virtually identical motif from Chatal Höyük is found on a large deep bowl (Pucci 2011). A recent

⁷ Based on specific shapes and motifs found at the key sites of Mycenae, Asine, and Lefkandi.

surface find on a deep bowl fragment from nearby Dağılıbaz Höyük quite clearly comprises the same decoration in fragmentary form (Killebrew and Lev-Tov 2008, pl. LXVII.b). The central uppermost line is visible before it splits into what appears to be the right half of the streamer motif. The banding is similar as well; a frieze framed by a broad rim band and thin line below. The interior is not pictured.

A deep bowl series has been published from Tell Afis bearing reduplicated line motifs with close similarities to the Amuq streamers (Venturi 2010, fig. 11.1-3). One decoration (fig. 3) is painted with deep undulating lines particularly reminiscent of Tayinat Figs. 1.2, 2.9. These are important for understanding the chronological sequence at Afis as they are linked to the Wavy Line tradition in Cyprus –specifically to Enkomi Floors III-II and Kition III-II, or LH IIIC Late in Aegean terms (Mountjoy 2005b, table 7). Afis Phase IV is dated 1130-1050 BC on the basis of these and C14 analysis of charcoal remains from the previous Phase V (1280-1130 BC; Mazzoni 2005, 118).

The double antithetic streamer from Tell Tayinat is a less ornate version of its more complex relative found in the Aegean, Philistia, and Cyprus. As such it may represent a simpler, more austere local decorative tradition in the Amuq Valley that disseminated beyond the confines of the valley. Such may be the case at Tell Afis, where close affinities have long been recognized (Venturi 1998, 129, 2010, 5). Indeed, it may prove that the Amuq Valley, with Tell Tayinat at its head, was the locus for innovation in the region, perhaps overshadowing the influence of the coastal areas of Syria/Anatolia or Cyprus.

The zigzag or stacked triangle pattern (FM 61) is a motif well-attested at Tell Tayinat and is found in all field phases (Figs 2.4, 3.4, 6). Most often it appears in single or triple-stacked versions. But strangely, there are almost no examples of double or quadruple-stacked zigzags. During the early phases the triple version is dominant – in the final phase it is the single zigzag that prevails. There is also the question of whether the zigzag is a featured element of the decoration or is complementary to it. At Tayinat the former seems to be the case based on what can be determined from sherds. These also indicate that kraters are the most popular medium for painted zigzags; they comprise approximately two-thirds of the total. A restored example was found in Amuq Phase O from the Iron II period featuring double-stacked zigzags on the shoulder of an amphoroid krater (Swift 1958, fig. 38).

Tayinat bowl Fig. 2.4 is an example of a triple-stacked zigzag used as the central decorative element. The design is enclosed by a broad rim band and a series of mid body bands. A broad band also adorns the inside rim. The featured aspect of the zigzag bears close similarity to its use in other repertoires in the region at Hama (Riis 1948, figs 29, 43, 50, 51, 63, 130.10-12), Tell Kazel (Badre *et al.* 2005, fig. 5.1), Ras Ibn Hani Phase II on amphoroid kraters (du Piéd 2008, figs 11a, 11b), and Tell Afis Phase V-III (Venturi 2007, fig. 56.2; 2010, fig. 13.6).

The stacked zigzag is not new to Phase N in the Amuq, with earlier examples appearing on a Phase K bowl from the Middle Bronze IIA period (Swift 1958, fig. 1), a Late Bronze I bichrome krater from Alalakh V (Gates 1981, fig. 5d), and a Late Bronze II krater from Alalakh II (Woolley 1955, pl. CXI.25). There is a well-established tradition of zigzag decoration in Anatolia as demonstrated at Iron Age Kilise Tepe II (Hansen and Postgate 1999, figs 6-10), Tarsus Transitional (Goldman 1956, fig. 391.1352), and at Early Iron Age Boğazköy and Kaman-Kalehöyük, both on the plateau (Matsumura 2008, fig. 2; Genz 2003, figs 2.5, 3.1-2, 4.4, 7).

Much of what is classified as zigzag in Cyprus more closely resembles tight wavy lines, often sloppily rendered, and usually secondary to the central motif (cf. discussion in Kling 1988, 322). The only decoration bearing the slightest affinity to the triple-stacked zigzag on bowl Fig. 2.4 is from Maa-Palaeokastro (Karageorghis and Demas 1988b, pl. CCIV.48). It consists of a single row round the neck and a double-stacked zigzag on the shoulder of a medium size jar. With few exceptions, examples of the zigzag in Cyprus bear no relation to the Anatolian or Syrian designs, which are usually more carefully

drawn and positioned as a central element in the decoration.

Stacked triangles are virtually non-existent at the Philistine sites of Ashdod and Ekron. Instead, the cross-hatched triangle is common, sometimes filled, and usually serving as an auxiliary element in combination with other motifs (Dothan and Zukerman 2004, 40). Although examples are found in the Aegean for a zigzag used as a primary decoration, it often supplemented pictorial birds, fish, and animals as a filling motif, particularly in LH IIIC Middle. By SM it evolved into what resembles a tight wavy line (Mountjoy 1993, 51, 98, 117).

This brief analysis of the zigzag motif shows that it is rarely if ever used to decorate deep bowls. The employment of the stacked zigzag on a deep bowl at Tayinat reflects the fusion of a regionally popular decoration and a previously foreign shape.

Wavy Line Style

The Wavy Line Style (FM 53) has been closely associated with Granary Class pottery first found in the ruins of the Granary at Mycenae (LH IIIC Middle), but itself belongs to LH IIIC Late (Wace 1921-3, figs 9, 12; Mountjoy 2005b, 157). It is characterized by reduplicated lines (numbering from 1-5) painted horizontally in metopes in the upper body zone of cups and bowls. Furumark believed the style evolved from the narrow zigzag of LH IIIB and Early LH IIIC (Furumark 1941a, 370-75, 373, fig. 65); Sherratt proposed an Eastern Mediterranean origin, perhaps Cyprus, from which it diffused westward to the Aegean (Sherratt 1981, 236). Mountjoy traces the decoration to the East Aegean-West Anatolian Interface in Light-on-Dark and Dark-on-Light pottery from the LB I and II periods (Mountjoy 1998, 39, fig. 3.3). Early Iron Age examples found in Cilicia may have local origins (Kinet Höyük, Gates 2010, 71; Tarsus, Ünlü 2005, 146, 151).

Pottery with wavy line decoration in Cyprus was initially thought to occur as early as LC IIIA at Enkomi (Dikaios 1971, 490-91, n. 401; Kling 1989, 37). But a reexamination of the stratigraphy and sherds in question by Mountjoy has shown that this material was 1) not wavy line decoration or 2) intrusional the result of 'disturbance and erosion' (Mountjoy 2005b, 157-8). In actuality, Wavy Line Style did not appear until Enkomi Floor III and Kition Floor III-II corresponding to Enkomi Level IIIB Late (Mountjoy 2005b, Table 7), contemporary with LH IIIC Late in the Aegean. The decoration is not uncommon at Tell Tayinat, usually consisting of loosely flowing motifs of between one and four lines (Figs 1.2, 2.5, 9, 3.2), but occasionally in tight waves (Fig. 2.10). Two bowls (Figs 1.2, 2.9) are most likely streamer motifs, but Figs 2.5 and 3.2 represent triple and double (possibly triple) reduplicated wavy line motifs, the former being reconstructed from parallels at Enkomi and Kition (Dikaios 1969, pl. 113.5912/3, 5923/2).

One of these analogues is found at Kition Floors III-II, stylistically belonging to PWP, or SM in the Aegean (Karageorghis and Demas 1985, pl. XLVI.895A/2; Mountjoy 2005b, fig. 20.23). The triple wavy loosely-flowing motif terminating at either handle is strikingly similar to Fig. 2.5 but the walls are too straight-sided, the rim too flaring, and the base unfortunately missing (Mountjoy did not reconstruct it). However, a complete bowl from Enkomi Floors II-I from LC IIIB Late shows parallels at several points in the motif, handle stripe, darkground lower body, monochrome interior with reserve band below the rim, and low ring base (Mountjoy 2005b, fig. 20.18).

Another bowl from Kition Floors II-I bears a double-wavy motif, darkground lower body, monochrome interior and overall globular shape, but has a high conical base (Karageorghis and Demas 1985, pl. CCXX.5246). Aegean parallels for the Wavy Line Style at Enkomi are also found at Bademgediği Tepe – it was virtually the only motif applied to deep bowls there – where it will be recalled carination was also present in the assemblage (Meriç and Mountjoy 2002, 93, fig. 6). Of course, the short rim and close-set handle of Fig. 2.5 is unlike any of the bowls from Cyprus or the Aegean.

Linear/monochrome

Other decorative features at Enkomi were found to be contemporary with the Wavy Line Style in Levels IIIB Late and IIIC. One painted tradition identified by Mountjoy – produced only slightly later, but mostly contemporary (as in Enkomi Floor II and Kition Floor III-II) – was the *linear/monochrome* group (Mountjoy 2005b, 176, figs 22, 23). This assemblage has several traits that correspond to the deep bowl corpus at Tayinat. Among these are monochrome handles with reserve undersides (Figs 1.4, 5, 8, 2.5, 8, 10, 3.1, 3, 5, 6); sometimes darkground lower bodies (Figs 1.1; 4.1; 5.7 and possibly Figs 1.6; 4.4, 8; 6.1). Interiors may be linear with bands, which is a commonplace feature at Tayinat as most bowls bear matching broad bands painted on the inside and outside of rims – possibly a local design feature. Decorative zones at Tayinat are not, however, reduced by painted circles round handles as they are, for example, in the so-named salami bowls in Cyprus or the Aegean (Mountjoy 2005b, fig. 22.35; 1999, fig. 326.34).

Deep monochrome bowl Fig. 1.3 is instructive. Though it does not strictly fit the parameters of the monochrome series in Cyprus as defined by Mountjoy – it has no reserved bands – it does compare well with an example from Enkomi IIIB Late; one of only two monochrome motifs (with no reserved zones) on the island, as detailed by Kling (Kling 1989, 107b, fig. 26c). The Cypriot bowl (Dikaios 1969, pl. 124.1) has vertical sides, short rim, high-set handles, and a concave base. The base for Fig. 1.3 is missing, but its walls are nearly vertical and it has the typical short rim and stubby handle of the Amuq. A strong preference for solid paint on deep bowls is recorded at Maa-*Palaeokastro*, but it is limited to interiors; the outsides were adorned with a collection of various motifs (Karageorghis and Demas 1988⁸).

Finally, a closer inspection of bowls Figs 3.3 and 3.6 is important for the fact that (although 3.6 is a surface find) they clearly illustrate the last stylistic phase of the deep bowl series at Tayinat. Their concave walls, bulging shape (Fig. 3.3), and stepped conical base (Fig. 3.6) clearly situate them late in the sequence. As comparanda the group from Enkomi and Kition show the closest affinities, some of which bear wavy line decoration and some linear – all of which occur contemporary to Enkomi IIIB Late or IIIC.

Parallels for bowl Fig. 3.3 are found at Kition Floor I (Karageorghis and Demas 1985, pl. CCXXIV.538, 4829) and Enkomi Sanctuary Sol I (Mountjoy 2005b, fig. 24.48). The linear decoration, concave sides and overall proportions of these PWP-WP I bowls make them very close parallels, even without the base intact (Fig. 3.3).

Several examples relate more closely to Fig. 2.6 (Mountjoy 2005b, figs 21.24, 31, 22.39, 23.44; Karageorghis and Demas 1985, pl. CCXII.98, 5027, CCXXIV.2495). All share concave sides, overall proportions, and linear design, but bowls from Kition Floor II (23.44) and Floor I (2495) bear the closest resemblance with lipless rims, and in the case of the latter, a stepped conical base (though not carinated) and stubby handle. Both are stylistically assigned to CG I, or SM in Mainland terms.

The Iron Ia level at Dor yielded a virtual match in shape, dimensions, handle placement, and carination (Gilboa 2005, fig. 2.16). Its only decoration is a band outside the rim. The base, concave or bulging walls and rim diameter equivalent to the mid body are traits that make bowls Figs 3.3 and 3.6 stylistically later than the rest, perhaps PWP or even CG I in Cypriote terms, well into the 11th century.

Summary

A morphological analysis of the deep bowl assemblage shows that there was little in the way of standardized production at Tell Tayinat, at least not in the limited exposures excavated thus far. It reveals

⁸ Pls. CLXX.238, 155, CLXXV.600, CXCII.419, 556, 592, 707, Bothros 1/11, CCVII.24/1, CCX.L/12, L/24, L/1, CCXXX.641, CCXXXV.385, CCXLVII.705.

that there are regional eccentricities in shape and decorative patterns – an unusual taste for carinated forms, sharp rims and high-set stubby handles – these are complemented by a relatively simple repertoire of motifs consisting of Wavy Line Style, linear, monochrome and a limited selection of other decoration including antithetic tongue/streamers and stacked zigzag. Three vessels demonstrate the popularity of decorating cups with fine line groups painted on the belly (Figs 1.5, 8, 2.2). Some of these drew from local antecedents and some were Early Iron Age innovations in the Amuq. Of course, these findings are only applicable to the Mycenaean bowl series at Tell Tayinat.

Mountjoy noted the presence of decorative elements other than Wavy Line Style that were in use concurrently in Floors IIIB Late and IIIC at Enkomi (Mountjoy 2005b, 168) – a repertoire different than preceding IIIB Early. These included hatched triangles, geometric triglyphs, spirals, fringed semicircles, and necklaces – all of which are attested at Tayinat and the Amuq during the Early Iron Age, when the entire range of shapes is included.

The painted repertoire at Tell Tayinat featured other motifs, including spiriliform decoration; but these and an array of others were largely confined to closed shapes – amphorae, jars, and possibly hydria and to kraters, though the sherd nature of the material often makes vessel identification difficult. The virtual absence of antithetical spirals stands in contrast to assemblages at coastal sites like Ras Ibn Hani and Tarsus and to Cypriote sites where the motif is found in far greater numbers. Their relative absence at Tell Tayinat may have chronological implications.

Shallow Angular Bowl (FS 295)

Shallow angular bowls or SABs (FS 295) are a standard and common vessel in Mycenaean assemblages. This conical shape features strap handles just above the carination at mid-body and either a flat or concave ring base. It is either plain or decorated with horizontal bands on the rim and interior and concentric bands or spirals inside the base. There is a range of variability within the type as evidenced by the classification schemes used in different regions. It can be divided by size (Dothan and Zukerman 2004, 7), vessel proportions (Killebrew 2005, 242, n. 74), or using a combination of criteria (Kling 1989, 131-7, figs 5a-e).

Several shallow angular bowls consisting of two types have been found at Tell Tayinat (Kling 1989, 131-2, Type 5b and 5c = figs. 5b and 5d, respectively). The first, Kling's Type 5b is the predominant version of SAB at Tayinat. Three examples were found in Field Phases 6 and 5 (Figs 1.7, 2.1, 7). They bear medium to broad painted rim bands inside and out and have rims measuring 16-18 cm. Parallels can be found in Cyprus at numerous sites (see Kling 1989, 132) during LC IIC-IIIB.

The less common version of the SAB at Tayinat, found in Field Phase 5 (Fig. 2.6), has an out-turned rim (Kling's Type 5c), is decorated with medium bands on the rim inside and out, and bears a band at the carination on the exterior. On Cyprus they have been reported at relatively few sites – Enkomi, Kition, Kourion, *Maa-Palaeokastro*, Athienou – and appear throughout the same chronological range as the more common type. Shallow angular bowls were quite popular in Cyprus during LC IIIA and B, when they were both imported and made locally (Steel 1998, 287).

Several examples at Tarsus also provide good comparisons (Mountjoy 2005a, fig. 15.381, 387 painted, fig. 17.421, 427 plain), and an early version (LH IIIB) at Lefkandi is similar in shape to Tayinat Fig. 2.6 (Popham and Milburn 1971, fig. 8.1). SABs figure prominently in Philistine assemblages, being found at Ashkelon (Stager 1995, fig. 3:11, 41-43, 48), Tell es-Safi/Gath (Bliss and Macalister 1902, pl. 35.7, 8), Ashdod Level XIIIb (Dothan and Ben-Shlomo (eds) 2005, 70), and Ekron VIIA (Dothan and Zukerman 2004, 7-8, figs 5, 6; Dothan, Gitin and Zuckerman 2006, 82-3).

On the North Syrian coast at Ras Ibn Hani they have been documented (Bounni *et al.* 1978, fig. 25.3, 4; du Piêd 2008, fig 7g) and at 12th century Kinet Höyük Phase 12a (Gates 2010, fig. 8) where a single

example is published; part of an ephemeral and short-lived potting tradition. Large numbers were found at Tarsus (Goldman 1956, pl. 332.1266-68; French 1975, 61, figs 16, 17; Mountjoy 2005a, 126, fig. 15 painted, fig. 17 plain) but none are listed among the bowl repertoire from the Syro-Hittite Expedition to the Amuq Valley (Swift 1958, 66-7), perhaps because they were not recognized as such. However, they are documented in forthcoming publications from Chatal Höyük (Pucci 2011). And though the inspiration for applying paint to these vessels may well have been in imitation of the imports, Kling has noted that shallow conical and rounded bowls with horizontal handles had been crafted in Cyprus for some time prior to the arrival of imports from the Aegean (Kling 1989, 133-4).

One-handled conical bowl (FS 242)

A well-preserved example of FS 242, one-handled conical bowl, was found at Tell Tayinat in Field Phase 5 (Fig. 2.2). In the Aegean, the shape first came into use during LH IIIC Middle, continued in IIIC Late, but disappeared in SM (Mountjoy 1993, 97, 114). It has been suggested by Mountjoy that the vessel form originated in the Levant, possibly Cilicia or Cyprus, and spread westward to Mainland Greece (2007, 587-8; 2009, 292). Sherratt traces it to carinated hemispherical bowls indigenous to Cyprus (Sherratt 1981, 223-4). Kling cites precursors at LC IIC Enkomi and subsequently appearing at Maa-*Palaeokastro*, Kition, Kourion, and Kouklia (Kling 1989, 137).

The Tayinat bowl does not exhibit the true conical shape but rather gently curves at mid body. The decoration differs from the typically sparse linear exterior and monochrome interior of the Aegean in favour of a wide rim band, monochrome handle with underside reserved, and thin interior rim band. The shape, exterior rim band, and lower body bands resemble two bowls from Lefkandi Phase 2b, LH IIIC Late (Popham and Milburn 1971, fig. 4.4, 5), and also correspond to the elevated concave base (fig. 4.4) and out-turning rim. In contrast, however, Fig. 2.2 bears the short rim and stubby handle peculiar to the Amuq Valley.

At Tarsus the one-handled conical bowl was found in numbers second only to the deep bowl (Mountjoy 2005a, 83). There they usually possess true conical shape, low ring bases, and bear linear paint schemes (*ibid.*, 99-100, figs 6, 7, 17), which include splashes on the handles and decorations, often spirals, on the interior of bases (fig. 6.105-17). The rims are either straight or incurving. In contrast, the Tayinat bowl has slightly curved walls and a short everted rim. The handle is monochrome and the interior base undecorated. The higher ring base of the Tayinat bowl places it morphologically later in the LH IIIC sequence, most likely in IIIC Late.

A series of LH IIIC Late one-handled conical bowls from Lefkandi and Bademgediği Tepe bear decorative patterns similar to Tayinat's — thick rim bands, thin mid body bands, and a base band. Interior rim bands and higher ring bases also correspond well (Mountjoy 2009, fig. 12.6, 7). But the short everted rim of the Tayinat bowl differs from the vertical or non-existent rims from the other sites. And the stubby handle is lacking entirely. As noted earlier, sharp rims and stubby handles are features also found on deep bowls at Tayinat, which might suggest the handiwork of a single workshop, except for the fact that they have been found elsewhere in the Amuq, at both Chatal Höyük and Tell Judaidah (Swift 1958, figs 19-21; Pucci 2011), in which case they appear to reflect a wider regional phenomenon unique to the Amuq Valley.

Mycenaean cooking pot

The most salient aspect of the cookware assemblage of Tell Tayinat, from an Aegean perspective, is the relative absence of Mycenaean shapes. Aegean-style cooking vessels, though they are present (Figs 3.7, 8), comprise an inconsequential part of the whole and are in no way representative of the corpus. In fact, they are most notable for their relative absence in an otherwise strongly Aegeanizing ceramic repertoire. As opposed

to the simple everted rims of the Aegean-type cooking pots, the vast majority of cookware at Tayinat consists of inverted rims with triangular and thickened profiles, often tempered with shell, which may reflect the easy availability of such material in the marshy environs of the ancient landscape. What can be said about their form is that they most closely resemble Philistine Type 2 vessels as defined and studied recently (Ben-Shlomo *et al.* 2008, 226, fig. 3a-c). They were found in the earliest Iron Age levels of the site, and bear telltale soot marks on the outside surfaces indicative of a particular cooking technique, which evidently involved close contact with the cooking flame. These vessels are thought to be a sign of conservative culinary customs that, in effect, acted as ethnic boundary markers (Master 2005, 342; Ben-Shlomo *et al.* 2008, 229; Killebrew and Lev-Tov 2008, 339).

Summary observations

The Myc IIIC bowl assemblage at Tell Tayinat, while displaying unmistakable signs of independent development, would seem to have its closest stylistic affinities with sites in Cyprus during LC IIIB Late and IIIC. However, the provisional nature of these comments should be borne in mind, given the limited range of shapes under review, and the ongoing nature of the research. Further work grounded in the stratigraphy of the site and common wares may compel modifications to these preliminary conclusions.

Also, much of this study hinges on the stylistic approach with its inherent limitations, compounded by the application of apparent patterns over sometimes considerable distances. And it should be conceded that the source of innovation cannot always be known at present. In reference to Aegean correlations with the East in the 12th century, E. French recently wrote, ‘the impetus for the new style and range may not come solely from the mainland of Greece but also from elsewhere in the Aegean’ (2007, 529). The question of how these cultural currents affected the Amuq Valley, and what role the region played in the history of the Early Iron Age Levant will continue to animate our investigations at the Tayinat Archaeological Project.

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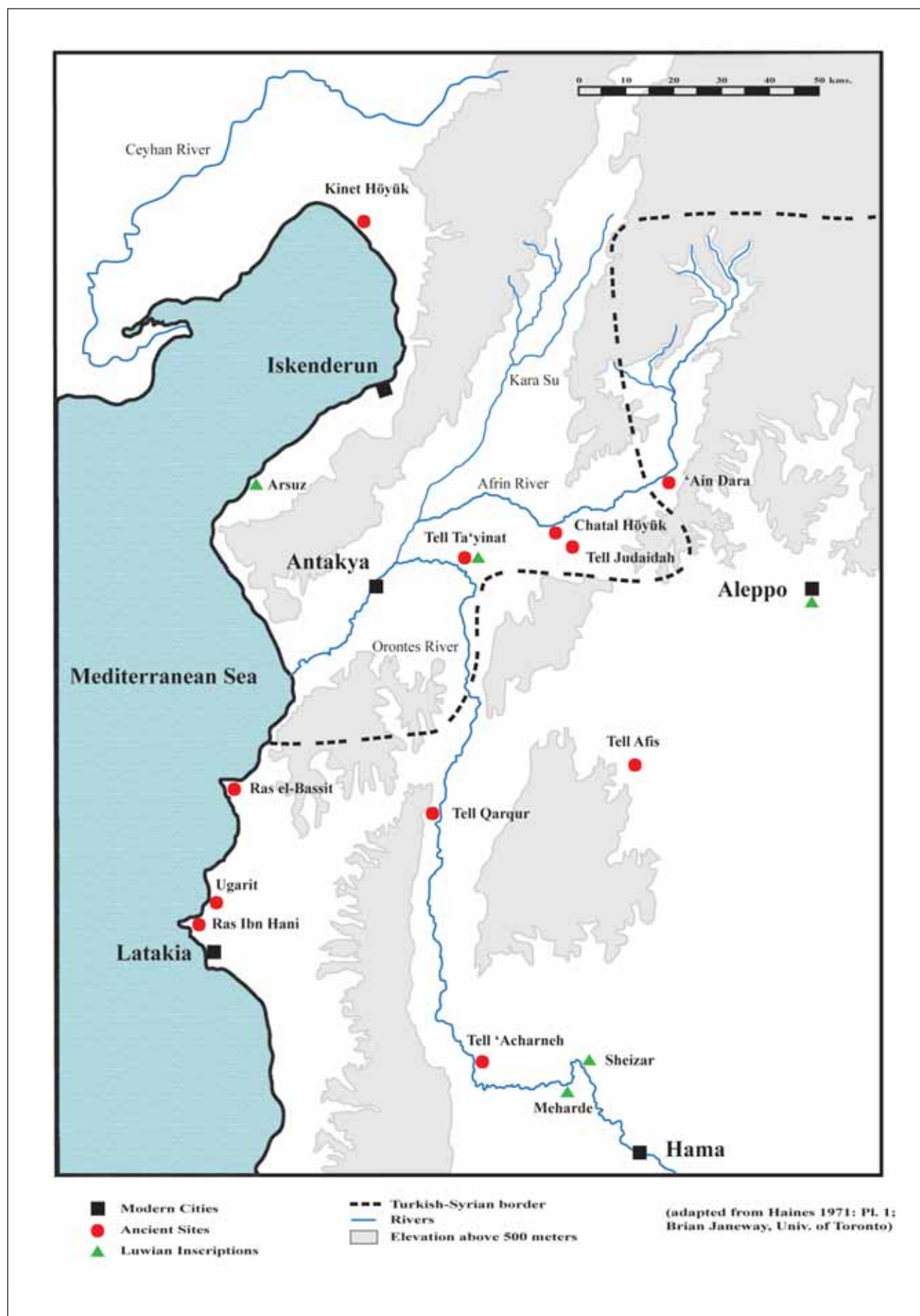
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Map. Early Iron Age Northern Levant.

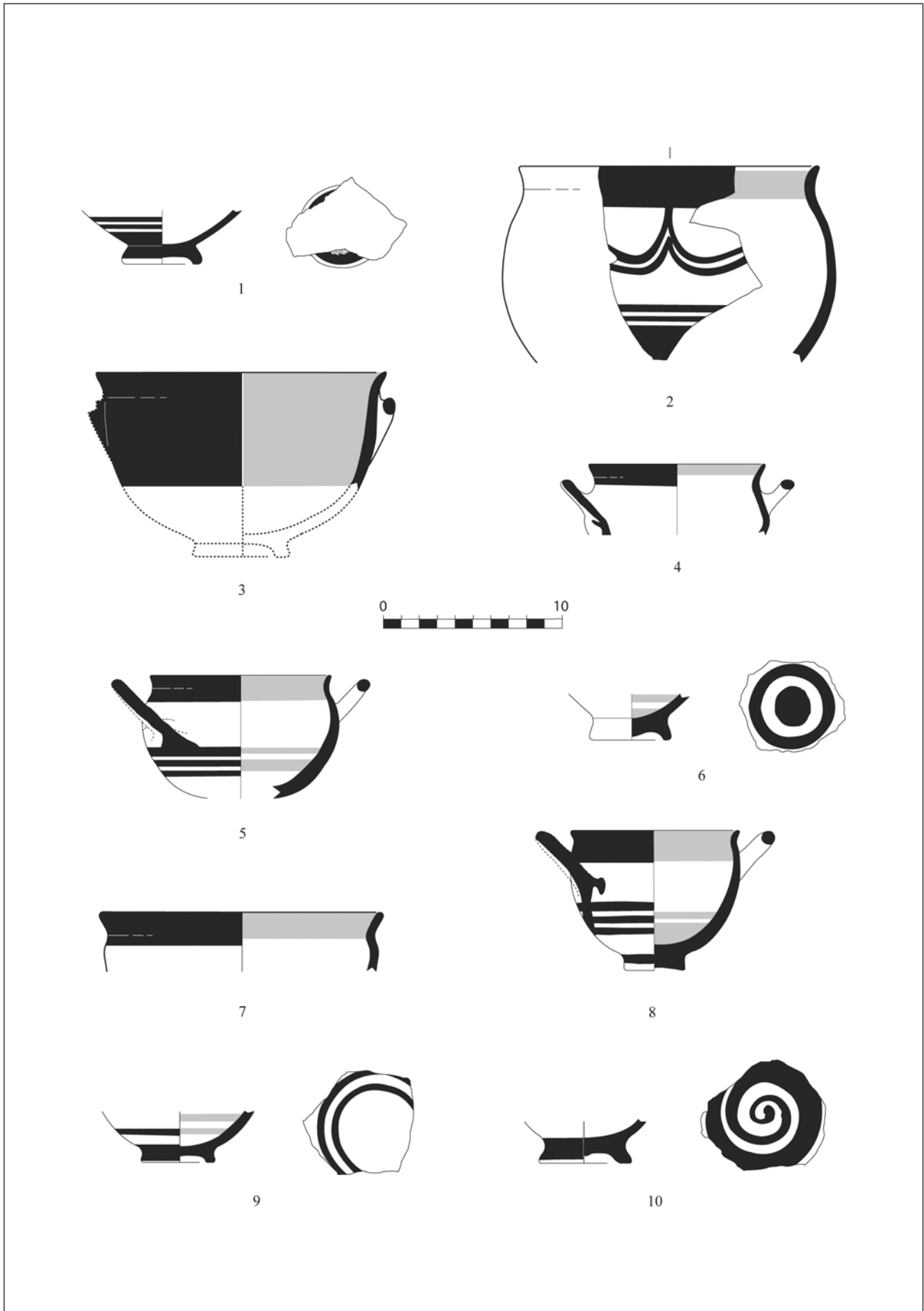


Fig. 1. Mycenaean bowls, Tell Tayinat, Field Phase 6.

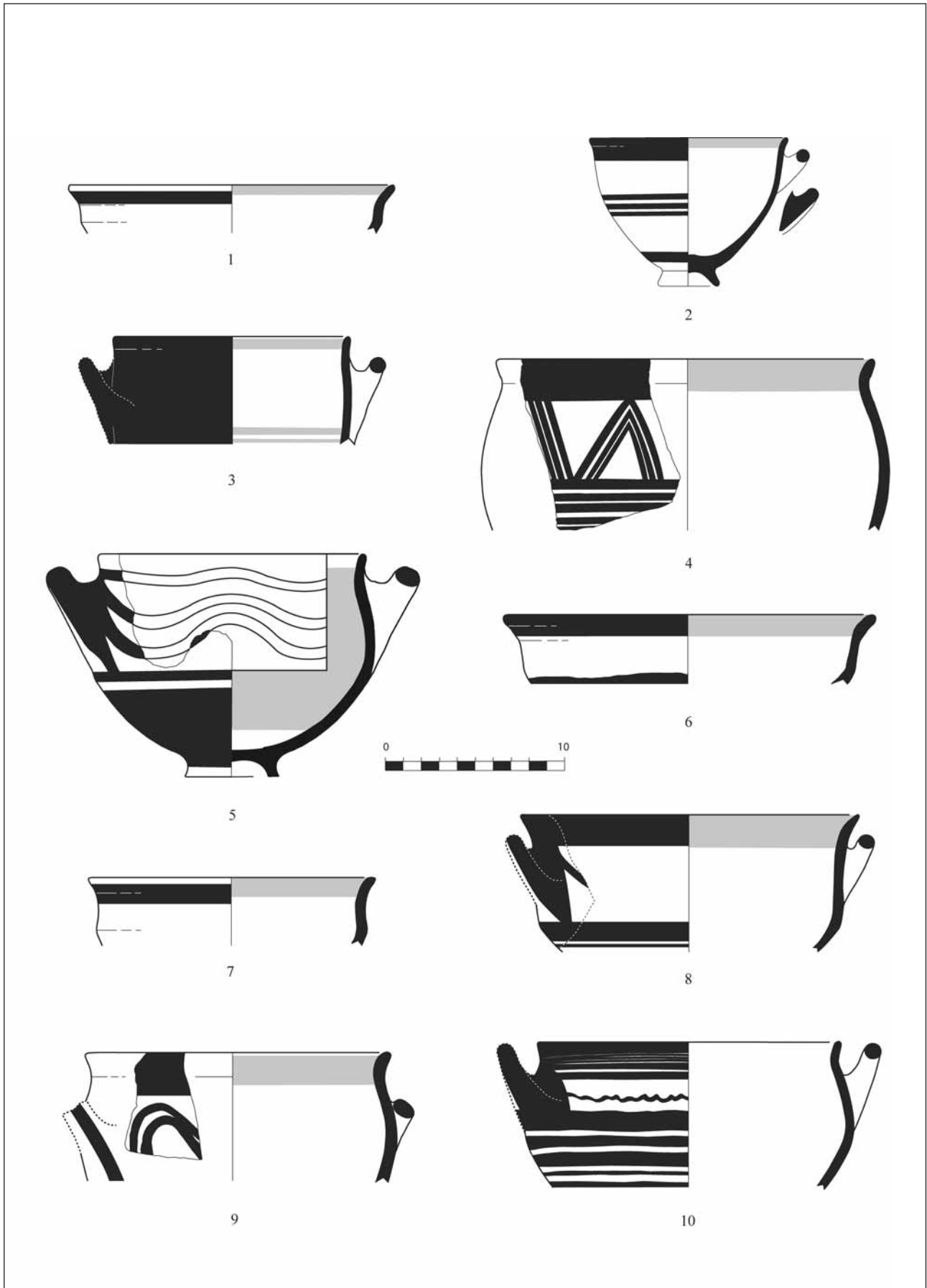


Fig. 2. Mycenaean bowls, Tell Tayinat, Field Phase 5.

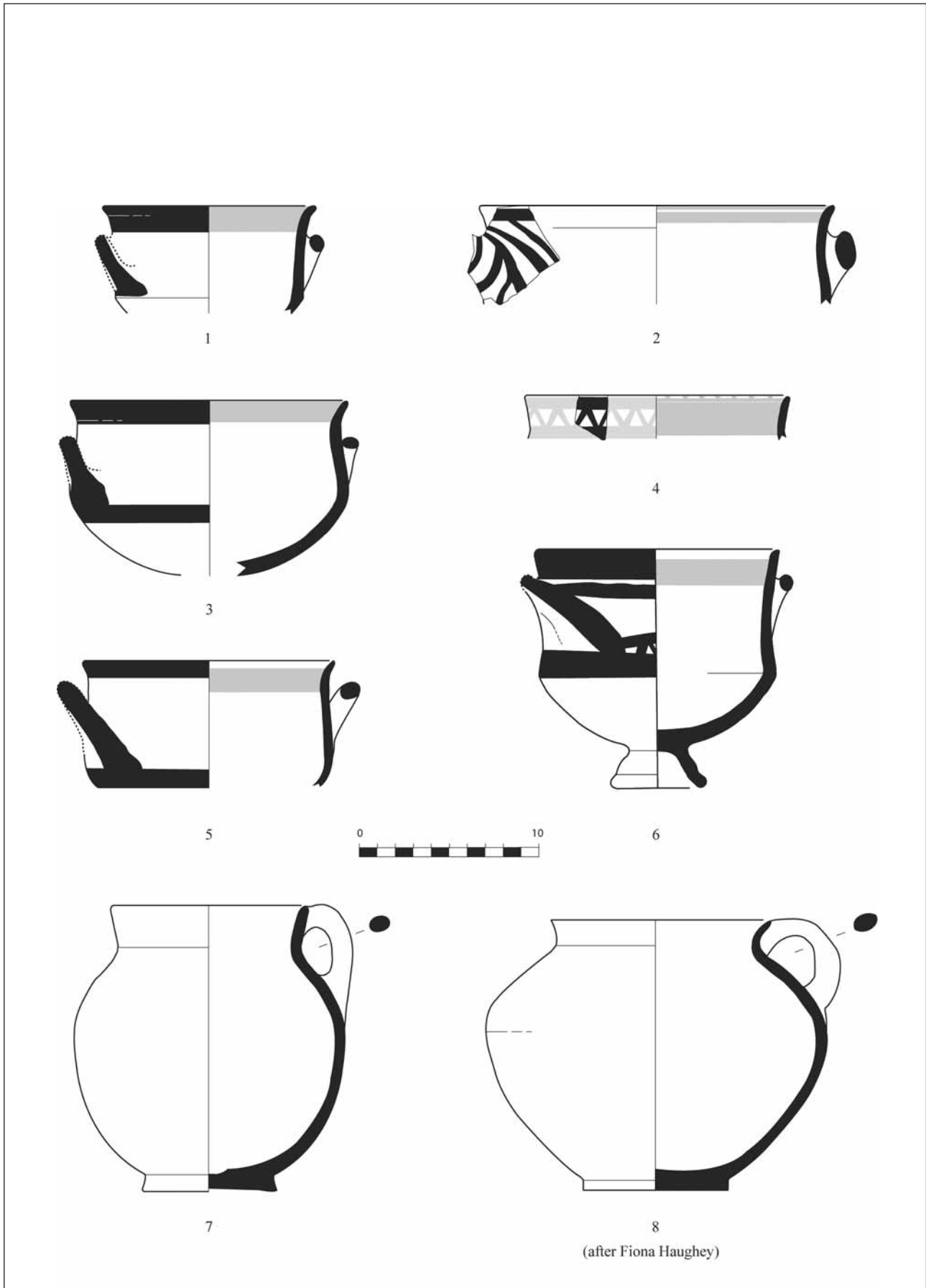


Fig. 3. Mycenaean bowls and cooking ware, Field Phases 5 (7, 8), 4 (1, 3), 3 (4, 5), surface (2, 6), Tell Tayinat.